ARTS AND

CULTURE

FOR

ECOLOGICAL

TRANSFORMATION

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İKSV

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FOREWORD

Addressing the United Nations member states that assembled for climate negotiations in 2015 for the twenty-first time, over 300 artists including David Bowie, Björk and Colin Firth called out to the world leaders as **follows:**

The creative industries generate wealth and employment but we also innovate, we shape and express cultural values, influencing how people feel and the choices they make: as such we have huge potential to prompt, and reinforce, positive and sustainable change. (...) In combining our collective strengths the creative community will amplify your commitments to positive change and strengthen the implementation of good policy decisions you make now.[1]

In 2021, as we approach the twenty-sixth climate negotiations, the path to the realisation of an ecological transformation remains long. Nevertheless, there is greater knowledge concerning what needs to be done. Environmental movements and the rising voices of the youth in Turkey and across the world are very clear about the required actions. The world of arts and culture, which adopts a strong stance for change in face of the ecological crisis that threatens the present and the future of our planet, feels the responsibility of changing its own practices as well. Therefore, providing the conditions under which creative voices can be better heard and presenting the tools that will promote transformation has become one of the most pressing cultural policy issues.

This report prepared by Hande Paker in the scope of İKSV's cultural policy studies aims to create a common ground for the field of arts and culture to reflect on the ecological crisis and create solutions. Deriving from the need for a comprehensive ecological framework for the stakeholders of the field in Turkey, the report first examines the historical process concerning the approach to climate and environmental crisis and takes a closer look at concepts such as "sustainability" which has gone through a semantic shift. Through examples, it aims to correctly position the field of arts and culture within the big picture and change the perception that it is subsidiary in ecological transformation.

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1 "A Letter to Leaders", *Julie's Bicycle* (2015), last accessed 8 February 2021, **https://juliesbicycle.com/a-letter-to-leaders/**.

The position of arts and culture in the quest for a solution to the ecological crisis is becoming ever more visible owing to the forms of creative expression that simplify the most complex subjects and enable people to relate to them. Arts and culture's voice is raised in all its diversified forms across the world against climate change, the impacts of which are sharply felt in our daily lives while the number of creative initiatives increase. On the other hand, how the production and sharing processes of creative expression affect the environment is now also on the agenda of cultural practitioners. For instance, how can a cultural institution calculate and reduce the carbon footprint it creates when it invites an international artist or an orchestra to give a concert? What sorts of solutions can municipalities create to minimise energy consumption when planning the construction of a new cultural centre?

The world of arts and culture in Turkey has been pondering this issue for some time now as indicated also by the 16th Istanbul Biennial, which borrowed its title "The Seventh Continent" from the name given by the scientific community to the huge mass of waste floating in the middle of the Pacific Ocean. Guided by different examples, this report discusses what a holistic look at the field of arts and culture can reveal and how the steps already taken can be further advanced. This discussion is enriched with case studies from the Netherlands and the United Kingdom. While looking for responses to the ecological crisis from the field of arts and culture, numerous issues İKSV has addressed in scope of its cultural policy studies to date such as public engagement, local cultural policies and cultural pluralism are also revisited. This comes as no surprise given the fact that the environmental movement today tackles the ecological crisis through the lens of "justice".

The pandemic that turned the entire world upside down has also forced the field of arts and culture to engage in a struggle for survival. For actors of the field in Turkey who are inured to crises and uncertainties, paving a new road instead of trying to return to old ways is, albeit difficult, possible. A cultural world that draws its strength from solidarity and places climate justice, gender and social equality at its centre can get back on its feet with the support of central and local administrations; transform itself along with all its stakeholders ranging from its audiences to its supporters; reinforce its ties to the environmental movement and contribute to its rooted tradition.

In the hopes that this report, prepared in extraordinary times, will constitute a ground cultivated by creative expression in order to come together and take action against the ecological crisis which concerns us all…

ÖZLEM ECE
İKSV CULTURAL POLICY
STUDIES DIRECTOR

INTRODUCTION

Today, we must acknowledge two facts very clearly: the ecological crisis is an emergency that threatens our planet and the only way to overcome this crisis is a fundamental transformation. As such, how do social, economic, political and cultural practices need to change to bring about this transformation?

This report aims to draw the gaze of the arts and culture scene in Turkey to the ecological crisis and present the approaches that analyse its social and political reasons on one hand, and reflect on the transformative role of arts and culture for a sustainable planet, on the other.

One of the first concepts that come to mind when considering the prospects for sustainability is no doubt the idea of sustainable development which has been in wide circulation for a long time. This concept, which refers to the conflicted relationship between ecology and economy as one of the main reasons of the ecological crisis, is shaped by different approaches that examine how nature is impacted by the economic, political, social and cultural systems created by modern societies, that is, the effect of human-made "modernity" on nature.

Sustainability is at the centre of these different approaches, however, as will be seen in the following pages of the report, sustainability is a controversial concept that has become an empty signifier due to overuse. The report undertakes to discuss the best possible solutions to the ecological crisis by tracking divergences in various frameworks with regard to questions of unlimited growth, technology and the role of the state. For instance, is it possible to have unlimited economic growth and protect the balance of the ecosystems at the same time? What sort of a role does the state play in ecological transformation? Is technology solely a positive factor?

Starting out from the question of why the environmental policies to date have fallen short of achieving sustainability, the report analyses the various manifestations of this concept through a critical perspective. It presents, for the benefit of the actors in the field, the accumulated knowledge of social sciences on ecological problems and the experiences of the environmental movement through the lenses of climate justice and the limits of the planet.

When considered holistically with its social, political, economic and cultural dimensions, the ecological crisis requires a transformation that is no less than a comprehensive shift. This report demonstrates that cultural actors play two important roles in the response to the ecological crisis. First, arts and culture organisations and artists are adopting various measures to reduce their own ecological footprint. The examples from the Netherlands and England examined in scope of the report's field research show that policy makers also support the process especially at the local level. The second important role in enabling a holistic transformation is shaped by the creative capacities of arts and culture actors and their power of communication.

Many arts and culture actors emphasise the importance of storytelling, the power of arts to imagine anew, and its capacity to build dialogues that will usher in cultural change. As such, various actions are being taken to create new meanings, explore and endorse new values beyond the established, articulate the ecological crisis in ways that will resonate with the people, and repair the bond between humans and nature. These are conveyed in the report through multiple examples.

The extensive and devastating effects of climate change, which is the most comprehensive manifestation of the ecological crisis, is strikingly evident in the scientific data. Yet beyond this, it is now severely affecting our daily life in various ways. Taking an action that will generate actual solutions to climate change is one of the most serious social and political demands of our present day and age. So much so that this demand has now mobilised the youth and children. Greta Thunberg, who has become the symbol of the **Fridays For Future** movement by inspiring the youth and children's climate struggle with the school strike she launched to protest the lack of action against the climate crisis and blazing the trail for over a million students across the world to join the strike in a course of months, says:

"That's what we all are trying to do: to raise public awareness, to create public opinion. It is after all public opinion which runs the free world and that is one of the biggest sources of hope right now. If enough people become aware and if enough people put enough pressure on the people in power, on the elected officials then they will have to do something (about climate change). Because a politician's job is to get elected and to do as the voters ask, as the voters want. So right now, we need to spread awareness, to build up that public opinion and that public pressure. That's why conferences like these where the purpose is to spread awareness, information, knowledge, and to communicate feelings or information…This is so important because that's the most efficient tool we have, the media, to influence people."[2]

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2 Wildscreen Festival. "David and Greta in Conversation: The Planetary Crisis | Wildscreen Festival 2020", 21 October 2020, **https://youtu.be/fRFY4ss2W2A**.

Viewed from our local context, what is the public opinion in Turkey on the climate crisis? According to the **latest report** published by İklim Haber and KONDA Research and Consultancy, 69.3% of the people living in Turkey say that they are worried or very worried about climate change. Meanwhile, 71.4% of the participants say that climate change is a result of human activities. Moreover, even in the midst of the COVID-19 pandemic that has turned life upside down, 51.5% of the people who participated in the survey say, "Yes, climate crisis is a greater crisis than the virus". The indications of the demand for an ecological transformation are evident in the responses to the question on what needs to be done after the pandemic: Among the sectors that need to be invested in, people have pointed at renewable energy and agriculture while the ratio of participants who think it is a good idea to invest in construction and fossil fuels such as coal and gas remain very low (8.7% and 13% respectively). Among the steps that Turkey must take against climate change, people have enumerated the protection of green spaces, shutting down thermal power plants, increasing the energy efficiency of buildings, reducing carbon-dioxide emissions caused by transportation, and abiding by the international conventions.[3]

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[3] Barış Doğru et al., *Perceptions of Climate Change and Environmental Issues in Turkey*. İklim Haber and KONDA Research and Consultancy (2020), last accessed 7 February 2021.

As we were drafting this report to accentuate these issues with the objective of discussing the visibility of the ecological crisis primarily among the cultural actors but also with the wider public at large and aiming to initiate change, the pandemic crisis broke out. The importance of sustainability became strikingly clear when it suddenly became impossible to sustain our life in its current state. The pandemic further revealed our vulnerabilities: weakening social services as a result of the neoliberal policies that have been implemented with a growth fetishism[4] for years and the inequalities that left many people vulnerable in face of the crisis; the difficulties experienced by sectors that provide basic needs like healthcare and food; the invisibility of workers such as healthcare providers and farmers who do vital work but receive no support.[5] Finding ourselves in a moment of unexpected crisis forced us to think about yet another crisis, one that has actually been awaited for a long time and the effects of which we have been experiencing in slow (but gradually accelerating) motion: the issue of ecology and the climate crisis as its most evident manifestation.

4 M. Arsel, B. Akbulut and F. Adaman, "Environmentalism of the malcontent: anatomy of an anti-coal power plant struggle in Turkey". *Journal of Peasant Studies*, 42, 2 (2015). 371-395. **https://doi.org/10.1080/030 66150.2014.971766**
5 "Degrowth: New Roots for the Economy", *Degrowth*, last accessed 7 February 2021, **https://www.degrowth. info/en/open-letter/**.

The COVID-19 crisis, which disrupted all aspects of life as we know it, brought certain practices/concepts to the fore and ignited a process of rethinking: the importance of needs and what we actually need; simplicity and slowing down; social imagination of behavioural change as an actual possibility; living within the limits (of the planet); and wellbeing. In fact, these debates have informed the agenda of the degrowth framework, which has recently become the focus of debate on ecological transformation. The degrowth approach criticises the existing growth models for their social and ecological consequences. Both those who have mobilised against the ecological crisis and the researchers who analyse the crisis have long been saying that sustainability has yet to be realised, that we persist on living undeterred by the limits and the carrying capacity of the planet, and that this cannot be maintained. Instead, degrowth suggests the idea of an alternative society that will consume fewer natural resources and organise itself based on simplicity, conviviality, solidarity, commons and care.[6]

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[6] Giacomo D'Alisa, Federico Demaria, Giorgos Kallis, *Degrowth: A Vocabulary for a New Era* (eBook) (Routledge, 2014).

In a moment when we stand at a crossroads, it has become crucial to rethink transformation, especially for a sustainable planet. As explained in detail in the following pages, many cultural institutions and artists as well as civil society organisations, networks, movements and cooperatives that work for social change think that the pandemic has opened a space to create a new and more resilient system. Anecdotal and early observations indicate that countries with transparency, civic participation and a strong civil society are better able to fight the pandemic. The COVID-19 pandemic, which is virtually an accelerated crisis drill, has radically restructured the habits of everyday life, while showing that habits can change and we can strengthen certain new practices required to stop the climate crisis and accomplish ecological transformation.

Taking all these into consideration, ecological transformation calls for attention to the limits of the planet instead of unlimited growth; needs-based consumption instead of overconsumption; and civic participation and collaboration-based solidarity instead of top-down decision-making mechanisms. This report hopes to contribute to the dialogue and action required for an ecological transformation that takes planetary limits seriously, correctly weighs the priorities and places justice at its centre, from the perspective of arts and culture.

METHODOLOGY

The report aims to discuss the social, political, economic and cultural aspects of the ecological crisis, analyse proposed responses on how to achieve sustainability, and present to the creative and cultural actors a comprehensive framework. Yet another equally important objective is to explain the role that the field of arts and culture can play in taking action to create a sustainable planet. In pursuit of an answer to the question of how to establish sustainability, the report critically assesses the emergence, prevalence, and different manifestations of this contested concept. In order to comprehend how these manifestations are shaped, the report presents a comparative look at the analyses offered by frameworks such as ecological modernisation, risk society and political ecology. It emphasises the reasons why mainstream approaches fall short of securing an ecological transformation and why the points accentuated by alternative approaches are important. The research conducted in the scope of the report demonstrates that the stakeholders in the field of arts and culture can take various actions both in terms of building a new collectivism and constructing a different story, as well as reducing their own ecological footprint. Based on the case studies, the report looks into the new approaches and practices that have been adopted by the field, also as a result of its contact with the climate movement, that facilitate transformation. It aims to draw urgent attention to the ecological crisis and launch an extensive public debate with particular focus on the role of arts and culture. The report also makes suggestions to cultural practitioners concerning the concrete steps and measures to be taken and the policies that must be developed. These suggestions were shaped by the experiences shared by the creative and cultural actors in the Netherlands and England who are working on sustainability and making creative interventions to stop the climate crisis as well as the local context of Turkey.

As the report first and foremost aims to present a comprehensive framework, a literature review was conducted in social studies; political ecology, sociology, cultural policy and political science in particular. The relevant frameworks drawn from this literature are discussed in detail in the report. Moreover, in order to present the reader with a readily accessible resource, a glossary of certain concepts with brief definitions has been prepared and annexed in the report.

The research undertaken for the report comprises interviews conducted with various cultural institutions, civil society organisations, local governments and private sector representatives in the Netherlands and England. The research method and case selection of the Netherlands and England are summarised below:

The Netherlands: transformation at the local level

The number of arts and culture organisations, artists and civic initiatives that work on sustainability and the climate crisis and that think about intersectionality, circularity, primacy of the local and nature-human relations and develop new practices has been increasing in the Netherlands over the recent years. Many municipalities, particularly of Amsterdam, are developing policies on climate and sustainability, supporting infrastructural change and building networks with arts and culture actors. Moreover, the contemporality and novelty of the discussions and initiatives that emerged in the Netherlands provide an opportunity to observe the ongoing process as it unfolds. The (Digital) International Visitors' Programme organised in collaboration with DutchCulture and Het Nieuwe Instituut in the Netherlands has provided an opportunity to take a holistic look at the field.

In the scope of the programme, representatives of multiple cultural institutions, civil society organisations, local governments, private companies and social initiatives working on the axis of ecological crisis and arts and culture have been interviewed along with artists and changemakers. Among the participating institutions are **Boekman Foundation**, **Bureau 8080**, **the City of Amsterdam**, **Waag**, **Blue City**, **Jan van Eyck Academie**, **Warming Up Festival**, **Casco Art Institute**, **Afrikaanderwijk Cooperative** and **Zone2Source.**[7]

Under the extraordinary circumstances brought on by COVID-19, the programme was for the first time realised digitally for this report. Since all the interviews were conducted online, the report had a significantly reduced ecological footprint. Moreover, as a result of the new connections that were established, the discussion of sustainability became a priority for the institutions that run the programme.

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7 For a full list of the interviews, see Annex-4: List of interviews and network map.

England: national sustainability strategy in the field of arts and culture[8]

England hosts numerous pioneering artists and organisations that have worked at the intersection of arts and culture and ecology for a long time. The Arts Council England (ACE) requires the 850 organisations funded by the Council to report on their action plans for sustainability. This marks a worldwide first for a national funding organization. Moreover, with the Climate Change Act[9] legislated in 2008, the UK has made its carbon emission reduction target legally binding. Last but not least, the effective climate movement in the UK has established connections to the cultural practitioners which renders the issue an important part of the arts and cultural agenda.

Online interviews were conducted with cultural institutions and civil society organisations that have worked on the ecological crisis in England for many years, made the issue accessible widely in the field of arts and culture, established the relevant networks and developed numerous field specific tools to reduce the ecological footprint. Among the interviewed organisations are **Julie's Bicycle**, **Arts Council England**, **British Council**, **Artsadmin**, **The Climate Story Lab** and **Creative Carbon Scotland.**

Turkey was not included in the scope of the research. A number of considerations figured into this decision such as the lack of national climate policies, climate change legislation or a strong carbon reduction target in Turkey. The fact that the climate crisis is only recently being addressed by a few municipalities at the local policy level as of March 2019 elections and that the discussions or actions on ecological crisis in the field of arts and culture are only recently sprouting were also among the reasons. Yet another objective of publishing the report at this point in time, when there is a growing awareness of the need for ecological transformation in the field and certain relevant initiatives are being taken, is to bring together the different actors who are mobilising against the ecological crisis in Turkey and enrich the conversation.

8 The interviews were conducted predominantly with organisations in England, however, owing to the important work it has carried out on the axis of climate and arts and culture, Creative Carbon Scotland, a civil society organisation in Scotland, was also included in the sample group.
9 "Climate Change Act 2008", *Legislation.gov.uk*, last accessed 8 February 2021, **https://www.legislation.gov.uk/ukpga/2008/27/contents**.

Through June-November 2020, a total of 21 interviews were conducted with representatives from the Netherlands and England. Employing in-depth interview techniques, these semi-structured online interviews held face to face were shaped around the following questions:

• How did your project/policy/vision on ecological transformation emerge?

• What kind of activities have you carried out with respect to sustainability?

• How do you define sustainability, what does this concept mean in the field of arts and culture in your opinion?

• What should be done in the field of arts and culture to establish sustainability?

• What sort of targets have you set as you work on the ecological crisis? What are some of your achievements? What kind of obstacles have you encountered?

• How did your activities create a common space and what sort of interactions were generated around it?

• What are the collaborations/interactions that you have with local and central governments?

1 LIMITS OF THE PLANET

1 1 WHY IS GREEN TRANSFORMATION STILL A DREAM?

In February 2020, Antarctica logged a temperature of 18.3°C and then broke a new record by rising above 20°C.[10] Deforestation in the Amazon hit its highest level in a decade in 2020.[11] The bushfires of unprecedented dimensions that began in Australia in 2019 continued for months and when the fires finally ended in 2020, more than 12 million acres had turned to ash.[12] The fires were not limited to Australia. In California as well, off-season fires that could not be brought under control continued for months. September 2020 also saw the second lowest Arctic sea ice extent ever recorded.[13] All these data attest to climate change and show that we live in a world that cannot be sustained at this rate.

This report does not debate whether there is an ecological crisis at present. To the contrary, based on the premise that we are faced with a severe ecological crisis, it focuses on the question of how to bring about a transformation that can end this crisis. The discussion can start with the concept of sustainability because it has virtually become a panacea. We come across this concept almost everywhere as sustainability has become the priority of many actors ranging from states to companies, civil society organisations to social movements, local communities to neighbourhood organisations. Why then have sustainable societies failed to materialise? Despite the fact that it has been at least four decades since the idea of sustainability first emerged, why is the ecological crisis still not resolved and why do the efforts to this end remain insufficient?

10 Damian Carrington, "3,000 articles, 100m readers: a year of our best environment journalism", *The Guardian*, last accessed 7 February 2021, **https://www.theguardian.com/environment/2020/oct/05/3000-articles-100m-readers-a-year-of-our-best-environment-journalism**; Graham Readfearn, "Antarctica logs hottest temperature on record with a reading of 18.3C", *The Guardian*, last accessed 7 February 2021, **https://www.theguardian.com/world/2020/feb/07/antarctica-logs-hottest-temperature-on-record-with-a-reading-of-183c.**
11 Carrington, op. cit.
12 Bob Berwyn, "In Australia's Burning Forests, Signs We've Passed a Global Warming Tipping Point", *Inside Climate News*, last accessed 7 February 2021, **https://insideclimatenews.org/news/08012020/australia-wildfires-forest-tipping-points-climate-change-impact-wildlife-survival**.
13 "Hottest September on record: Could 2020 be the world's warmest year ever?", *Euronews*, last accessed 7 February 2021, **https://www.euronews.com/2020/10/07/hottest-september-on-record-could-2020-be-the-world-s-warmest-year-ever**.

Even though the answer to this question is beyond the scope of this report, discussing the different manifestations of the concept of sustainability yields important clues towards accomplishing the goal of establishing a comprehensive framework in the report. On one hand, numerous states, policy makers, companies, civil society organisations and individuals are exalting the hope offered by the concept of sustainability. On the other hand, the ecological crisis continues to grow exponentially on a path of devastation. The fundamental contradiction stems from the following: various actors, especially states, international organisations and companies are declaring their commitment to sustainability goals while at the same time preserving their existing models of (unlimited) growth. Actually, the concept of sustainable development claims that the fundamental conflict inherent to the relationship of economy and ecology can be transcended. This is precisely where the hope presented by the idea of sustainable development crystalises. In its broadest sense, sustainable development promises that without changing our existing economic growth-based production, consumption, energy utilisation and transportation practices, we can simultaneously conserve the balances of the ecosystem, that is, protect the environment and live in a balanced climate.

It is possible to situate the concept of sustainability in the second half of the twentieth century. Meanwhile, a larger perspective requires us to associate sustainability with industrialisation and the transition to modern capitalist society. The emergence of sustainability as a concern and thus a social demand and a political issue coincides with the realisation that sustainability is gradually disappearing. In other words, the fact that the planet's limits were fast approached started to be expressed as of 1960s. The environmental movement emerged during this period with a criticism of modernity and emphasised that the production, consumption and growth trends of modern societies were pushing the limits of the planet. Presently, we are living in a spiral of unsustainable production, growth and consumption which is far beyond the limits drawn by the planet's carrying capacity.

Perhaps in a world where fires, hurricanes, floods and heatwaves have become almost daily experiences it may seem inane to discuss why sustainability is important, however, as this report will also underline in detail, sustainability is a controversial concept. Moreover, considering that the ecological crisis is gaining momentum rather than abating and given the lack of consensus on how to attain sustainability, the issue becomes ever more complicated. At the very centre of this complexity lies the concept of sustainability.

1 | 2 | SUSTAINABILITY
BACKDROP OF A CONTROVERSIAL CONCEPT

Even though the concerns and debates regarding sustainability began in the 1960s, it is with the publication of the report **_Our Common Future_** that these debates were brought to the larger public and draw wider attention.[14] Founded in 1983 by the United Nations, the World Commission on Environment and Development began to work independently chaired by Gro Harlem Brundtland, the former prime minister of Norway. With the belief that "people can build a future that is more prosperous, more just, and more secure", the Commission saw "the possibility for a new era of economic growth" and affirmed "such growth to be absolutely essential to relieve the great poverty that is deepening in much of the developing world".[15] The commission noted that over the course of its work, artificial divides such as "industrialised" and "developing", "East" and "West" have receded and been replaced by a common concern for the planet.

"Our Common Future" report emphasises three important points:

1. The importance of international cooperation and the "common" future of humanity

2. Inequality among both countries and groups and the deep poverty many people live in

3. Need for a sustainable and environmentally sound development to eradicate poverty and inequality

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[14] World Commission on Environment and Development, _Our Common Future_ (Oxford University Press, 1987).
[15] op. cit.

The report which underlines the need to start a new era shaped by a different model of economic growth, defines the "new" as a socially and ecologically sustainable growth model that does not harm the environment. However, the key role attributed to growth has not changed. "Our Common Future" and the concept of "sustainable development" it proposed have been frequently used in subsequent years and has dominated the prevailing discussion of sustainability. In brief, sustainable development has been defined as sustaining human progress not only for a few years or in certain places but across the world and for generations to come.[16]

Limits of the planet

According to the "Our Common Future" report, the idea of sustainable development implies that the planet has limits. The limits of the planet are drawn both by the limited natural resources used for economic growth and industrialisation and the carrying capacity of ecosystems. Actually, the "Our Common Future" report, also known as the Brundtland report was not the first to express the fact that the planet and therefore growth has limits. The importance of limits first came to the fore during the ecological debates of the 1960s and 70s. Here we must mention two important and paradigmatic works. The first is Garrett Hardin's article titled "The Tragedy of the Commons". In this short but highly influential article, Hardin defines the commons as natural resources open to everyone and analyses the results of their unregulated use.[17, 18]

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16 op. cit., 3.
17 Garrett Hardin, "The tragedy of the commons", *Science* 162, 3859 (1968): 1243-1248, **https://doi.org/10.1126/science.162.3859.1243**.
18 Here we should note that the perception of nature merely as a natural resource is problematic in terms of a holistic ecological transformation that also includes the reparation of the human-nature relationship.

Commons do not just comprise of natural resources; in a broader sense, commons may signify the ecosystems that are part of nature as well as common spaces, common property resources, co-produced knowledge or practices alternative to capitalist relationships.[19] One of its defining characteristics is its accessibility to everyone or to a specific group of users. Preventing other potential users' access to commons is difficult or impossible, and each additional user reduces the capacity of other users to benefit from the commons.[20] In other words, the commons belong to everyone (or no one) and may be depleted as a result of overuse.

Hardin views the pastures as a commons and assuming that the herdspersons who graze their cattle are rational beings, he argues that each herdsperson will prefer to graze one more of their animals in the pasture in order to maximise their utility. Since the pasture is a commons this behaviour does not create an individual cost, however, there is an accrued cost even if not assumed by individuals. This cost is the overgrazed, eroded pasture which cannot renew itself, that is, the commons that is no longer sustainable. According to Hardin (1968) this is "the tragedy of the commons". Yet another example of commons that may suffer a similar erosion is natural parks. Due to increased ecological footprint caused by extreme visitation, natural parks that are open to all lose their wilderness, which goes against the rationale of establishing a natural park in the very first place. The same concept can be used to understand environmental pollution. The ecosystem in the pastures is destroyed due to the extreme depletion of the resource, and in the example of pollution, due to the extreme dumping of pollutants in the air, water and soil ecosystems. As can be gathered from these examples, the atmosphere, seas and oceans, forests, fish stocks, biodiversity are global commons. Similarly, a balanced climate is a global commons as well and this conceptualisation is fundamental for understanding the climate crisis.

19 Arif Cem Gündoğan et. al., 100 Maddede Sürdürülebilirlik Rehberi [A 100 Step Guide to Sustainability] (Istanbul: SKD Turkey, 2016); David Feeny et. al., "The Tragedy of the Commons: Twenty-two Years Later", *Human Ecology* 18, 1 (1990): 1-19, **https://doi.org/10.1007/BF00889070**; Bengi Akbulut, "Commons", *Routledge Handbook of Ecological Economics* (July 2017): 395-403.
20 Feeny, op. cit.

The reason why the commons collapse due to overuse or pollution has precisely to do with exceeding the limits of the ecosystem. Hardin (1968) shows that everyone behaving as though there were no limits brings tragedy to the pasture which is in fact a limited resource. Be it the pollution or depletion of natural sources such as pastures, forests and seas, or climate change created by more greenhouse gas emissions than the atmosphere can handle, at the root of many environmental problems lies the exceeding of the limits of the ecosystem. Hardin's work is significant in terms of pointing at the limits of the planet's ecological carrying capacity. Nevertheless, it has been criticised for being based on the assumption of individuals who merely make cost-benefit analysis and cannot cooperate, and for overlooking the possibility of organising the commons with alternative forms of behaviour.[21]

Hardin disregards the fact that access to commons can be organised through common rules or a specific social contract, which constitutes the other defining aspect of commons. Elinor Ostrom, yet another influential figure in the literature on commons, has shown that the tragedy can be avoided as long as the commons are governed in the framework of sustainable rules determined by a community of users.[22] Hardin's much-criticised conclusion, a result of the assumption of individuals who seek to maximise their own utility and cannot act collectively, is that the sustainability of commons depends on the institution of either private property or state control. However, Ostrom demonstrates that the commons can be sustained via a different route.

21 Elinor Ostrom, *Governing the Commons: The Evolution of Institutions for Collective Action* (Cambridge University Press, 1990).
22 Ostrom, op. cit. and *Neither market nor state: Governance of common-pool resources in the twenty-first century* (Washington, DC: International Food Policy Research Institute, 1994).

Studying the commons at the local level and the communities that use them, Ostrom (1990, 1994) reveals that individuals have created successful sustainable models by setting operational rules by prioritising common interests of the community instead of their own. For instance, fishing communities have determined fishing rights in their fisheries to prevent the depletion of fish stocks caused by overfishing and thus, have been able to continue using the commons without pushing ecological limits. Similarly, farmers in many different regions have established irrigation systems which they themselves govern and sustain successfully. Therefore, the commons comprise not only the natural assets and common properties but also the social networks and interactions formed around the commons. As a matter of fact, the relationships created by these connections based on trust and cooperation play a key role in the protection and sustainability of the commons.[23] The tragedy of the commons can be prevented in the framework of communal property rules as Ostrom has shown; however, it takes place in conditions of open access as Hardin has argued.[24]

[23] Ostrom, *Neither market nor state*.
[24] At this point, the classification made by Feeny et. al. (1990; 4) regarding property-rights regimes can be illustrative in the discussion on the organization and sustainability of commons. According to this classification, there are four categories of property rights: 1. Open access is the absence of well-defined property rights. Access to the resource is unregulated, free and open to everyone, as in the examples of the global atmosphere and the oceans. In open access, each user subtracts from the welfare of other users. 2. Private property: the use and the right to exclude others from using the resource are vested in the individual. 3. Communal property: the natural asset or resource is held by an identifiable community of interdependent users. Some water resources and fisheries have, for instance, been managed as communal property. These users exclude outsiders while regulating use by members of the local community. At the centre of Ostrom's aforementioned works is this type of property which she calls "common-pool resource management". 4. Public property: rights to the natural asset or resource are vested exclusively in government. This classification makes an important contribution by differentiating between open access and communal property. Therefore, the methods of ensuring the commons' sustainability are not limited to private property or state control. The commons can be sustained by common rules that consider ecological sustainability and are decided through democratic participation. This framework comprises of individuals who can be in solidarity for the common good instead of merely looking out for their own interests, and practices that offer an alternative to the market.

Especially in the recent years, new initiatives such as urban gardens, energy cooperatives, alternative food initiatives and squatting have become new forms of commons that embrace nonmarket practices of collective production and consumption. Instead of regarding natural entities as resources, the initiatives, social movements and citizens who rethink and organise these alternative practices as commons produce a new sense of community shaped around values such as solidarity, collaboration, cooperation, democracy and equality.[25] Above all, they practice living within the limits of the planet, which is at the heart of the conceptualisation of commons in terms of ecological sustainability.

Another study that underlines the critical importance of limits for the sustainability of the planet is the report titled *The Limits to Growth*, published in 1972 by Dennis Meadows and colleagues.[26] The report showed that if the trends of growth in industrial production, pollution, resource depletion, world population and food production persisted, the limits of the planet would be reached and its carrying capacity exceeded within the next hundred years.[27] Modelling the interactions of these variables, they concluded that the existing economic, social and ecological order would collapse. Nevertheless, there was still reason to be optimistic because the authors stated that it was possible to change this course of events, that a sustainable ecological and economic system in which everyone can meet their basic needs can be established and that the sooner we start working towards this change, the greater its chance of success would be.

25 Akbulut, "Commons."
26 D. H. Meadows, J. Randers, D.L Meadows, W. W. Behrens, *The Limits to Growth: A Report for the Club of Rome's Project on the Predicament of Mankind* (New York: Universe Books, 1972).
27 Meadows et. al., *The Limits to Growth*.

The recognition in the 1970s that on a planet with a finite carrying capacity and resources, unlimited growth and consumption will lead to an ecological collapse set the most important parameter of the sustainability controversy and constitutes one of the main divergence points of environmental policies. In contrast to the prevalent paradigm based on the indispensability of unlimited growth, Meadows and others (1972) placed emphasis on limits, which was received with suspicion. It was argued that these limits could be overcome with technological advancements. Even though time has clearly shown that we have approached and finally surpassed these limits, the positions with regard to the role of the limits and technology are still divisive in the approaches to environmental issues, further complicating the question of how to establish sustainability.

The update published thirty years later by the same authors is a thought-provoking development demonstrating the difficulties of achieving sustainability.[28] We see that over the course of three decades, not only has it been not possible to establish a sustainable way of living but there is a rapid move in the direction that the authors have warned us about. It is clear that there have been no changes in the trajectories they put forth at the outset and the "business as usual" scenario has materialised, that is, planetary limits have been ignored. While this growth model exponentially increased its pressure on the resources of the planet, the carrying capacity of the natural sinks was exceeded due to the constant rise in industrial production and consumption wastes. This situation, which the authors define as capacity and limit overshoot, will result in a crash if the necessary and sufficient steps for sustainability are not taken in a steadily narrowing time span.[29]

28 D.H. Meadows, J. Randers, and D. L. Meadows, *The Limits to Growth: The 30-Year Update* (White River Junction, VT: Chelsea Green Publishing, 2004).
29 Meadows et. al., *The 30-Year Update*.

Ecology and economy

Since the 1970s to date, many ecological limits have been surpassed and the costs of unlimited growth are now manifest to the extent that cannot be covered up. It is evident that the moment has come for present-day societies to question the link deemed enduring between unlimited growth and progress and prosperity. Growing societal demands for sustainability, the youth movement severely criticising the (non)existent environmental and climate policies, and local movements resisting fossil fuel projects attest to this. However, as Meadows and others have warned, growth will continue to be championed even long after it is no longer sustainable.[30] Growth maintains its hegemonic position and stands as one of the biggest obstacles to establishing sustainability.

The existence of limits points to a fundamental contradiction underlying environmental problems. While economy is shaped by the drive for unlimited growth, ecology is based on intricate balances and limited systems. Thus an environmentally respectful growth model must position itself vis-a-vis planetary limits. The Brundtland report also insists on assigning a central role to economic growth: many forms of development deplete the ecological resources they use. Also, environmental degradation is an obstacle to economic growth. The report identifies poverty both as an important reason and a consequence of global environmental problems. Therefore, environmental problems cannot be solved without addressing global poverty and inequality; and eliminating poverty and inequality can only be possible through economic growth.[31] Nevertheless, the report does take note of the conflicted relationship between economy and ecology.

The relationship between economy and ecology is crucial as it reflects the essence of the issue and paves the way towards the exit. The conceptualisation presented by the Brundtland report is important for its emphasis on the fact that existing development models do not eliminate inequality, however, the solution it suggests – sustainable development – contributes to the hegemonic position of growth by associating sustainability with economic growth.

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30 Meadows et. al., *The 30-Year Update*, 54.
31 *Our Common Future.*

The idea of sustainable development gained increasing recognition following the debate initiated by the report and entered the agenda of policy makers; however, the emphasis on planetary limits and the trade-off inherent to the economy-ecology relationship was lost in the process. This in turn reinforced the dominant status of growth. For instance, by the end of the **Earth Summit** held in Rio de Janeiro in 1992, concerns regarding the limits and the carrying capacity of the planet had completely disappeared. The idea that came under the spotlight in the conference was that growth and global commerce would eradicate poverty thus solving environmental problems directly associated with poverty such as the depletion of natural resources. According to this approach, environmental protection could be prioritised only after reaching a certain level of prosperity.[32] Lastly, the conference concluded that it was unnecessary to think that sustainable development could only be realised by taking into account the limits of the planet – the most important contribution of the Brundtland report – because limits could be extended through technological development. It was in this way that the hegemonic position of growth was preserved.

In short, as of the 1990s, sustainable development and unlimited growth were treated as one of a pair and the debates of the 1970s regarding "limits of growth" and the carrying capacity of the planet were ignored. On the contrary, the idea that both unlimited growth and the protection of the planet are simultaneously possible became the main discourse of sustainable development.

[32] This idea has long been confuted by the struggles of various groups at different corners of the Global South mobilizing to protect the environment they live in. One of the concepts that best describe the struggles of villagers, local movements and indigenous peoples to protect the environment is Martinez-Alier's concept of the environmentalism of the poor. This concept asserts that ecological concerns and demands are not in the monopoly of white, high-income and urban groups.

The notion of sustainable development set out in reference to trade-offs, planetary limits and global inequalities. Even though it started off with a critical approach and anticipated that the existing economic, social and political order cannot be maintained without causing ecological and humanitarian devastation, it turned into a superficial commitment approved by all instead of constituting the framework of a radical change. Lightly scratching the surface of this commitment reveals a great variety of actors with different goals as well as different definitions of sustainability. While for some sustainability can be attained only if choices of production, energy and consumption are made in line with the limits and carrying capacity of the planet, for others there is no need to forgo the present understanding of growth since these limits can be overcome with technological advancement. Moreover, the term sustainability may be employed not only as ecological sustainability but as the durability or the financial sustainability of an institution or project. Sustainable development has become the target of criticism both because it has changed into a hollowed-out concept that everyone fills according to their interests and because it has lost its emphasis on inequalities and limits, becoming synonymous with unlimited growth.[33] Various actors ranging from states to companies have (mis)used the concept of sustainable development due to its wide social acceptance. Becoming mainstream, sustainable development was adopted merely on the level of discourse or as a label. Precisely for this reason, the fundamental policies that would enable ecological transformation could not be designed.[34] Therefore, the more popular sustainable development became, the more of its transformatory power was lost, ending up an instrument of greenwashing.

[33] Susan Baker, "Sustainable development as symbolic commitment: Declaratory politics and the seductive appeal of ecological modernisation in the European Union". *Environmental Politics* 16, issue 2 (2007): 297-317, **https://doi.org/10.1080/09644010701211874**; Ingolfur Blühdorn, "The governance of unsustainability: ecology and democracy after the post-democratic turn". *Environmental Politics* 22, issue 1 (2013): 16-36, **https://doi.org/10.1080/09644016.2013.755005**; David Carruthers, "From opposition to orthodoxy: The remaking of sustainable development". *Journal of Third World Studies* 18, issue 2 (2001): 93-112; Y. R. Isar, "'Culture', 'sustainable development' and cultural policy: a contrarian view". *International Journal of Cultural Policy* 23, issue 2 (2017): 148-158, **https://doi.org/10.1080/10286632.2017.1280785**; H.M. Farley and Z.A. Smith, *Sustainability: if it's everything, is it nothing?* (Routledge, 2020).
[34] Baker "Sustainable Development as symbolic commitment"; Blühdorn "The governance of unsustainability"; Carruthers "From opposition to orthodoxy"; Isar "A Contrarian View"; Farley and Smith, *Sustainability*.

Sustainability in cultural policies

Similar to sustainable development policies, cultural policies have been addressed at the global level, becoming central to various debates over the years. Cultural polices were first discussed in the framework of human rights and "culture for everyone" was advocated as a fundamental right. The "right to culture", which emerged as a basic concept in the field of cultural policies as of the 1950s, represents a new chapter in terms of human rights.[35] The right to culture has been safeguarded by various international treaties: according to the Universal Declaration of Human Rights, "everyone has the right to freely participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefit" and "everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author".[36] The article on the "right to take part in cultural life"[37] of the United Nations International Covenant on Economic, Social and Cultural Rights defines the achievement of the full realisation of the right to culture as a responsibility of the state. The right to culture concerns itself with the democratisation of access to culture.[38] This concern has become a basic approach that shapes cultural policies.

Meanwhile cultural rights seek to enable a different type of cultural equality. The right to culture advocates everyone's access to culture and in this respect it is egalitarian, however, it does not question the position of the culture ("high culture") to be attained.[39] Thus, even though the universality it entails is egalitarian on one hand (everyone should access culture), it is homogenising, on the other (culture is the "high culture" defined as the one and universal culture dissociated from its historical, social and political context).

35 Füsun Üstel, "Kültür Politikalarına Bakış: Sorunlar ve Tartışmalar" [A Look at Cultural Policies: Problems and Discussions]. In *Türkiye'de Kültür Politikalarına Giriş* [Introduction to Cultural Policies in Turkey], ed. S. Ada and A. İnce (Istanbul: Bilgi Üniversitesi Yayınları, 2009).
36 United Nations General Assembly, "Universal Declaration of Human Rights", 217(III)A, Article 27 (1948).
37 United Nations General Assembly, "International Covenant on Economic, Social and Cultural Rights", Article 15 (1966).
38 Üstel, "Kültür Politikalarına Bakış"; Isar, "A Contrarian View".
39 Üstel, op. cit.

The emphasis on cultural rights, however, poses the questions of "which culture" or "whose culture". It problematises the universality of a monolithic "Culture", asserting that it obscures ethnic, racial, class and gender inequalities. Among cultural rights are the rights to participate in cultural life; access to instruments that will enable the development of artistic products and activities; participate in discussions and decision-making mechanisms pertaining to cultural life; freedom of movement of cultural goods and services; cultural collaboration; cultural memory; cultural identity of minority groups or disadvantaged communities.[40]

In 1982, it was emphasised in the World Conference on Cultural Policies organised by UNESCO that culture constitutes a fundamental part of every individual's and community's life. As such, development must have a cultural dimension since its main focus is the human being. Subsequently, the World Decade for Cultural Development (1988-1997) declared by the United Nations pursued two basic goals:

1. Accentuating the cultural dimension in development

2. Stimulating of artistic creation and creativity[41]

This discussion was followed by the publication of the report _Our Creative Diversity_[42] in 1996 by the World Commission on Culture and Development. In parallel to the notion of sustainable development, the report defined development as a way to meet the (cultural) needs of not only the present generations in developed countries but also the future generations across the entire world and in the distant future. _Our Creative Diversity_ emphasises that development has to be conceptualised in terms that accommodate cultural growth. In 2001, the UNESCO Universal Declaration on Cultural Diversity recognised culture as the fourth pillar of sustainable development.

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40 For a broader discussion, see Üstel, op. cit.
41 N. Duxbury, Anita Kangas and Christiaan De Beukelaer, "Cultural policies for sustainable development: four strategic paths". _International Journal of Cultural Policy_ 23, issue 2 (2017): 214-230, https://doi.org/10.1080/10286632.2017.1280789; UNESCO, "World Conference on Cultural Policies: Final Report Mexico City, 26 July-6 August 1982" (Paris: UNESCO, 1982), https://unesdoc.unesco.org/ark:/48223/pf0000052505; UNESCO, "World Decade for Cultural Development, 1988-1997: strategy for the implementation of the Plan of Action" (Paris: UNESCO, 1990), https://unesdoc.unesco.org/ark:/48223/pf0000085287.
42 World Commission on Culture and Development, "Our Creative Diversity" (1995), https://unesdoc.unesco.org/ark:/48223/pf0000101651.

The Sustainable Development Goals (SDGs) adopted by the United Nations in 2015 did not accord a central role to culture in the framework of sustainable development. During the public debates leading up to the adoption of the SDGs, UNESCO's dominant narratives of culture were as an "enabler" and "driver" of sustainability.[43] The various initiatives and campaigns organised during this period were advocating for the establishment of a goal focused on culture as a development end in itself as well as for its recognition as a vector to foster other SDGs.[44] In a joint **manifesto**,[45] international networks mentioned that arts and culture raise awareness of ecological responsibility, yet the emphasis was essentially placed on cultural sustainability. Finally, culture was not identified as a stand-alone goal among the SDGs.[46]

Debates in the field of cultural policies, which went on for many years and shaped key concepts including the right to participate in cultural life, the right to culture and cultural diversity, have been carried out in parallel to salient issues in the social and political context such as democratisation, plurality, human rights and sustainability. Therefore, the growing ecological crisis and demands for transformation discussed in the previous section have brought to the agenda the relationship between cultural policies and sustainable development. However, sustainability was not reflected in cultural policies via the establishment of a relationship between ecological sustainability and culture; instead, it was cultural sustainability that came to the forefront. Cultural sustainability proposes a development model that protects cultural assets and cultural diversity and that enables future generations to access cultural resources and meet their cultural needs. At the same time, drawing attention to the relationship between access to culture and economic inequality and poverty, it advocates for development to contribute to the struggle against poverty.[47]

43 Duxbury et.al., "Cultural policies for sustainable development".

44 Duxbury et.al., op. cit.

45 For the manifesto drafted with the initiative of International Federation of Arts Councils and Culture Agencies (IFACCA), World Organization of United Cities and Local Governments (UCLG) Committee on Culture, International Federation of Coalitions for Cultural Diversity (IFCCD) and Culture Action Europe, see: **http://agenda21culture.net/sites/default/files/files/pages/advocacy-page/culture-as-goal_eng.pdf**.

46 Duxbury et.al., op. cit.

47 D. Throsby, "Culture in Sustainable Development". In *Re-Shaping Cultural Policies: A Decade Promoting the Diversity of Cultural Expressions for Development 2005 Convention Global Report*, ed. Y.R. Isar (Paris: UNESCO Publishing, 2015): 151-169.

The criticism of the concept of sustainable development applies to the engagement of the field of cultural policies with sustainability as well. Seeing as sustainability entails such broad and different meanings, numerous cultural policy studies pose the question of exactly which cultural policy sustainability corresponds to.[48] Sustainable development and sustainability are appealing concepts that make one "feel good" given their positive connotations.[49] Still, it remain unclear which policies are implied when combining cultural policy with sustainable development is suggested.

The World Organisation of United Cities and Local Governments (UCLG) Committee on Culture, which leads an important international advocacy movement working for the recognition of culture as the fourth pillar of sustainable development, constitutes a good example to the problems that arise by the transformation of sustainability into a grand narrative with enormous flexibility.[50] Agenda 21, one of the outcomes of the 1992 Earth Summit that presented a plan of action for sustainability, was re-adapted in 2004 as "Agenda 21 for culture", a reference document to steer the local cultural policies adopted by UCLG.[51] "Agenda 21 for culture" presents its principles and recommendations under five main thematic headings: culture and human rights; culture and governance; culture, sustainability and territory; culture and social inclusion; and culture and economy.

48 Isar, "A Contrarian View"; Duxbury et. al., "Cultural policies for sustainable development".
49 Isar, op. cit.
50 Isar, op. cit.
51 Isar, op. cit.

Subsequently, the committee has led this movement and periodically updated the framework; the most recent document "**Culture 21: Actions**"[52] adopted in 2015 presents the current framework. This document adds to the previously discussed conceptual confusion as it places human development rather than sustainable development at its centre and emphasises the concepts of cultural development and cultural diversity.[53] This broad framework addresses all sorts of issues that concern the cultural industry. Among them are access to and participation in cultural life, support for cultural and creatives industries, protection of cultural heritage, cultural rights and citizenship and cultural diversity. As such, "Agenda 21 for culture" is criticised for making a commitment to solve almost every single problem that humanity is faced with.[54]

52 UCLG, "Culture 21: Actions" (2015), **http://agenda21culture.net/sites/default/files/files/culture21-actions/c21_015_en.pdf**.
53 Isar, op. cit.
54 Isar, op. cit.

Furthermore, there are problems with definition and conceptualisation. For instance, does cultural development signify the fostering and enrichment of the arts and culture industry or does it mean the protecting and cultivating a way of life? Or is cultural development intended as the foundation of development?[55] According to some authors, the confusion in conceptualisation begins with the use of the concept of culture itself.[56] Culture is sometimes used in its anthropological sense as communities' or societies' way of life and sometimes in the sense of artistic production and cultural heritage.[57] As such, <u>**UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions**</u> has validated the principle that safeguarding cultural expression requires the protection of culture as a way of life.[58] However, the need for certain cultural norms to change to bring about ecological sustainability might be in contradiction with the principle of the protection of culture.[59] For instance, overconsumption, travel habits, automobile culture and dependency on plastic use, which are among the causes of climate change, are related to cultural factors.[60] How culture should be protected and in what ways it should be changed must be reviewed through the perspective of ecological sustainability. Meanwhile, the global cultural policies that prioritise cultural sustainability have further expanded the framework of sustainable development thus contributing to its ambiguity.

55 Isar, op. cit.

56 Isar, op. cit.; Üstel, "Kültür Politikalarına Bakış."

57 Isar, op. cit.

58 For the Convention, see: **https://en.unesco.org/creativity/convention/texts**.

59 Isar, op. cit.

60 Isar, op. cit.; J. Clammer, *Culture, Development and Social Theory. Towards an Integrated Social Development* (London: Zed Books, 2012).

In order to overcome all this confusion, we need to return to the initial emphasis on ecology.[61] In fact, nowadays the cultural practitioners' concerns around sustainability are precisely about the ecological crisis and the ways out of it. As will be discussed in the following pages, the fieldwork shows that the connections between the ecological crisis and cultural policies are established at the grassroots: cultural organisations and artists define sustainability ecologically and take action to this end. Therefore, the concept of cultural sustainability should be addressed by expanding its emphasis on protecting cultural assets, cultural diversity and cultural rights to include the relationship of cultural policies with ecological transformation. In this regard, the sustainability classification made by Duxbury and others (2017) can be useful for thinking about the role that arts and culture actors can play in ecological transformation:

1) "safeguard and sustain cultural practices and rights"

2) "green the operations and impacts of cultural organizations and industries"

3) "support the cultural sector to raise awareness and catalyse action about sustainability and climate change"

4) "foster global ecological citizenship"

61 Isar, op. cit.

Considering that all the ecological problems (climate change due to extreme carbon emissions, desertification, deforestation) underlined by the Brundtland report are getting more and more aggravated, it is strikingly clear that the concept of sustainability has not been able to produce the desired change despite its adoption far and wide. In particular, approaches differ substantially as to how sustainability can be ensured and what is to be sustained. Nevertheless, the concept maintains its key role in international policymaking processes; SDGs being among its most recent examples. Therefore, it is important to elucidate the different manifestations of sustainability and the discussions around it to end the conceptual ambiguity. The varied manifestations of sustainability shaped by different theoretical approaches shed light on the multiple obstacles to a holistic ecological transformation. In order to understand the different definitions and ideas associated with the concept, we need to examine the approaches that place sustainability at the centre.

1 3 THREE DIFFERENT APPROACHES TO SUSTAINABILITY

The relationship of sustainability to differing perspectives lies at the core of the conceptual confusion around the idea. The solutions advocated through the lenses of these approaches differ from one another along basic dimensions of divergence. Three important approaches that analyse the factors behind the ecological crisis and propose different solutions are ecological modernisation, risk society and political ecology. To understand how these approaches define sustainability, we must examine how they diverge in relation to dimensions such as growth, ecological limits, role of technology, the state, the market, and civil society.

Ecological modernisation recognises the environmental destruction created by industrialisation and economic growth, however, argues that it is possible to have – unlimited – economic growth and protect the environment at the same time. It maintains that environmental priorities should be a part of the economic policy making process. Ecological modernisation perceives ecological limits to be relative and not absolute. Proponents of ecological modernisation argue that these limits can be overcome by technological development. Its claim that growth and sustainability can be concurrently realised is to a large extent based on this technology optimism. The framework of ecological modernisation asserts that a sustainable environment is also good for the economy. The efficient use of materials, the prevention of environmental problems – the cost of which increase as they aggravate, the creation of green employment and a market for companies that develop green technologies and products are some of the advantages of green growth.[62] Ecological modernisation approach holds that both states and companies should use less or cleaner sources of energy, undertake maximum production with less energy or support transition to greener production. Moreover, it attributes an important role to the market and economic actors.

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62 J. Barry, "Ecological Modernization" in *Debating the Earth, Environmental Politics Reader*, ed. J. Dryzec and D. Schlosberg (Oxford University Press, 2005): 303-321.

Environmental reform will take place as a result of the interaction among economic actors, organised consumers and political institutions, which, in turn, will institutionalise environmental concerns and demands in the economic sphere at a gradually increasing pace.[63]

The theses of the framework of ecological modernisation are questioned by alternative approaches. Both the approach of risk society and political ecology problematise certain assumptions of ecological modernisation. For instance, the idea that technological development will create an absolutely positive impact by expanding the planet's carrying capacity is criticised because along with the improvements it has brought to human life use of technology has produced severe ecological costs.

In fact, technological development has created so many uncertainties and new risks that Ulrich Beck calls late modernity a "risk society": among these new risks are, genetically modified organisms (GMO), the problem of microplastic enveloping the entire planet caused by overproduction and overconsumption of plastic, and the radioactive waste and accident risks created by the use of nuclear technology.

Without a doubt, the most important example radically shaping risk society is climate change. A result of human activities such as production, consumption and growth ever since the beginning of industrialisation, climate change has created many risks the effects of which cannot be predicted.

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63 A. P. J. Mol, "Ecological Modernization and the Global Economy". *Global Environmental Politics* 2 (2002): 92-115.

According to the late modernity framework, which has a different take on the relationship between modernity and ecology, these risks have been shaped by the effects of human activities on nature ever since the emergence of modern society and especially by the consequences of the use of technology. Therefore, merely a beneficial role cannot be attributed to technology because the use of technology creates (human made) risks.[64] In fact, the report *Our Common Future*, which initially formulated the most prevalent definition of the concept of sustainable development, has also recognised that technology harbours various risks.[65]

Finally, the political ecology approach critically analyses the state, market and civil society which ecological modernisation assesses only in positive terms in the institutionalisation of green policies.[66] Political ecology shows that all these actors are situated in power relations and that their role in establishing sustainability changes depending on how these relations play out. For instance, if we briefly focus on the state, the political ecology approach maintains that it completely depends on the context whether states adopt green policies, regulate environmental issues, enact or even implement the relevant laws. This discussion is beyond the scope of this report, however, one must underline that not every state will gradually embrace green policies as assumed by the ecological modernisation framework. Political ecology further analyses how global environmental problems are manifested at the local level by unpacking the power dynamics that shape impact and access. Therefore, the practices of environmental and climate justice movements, their frameworks and context are also at the core of political ecology studies.

64 U. Beck, *World Risk Society* (London: Polity Press, 2005); U. Beck, "Cosmopolitanism as Imagined Communities of Global Risk". *American Behavioral Scientist* 55, issue 10 (2011): 1346-1361.

65 *Our Common Future*, 14.

66 Political ecology is a rapidly growing field. Even though it is not possible to cite all the relevant literature here, for a representative compilation, see: Robbins 2012, *Political ecology: A critical introduction*; Martinez-Alier 2003, *The Environmentalism of the poor: a study of ecological conflicts and valuation*; Martinez-Alier, Temper, Del Bene and Scheidel, A, 2016 "Is there a global environmental justice movement?"; D'Alisa and Kallis, 2016, "A political ecology of maladaptation: Insights from a Gramscian theory of the State". For studies on Turkey, see: Arsel, M., Akbulut, B., & Adaman, F, 2015, "Environmentalism of the malcontent: anatomy of an anti-coal power plant struggle in Turkey"; Erensü, 2017, "Turkey's Hydropower Renaissance: Nature, Neoliberalism and Development in the Cracks of Infrastructures"; Islar, 2012, "Privatised hydropower development in Turkey: a case of water grabbing?"; Paker, 2017, "The 'politics of serving' and neoliberal developmentalism: The megaprojects of the AKP as tools of hegemony building; Paker, H., F. Adaman, Z. Kadirbeyoğlu, and B. Özkaynak, 2013, "Environmental organizations in Turkey: Engaging the state and capital".

1 | **4** | **ECOLOGICAL AND SOCIAL CONSEQUENCES OF THE HEGEMONY OF GROWTH: CLIMATE EMERGENCY**

Currently, one of the strongest demands for social change has to do with global climate change. Climate change is the most comprehensive and urgent environmental problem with widespread impact. As a matter of fact, the problem is so profound and urgent that it is now addressed as a "crisis". Precisely for this reason and also due to the pressures from civil society, many national and local governments are declaring a climate emergency.

Today we live in a world that is on average 1.2+0.1°C warmer than the pre-industrial era.[67] This rise in temperature is a result of the economic growth, production and consumption systems established with industrialisation. In short, it is a result of human activities. More importantly, if the rise in temperature cannot be limited to 1.5°C, the adverse impacts which we have already begun to experience such as heatwaves, floods, drought, extreme weather events, water scarcity, land degradation and loss of biodiversity will increase exponentially. Global climate change is happening because the carrying capacity of the atmosphere is full as a result of excessive greenhouse gas emissions.

According to the Intergovernmental Panel on Climate Change, in order to limit warming to 1.5°C to prevent the irreversible effects of climate change, greenhouse gas emissions must be reduced by about 45% from 2010 levels until 2030.[68]

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67 World Meteorological Organisation, *State of the Global Climate 2020 Provisional Report*, **https://library. wmo.int/doc_num.php?explnum_id=10444**.

68 IPCC, "Global Warming of 1.5C" (2018), **https://www.ipcc.ch/sr15/**.

The most important goal of the **<u>Paris Agreement</u>**[69] adopted in 2015 is to limit global warming to 2°C, preferably to 1.5°C. Signed by 197 countries party to the United Nations Framework Convention on Climate Change,[70] the Paris Agreement enjoys high legitimacy; however, even if the signatory countries fulfil all their commitments to attain the Agreement goals, it is foreseen that the temperature increase will still be between 2.7 and 3.7°C by the end of the century. Moreover, it must be kept in mind that the targets are voluntary. Nevertheless, further progress is planned by updating the targets of the Paris Agreement. For instance, as of December 2020, countries like China, South Korea, Argentina, the USA and the European Union have updated their carbon emission targets and increased their commitments. Even though the Paris Agreement is not binding in terms of the countries' targets, it is perceived as highly legitimate. In this sense, it is a unifying and empowering document for local governments, cultural actors, civil society organisations, movements and citizens who wish to take climate action. Many arts and culture organisations, initiatives and municipalities in the Netherlands and England discussed in this report keep the Paris Agreement on the agenda and work towards reducing their carbon footprints in line with its targets. Therefore, the Paris Agreement is very important both for securing commitment to the issue as well as its effect on the local actors. At the same time, it is an important tool for civil society and citizens to monitor governments and create pressure to hold them to their promises.

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69 United Nations, "United Nations Framework Convention on Climate Change", **<u>https://unfccc.int/sites/default/files/english_paris_agreement.pdf</u>**.
70 United Nations, "Framework Convention on Climate Change" (2002), **<u>https://unfccc.int/</u>**.

Turkey is one of the seven member countries that have signed but not ratified the Paris Agreement. This constitutes a serious obstacle to Turkey's adoption of effective climate policies. Also, it attracts criticisms that Turkey fails to do its part in the global climate policy making process. Moreover, Turkey's greenhouse gas emissions are steadily increasing. Nevertheless, citing its "special circumstances" for years, Turkey has said that it will not ratify the Paris Agreement until it can benefit from climate finance and is not making a strong commitment.[71] However, this position is viewed by the other countries as failing to assume responsibility. The growing demand in Turkey for the ratification of the Paris Agreement, now joined by the arts and culture scene, is of great significance, especially considering the role arts and culture play in ecological transformation as the following sections of the report show.

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[71] For a detailed and historical analysis of Turkey's position in climate negotiations, see Turhan et al. 2016; Şahin 2019.

2 | THE ROLE OF ARTS AND CULTURE IN ECOLOGICAL TRANSFORMATION

"We are in dire need for 'radical imaginaries' of what success, progress, togetherness could look like. Imaginaries of how we can be together otherwise. What success can look like other than the imageries given to us. Arts, culture, crafts have the tool sets to assist people to create these imaginaries. Most people feel left out in the way that their daily environment is shaped, governed, designed, imagined."[72]

The following section of the report discusses the roles played by creative and cultural actors in ecological transformation in light of the field work findings. Ecological transformation is one of the top issues that cultural institutions, local initiatives, and artists work on given the environmental, and most acutely, climate crisis. As will be shown in detail below, ecological sustainability has been prioritised by arts and culture actors for some time now. They build connections and facilitate interactions among artists, change makers, scientists, policy makers, and citizens. The fieldwork further demonstrates that arts and culture actors have interpreted the issue of environment and climate from a social and political perspective. They have especially been emphasising that building a sustainable way of life in harmony with nature requires addressing intersectional issues such as the democratic deficit, racial and gender inequality.

Arts and culture can contribute to ecological transformation along two principal dimensions: *reducing the field's ecological footprint* and *creating new imaginaries* to propel masses into action to stop the ecological crisis in general and the climate crisis in particular.

[72] Interview with Jeanne van Heeswijk, 16 June 2020.

2 · 1 · REDUCING THE FIELD'S ECOLOGICAL FOOTPRINT

The first dimension pertains to the cultural industries' reduction of its own ecological footprint. A study carried out with cultural organisations in the UK shows that the biggest sources of carbon footprint in the sector are energy (81%), waste (11%), water, business travel and touring, respectively.[73] A great many artists and organisations working in the field of arts and culture believe that everyone, including the arts and culture industry, must adopt green practices in order to create change.[74] Many cultural organisations emphasise the urgency of the climate crisis and that their own practices and operations should be part of the transformation. Renovation of the buildings used by arts and culture organisations, waste reduction and energy transition are among the first steps taken to this end.[75]

73 Arts Council England, "Sustaining Great Art and Culture Environmental Report 2018/19" (2020), https://www.artscouncil.org.uk/sites/default/files/download-file/14-01-20%20Arts%20Council%20 Environmental%20Report%202018%2019%20FINAL_3.pdf.
74 Interview with Bjorn Schrijen and Jan Jaap Knol, 8 June 2020; interview with Remco Wagemakers, 8 June 2020; interview with Matthea de Jong, 11 June 2020; interview with Chris Julien, 22 June 2020; interview with Lucy Latham, 23 October 2020.
75 Interview with Schrijen and Knol; Wagemakers; Mareile Zuber, 9 June 2020.

The environmental impact of buildings and arts and culture events are being reduced via different methods. Examples include programmes such as Zero Waste Expedition developed for waste management in the Netherlands and **Arts Council Environmental Programme** devised to evaluate organisational policy and activities in terms of ecological sustainability in the UK as well as existing tools such as the BREEAM certification. Used in over 80 countries worldwide, the BREEAM green building certification is becoming widespread among cultural organisations as well. Eight museums in Amsterdam joined the BREEAM-NL programme in order to evaluate their environmental performance. Accordingly, their activities were assessed using nine different sustainability criteria: management, health, energy, transportation, water, materials, waste, land use and ecology, and pollution. While the Van Gogh Museum became the first BREEAM-NL certified museum,[76] Rijksmuseum attained the highest score, receiving an "Excellent" rating of the BREEAM-NL certificate. Also, Concertgebouw became the first BREEAM-NL certified concert hall in Europe.[77] The number of cultural institutions participating in the programme is steadily increasing.

Artists are also starting to change their own practices. In 2019, the British band Coldplay announced that they would not go on a world tour to promote the release of their new album, an example that created a resounding impact in the field of live music. The band stated that they would organise concerts again only when they find a way to make them carbon-neutral:

"Our next tour will be the best possible version of a tour like that environmentally. We would be disappointed if it's not carbon neutral. The hardest thing is the flying side of things. But, for example, our dream is to have a show with no single use plastic, to have it largely solar powered."[78]

76 "Amsterdam's cultural sector excels in Sustainability". *Bre*, last accessed 9 February 2021, **https://www.bregroup.com/buzz/amsterdams-cultural-sector-excels-in-sustainability/.**
77 World Cities Culture Forum, C40 Cities, Julie's Bicycle, and BOP Consulting, "Culture and Climate Change". *World Cities Culture Forum* (2017), last accessed 8 February 2021, **http://www.worldcitiescultureforum.com/assets/others/WCCF_Report_June_28_FINAL_v4.pdf.**
78 "Coldplay to pause touring until concerts are 'environmentally beneficial'". *BBC News* (2019), last accessed 8 February 2021, **https://www.bbc.com/news/entertainment-arts-50490700.**

Similarly, the band Massive Attack is partnering with Manchester University's Tyndall Centre for Climate Change Research to analyse the music industry's impact on climate change and look for ways to reduce their carbon footprint.[79] The research will analyse three key areas that generate carbon emission during processes of touring and recording: band travel and production, audience transport and venue. The band had been trying to offset its carbon footprint of by having trees planted, prohibiting the use of single-use plastics and travelling by train. But coming to the conclusion that "offsetting creates an illusion that high-carbon activities (…) can continue" they decided to pursue a new path.[80]

[79] "Watch Massive Attack's Short Film on the Climate Crisis and Live Music". *Pitchfork* (2020), last accessed 8 February 2021, **https://pitchfork.com/news/watch-massive-attacks-short-film-on-the-climate-crisis-and-live-music/**.
[80] Helen Pidd, "Massive Attack to help map music industry's carbon footprint". *The Guardian* (2019), last accessed 8 February 2021, **https://www.theguardian.com/music/2019/nov/28/massive-attack-to-help-map-music-industrys-carbon-footprint**.

2 2 THE POWER OF CREATIVE EXPRESSION

The second role of arts and culture in ecological transformation is to mobilise the creative power of arts and culture to create a sustainable planet. Swyngedouw,[81] who criticises the depoliticisation of climate change wherein it is understood merely as a technical issue, argues that climate change has turned into an "empty signifier" offering no content, vision for the future or new imaginary. This is where the role of arts and culture actors in ecological transformation comes in, defined by cultural practitioners themselves.

Many creative and cultural actors emphasise the importance of storytelling, the power of arts for new imaginaries, its capacity to offer safe spaces to discover new ideas and think beyond the borders of the paradigm, and to build dialogues that will usher in cultural change. As storytellers, they maintain that arts and culture should play a more significant role in ecological transition.[82] In fact, the strong sense of responsibility among cultural practitioners in this sense is one of the most compelling outcomes of the field research. There is a significant consensus on this point:

On art's power of generating stories:

"Because they can tell you stories, give you prospects of the future, touch you in the mind/heart so that you can move to make a change. Projects/data/figures don't make you take action. You move by stories..."[83]

On art's power of generating new imaginaries:

"This is so much about imagining what we want that world to be like. It is so abstract. It requires so much thinking beyond the borders of a paradigm... Artists can be portals to crossing these boundaries."[84]

81 E. Swyngedouw, "Apocalypse forever?". *Theory, culture & society* 27, issues 2-3 (2010): 213-232.
82 Interview with De Jong; Wagemakers; Yasmine Ostendorf (Jan van Eyck Académie - gala), 18 June 2020. Interview with Julien; Latham; Schrijen and Knol; Klaas Kuitenbrouwer, 12 June 2020. Interview with Alice Smits, 22 June 2020.
83 De Jong.
84 Ostendorf.

"Now more than ever we need new imaginations and utopian thinking to revive the belief in an alternative way of positioning ourselves in the world."[85]

On art's capacity of building dialogue:

"One of the roles of the arts is to facilitate conversations and create a safe space to talk about provocative and polarizing things in a really different way than other disciplines do... Yes, solutions and ways of doing things and ways of thinking about ourselves and our relationship with nature-culture duality."[86]

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85 "About Zone2Source". *Zone2Source*, last accessed 8 February 2021, **http://zone2source.net/en/about-zone2source/**.
86 Latham.

In this sense, arts and culture have a huge potential to increase awareness about the ecological and the climate crisis. The creative power of arts facilitates imagining a new way of life and alternative solutions to climate change. Arts and culture propel society to reflect and can change dominant discourses.[87] In its role as a conveyor of stories, the arts can both inspire and set precedent through its own transformation and present the ecological crisis in a way that captures hearts and minds.[88] Seeing as artists are excellent communicators, they can exhibit scientific data in a manner that immediately captures the audience.[89] Artistic discoveries can re-imagine an alternative world and initiate debate.[90] Cultural institutions and artists can contribute to the public debate on sustainability. There are various examples of different forms of presentation; it is now possible to talk about ecological art. In response to the ecological crisis and the calls of citizens who take action against this crisis, artists are producing various works and performances. A frequently used theme is the meltdown of glaciers due to climate change. The public art work _Ice Watch_ created by the artist Olafur Eliasson and geologist Minik Rosing in 2015 during the negotiations for the Paris Agreement was later repeated in 2018 outside Tate Modern in London as an installation formed by bringing the blocks of glacial ice that broke off from the Greenland ice sheet. The museum visitors had a direct and tangible experience of climate change by touching and feeling the glacial ice until it melted. A similar work was produced during the Oerol Festival which was launched by Joop Mulder as a small theatre festival in the Netherlands, and over the course of 40 years turned into one of Europe's most important landscape arts festivals whose main theme is the human-nature relationship.[91] With a glass cube placed in the Wadden sea, the artist duo Lotte van den Berg and Daan't Sas's work titled _We Have Never Been Modern_ drew attention to the climate crisis and created awareness about sea level rise which is one of the consequences of the climate crisis that will affect the Netherlands.[92]

87 Interview with Ben Twist, 16 October 2020.

88 Wagemakers; Ostendorf; Julien; Schrijen and Knol.

89 Ostendorf, Gala.

90 Julien.

91 "A Cube Does Not Exist". _Third Space_, last accessed 8 February 2021, **https://www.thirdspace.nl/en/nieuws/2018/06/a-cube-does-not-exist/**; "Welcome to Oerol". _Oerol_, last accessed 8 February 2021, **https://www.oerol.nl/en/wat-is-oerol**.

92 Schrijen and Knol.

The interaction between artists and the climate movement finds a reflection in creative expression as well. The impact of the speech Greta Thunberg made at the United Nations Climate Action Summit where she rebuked the world leaders for their inadequate climate policies saying "How dare you?" can been seen in the **video** where John Mollusk turned her speech into "black metal" music or yet again in the (melting) ice sculpture Rubem Robierb made with the letters of the expression "**How Dare You**" and exhibited in a hotel pool at Art Basel Miami.[93] Extinction Rebellion (XR) movement, which is active in the UK, places art at the centre of its climate activism and blends its actions with public art, performances and concerts.[94] Extinction Rebellion is connected with initiatives like **Music Declares Emergency** that has set out with the slogan "No Music on a Dead Planet" bringing together artists, music sector professionals and institutions to declare ecological and climate emergency.

In conclusion, the arts and culture community can contribute to ecological transformation by assuming unique roles such as cultivating a new imagination, conveying an issue with many abstract, complex, technical and scientific aspects by creating everyday meanings that touch everyone, and setting precedence to cultural change through its own transformation. We can see its expression in the following words:

"It has always been very cool to have a lot of international guests at your events, having helicopters at your opening events… I also flew around the world to join events, that was something I was proud of because that told the story of my open minded, global citizenship. I feel that if we are to transform ourselves as a cultural sector, let's not do the opposite. Let's be global citizens but rooted in our local context. Being cool does not have to do with international guests, it has to do with how much you work on broader global issues."[95]

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93 Nadja Sayej, "'The idea is that art can help': how Art Basel Miami tackled the climate crisis". *The Guardian,* last accessed 8 February 2021, **https://www.theguardian.com/artanddesign/2019/dec/10/art-basel-miami-climate-crisis**.

94 For different examples, see "Creative Rebellion: Arts and Culture Highlights from International Rebellion London". *Extinction Rebellion*, last accessed 8 February 2021, **https://extinctionrebellion.uk/2019/10/21/creative-rebellion-arts-and-culture-highlights-from-international-rebellion-london/**.

95 De Jong.

3 ALTERNATIVE APPROACHES AND NEW PRACTICES IN THE FIELD OF ARTS AND CULTURE

It is evident that in the process of ecological transformation new forms of production, consumption and organisation are becoming prevalent while cultural actors accumulate pertinent experience and information. At the same time, a rethinking process is ongoing regarding certain concepts and relationalities. Undertaken by artists, cultural institutions and arts and culture initiatives, all stakeholders of the field have a crucial role to play in this process of rethinking and adopting new practices.

In this section, concepts and practices such as primacy of the local, participation, circularity, horizontal networks, human-nature relationship, living laboratories, commons and local policies will be discussed through different examples. These concepts have emerged as indispensable for ecological transformation. They also reflect the practices adopted by the actors who participated in the fieldwork of this research. Cultural organisations, grassroots initiatives and artists transplant the analysis of political ecology mentioned in the first section of the report to the field of arts and culture through these practices. Political ecology and arts and culture actors, as well as environmental and climate justice movements pose similar questions regarding the political, economic and social dynamics that create the ecological crisis. As a result of this interaction, primacy of the local, participation, commons and harmony with nature play a key role in the transformation required to overcome the crisis. Even though the cases are addressed separately below for analytical purposes, in fact many of the practices overlap. For instance, the establishment of horizontal networks also reinforces local ties or the establishment of commons increases citizen participation.

3 **1** THE PRIMACY OF THE LOCAL

In its simplest form, prioritising the local in practice signifies the arts and culture actors connecting with their own locality.[96] Along with the importance of producing and consuming locally for ecological transformation, the networks woven between cultural institutions and artists and local producers, communities and citizens facilitate citizen ownership of the transformation at the grassroots level. For instance, the **Food Art Film Festival** is being organised by Jan van Eyck Academie with the initiative of Yasmine Ostendorf since 2017 to strengthen the ties between artistic communities and local producers. The festival has brought together artists, farmers, local brewers and beekeepers, and strengthened the local networks through workshops, conferences, and the film programme of the festival.[97]

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[96] For İKSV's report on cultural planning for local governments, see: "Cultural Planning for Local Authorities". *Istanbul Foundation for Culture and Arts*, 2016, **https://www.iksv.org/en/reports/cultural-planning-for-local-authorities**.
[97] Ostendorf, Jan van Eyck Academie.

Working at the intersection of science, technology and the arts through an interdisciplinary approach, **Waag** is a civil society organisation that sees new technologies as "instruments of social change". According to Waag, which adopts a critical attitude towards technology, the use of any technological instrument is dependent on human behaviour, decisions and relations of power. Also embracing a civic perspective, Waag is guided by the values of fairness, openness and inclusivity. Their perspective of civic engagement envisions citizens to test technology in the context of a living situation and using it as a tool while connecting with their environment.[98] At the same time, it establishes a governance model that addresses energy as a commons. The basic condition they have identified in practicing this model is the establishment of participatory co-creation mechanisms and community building. Waag believes that bringing local communities together through bottom-up mechanisms renders people more open to the idea of change and therefore to energy transition. In one example, the municipality looks into the possibilities of implementing energy commons for an area in the of north Amsterdam developed as a circular and net zero emission area. It brings together people by organising activities geared towards community building. Citizens deliberate among themselves to finally make their own decisions. Waag works to provide the conditions under which people can encounter, ponder and discuss the issue of sustainability. It organises mapping, research and co-creation activities.[99]

98 Julien; "'Technology is not neutral'". *Waag*, last accessed 8 February 2021, **https://waag.org/en/about-us**.
99 Julien.

3 | 2 | CO-LEARNING FOR TRANSFORMATION: NETWORKS AND INTERACTIONS

Setting up an alliance helped recognising the complexity of the issue (ecological crisis), plurality of methodologies and responses. Just like the word sustainability, we don't have the same idea of what it is. Transformation sits in recognising the importance of plurality of methodologies and responses.[100]

While working for transformation towards a sustainable planet and adopting new practices such as building commons, participation and grassroots organisation, cultural institutions, arts and culture initiatives and artists place considerable emphasis on building networks. Through networks, it becomes possible to multiply the impact that they have generated by mobilising creative capacities, building communities, and co-learning. Many cultural practitioners interviewed in the field have touched upon the importance of networks.[101] For instance the **Boekman Foundation** in the Netherlands, which aims to produce knowledge in cultural policies, has identified sustainability as one of its main focus areas for the period of 2021-2024. To that end, it continues doing research, keeping the issue on the agenda through meetings, activities and conferences, and collecting and disseminating information on sustainability through their digital library as well as establishing international collaborations.[102] In the scope of a recent research project, Boekman Foundation has examined the arts and culture institutions' applications to the government's culture funds for the new funding cycle, and now makes recommendations to these institutions on how to incorporate sustainability in their programming.[103]

100 Ostendorf, gala.
101 Schrijen and Knol; Latham; Ostendorf (gala); De Jong; Julien; Wagemakers. Along with the examples addressed in this section, organisations such as Julie's Bicycle and The Climate Story Lab, which are discussed in detail in the next section, also have active and widespread networks.
102 Schrijen and Knol.
103 Schrijen and Knol.

The facilitative and expansive impact of networks multiplies through transnational links. Communities can be built not only at the local level but also across borders. Founded by curator and researcher Yasmine Ostendorf, **Green Art Lab Alliance (gala)** is a transnational network of artists and art organisations established to share knowledge, experience and resources on ecological sustainability. Gala organises workshops with cultural organisations on the subjects of waste, energy, mobility and food and has established living labs in which artists can propose creative solutions and reimagine alternatives for system change.[104] The process of reimagination involves a criticism of existing discourses and practices as well. For instance, according to Ostendorf, the discussion and discourse of sustainability in Europe concentrates on innovation, technology and science ever since the beginning of the 2010s but fails to address other important sources of knowledge besides scientific information – such as tacit and ancient knowledges coming from nature – and our relationship with nature.[105] Gala has drawn on global collaboration made possible by its network to ponder together the "plurality of knowledge", the result of which is a manifesto representative of the common ground shaped by the different meanings of sustainability for different partners and geographies. It has also carried out mapping studies in Europe, Latin America and Asia.[106]

The steps for sustainability taken by cultural institutions often influence related stakeholders as well.[107] **Bureau 8080**, which is a social enterprise that develops programmes and provides consultancy for cultural institutions to render their operations more sustainable, works with over 80 theatres, museums and similar cultural institutions including the National Opera and Ballet and Hermitage Amsterdam.[108] Bureau 8080 actively brings together many arts and culture organisations and increases information and experience sharing and collaboration on waste management through the networks it has established among these organisations.[109]

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104 Ostendorf, gala.
105 Ostendorf, gala.
106 See: Annex-1: Green Tools: What can you do for ecological transformation?
107 Schrijen and Knol.
108 Wagemakers.
109 Wagemakers.

An additional effect of the networks is the revelation of both the complexity of ecological transformation and the plurality of crisis resolution methods.[110] The key to accomplishing transformation lies in the recognition of this plurality, which also plays a role in highlighting the new methods of knowledge generation. For instance, **Waag**, which prioritises civic participation, constructs its research methods accordingly. Its concept of public research addresses the society as a research community and generates knowledge with an interdisciplinary approach by rethinking methodologies through a cultural perspective. Instead of conducting research "about" society, it embraces the maxim of researching "with" society.[111] This approach is suggested in lieu of academic knowledge generation which maintains a perspective of objectivity through a phenomenological, utilitarian framework focused on scientists, geared toward the market and sectoral production and unable to go beyond the borders of scientific disciplines. This type of research also incorporates the artists in the process. The conceptualised urban ecology lab views the city as a living space. Artists who focus on the process adopt this perspective and the way they work reflects ecological concerns. Waag organises discovery expeditions with citizens, artists and scientists to understand how to approach the city. Thus, citizens can experience environmental problems – such as pollution – or the urban ecology through senses.[112] While informing the citizens' viewpoints, this method simultaneously induces the artists to focus on the material process of artistic production. This process of discovery and experience is expected to lead to cultural transformation and the adoption of new narratives and tools by the public.

110 Ostendorf, gala.
111 Julien.
112 Julien.

3 | 3 | RETHINKING HUMAN-NATURE RELATIONSHIP

Many creative and cultural actors think that the ecological transformation required for sustainability will be possible through a cultural shift. The envisioned cultural shift must be rather comprehensive because it aims to change modern society based on unlimited economic growth, incited by consumption and defined by inequalities and the domination of nature by humans. As part of this cultural transformation, it is necessary to think about human-nature relationship, human-human relationships, knowledge production methods, civic participation, community based approached, and co-creation. In this sense climate action is seen as a cultural struggle.[113] For instance, **Creative Carbon Scotland (CCS)**, which works as an intermediary for the arts and culture field to generate solutions to the ecological crisis, underlines that climate change is not merely a technical and scientific problem but a cultural issue. CSS broadly defines culture as *our way of living in the world* and notes that this way of life is shaped by overconsumption and fossil fuel culture and that in its narrower sense, cultural life is its expression and reflection. Therefore, a cultural shift is necessary for a sustainable society. Klaas Kuitenbrouwer who started the **Zoöp** project within the **Het Nieuwe Instituut**, a cultural organisation and a museum dedicated to architecture, urban planning, design and digital culture in Rotterdam, makes a similar assessment:

"To some extent this is enforced upon us. In a sense, if you really start to acknowledge the speed of decline, the loss of biodiversity, then there is no way out. There are people who acknowledge this, and there are people who don't. Many people think it (the crisis) can be overcome through technological means or economic adaptation (…) The cultural shift is happening but it also in a way, ideally, something like #MeToo and Black Lives Matter show that the tipping point is reached after which new norms set in and certain practices are reconsidered. Something like this has not happened for the relationship between humans and the living environment. I do think it is the only way out."[114]

113 Latham; Twist.
114 Kuitenbrouwer.

In rethinking the human-nature relationship, it should be noted that in modern industrialised societies nature is instrumentally viewed as a resource. Arts and culture organisations and artists working on this issue criticise the nature-human duality that establishes humans as an element outside nature and the utilitarian approach that regards nature as a resource.[115]

Lab for Nature Research of Jan Van Eyck Academie is a space where human-nature relationship can be reimagined through arts and culture. It supports artists and researchers who work towards new systems that serve the people and the planet better and bring more equality and balance in place of structures and practices that cause climate change. This involves repairing the broken ties between humans and nature. The lab brings together people from different disciplines and professions (landscape architects, farmers, microbiologists, anthropologists, climate scientists, philosophers and others) and enables them to explore their relationship with nature through their own practices.[116] The artists and researchers can undertake applied research in the garden and greenhouse located in this space. Launched as an extension of the Lab for Nature Research, the **Future Materials Bank** gives trainings and produces knowledge on sustainable materials for artists to transform their practices to become environmentally friendly. The Future Materials Bank, which offers non-polluting and ecological alternatives to chemical paints or plastic such as glue made of fishbone, textile made of waste leaves of pineapples and clay processed from the garden of the lab, constitutes an important resource for artists working locally as well as in different regions of the world.[117] Also a part of *Gala*, the Future Materials Bank has adopted a series of common principles together with the other working groups in the network that focus on subjects such as community strategies, land rights and indigenous territories, and reforestation and biodiversity. Among these common principles are solidarity, recognition of colonialism and patriarchal legacies, respect for indigenous rights and absolute refusal of funds from fossil fuel, arms and mining industries and companies that employ child labour.

115 Ostendorf, Jan van Eyck Academie.
116 "Nature Research". *Jan van Eyck Academie*, last accessed 8 February 2021, **https://www.janvaneyck.nl/postacademy/nature-research**.
117 Ostendorf, Jan van Eyck Academie.

3 4 INTERSECTIONALITY

"If you are looking at your work through the lens of climate justice and environmental justice rather than just saying sustainability, you have to think critically about politics and the intersectionalities of this issue from a global perspective and understand that it is not divorced from politics and economy."[118]

Cultural transformation necessitates rethinking not only human-nature relationship but also human-human relationships. The idea which consequently regains importance in this regard and reflects the social and political demands of our present day is intersectionality. Intersectionality indicates that economic, racial, ethnic, gender and sexual orientation-based inequalities intertwine and deepen injustice. At the same time, these inequalities increase people's vulnerability in face of crises. Many artists and arts and culture initiatives working for a sustainable planet think that the ecological crisis is intertwined with other social and political problems, and when they take action for sustainability, they do so with the intent of create comprehensive solutions that include addressing inequalities. They hold that living in a sustainable world is possible only if the issues of democratic deficit and inequality are resolved. Therefore, working on the climate crisis simultaneously denotes working on problems such as food, unemployment, gender inequality and democratic participation.

[118] Latham.

For the cultural actors who are aware of intersectionality, *climate justice* provides a crucial framework to be able to think about the issue of climate in relation to economic, political and cultural inequalities. It analyses both the reasons and the consequences of the climate crisis through the lens of inequalities and as such, clearly expresses intersectionality. The notion of climate justice propagated by the global climate movement stresses that neither the responsibility nor the negative effects of climate change are equally distributed. While the first industrialised, wealthy countries have a historical responsibility in causing climate change, many countries that have played no role in climate change suffer from its negative impacts.[119] Moreover, this injustice is compounded, intersecting with the existing economic, racial and gender inequalities. In short, vulnerable groups and countries are more rapidly and severely affected by the consequences of climate change as a result of structures and practices that produce inequality. The Paris Agreement also recognises the concept of climate justice and highlights the principle of equity. It emphasises the harmful impact of climate change on the most vulnerable, on indigenous peoples, on small island states, and on future generations.

119 J. Hadden, *Networks in Contention: Divisive Politics of Climate Change* (Cambridge University Press, 2015); J. Agyeman, D. Schlosberg, L. Craven, and C. Matthews, "Trends and Directions in Environmental Justice: from Inequity to Everyday Life, Community and Just Sustainabilities". *Annual Review of Environment and Resources* 41, issue 6 (2016): 1-20; Della Porta, D. and L. Parks, "Framing Processes in the Climate Movement: From climate change to climate justice", in *Routledge Handbook of the Climate Change Movement*, ed. M. Dietz and H. Garelts (Routledge, 2014).

Undoubtedly the interaction between the climate movement and cultural practitioners plays a role in the increasing visibility of intersectionality in the field of arts and culture. In the Netherlands, for instance, while fewer cultural practitioners were engaged with the issue of climate back in 2018, over the course of the ensuing two years artists have started to join the momentum created by the youth climate movement led by Greta Thunberg as well as the expanding global climate activism.[120] Arts and culture organisations now prioritise climate justice which is a fundamental concept framed by the climate movement.[121] A lot of artists are talking about the issue of justice and emphasise how inequalities are intertwined with the climate crisis.[122] There are curators and artists who take part in the **Fossil Free Culture NL** which aims to free arts and culture organisations from the sponsorship of fossil fuel companies and protests the relationship between the museums in the Netherlands and Shell by engaging in acts of civil disobedience inspired by the "Liberate Tate" movement.[123] Funding is a crucial matter for the arts and culture actors who wish to work toward ecological transformation. In the aftermath of the Paris Agreement, both states and investors have been realising a rapid exit from fossil fuels and the fossil fuel companies, which singlehandedly cause the biggest damage to the planet, suffer a significant loss of reputation. In this context, , it is necessary to choose sources of funding within the framework of ecological principles to ensure a holistic transformation as in the examples of Tate and Fossil Free Culture NL.

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120 De Jong.

121 As explained in detail in the Close-Up section, this is not limited to Julie's Bicycle which shapes all its activities and programmes with the concept of climate justice; it holds true also for young organisations such as The Climate Story Lab, Creative Carbon Scotland and even for long established ones such as the British Council.

122 Latham.

123 Smits; Van Gogh Museum's sponsorship relationship with Shell ended in 2018. **https://www. theartnewspaper.com/news/shell-sponsorship**.

The cultural practitioners, who forge links not only with the climate movement but also with Black Lives Matter[124] and the feminist movement, maintain that ecological transformation can only take place by taking into account other injustices as well. Underlining that ecological destruction is closely linked with racial inequality and histories of colonialism, arts and culture organisations and artists are drawing parallels between these relationships of power, our way of living on this planet and the relationship of domination we establish with nature.[125] Extinction Rebellion, a movement which keeps the issue on the agenda through the many climate actions it has been undertaking recently, is being criticised in this respect for being a "white middle class" movement and for identifying its tactics without taking into consideration the racism that people of colour[126] are subjected to.[127]

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124 Also referred as BLM.
125 Interview with Jenny White, 18 September 2020.
126 Here the expression "people of colour" has been used to denote black people, people of Asian or migrant origin, in short, to signify people who physically look different from white people. The expression "non-white people" has not been used as it defines the groups outside the whites again through whiteness (its lack thereof) and reproduces inequalities around racial and ethnic origin.
127 For instance, its obstruction tactics used to underline the urgency of the subject are criticised for disregarding the fact that people of colour are more likely to get arrested and subjected to racism than white people.

SKAR, which designs affordable workspaces for artists, designers and cultural institutions in Rotterdam, does this along the axes of financial and ecological sustainability. In the buildings allocated by the municipality SKAR does renovations that simultaneously reduce the artists' expenses and the ecological footprint. The solar panels placed on rooftops prevent energy loss in the old buildings while the artists are not affected by the increasing energy costs. Transforming stone courtyards into gardens averts overheating. Sustainability is considered relationally; SKAR wants to ensure that neighbourhood residents know they can engage with artists in these spaces where it is possible to dabble in creativity. With this perspective, the changes made for sustainability foster interactions at the community level. For instance, water is saved by using collected rainwater the excess of which is given to the gardens of the neighbours, thus creating meeting spaces and cultivating connections between the artists and the neighbourhood. Noting that the majority of people who study arts is white and different social groups lack access to arts education, which in turn lead to a racial inequality, SKAR strives to overcome this inequality by making artistic spaces/studios accessible for everyone, particularly artists of colour, and minority or migrant origins.[128] Thus, the efforts to decrease the ecological footprint and racial inequality come together constituting an intersection point.

There are many creative and cultural actors who have adopted the ideas and practices in more than one of the areas discussed above. In order to present this holistic view, the next section takes a closer look at some of these actors. The roles that cultural organisations, arts and culture production, and artists play in ecological transformation will be discussed in light of the case analyses based on the fieldwork carried out in the Netherlands and England.

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[128] Interview with Olof van de `Wal, 18 June 2020.

4		CLOSE-UP: CASE STUDIES FROM THE NETHERLANDS AND ENGLAND
4	1	LOCAL POLICY MAKING PROCESSES: THE CITY OF AMSTERDAM

Climate and sustainability policies in the Netherlands are mostly implemented at the local level. The **City of Amsterdam**, which aims to reduce its greenhouse gas emissions by 55% (from 1990 levels) until 2030 in the framework of the Paris Agreement constitutes a good example.[129] The actions it has taken towards this end include: collecting data, developing proposals for the identification and implementation of sustainability policies, providing a ground for experience and information sharing, facilitating analyses of cultural organisations' carbon footprint, offering financial support to reduce the carbon footprint of cultural venues through a grant programme, and reporting on the activities of the organisations.[130]

The City of Amsterdam has been working with a project coordinator since 2017 to establish a liaison between the departments of arts and culture, and sustainability and energy in order to accomplish its sustainability goals.[131] The department of sustainability and energy policies now develops strategies on how to increase awareness on sustainability in the cultural sector due to this effective policy.[132] Even though the cultural sector was already in interaction with the City's Department of Culture, it was not a direct stakeholder of the City's policies pertaining to sustainability. Owing to the project coordinator's facilitator role, the arts and culture industry has been able to establish a liaison with the department of sustainability and benefit from the existing assistance and tools. This has played an important role in fostering the interdepartmental relationships within the municipality as well.[133]

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129 Schrijen and Knol; Wagemakers; Zuber.
130 Schrijen and Knol; Zuber; World Cities Culture Forum, "Culture and Climate Change".
131 Zuber; Wagemakers; World Cities Culture Forum, "Culture and Climate Change".
132 Wagemakers.
133 Zuber.

Among the programmes realised by the City of Amsterdam, trainings for the sustainability of cultural venues and energy scans are the priorities. Relatedly, recommendations on increasing efficiency, solar energy and their financing are offered. The City of Amsterdam also underlines the importance of building networks among cultural institutions and of learning from one another. To this end, the municipality facilitates knowledge and experience sharing among cultural institutions.[134] It also undertakes in-depth analysis of the cultural organisations' carbon footprint and devises suggestions for the identification and implementation of sustainability policies. In implementing these policies, the municipality collaborates with initiatives such as Bureau 8080.[135] Through the auditing tools provided by the municipality, cultural organisations are able to continue monitoring the impact of their actions. In addition, it has at times been possible to attain rapid changes that do not require substantial investment, as demonstrated in the case of the decreasing electricity and water consumption in theatres with the municipality's incentive.[136] Moreover, the municipality has developed a sustainable events policy for festivals. This pioneering policy requires large-scale festivals attracting more than two thousand people to fulfil certain criteria in relation to energy, water, waste and mobility to obtain an event permit.[137]

134 Zuber.
135 Zuber.
136 Zuber.
137 World Cities Culture Forum "Culture and Climate Change".

Even though cultural management, inclusion and cultural diversity are prioritised in the national arts and cultural agenda, the transformation set in motion at the local level prompts the national government into taking certain steps as well.[138] By 2050, the Netherlands aims to produce zero waste and achieve circularity.[139] In this context, Bureau 8080 implements its Zero Waste Expedition programme in the cultural sector and collaborates with the ministries of Culture and Infrastructure and Water Management on certain issues such as waste management. Sustainability is one of the main pillars of international cultural policies of the Netherlands.[140]

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[138] Schrijen and Knol; Smits.

[139] Wagemakers.

[140] Ministry of Foreign Affairs (BZ), Minister for Foreign Trade and Development Cooperation (BHOS) and Minister of Education, Culture and Science (OCW), "International cultural policy 2021-2024". Government of the Netherlands, last accessed 9 February 2021, **https://www.government.nl/documents/parliamentary-documents/2020/02/20/international-cultural-policy-2021-2024**.

The adoption of greener practices in cultural venues is among the City of Amsterdam's most important sustainability policies. As an example, one can cite the project launched by the City of Amsterdam in 2017 to reduce the carbon emissions of cultural buildings. Through this project, building related carbon emissions have been reduced by around 40%.[141] Since buildings contribute to carbon emissions even more than transportation, the transition to more sustainable practices in buildings has made it possible to create a significant impact. The energy scan and monitoring services provided by the Municipality have made it possible to measure the carbon footprints of more than 20 arts and culture venues.[142] The policies implemented to this end have paved the way for steps to be taken in the field of arts and culture. As an example, one can cite the collectively organised energy initiatives or the Van Gogh Museum which received the first BREEAM certificate and set a precedent for other museums and cultural institutions.[143] The City of Amsterdam has also been a driving force on issues such as reduction of waste and plastic usage in cultural events.[144] For instance, more than 20 cultural organisations have received the BREEAM sustainability certificate with the support of the municipality. The City of Amsterdam, which appoints advisors to cultural institutions wishing to take these steps, has followed up the process and brought together the organisations that work towards the same end.

141 Zuber.
142 World Cities Culture Forum "Culture and Climate Change".
143 Zuber.
144 Zuber.

An important matter to consider when thinking about the role of central and local governments in the adoption of green policies and practices is the creation of trust between the state and the civic space. In the case of Amsterdam as well, it was important to build up trust between the municipality and cultural organisations, which had first been reluctant about the suggested transition for two reasons. First, the cultural organisations thought they would have to make new infrastructural investments without additional financing. The second concern was that the collaboration with the municipality would be limited to the course of a project without the establishment of a permanent mechanism. In order to ease these concerns, the emphasis of the municipality on the optionality of the investments to be made or the assumed changes as well as maintaining frequent and dynamic interactions helped build a trust-based relationship and pointed at the importance of partnerships in reaching the sustainability goals.[145] By organising meetings that create a space for sharing good practices, the City not only kept the issue of sustainability on the agenda of cultural organisations but also instituted a relationship of trust.

The municipality, which has defined its role as facilitation,[146] says that it was the cultural sector that implemented programmes such as the Zero Waste Expedition. In addition, the municipality does not at all interfere with the programming of cultural organisations. According to the municipality, once ecological transformation enters the agenda of the arts and culture community, the content starts to be shaped around it.[146]

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145 Zuber.

146 Along with the City of Amsterdam, there are other municipalities that work towards reducing the ecological footprint, propagating sustainable practices and slowing down climate change. Bureau 8080 collaborates with major municipalities such as Rotterdam, Utrecht and Lahey. The Municipality of Rotterdam has taken part in the Blue City Project and works with Superuse Studios in both building and research projects. The Municipality of Rotterdam also participates in all circularity activities as a partner (Interview with Jan Jongert, 12 June 2020). Another contribution of the municipality is the promotion of these undertakings in the public sphere ensuring broader outreach. For instance, the Municipality of Maastricht funds the Food Art Festival (Interview with Ostendorf, 18 June 2020), and works towards the zero-waste goal.

147 City of Amsterdam

Nevertheless, there are also certain challenges. Its bureaucratic structure makes it difficult to propose new or radical ideas/projects with the municipality. Every municipal unit has its own agenda and it proves difficult for arts and culture initiatives in the long term collaborations.[148] Moreover, sustainability in cultural policies have not yet been institutionalised. The new four-year arts and culture plan makes no reference to the climate crisis while the engagement with the issue of sustainability remains at the level of transforming cultural buildings.[149]

[148] Smits.
[149] "Hoofdlijnen kunst en cultuur 2021-2024 De kracht van kunst en cultuur", City of Amsterdam, last accessed 11 February 2021, **https://www.amsterdam.nl/kunst-cultuur/kunstenplan/.**

4 2 ZONE2SOURCE

Zone2Source is an international exhibition platform located in Amstelpark, Amsterdam. Researcher and curator Alice Smits first started Zone2Source as a research project which brings together artists who rethink the relationship between humans, nature and technology and suggest alternative practices and experiences in our relationship with nature. Inspired by Amstelpark, Zone2Source project has gradually turned into a "living lab" as its organic ties with the park flourished, and has eventually become an organisation in 2013.[150] While inviting artists to work on projects regarding our "natural" environment, it promotes a new way of thinking in which culture and nature are no longer binary seen as intrinsically intertwined.[151] The exhibition sites and the various natural elements of the park constitute an interactive living space and present the visitors with the possibility of experiencing nature and art in relation to one another. The aim is to reconstruct the human-nature-technology relationship by observing and experiencing nature anew.

Zone2Source, which strives to develop a multi-identity, multicultural and multispecies approach, dwells on the questions of how to live together and work together, which it deems a part of this approach. It highlights the importance of using horizontal methods, such as accentuating and including in policy processes' local knowledge. A case in point is the congress it supported organised by Ketter&Co on how the park should be designed during which Zone2Source brought together hundreds of gardeners in Amstelpark. Hence, a connection was built between the gardeners who tend to the park, the citizens who use the park, and the municipality representatives who make decisions about the park.[152]

150 Smits.
151 About Zone2Source". *Zone2Source*, last accessed 8 February 2021, **http://zone2source.net/en/home-2/**.
152 Smits.

Additionally, Zone2Source seeks to realise ecological transformation together with cultural change driven by concerns such as facilitating citizens' use of the park as a public space, civic participation, interdisciplinary work (for example, artists and scientists working together on interspecies/human-nature relationships), and changing the prevalent discourse and language. According to Alice Smits, rethinking our place on earth and better understanding our relationship with different species require a deep transformation that entails cultural change as well.[153]

Using the park as a public space, Zone2Source organises workshops, conferences and public debates on subjects such as sustainability, energy, production and consumption, food, biology, design and architecture, alternative economies and bioengineering, aiming to reach a wide "audience" through activities in which the participants can get in direct contact with their surroundings.[154] For instance, the artists' use of the park as workspace strikes up conversations between the people walking in the park and the artists about their work and therefore about sustainability, ecology, human-nature relationship and energy production.[155]

Zone2Source also plans excursions in the park for people to discover their relationship to nature through direct experience. In the exhibition _**Mind Your Step**_, which is an example of "art of walking", the participants are asked to experience the park by drawing what they see in order to be able to observe the richness of their environment and forge a bond with it. In _Atmospheres, Body as Sensors_, which is a part of the same exhibition, artists Malú Cayetano Molina and Sonia Pérez examine the atmospheric space in Amstelpark and its environs through questions of whether there is any difference between the body and its surroundings or whether they form an indivisible whole. The artists, who have designed a series of exercises towards the use of the body as a sensor, create the feeling of "being together with other beings in a shared space".[156]

153 Smits.
154 Smits.
155 Smits.
156 "Mind Your Step | Atmospheres (Body as Sensors)". _Zone2Source_, last accessed 8 February 2021, http://zone2source.net/en/mind-your-step-atmospheres-body-as-sensors-malu-cayetano-molina-and-sonia-perez-october-10-and-11-2020/.

4	3	WARMING UP FESTIVAL

Initiated by Impact Makers Foundation, **Warming Up** is both an annual festival and a platform founded around climate, arts and democracy. The Warming Up platform, which defines itself as the "start of a new story" aims to bring together citizens, policy makers, activists, scientists, children, retirees, creative makers, the majorities and the minorities around the climate issue. Encounters and the power of imagination are crucial for making climate connections. Artists can mobilise people by touching them "in the heart" and reducing complex problems to issues that can be resolved.[157]

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[157] *We Are Warming Up*, last accessed 8 February 2021, **https://wearewarmingup.nl/over**; De Jong.

According to Matthea de Jong who has designed the project, even though sustainability is addressed as a technical and financial subject, it is actually a social issue which involves everyone. It is about how we live together and who has a say in determining that. Therefore, sustainability is directly related also with the distribution of diminishing resources in a rapidly changing world and the racial inequality problematised by the Black Lives Matter movement or gender inequality.[158] The solution of the climate crisis is at the same time contingent on the improvement of democratic participation because as Jong pointed out, the citizens will espouse the climate policies to the extent that they have a say about it. Precisely to redress the democratic deficit in this regard, Warming Up wants citizens to think about the climate issue through participatory mechanisms. De Jong emphasises that increased awareness on the climate crisis and other ecological problems has not led to political and social change. In the festival programme, they asked the audience for ideas on issues related to the climate crisis such as health, mobility, democracy and economy, and were able to write a climate manifesto from the ground up with the contributions collected from the audience. To enable civic participation, Warming Up has invited the public to be part of the discussion and the actions by organising public climate summits in various parts of the Netherlands through May-October 2020.[159] Warming Up also encourages the participation of artists, and the arts and culture sector in the platform with their own programmes, aiming to broaden the climate movement through these calls.[160]

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[158] De Jong.
[159] *We Are Warming Up*; De Jong.
[160] *We Are Warming Up*.

In scope of the Warming Up Festival, which has been organised in 2020 for the first time, there has been a number of activities adapted to the COVID-19 conditions. Among these are a series of debates held with young activists, a "climate quiz" on TV, a bicycle tour of youth following the coastline and holding conversations on climate change along the way, street assemblies, live performances, films and workshops.[161] Through the bicycle tour on the coastline, Warming Up hopes to draw attention to the problem of rising sea levels, an impact of climate change that will especially affect the Netherlands, while the street festivals with pop-up performances, musical events and debates will foster citizen ownership of the climate issue.[162] They thus make and facilitate interventions in the public sphere on the issue of climate through arts and culture.

161 *We Are Warming Up*; De Jong.
162 *We Are Warming Up*; De Jong.

4 4 AFRIKAANDERWIJK COOPERATIVE

A cooperative organised at the neighbourhood level in the south of Rotterdam, the **Afrikaanderwijk Cooperative** aims to empower the Afrikaanderwijk region. South Rotterdam, where Afrikaanderwijk is located, is a region with high rates of unemployment and a low average income level where the majority of residents are of migrant origins. With the participation of neighbourhood dwellers and local shopkeepers, Afrikaanderwijk Cooperative both designs new social services that also increase sustainability and runs the cultural programme of the Afrikaanderwijk district. The Cooperative has, for instance, developed a cleaning service for the district which has created job opportunities for the cooperative members instead of the cleaning services going to larger, outside firms. The cooperative centre is used as a common space for cultural activities, information exchange and neighbourhood meetings. Along with this common space, the cleaning services, cultural programme, experience sharing meetings and the neighbourhood kitchen comprise the Afrikaanderwijk Cooperative.

One of the cooperative representatives and board members is visual artist and curator Jeanne van Heeswijk who works on "radicalising the local" which she defines as the creation of diverse and dynamic public spaces where local communities can inform and shape their own futures.[163] Addressing sustainability together with equality and access, she focuses on green social structures and sustainable food as well as collective working processes. Pointing out that citizens are disconnected from policy making processes, she adopts a holistic approach to transformation embracing collective working methods with the transition to sustainable systems to dissipate people's sense of exclusion.[164] Participation is defined as co-creation including collective decision making on how the table will be set, beyond a mere invitation to the table.[165]

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163 Interview with Jeanne van Heeswijk, 16 June 2020; "About Us" *Afrikaanderwijk Co-Op,* last accessed 8 February 2021, **http://wijkcooperatie.org/en/about_us/**.
164 Van Heeswijk.
165 Van Heeswijk.

With a similar emphasis, another cooperative member Paula Switzer believes that sustainability should involve not only the high-income groups with higher levels of education but everyone. Working for change towards this end, she underlines the importance of participatory processes which she implements in building community gardens to engender a green city that adapts to climate change.[166] For instance, when they wanted to increase green spaces in the neighbourhood as part of climate adaptation, they asked residents what they wanted changed in their neighbourhoods. In response to the demand for more safe spaces where children can play, they have created green playgrounds. Thus, they have contributed to both climate adaptation and enabled participation.

In the Afrikaanderwijk Cooperative, they were able to establish a circular model for the district farmers' market. For years, the waste of the neighbourhood market, which is one of the biggest district markets with 300 stalls and a daily average of 10-15 thousand visitors, used to be left as garbage without being recycled. With the pilot project launched by the cooperative they started sorting the waste and sent it to be recycled. Owing to this project they have generated eleven new jobs in the neighbourhood and reduced waste by 30%.[167] Moreover, thinking about what else can be done with the waste other than standard recycling, they have come up with ways of using left over fruits and vegetable, making jam and soup and selling them at the neighbourhood common at affordable prices as low as one euro. Thus, they have managed to achieve both circularity (the transformation of waste) and intersectionality (generation of accessible food through mechanisms alternative to the market). On the whole, both ecological and social sustainability have been fostered.

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166 Interview with Paula Zwitser, 16 June 2020.
167 Van Heeswijk; Zwitser.

4 5 JULIE'S BICYCLE

Julie's Bicycle is a pioneering organisation in the field of climate and arts and culture that supports the creative community in reducing its carbon footprint and creating a new imaginary for ecological transformation. As such, it illustrates perfectly both of the main axes discussed in this report. Devising "creative responses" to climate change, Julie's Bicycle (JB) has two key objectives:

1) Work towards the Paris Agreement goal of limiting global temperature rise to 1.5°C by focusing on energy, the major source of carbon emissions for the cultural sector.[168]

2) Carry on advocacy to inspire action on ecological transformation; create awareness and equip cultural professionals and artists with knowledge on the climate issue, enabling their creative capacities to influence one another, audiences, and the wider movement.[169]

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[168] "About Us". *Julie's Bicycle*, last accessed 8 February 2021, **https://juliesbicycle.com/why-we-exist/about-us/**. Julie's Bicycle focuses on energy because it is the major source of carbon emissions in the cultural sector.
[169] "About Us". *Julie's Bicycle*.

Starting out in 2007 by calculating the carbon footprint of the music industry, JB has developed various tools for the arts and culture sector to measure their ecological footprint. Arts and culture organisations use all of these tools to reduce their ecological footprint and render their operations/venues/infrastructures sustainable. Working with numerous arts and culture organisations of various sizes, JB proposes a variety of concrete actions that can be taken on energy efficiency, travel, production, waste and recycling to demonstrate how these organisations can render their practices sustainable and reduce their ecological footprint. The Creative Industry Green Tools that JB developed for festivals, tours and venues are being used by over 3,000 organisations in the creative sector. Moreover, their "Creative Green" certification is the recognised benchmark for sustainability achievement within the creative industries. In addition to their carbon calculation tools, JB drafted a series of Green Guides in 2009 for the creative industries outlining how they can contribute to London's emission reduction target to cut energy emissions by 60% by 2025 set out in the London Climate Action Plan.

Julie's Bicycle also advocates for the climate, develops programmes for awareness raising and information sharing, undertakes research and shapes policy making. In doing this, it has established both national and international networks. A large number of the cultural institutions and initiatives that partook in this research have drawn inspiration from JB; some are still working together, others have crossed paths with JB in their work for ecological transformation. The effect that JB has created is defined as "cross-borders".[170] In response to the question of what the relationship between arts, culture and climate change is, Lucy Latham from JB says:

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[170] De Jong.

"We believe that the creative community is uniquely placed to transform the conversation around climate change and translate it into action. Artists and the wider cultural community have a unique and critical role: they deal with the art of the possible and influence new ways of being, doing and thinking... Arts and culture therefore have a unique platform from which to engage and inspire action on climate change. It can take a complex idea and present it in ways that are engaging and inspiring. Environmental sustainability is also intrinsic to the resilience of an arts organisation and makes economic as well environmental sense."[171]

Over the course of the past 13 years since their foundation, they have organised various activities, conferences, workshops, courses, climate and arts and culture talks such as the series **Creative Climate Chats** and programmes like **Creative Climate Leadership**. To give one example among many, one can mention **TippingPoint**. These "unlikely conversations" connecting the worlds of arts and climate science and attended by over 2000 people have become a medium for discussions on arts and climate research.[172] In the scope of TippingPoint, the first open call to artists whose performative works pertain to climate change was issued in 2009 and 20 pieces of work have been supported over time.

JB has also succeeded in establishing effective national and transnational networks. JB provides guidance to all organisations in the field of arts and culture wishing to reduce their ecological footprint and fight the ecological crisis through creative means and expands the interaction between these organisations through networks.

171 Latham.
172 Latham.

An example of its networks at the national level is **What Next? Climate Change** which brings together 350 individuals and organisations from across the cultural sector in the UK. Among the transnational networks they partake in are International Green Theatre Alliance, *gala*, and C40. Additionally, they have created a joint programme with World Cities Culture Forum to strengthen culture and climate change targets of municipalities. The *Culture & Climate Change* report published in 2019 featured good practices by member municipalities. Also placing emphasis on knowledge sharing, JB offers a variety of resources such as articles, podcasts, reports and webinar recordings through its website which functions as a digital library. JB, which weaves these networks always together with the local, thinks it is crucial to work with local partners who know the local context[173] JB emphasises that while there are people and initiatives all over the world producing creative works on the climate crisis, artists and cultural professionals engaged in this "challenging and isolating" effort do not always feel part of a larger movement of transformation; thus it underlines the importance of community building and creating "spaces for companionship and solidarity".[174]

Advocacy constitutes an important part of JB's work on climate, and arts and culture as well, and they complement these activities with research such as **Seven Creative Climate Trends**, which maps the sustainability approaches of arts leaders and innovative practices around the world, and the *Creative Climate Census*.[175] During the Paris Agreement negotiations, it organised the ArtCOP21 workshop which brought together a group of 150 policy makers, funders, creative organisations and artists to promote ambitious climate targets and supported the production of the public artwork *Ice Watch* mentioned above. As part of the Creative Climate Coalition, it has drafted a letter in support of the Paris Agreement collecting signatures from more than 350 artists including musicians Björk and David Bowie.[176]

173 "About Us". *Julie's Bicycle*.
174 "About Us". *Julie's Bicycle*.
175 "The Seven Creative Climate Trends". *Julie's Bicycle*, last accessed 8 February 2021, **https://juliesbicycle.com/the-movement/**; "Creative Climate Census". Julie's Bicycle, last accessed 8 February 2021, **https://juliesbicycle.com/resource-creative-climate-census-2018/**.
176 "A Letter to Readers". *Julie's Bicycle*.

Yet another important action planned recently is the **Season for Change 2020**.[177] Organised in the context of the upcoming UNFCCC Conference of the Parties (COP26) to be held in November 1-12, 2021 in Glasgow, this is a festival and campaign that will inspire urgent actions for the future of the planet. JB intends to reach 10 million people with the festival which aims to mobilise artists and cultural organisations to integrate climate actions into their programming.[178] Organisations and artists are invited to design practical actions and participatory activities that spark public conversation and showcase solutions about the future of our planet. They have made an open call to artists for projects about different groups (for instance farmers) or environmental problems (for instance pollution in London).[179] Planned with organisations and artists across the UK, the programme includes digital content, performances, exhibitions, talks, film screenings, workshops and events.

Emphasising the importance of intersectionality, JB constructs its various programmes in the framework of climate justice. The **Common Ground** programme it organised within the Season for Change seeks answers to the question of how arts and culture can tackle power relations, inequalities and climate injustice. In response to the huge inequalities in access to and participation in cultural life, JB has launched a podcast named **The Colour Green** aiming to raise the voice of artists who are rarely represented such as artists of colour and of migrant origins. Also on their agenda is to open a new resource centre in collaboration with Arts Council England bringing together the issues of culture, climate and social justice.[180]

177 Interview with Latham; Mark Godber, 7 October 2020).

178 "About Season for Change". *Season for Change,* last accessed 8 February 2021, **https://www. seasonforchange.org.uk/about/**.

179 Godber.

180 Latham.

Julie's Bicycle participates increasingly more actively in policymaking processes. JB's partnership with the Arts Council England for over a decade is an integral part of its organisational story.[181] After having been commissioned by the Mayor of London to draft green guides, JB began working with the Council upon their request to turn these guides into a national programme. JB developed the policy recommendation of requiring all programmes and cultural practitioners funded by the Council to report on their environmental impacts.[182] In 2012, ACE became the first cultural body worldwide to make the reporting of climate actions and ecological footprint part of its funding agreements with cultural organisations.

181 Latham.
182 Latham.

4 6 THE CLIMATE STORY LAB

The Climate Story Lab (CSL) is a programme run by DocSociety, a civil society organisation operating in the film industry, and the US based film company Exposure Labs. Founded in 2005 by four women working at Channel 4 in the UK at the time, **DocSociety** aims to support independent and creative documentary film production. In the scope of the projects they have promoted and funded, DocSociety has placed particular emphasis on films that focus on the theme of environment. Wishing to address the climate emergency holistically, DocSociety recently produced four episodes of a podcast titled **Mothers of Invention**. Hosted by the former president of Ireland Mary Robinson, comedian Maeve Higgins and the series producer Thimali Kodikara, the podcast narrates the stories of women working for climate justice. Subsequently, DocSociety recognised the need to expand climate storytelling to a larger group including artists and arts and culture initiatives working for ecological transformation, which led to the Climate Story Lab. The twelve year old "Good Pitch" programme, which DocSociety had developed to establish collaborations and increase the impact generated by documentary producers, thus evolved into CSL. The same tools are used for making interventions to the climate emergency through a new and different climate storytelling approach, one that is far from being scientific or dull. CSL's first edition was held in 2019 in New York, followed by its second edition in March 2020 in the UK.[183]

Jessica Edwards from CSL observes that the Fridays for Future movement and the school strikes have inspired people and induced them to think about the climate and sustainability, and notes that taking action and protesting also involve a type of creativity. CSL hopes to inspire creative professionals and storytellers such as curators, academicians, festival programmers to facilitate their communication of the climate narrative in a way that inspires citizens, provokes politicians and mobilises communities. To this end CSL is offered as a model that everyone can take and use by shaping it in their own context.[184]

183 Interview with Jessica Edwards, 16 November 2020.
184 *The Climate Story Lab,* last accessed 8 February 2021, **https://climatestorylab.org/**.

"In order to connect to the hearts of people (in the past, sustainability issue was connected to the mind), we have to come up with better stories."[185]

Since the CSL model is based on bringing together different stakeholders to think together on the ecological crisis, the first step in the suggested toolbox pertains to principles of organising. These suggestions can be summarised as intersectional thinking (bringing together different groups and engaging them in the conversation), constructing the narrative on the axis of climate justice, taking into account the context, thinking about the shortcomings of climate narratives, and deliberating how to forge a bond with the excluded audience groups. In order to propagate this knowledge and experience sharing as much as possible, CSL prepares reports available to everyone on its website.[186] Also attributing importance to building international networks, CSL has realised its India and Germany editions and plans to launch Mexico, Kenya and Brazil editions in the near future.[187]

[185] Edwards.

[186] "Resources". *The Climate Story Lab*, last accessed 8 February 2021, **https://climatestorylab.org/resources**.

[187] Edwards.

5 | RECOMMENDATIONS AND CONCLUSION

Based on the analytical framework and case analyses presented in the report, the last section compiles a set of recommendations for creative and cultural actors. The report holds that an ecological transformation is absolutely vital to stop the climate crisis, and that sustainability cannot be achieved without this transformation. Underlining the importance of acknowledging the planetary limits for a sustainable planet, the report maintains that this transformation must be social, political and cultural. Cultural actors have significant roles to play in this transformation. The various examples and practices from the Netherlands and England, a subset of inspirational creative and intersectional initiatives around the world, provide the opportunity to think about concrete actions and experiences.

First of all, arts and culture organisations can focus on what they can do to identify and reduce their ecological and especially carbon footprints. Calculation of their footprint is important to see where they can make effective reductions. As shown above, in some cases it may be possible to attain a certain reduction by changing habits without undertaking costly infrastructural renovations. Additionally, it is necessary to reduce the carbon emissions of buildings, venues and events. Using sustainable sources of energy, instituting circularity (reducing waste as much as possible), limiting travel and working with local producers are measures that reduce the ecological footprint and that are required for sustainability.

Meanwhile, different creative capacities are already being mobilised to construct a new story. New practices and transformative approaches to this end can be summarised as: focusing on the local, civic participation, exchanging ideas and information through various workshops, programmes and conferences on ecological transformation, social sustainability, struggle against social inequalities, co-learning, climate justice, building networks, increasing contact with environmental movements, and collaborating with policy makers at the local level.

A diagram and various tools that may be useful for the arts and culture actors who wish to take the first steps towards ecological transformation are presented in Annex-1 and Annex-2. We should note that these tools are only a selection and constitute merely a beginning. As emphasized in all the discussions and case analyses in the report, ecological transformation requires a very extensive social, political, economic and cultural change. As such, it entails difficult choices and trade-offs. Precisely for this reason, the report sets out from the question of why green transformation still remains a dream. Imagining this transformation is the first step and the annexed tools aim to make it easier to start out. However, the tools should not be addressed with a reductionist approach and should be evaluated in the context of the different perspectives laid out in the report. At the same time, it needs to be reminded that a more comprehensive change can be realised through transformative practices such as participation, primacy of the local, building networks and commons that have been adopted by the examples cited in this report.

In light of all this information and inspired by various examples, the report makes a call to the cultural actors in Turkey and to the public at large. It is possible to take action for ecological transformation on different levels and in various ways. Having said that, the context in Turkey and the difficulties it presents should no doubt be taken into consideration. Turkey has not ratified the Paris Agreement and adopted strong climate targets and has no substantial climate policy to date. On the contrary, it is increasing its investment in fossil fuels such as coal which is one of the biggest causes of climate change. Also, action in civil society is severely restricted under the current political conditions, which led to the closure of civic space in Turkey.

Nevertheless, without underestimating the obstacles to establishing ecological transformation, civic participation and climate justice, the report emphasises the importance of taking action in Turkey promptly. This has been the prevailing demand of environmental civil society organisations and grassroots ecological movements for a long time. Creative and cultural actors can assume unique roles to expand and reinforce this demand. The comparative approach of the report has shown that new practices and narratives are being created despite difficulties which also exist in other contexts. The actors presented in the report have been able to create change regardless of the occasional challenges such as lack of coordination, lack of sufficient commitment to the issue, loss of energy amidst different issues and priorities, the inability to transform certain successful pilot projects into actual policy, workload, lack of funding, and bureaucratic structures.

The report underlines the primacy of the local and the importance of starting from the local when taking action. Establishing horizontal networks at the local level facilitate the process of solidarity and co-learning and accelerate the transformation. When the connections built locally are compounded with transnational networks, the efficacy of cultural actors increases. Cultural practitioners in Turkey can get connect and share experiences with the civil society organisations and movements that have been fighting for the environment for a long time.

Besides local movements and civil society initiatives, it is of vital importance for local administrations to integrate arts and culture in their environmental policies, and climate and environment in their cultural policies. Municipalities can enact various measures to reduce the ecological footprint of the field of arts and culture: they can develop a sustainable event policy for festivals, require the fulfilment of certain criteria under headings such as energy, water, waste and mobility when issuing an event permit, allocate staff for sustainability, collect data, offer financial support to reduce the carbon footprint of cultural venues through a grant programme, bring the fields of environment and culture together; provide tools and assistance to calculate and reduce the carbon footprint of cultural organisations, facilitate information and experience sharing among cultural organisations, and continue regular interaction as a trust-based and dynamic relationship.
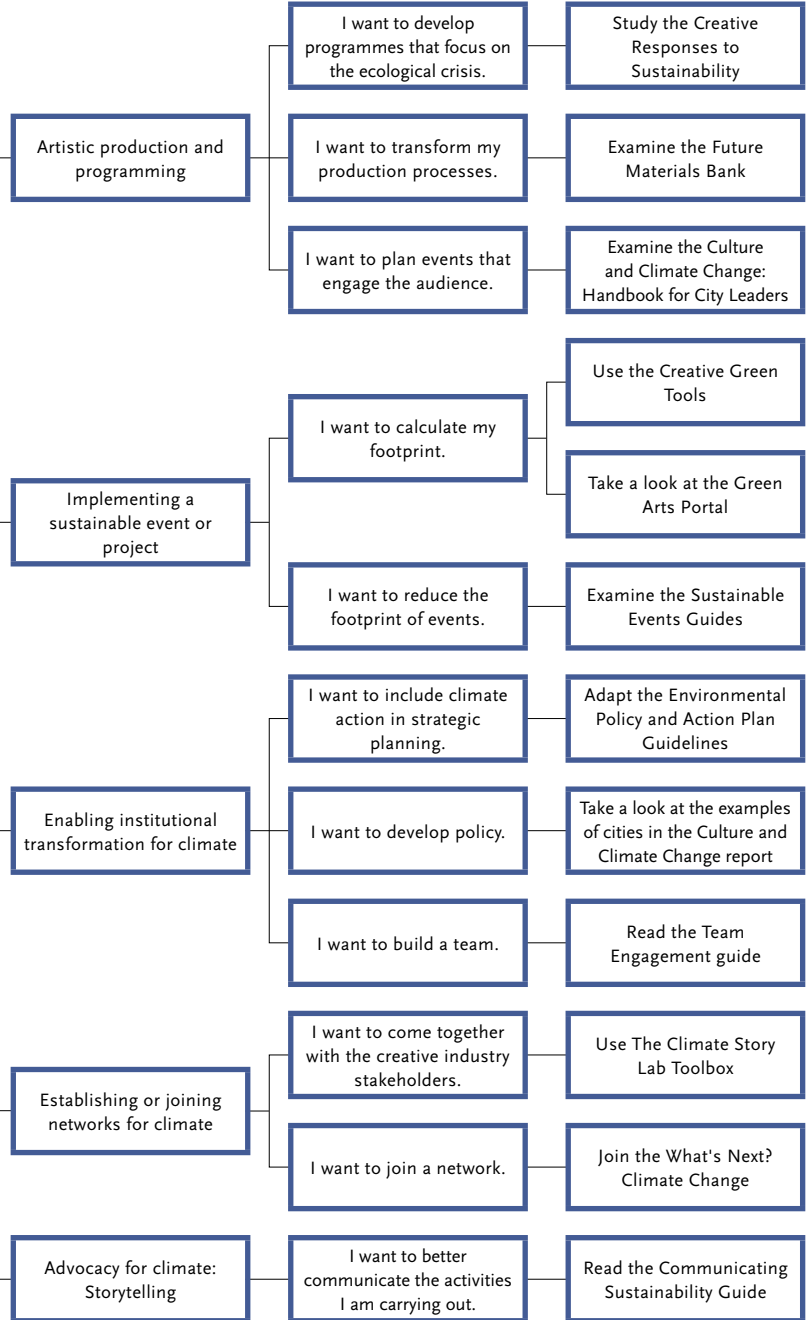
Finally, arts and culture institutions, artists and designers can contribute to changing the dominant language and developing alternative perspectives by thinking together with their audiences on human-nature relationships, economic growth and the limits of the planet. Thus, *ecological transformation can be compounded with cultural change.* Also, artworks in public spaces create an undeniable impact by increasing visibility on the issue. The collaboration among local administrations, arts and culture organisations, artists and designers can facilitate the citizens' use of green areas as public space in various ways. In collaboration with municipalities, street markets and street festivals can be organised featuring pop-up performances, music events and debates that carry the issue of climate to the public space through arts and culture. Moreover, sharing information through research and organising talks, conferences and workshops centred on the issue of ecology can help raise awareness. All of these suggestions come informed by the broader framework of the report and will take their final form in an open-ended process that will essentially be shaped through the interaction among the arts and culture actors.

ANNEX 1 — GREEN TOOLS: WHAT CAN YOU DO FOR ECOLOGICAL TRANSFORMATION?

What do you want to do for ecological transformation?

Artistic production and programming

- I want to develop programmes that focus on the ecological crisis. → Study the Creative Responses to Sustainability
- I want to transform my production processes. → Examine the Future Materials Bank
- I want to plan events that engage the audience. → Examine the Culture and Climate Change: Handbook for City Leaders

Implementing a sustainable event or project

- I want to calculate my footprint. → Use the Creative Green Tools
- I want to calculate my footprint. → Take a look at the Green Arts Portal
- I want to reduce the footprint of events. → Examine the Sustainable Events Guides

Enabling institutional transformation for climate

- I want to include climate action in strategic planning. → Adapt the Environmental Policy and Action Plan Guidelines
- I want to develop policy. → Take a look at the examples of cities in the Culture and Climate Change report
- I want to build a team. → Read the Team Engagement guide

Establishing or joining networks for climate

- I want to come together with the creative industry stakeholders. → Use The Climate Story Lab Toolbox
- I want to join a network. → Join the What's Next? Climate Change

Advocacy for climate: Storytelling

- I want to better communicate the activities I am carrying out. → Read the Communicating Sustainability Guide

Green Tools (In alphabetical order)

Environmental Policy and Action Plan Guidelines[188]

The Guidelines prepared by Julie's Bicycle comprise the development of environmental policy and action plans by cultural organisations. The guidelines give clues as to what constitutes an environmental policy and how it should be drafted, also offering a template to answers questions and help formulate the steps of the action plan. The template is available in Annex-2: Environmental Policy and Action Plan Creation Guide for Organisations.

Team Engagement Guide[189]

Creating a Sustainability Team within your organisation is a well-proven approach that lots of organisations have used to enable positive organisational change and make environmental improvements. Based on the conviction that motivated and engaged people are required to make change happen, this guide filters through the positive and negative experiences of a wide variety of organisations and presents the steps of team building in a structured way.

Tips from the Guide:

You can organise activities to increase the engagement of your colleagues:

1) Waste-free lunch day: Challenge the organisation to have a lunch that doesn't create any waste, like a "bring a dish" communal lunch.

2) Walk to work competition: A competition where team members log the distance they walk to work every day. At the end of the week, the team member with the longest distance logged wins a prize.

3) Woolly jumper competition: Turn your heaters off and host a woolly jumper competition, giving prizes to the best jumper. At the end of the day tell your team how much energy has been saved.

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188 "Environmental Policy And Action Plan Guidelines". *Julie's Bicycle* (2017), last accessed 8 February 2021, https://juliesbicycle.com/resource-policy-action-plan-guide/.
189 "Julie's Bicycle Practical Guide: Team Engagement". *Julie's Bicycle* (2016), last accessed 8 February 2021, https://juliesbicycle.com/wp-content/uploads/2019/10/Team_engagement_guide_2016.pdf.

4) Lunch time talks/film screenings: At lunch time, invite inspiring green speakers in and/or screen environmental films like "The Story of Stuff" to educate and inspire.

5) Poster competition: Invite your team to design a creative poster or video encouraging their colleagues to reduce their workplace footprint. Post the entries around the workplace or email them, getting people to vote for their favourite.

Future Materials Bank[190]

This database, which compiles non-toxic, biodegradable or otherwise sustainable alternative materials for artists, has been initiated by the Nature Research department at the Jan van Eyck Academie, in collaboration with Central St Martins College. The content is crowdsourced by *gala* partner cultural organisations and continues to be updated. The Bank aims to inspire artists to adopt sustainable artistic practices. Its website also includes sections on lexicon and material policy.

A few questions you can ask yourself when selecting your materials:[191]

1) Usability: how easy can we check its social and environmental credentials?

2) Environmental friendliness: How much water has been used in the process of making the material?

3) Social circumstances: Were civic rights respected in the making of this material?

4) Afterlife: What are the possibilities of upcycling this material?

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190 "About". *Future Materials Bank*, last accessed 8 February 2021, **https://www.futurematerialsbank.com/about/**.
191 "Material Policy". *Future Materials Bank*, last accessed 8 February 2021, **https://www.futurematerialsbank.com/material-policy/**.

The Climate Story Lab Toolbox[192]

This guide explains the ways of coworking for those creative sector stakeholders who want to narrate the story of the climate through the power of artistic expression. It draws a roadmap for storytellers, cultural practitioners and policy makers wishing to convene in a meeting or workshop to talk about how to narrate the climate story. The guide includes recommendations for gatherings, videos from experts, and a template form to compile the ideas and inspiring examples.

A few guiding principles for your first meeting:

• Place emphasis on intersectionality. Ensure the people in the room and those speaking reflect the broad movement we wish to build and the communities we want to engage.

• Centre climate justice as a guiding principle of all conversations and acknowledge those who have been affected first and most by climate change.

• Ground the conversation in context by sourcing the latest data on public opinion around climate change, the opportunities and challenges in the local political context, the degree of opposition or disinformation around climate, the state of current climate movements.

• Challenge yourselves to think about the weaknesses and tropes of climate storytelling.

• Share media impact case studies to help inspire better strategy around distribution and outreach.

• Reflect on the audiences that have been excluded and think about new narratives that connect with diverse audiences and give credible hope.

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192 "The Climate Story Lab Toolbox". *Exposure Labs and Doc Society* (2020), last accessed 8 February 2021, **https://assemble.me/uploads/websites/2882/files/CSL-Toolkit_092020.pdf**.

Culture and Climate Change[193]

The *Culture and Climate Change Report* published in 2019 by the World Cities Culture Forum features the good practices brought to life by the forum member cities highlighting their creative climate initiatives.[194] Collecting these in four thematic categories, it guides those who would like to take steps on this subject.

The Forum's five suggestions for local administrations:

• Research and Publish: Research creative and cultural initiatives across your city which engage with environmental themes and practices. Publish an online resource to encourage new collaborations and good practice exchange and help build environmental knowledge, awareness and inspiration within the sector.

• Regular Conversations: Organise a regular meeting or working group to support ongoing collaboration between cultural and environmental departments. This will support the implementation of city strategy, progressing the goals of both departments as they relate to sustainable development.

• Join Policy Together: Connect cultural and environmental policy and strategy so that they are mutually-reinforcing.

• Smart Public Art: Include environmental sustainability within public art frameworks as both a creative programming theme, and also as an operational commitment to environmental good practice. Develop guidelines on the environmental impacts of materials, sourcing, construction and transportation.

• Get the Evidence: Monitor and report the environmental impact data of cultural activity, improving environmental literacy and understanding of performance and improvement.

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193 "Culture and Climate Change". World Cities Culture Forum.
194 Op. cit.

Culture and Climate Change: Handbook for City Leaders[195]

The handbook published by the World Cities Culture Forum presents case studies from municipalities that aim for change through arts and culture to counter climate change at the city level, and offers recommendations based on these studies.

A few recommendations on civic participation and public awareness:

• For interventions supported by policymakers and designed to create public awareness, full-team integration and formalised information-sharing opportunities should be developed for a project's early phases, in order to develop a core, networked "diplomatic corps" before, during, and after the project.

• The impact of these kinds of public awareness interventions can be maximised for policymakers by ensuring they also serve citizen engagement in the policymaking process and create opportunities for feedback to the city.

• Funding for creative/cultural projects may not need to come directly or wholly from city budgets – it may be possible to fundraise for this from other sources.

Sustainable Events Guides[196]

Sustainable Events Guides series prepared by Julie's Bicycle together with Manchester City Council includes guides for major and small outdoor events, indoor events, community events, food and drink traders, production suppliers, waste and cleansing services. Filling out the checklists provided in these guides helps monitor the measures taken to reduce the ecological footprint of events and make commitments on taking further action.

195 "Culture And Climate Change Handbook for City Leaders". World Cities Culture Forum (2017), last accessed 8 February 2021, **https://juliesbicycle.com/sustainable-events-guides-with-manchester-city-council/**.
196 "Sustainable Events Guides With Manchester City Council". *Julie's Bicycle* and Manchester City Council, (2019), last accessed 8 February 2021, **https://juliesbicycle.com/sustainable-events-guides-with-manchester-city-council/**.

Hints for the marketing of indoor events:[197]

For event materials (e.g., signs, stands, banners, lanyards) opt for the use of sustainable materials and designs that can be reused or recycled. For instance, avoid hard to recycle materials like plastics, polystyrene and PVC.

For printed materials, opt for recycled, sustainably sourced, unchlorinated and uncoated paper or cards, and water or vegetable based inks.

Ask suppliers/production designers to

• Use hired, borrowed, reclaimed or recycled materials rather buying new.

• Design for ease, reuse and recycling of temporary structures, stands, stages.

For t-shirts and other branded clothing, specify the use of Fairtrade and organic textiles.

Work with sponsors to ensure merchandise and give-aways are sustainably and responsibly sourced.

Creative Responses to Sustainability[198]

Creative solutions for sustainability developed in *gala* network's partner countries are addressed in different guides. The guides include cultural initiatives and case studies conducted in a series of countries ranging from Korea to Spain.

197 "Sustainable Events Guide: Events in Indoor Venues" *Julie's Bicycle* and Manchester City Council (2019), last accessed 8 February 2021, **https://juliesbicycle.com/wp-content/uploads/2019/11/Sustainable-Events-Guide_Indoor.pdf**.

198 "Creative Responses To Sustainability". *Green Art Lab Alliance* and ASEF / culture360, last accessed 8 February 2021, **https://greenartlaballiance.com/creative-responses-to-sustainability/**.

Cultural approaches to sustainability in Portugal:[199]

• Art is used to reengage connections with nature.

• Sustainability is promoted as a collective process.

• The local is valorised while attending to local realities.

• Arts and culture act as a catalyst for change.

Communicating Sustainability Guide[200]

One of numerous resources produced by Julie's Bicycle is on communicating sustainability. The guide, which targets communications professionals operating in the field of arts and culture in particular, provides a roadmap and practical hints on how to promote the events carried out in line with sustainability principles to broaden their sphere of impact.

Five hints for communicating your message:

• On-brand: If your sustainability messages look, feel and sound different to the rest of your communications, it gives the impression that sustainability isn't core to what you do and is not that important.

• Personalise and translate: Sustainability issues are often talked about as big, far away issues. Expressing them this way makes it harder for people to connect to. Instead, work hard to make the issues relevant to your organisation, your location and the people you're talking to.

199 "Creative Responses to Sustainability Cultural Initiatives Engaging with Social & Environmental Issues Portugal Guide". *Green Art Lab Alliance* and ASEF / culture360 (Asia-Europe Foundation: 2019), last accessed 8 February 2021, **https://greenartlaballiance.files.wordpress.com/2020/05/portugal-green-guide-online-version-june.pdf**.
200 *Julie's Bicycle* and Arts Council England, "Julie's Bicycle Practical Guide: Communicating Sustainability" (2015), last accessed 8 February 2021, **https://juliesbicycle.com/wp-content/uploads/2019/10/Communicating_Sustainability_guide_2015.pdf**

• Avoid greenwash: Check your communications to make sure that your message will not be misinterpreted. For instance, is your language clear enough? "Eco-friendly napkins" could mean anything, so instead say "this napkin is proud to be made from recycled paper". Does the message of the visual overpromise? Are you able to evidence your messages with data?

• Keep it positive: Sustainability is often talked about in terms of problems that can seem too big in relation to the individual. By using a positive approach, show people how they are one of many who are taking action to make a big difference.

• Celebrate your achievements: Celebrating success and thanking people for their involvement (where relevant) are great ways to deliver your objectives.

Creative Green Tools[201]

The Creative Green Tools are a free set of unique carbon calculators developed by Julie's Bicycle specifically for the creative industries. They are used by over 3,000 organisations across 50 countries to understand the environmental impacts of cultural buildings, offices, outdoor events, tours and productions.

Hints:

• Once you create a user account on the website you come across a series of questions. It is possible, for instance, to calculate the carbon footprint of a festival by entering information such as the number of stages, tickets issued, use of energy, use of water, and the waste generated.

• On the "Results" page you can see a more detailed analysis of your data or make year-to-year comparisons. Also the benchmarks based on data collected through the Creative Green Tools let you compare your environmental performance against the cultural industry average.

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201 *Julie's Bicycle,* "Introducing The Creative Green Tools" (2019), last accessed 8 February 2021, **https:// juliesbicycle.com/resource_hub/introducing-the-creative-green-tools/**.

"Green" Productions and Exhibitions[202], Green Theatre Guide[203], Green Orchestras Guide[204]

Julie's Bicycle has separate guides prepared for "green" productions and exhibitions, theatres, orchestras and tours. These guides make suggestions specific to the needs of the field and feature examples of good practices from the UK.

Four key steps required for transformation[205]:

1. Commit: put in place the structures, resources, policies and responsibilities necessary to support and action your initiatives.

2. Understand: understand your impacts and establish systems to measure and monitor them continually.

3. Improve: implement an action plan to reduce your environmental impact.

4. Communicate: involve your team, suppliers and audiences; share and exchange knowledge with others.

Green Arts Portal[206]

The Green Arts Portal available on Creative Carbon Scotland's website offers a series of straight-forward ideas to help cultural organisations take action against the climate crisis. It categorises and lists these ideas in terms of feasibility from the easiest to the most difficult. It presents resources under various headings such as production, data gathering, working with venues and artists, and organisational policies.

202 "Productions and Exhibitions Guide". *Julie's Bicycle* (2015), last accessed 8 February 2021, **https://juliesbicycle.com/resource-productions-exhibitions-2015/**.
203 "Green Theatre Guide". *Julie's Bicycle* (2008), last accessed 8 February 2021, **https://juliesbicycle.com/wp-content/uploads/2019/10/Green_Theatre_Guide_2008.pdf**.
204 "Green Orchestras Guide". *Julie's Bicycle* (2011), last accessed 8 February 2021, **https://juliesbicycle.com/wp-content/uploads/2019/11/Green_Orchestras_Guide_2011.pdf**.
205 "Productions and Exhibitions Guide".
206 "Green Arts Portal". *Creative Carbon Scotland*, last accessed 8 February 2021, **https://www.creativecarbonsscotland.com/gap**.

The top ten list for those who are not sure where to start (from the easiest to the most difficult):

• Identify a Green Champion or a Green Team

• Get Top-Level Commitment

• Adopt an Environmental Policy

• Communicate Your Green Work

• Power Down Policy

• Monitor Energy and Water

• Monitor Waste

• Monitor Travel

• Water Audit

• Promote Car-Sharing

| ANNEX | 2 | **ENVIRONMENTAL POLICY AND ACTION PLAN CREATION TEMPLATE FOR INSTITUTIONS** |

*Published with the permission of Julie's Bicycle and Arts Council England. The original form is available on Julie's Bicycle **website**.*

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CREATIVE · CLIMATE · ACTION

ARTS COUNCIL ENGLAND

Environmental Policy

1. Key information: who you are, what you do, what is your mission, size and scope of activity (e.g., employees, audience numbers, number of exhibitions/events etc.).

2. What is your motivation for taking environmental action? (E.g., saving/managing costs to ensure business resilience, funding/client requirements, enhancing reputation, using audience reach to bring about positive environmental change.)

3. What is your level of environmental ambition?

4. What are your main impacts, specific to the nature and size of your activities? (E.g., Buildings: energy use and carbon emissions; Production: materials use and waste, transport; Office Activities: printing, IT, supplies and services, waste; Catering: food, water, energy, waste; Business and/or Audience Travel: fuel use and carbon emissions, etc.)

5. What are your key environmental commitments given the nature and level of your impacts? (E.g., Ensuring compliance with environmental legislation as a minimum; communicating with, engaging and training staff on environmental issues; communicating with and engaging external stakeholders on environmental issues.)

6. What other key environmental commitments do you have?

7. Who is responsible for reviewing your environmental policy and when and how is this done?

8. How have you developed an environmental action plan? How is it monitored, reviewed and updated, by whom and when? (*Complete after Environmental Action Plan section*)

Environmental Action Plan

1. Define 5 key objectives and/or targets, each with a corresponding timeframe.

(E.g., to reduce your carbon emissions by 10% over a year, zero waste to landfill in 2 years, 100% sustainably sourced timber in 3 years.)

1.

2.

3.

4.

5.

2. Define your improvement actions for each of your 5 objectives/targets (example included), including deadline, responsibilities and, if appropriate, budget and key performance indicators.

Objects / Target	Actions	Responsibilities	Deadline	Budget	Key Performance Indicators
E.g., 1. Reduce total volume of waste to landfill by 15% by Jan 2015.	Introduce reuse and recycling scheme for plastic, paper and glass.				Total volume of waste to landfill, evidenced by tonnage report from contractor.
	Create scrap paper box to reuse paper before recycling.				
	Choose the supplier who uses less packing at next stationary tender.				

ANNEX 3 │ TIMELINE

1966 United Nations International Covenant on Economic, Social and Cultural Rights

1972 United Nations Conference on Human Environment

1972 Publication of the report "The Limits to Growth"

1982 UNESCO World Conference on Cultural Policies

1987 Publication of the Brundtland report "Our Common Future"

1988-1997 United Nations World Decade for Cultural Development

1992 United Nations Conference on Environment and Development

1996 Publication of the report "Our Creative Diversity"

2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

2015 Sustainable Development Goals

2015 The Paris Agreement

2015-2021 Beginning of divestment from fossil fuels

2018 Greta Thunberg, beginning of the Climate Strikes and the Fridays for Future movement

2021 COP26

2021 Global warming of +1.3°C

ANNEX 4 LIST OF INTERVIEWS AND NETWORK MAP

All the interviews conducted in scope of this report have been listed below. The collaborations between organisations and projects can also be examined on the interactive map. **[Network map]**

1. Bjorn Schrijen, Boekman Foundation, 8 June 2020

2. Jan Jaap Knol, Boekman Foundation, 8 June 2020

3. Remco Wagemakers, Bureau 8080, 8 June 2020

4. Mareile Zuber, City of Amsterdam Culture and Sustainability Program Director, 9 June 2020

5. Matthea de Jong, Warming Up, 11 June 2020

6. Klaas Kuitenbrouwer, Het Nieuwe Instituut, 12 June 2020

7. Jan Jongert, Superuse Studios / BlueCity, 12 June 2020

8. Jeanne van Heeswijk, Afrikaanderwijk Cooperative, 16 June 2020

9. Paula Zwitser, Afrikaanderwijk Cooperative, 16 June 2020

10. Henk Heikamp, The Netherlands Ministry of Education, Culture and Science, 16 June 2020

11. Olof van de `Wal, SKAR, 18 June 2020

12. Yasmine Ostendorf, Jan van Eyck Academie / Green Art Lab Alliance, 18 June 2020

13. Alice Smits, Zone2Source, 22 June 2020

14. Chris Julien, Waag, 22 June 2020

15. Binna Choi, Casco Art Institute: Working for the Commons, 9 July 2020

16. Jenny White, British Council, 18 September 2020

17. Mark Godber, Artsadmin, 7 October 2020

18. Ben Twist, Creative Carbon Scotland, 16 October 2020

19. Andrew Ellerby, Arts Council England, 19 October 2020

20. Lucy Latham, Julie's Bicycle, 23 October 2020

21. Jessica Edwards, Doc Society, 16 November 2020

GLOSSARY[207]

Carrying capacity of the planet and ecological limits: refers to the limits after which natural cycles/ecosystems cannot be sustained uninterrupted by human activities and natural resources become depleted. For instance, there is a certain amount of greenhouse gas emissions that the atmosphere can absorb, and global warming and climate change begin when this limit is exceeded.

Climate change: +1.3°C rise in global average temperatures as compared to preindustrial levels due to the emissions of greenhouse gas caused by human activities which result in the change of the planet's cycles, accelerated loss of habitat and biodiversity, increased drought, rising ocean temperatures, melting of glaciers and rising sea levels.

Anthropocene: a new geological epoch defined by the human impact on earth. It proposes that we have entered a new geological epoch as the impact of human activity on earth has exceeded that of natural forces and caused disruptions in ecosystems (carbon cycle, nitrogen cycle, etc.) including climate change.

Ecological footprint: the biologically productive land and sea area required to produce the goods consumed and to absorb the wastes generated by an individual, community, activity or state, measured in global hectares.

Carbon footprint: a component of the ecological footprint, the carbon footprint is the total amount of greenhouse gas (including carbon dioxide) emissions generated by an individual, event, organisation or country, measured in tons of carbon dioxide and represents the natural carbon sink areas such as oceans and forests that absorb emissions.

Climate mitigation: mitigating the effects of climate change by reducing greenhouse gas emissions or enhancing carbon sinks.

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207 For ecological/carbon footprint, see: "100 Maddede Sürdürülebilirlik Rehberi" [A 100 Step Guide to Sustainability], "Türkiye'nin Ekolojik Ayak İzi Raporu" [Report on Turkey's Ecological Footprint]. *Footprint Network* (2012), **https://www.footprintnetwork.org**. For circular economy, see: "100 Maddede Sürdürülebilirlik Rehberi". For references to other concepts, you may take a look at the bibliography.

Climate adaptation: the entirety of measures taken to adjust to the effects of climate change (drought, extreme weather events, scarcity of agricultural products, food crisis, rising sea levels, etc.).

Climate justice: emphasises the historical responsibility of first industrialised, affluent countries in causing climate change and defines the adverse impacts that many countries with no responsibility in climate change suffer as injustice. This injustice is compounded through intersectionalities with existing economic, racial and gender inequalities at the individual level.

Commons: the common resources which are accessible to everyone (or a specific group of users) and are depleted in proportion to their use. The commons include ecosystems that are part of nature, but in a broader sense they also entail the common spaces, common properties, co-produced knowledge or practices alternative to capitalist relationships.

Circular economy and circularity: unlike linear economy's process of production that uses raw materials and resources and later disposes them as waste, circular economy is based on the principle of reusing, remanufacturing and recycling.

Sustainable Development Goals (SDGs): an action plan adopted by the UN to be implemented by 2030. Among these goals are the elimination of poverty and hunger, ensuring good health and well-being, achieving gender equality, climate action, and reducing inequalities.

Intersectionality: indicates an intersecting set of power relations emanating from economic, racial, ethnic, gender and sexual orientation based inequalities. As such, social experiences of discrimination and injustice cannot be understood as distinct and separate.

Civic participation: indicates that citizens, communities and civil society, including social movements, have a say in the local, national and transnational policymaking processes on issues that concern their lives. Participatory democracy entails shaping social, economic, political, cultural, ecological and spatial decisions from the bottom-up, beyond simply participating in elections.

Ecological modernisation: the argument that the increasing environmental problems caused by industrialisation and economic growth can be resolved through the adoption of green policies by states and companies based on the demands of society and especially with the help of technology.

Political ecology: the approach that analyses power relationships that account for the causes as well as the impacts of environmental problems at the local and global levels and emphasises the structures of inequalities must be changed to resolve the ecological crisis.

Green tools and practices: the entirety of methods used to calculate and reduce the ecological footprint. Examples include using renewable sources of energy, reducing the carbon emissions of buildings, consuming locally, and needs-based consumption.

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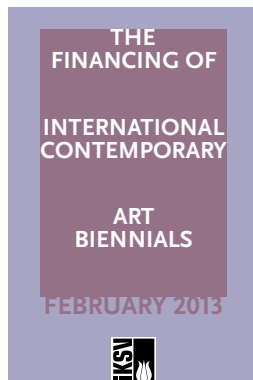## ISTANBUL FOUNDATION FOR CULTURE AND ARTS (İKSV)

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