

CREATIVE CLIMATE LEADERSHIP

2016 - 2019



www.creativeclimateleadership.com

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Introduction

Unlocking the potential of the cultural sector in Europe to play a leading part in the unfolding transition to a net zero carbon society

In December 2015, the Paris Agreement passed to great global fanfare at the 21st UN Conference of Parties (COP21). It marked an unprecedented milestone in the history of UN climate negotiations, and set a new tone for international efforts to address climate change: one of collaboration and collective action, also reflected in the new Sustainable Development Goals adopted the same year. This shift in approach signalled a wider trend in environmental and social movements aiming to achieve profound systemic change and justice: the emergence of leadership that exceeds the individual “heroic” leader to become purpose-oriented, values-led, collaborative, networked and distributed to achieve rapid and widespread changes in thinking, values and actions.

In the same year, Creative Climate Leadership (CCL) was conceived as a response to a need for tailored leadership development and movement-building for artists, cultural leaders, policymakers and development professionals to be able to share knowledge, collaboratively lead systemic change, respond to a changing environment, and effectively influence cultural shifts in values and behaviour across society. These needs and demands from the sector were evidenced by research conducted by Julie’s Bicycle, and the practice and experience of all project partners.

CCL was a cooperation project geared towards building an EU-wide community of organisations and individual artists committed to climate action, and collaboratively designing new business models, partnerships, supply chains and creative responses in line with EU and global commitments to reduce carbon and prevent global temperature rise above 1.5 degrees Celsius.

The principles the project was founded on were:

- By working together through transnational exchanges across Europe and beyond we can create better conditions for innovation and develop appropriate solutions faster;
- By empowering individual creative professionals and enabling a network of cultural collaboration on climate and environmental sustainability we can build capacity and skills within the sector;
- By bringing together and investing in a supportive and entrepreneurial community we can build the resilience of organisations and creative professionals at all levels in the sector to realise their full potential and respond to climate and environmental challenges through new business models and projects.

The goal was to build capacity within the creative community, and link this emerging action with cultural policy platforms to scale up leadership and create ripple effects across the creative industries and public domain.

This report provides an overview of the three-year CCL programme (2016-2019) and summarises the outcomes and case studies that have emerged during the project’s lifetime. It indicates strong impact, and a committed movement of cultural leaders facilitating change.

CCL was an invaluable experience for me. It was a great opportunity to connect with like-minded people who have similar concerns to myself around climate and environment and are trying to figure out how the 'creative industries' address these issues. Since the week took place I have benefited from belonging to an international network, through which I have been able to share ideas, thoughts and receive feedback.
Gavin Porter, Filmmaker and Agency Coordinator, National Theatre Wales

CCL is still a big part of my everyday life and work – it gave confidence to me, and credibility to my work, and has given me the endurance to continue in a difficult context.
Jessica Sim, Director, NADAS Istanbul, Turkey

Taking part in CCL gave me some valuable time to think about what I thought was needed, both from myself and from others, to help progress a future where museums effectively support the achievement of a world where people and nature flourish together. I thoroughly recommend it to people at all levels who are prepared to step into leadership.

Henry McGhie, Curator and Museums Sustainability Consultant, UK

Not feeling isolated gives momentum. It's difficult when you feel like you're alone – connecting with other people has set me on a different path.

Michael Soro, Founder, Native Events, Ireland

Participating in the Creative Climate Leadership programme transformed me from a passive, mostly pessimistic spectator into an empowered participant. It connected me to a network of passionate actors from all parts of the globe and of various backgrounds. I keep on seeing the added value of hearing everyone's voice and unleashing our potential in solving probably the most pressing challenge of our time.

Helena Rytilahti, European Cultural Foundation, NL

Attending the Creative Climate Leadership Programme was a really formative experience for me, both professionally and personally. I left empowered, emboldened and with a network of artists and practitioners to help me make change in my organization and communities. Thanks to my involvement in the programme, I am now coordinating an Artists Climate Lab, sharing my learning with others.

Daniel De La Motte, Artist / Taking Part Assistant, Young Vic Theatre, UK

My local community never thought that indigenous cultures could be celebrated and given an international platform in the fight against damaging environmental practices and climate change. However, my attendance of Creative Climate Leadership has reinforced local beliefs, and improved confidence and self-esteem in local practices. Now the N'dau people have embarked on fierce and intensive programs to record and preserve their Indigenous Knowledge for the preservation of the environment and promotion of good climate.

Phillip Kausa, Director, N'Dau Festival of the Arts, Zimbabwe

Partners

Creative Climate Leadership was developed through a Creative Europe Collaboration Project between 2016 – 2019. The partners who worked together to deliver the programme are:



Julie's Bicycle, UK – Lead Partner

Julie's Bicycle is a global charity working at the intersection between culture and environmental sustainability. Their vision is a creative sector powering action on climate change, and their mission is to provide the inspiration, expertise and thought leadership to make that happen. They work with over 1,000 organisations providing the creative community with the skills to act, using their creativity to influence the environmental movement and audiences around the world. Julie's Bicycle run a rich programme of events, free resources and public talks which contribute to national and international climate change policy development.

www.juliesbicycle.com | info@juliesbicycle.com

PiNA, Slovenia

PiNA is an organisation focused on social development, advocating respect for basic human rights and democracy, active participation of individuals in their community, cultural engagement, respect for the environment with a focus on sustainable development, critical thought, ethical operation and lifelong learning with a holistic approach to education.

www.pina.si | info@pina.si

On the Move, Belgium and France

On the Move (OTM) is a cultural mobility information network with more than 35 members in over 20 countries across Europe and beyond. Their mission is to encourage and facilitate cross-border mobility and cooperation, contributing to building up a vibrant and shared European cultural space that is strongly connected worldwide.

www.on-the-move.org | mobility@on-the-move.org

COAL, France

COAL, the Coalition for Art and Sustainable Development, mobilises artists and cultural actors on social and environmental issues and supports the creation of artwork, creating awareness and implementing concrete solutions through exhibitions, events, the COAL Art & Environment Prize, and other intelligent resources.

www.projetcoal.fr | contact@projetcoal.fr

Ars Baltica, Germany

Ars Baltica support the implementation of high quality artistic and cultural projects with a strong focus on the Baltic Sea Region. They offer platforms for knowledge exchange and experience in the field of cross-cultural cooperation, and add value to existing projects. They advocate for culture, and promote the Baltic Sea cultural life outside of the region.

Ars Baltica operates from Germany.

www.arsbaltica.net | mail@arsbaltica.net

krug, Montenegro

krug actively promotes environmental awareness in the Western Balkans through arts and culture and strives to make sustainability integral to the creative sector. krug coordinates the Green Culture Network and delivers an annual conference, networking and educational events towards promoting a sustainable future for the region, in partnership with local and regional cultural organisations, NGOs, academic institutions and international partners like the British Council. krug operates from the UK and Montenegro.

greenculture.world | londonkrug@icloud.com

EXIT Foundation, Serbia

EXIT Foundation is an official organiser of Exit Festival in Novi Sad, Serbia, the Sea Dance Festival in Budva, Montenegro, and Revolution Festival in Timisoara, Romania. Using the power of the EXIT brand, EXIT Foundation's mission is to position itself as a leader in mobilising public opinion and as a decision maker in the field of youth development, creative industries and destination branding. EXIT has been active in supporting the development of the festival industry in the Balkans and is a full member of the European Festival Association.

www.fondacija.exitfest.org

mitos21

mitos21 is a network of some of Europe's most powerful and important theatre institutions. Its main objective is to create artistic instances where theatre professionals can meet, collaborate and work together, as well as jointly question and reconsider the role of theatre in contemporary society from their respective, diverse and unique professional backgrounds and experiences. The network's activities place special emphasis on cross-border collaboration, peer learning, supporting the younger generations of artists and theatre professionals, as well as promoting sustainable practices among its members. mitos21 is a non-profit association under Danish law and has its artistic seat at the National Theatre London.

www.mitos21.com | info@mitso21.com

Creative Climate Leadership Overview 2016 – 2019

CCL combined a series of different interventions to build a collaborative network of creative leaders, driving climate action in 18 different countries in Europe and beyond.



Project partners developed and delivered core CCL activities collaboratively, and alumni-led activities such as dissemination events ensured the broadest reach of the project possible.

CCL at a Glance



7 partners



2 residential
training
courses



48 artists and
creative
professionals
trained



training
participants
from 15
countries



1 alumni
network



1 policy lab



1 conference and 1
launch event



6 media
outputs



1 festival hot
desk at EXIT
Festival – over
200,000
attendees



13 CCL in
Action local
development
grants and
projects
reaching over
10,000 people



40 alumni-led
dissemination
events engaging
over 3,000 people in
18 countries



10 alumni-led
artistic works
engaging
audiences of
20,000+



100,000 euros+
leveraged for
new projects



9+ new business start-ups



48 new green
action plans

2016: October | Partner Meeting | Koper, Slovenia

A planning meeting for all CCL programme partners to meet each other, share programming ideas and progress, exchange knowledge and expertise, and shape the first 18 months of the programme.



The first cohort of Creative Climate Leaders, Wales, 2017. Photo by Studio Cano.

2017: March | CCL Training Course | Machynlleth, Wales, UK

A five-day intensive course designed to fast-track participants to lead collaborative climate action, develop their leadership skills, and amplify the impact of their work. The course was attended by 25 participants from 10 different countries – FI, FR, IE, ME, NL, UK, CN, AU, TR ZW - and facilitated by Julie's Bicycle and PiNA.

Learning methodologies included a mixture of individual and group learning, lectures, guest talks, workshops and peer-led knowledge sharing sessions. The course drew on Julie's Bicycle's extensive suite of tools, resources, case studies and the 7 Trends of the Creative Climate Movement; coaching and action learning approaches; systems analysis; agile strategy and project management; and embodied / somatic methodologies including Theatre of the Oppressed and NLP. Guest speakers included Zena Edwards, artist and poet; Kara Moses, Facilitator Rewild Everything; Chris Johnson, Co-founder Shambala Festival and Powerful Thinking; Paul Allen, External Relations Officer and Project Coordinator Zero Carbon Britain, Centre for Alternative Technology; and George Marshall, Director Climate Outreach.

The course took place at the Centre for Alternative Technology, an environmental charity dedicated to researching and communicating positive solutions for environmental change. The best practice sustainable site allowed participants to see solutions to climate breakdown in action, from renewable energy and carbon zero accommodation, to permaculture.



Participants from China, Finland, France, Ireland, Scotland UK, and Zimbabwe collaborating at CCL Wales, 2017. Photo by Studio Cano.

2017 - Ongoing | CCL Alumni Network | Online

A free alumni network was formed after the first Training Course for participants in all of the CCL training programmes. This network disseminates resources, provides group coaching and mentoring calls, has an active online community and updates all alumni with relevant events and opportunities. It encourages a network built on both genuine connection and shared professional interests, and hopes to foster continued transnational exchange. The alumni network was facilitated by PiNA and Julie's Bicycle from April 2017 – May 2019.



2017: July | CCL Exit Festival Hotdesk | Novi Sad, Serbia

EXIT Festival hosted a stand to spread the word about Creative Climate Leadership to over 215,000 visitors from across Europe at their flagship event, inspiring and engaging them on environmental sustainability and the role of the creative community in addressing climate change. The CCL Hot Desk on-site activations included bicycle-power generation and volunteer ambassadors. A short film about CCL filmed at the first course in Wales was shown before every panel in the popular forum for dialogue. Working with the Recan / Every Can Counts Foundation, more than 4,000 cans were collected for recycling, and artistic installations made from bottles collected at the festival were created throughout the event.

2017: June | Partner Meeting | Berlin, Germany

A planning meeting for the CCL programme partners to share progress, continue shaping programme activities, and exchange knowledge and expertise. CCL partners also took the opportunity to present to the 8th Annual Forum of the EU Strategy for the Baltic Sea Region (EUSBSR) to more than 500 policymakers about the Creative Climate Leadership concepts and activities.



The second cohort of Creative Climate Leaders, Ankaran SI, 2017. Photo by Karim Shalaby

2017: October | CCL Training Course | Ankaran, Slovenia

The second intensive CCL training course brought together a new cohort of 23 people from 11 countries – BE, ES, FR, ME, NL, SI, UK, AU, CO, ID, ZW – and was facilitated by Julie's Bicycle and PiNA. The learning methodologies were the same as in Wales, with the addition of more time for peer-to-peer learning based on the feedback received after the first course. Participants offered peer-led sessions on the Sustainable Development Goals, training and coaching methodologies for working with groups, and perspectives on sustainable development from the Global South, including the different roles of art and artists. Guest speakers included Ivan Petrovic, President EXIT Foundation; and Jurij Krpan, Artistic Director and Chief Curator Kapelica Gallery Ljubljana. The course took place in an environmentally conscious hotel and parkland on the Adriatic coast.



Botanical Watercolour, an event hosted by Jessica Sim in Istanbul, Turkey.



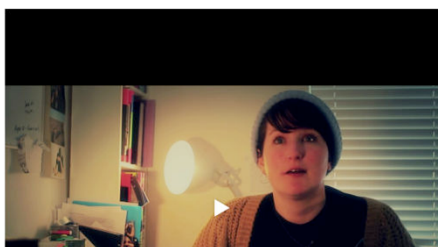
Living Lab solar power arrays at Body&Soul Festival, also hosting public talks curated by Native Events / Michael Soro, Ireland.

2017 - Ongoing | Dissemination Events | Various Locations

Each participant from both the Wales and Slovenia training courses committed to running a dissemination event for their own arts and cultural community to further share CCL learning. These events were wide-ranging in form and content. Some focused on internal institutional awareness-raising e.g. presentations to staff teams, and others extended to day-long open workshops and conferences on arts and climate change. In total, dissemination events reached a further 3,000 creative professionals, and public art dissemination projects e.g. exhibitions reached an audience of more than 20,000.

Who Gives A F*uck About Polar Bears

Who Gives A F*uck About Polar Bears is a project being developed by Gavin Porter, which explores the relationship between 'diverse' or 'under represented' communities and Climate Change



*Who Gives A F*uck About Polar Bears is a project being developed by Gavin Porter, UK, which explores the relationship between 'diverse' or 'under represented' communities and Climate Change*



Ketemu Projects art workshops and exhibition working with several schools in Bali ID to link traditional Tempek uduh celebrations to explore our present-day connection to the environment

2017 – November | CCL in Action Grants | Various Locations

Everyone who participated in a CCL training course was eligible to apply for a local development grant of up to EUR1,200 and/or expert mentoring to implement a new Creative Climate action that would put their CCL learning into practice. Thirteen grants were awarded by PiNA and Julie's Bicycle to projects in nine countries.



CCL Policy Lab, photos by Marie Le Sourd



2018 – July | **Policy Lab** | Leeuwarden-Friesland, The Netherlands

The CCL Policy Lab – ‘Cities, Culture and Climate Change Practises, Models and Future Actions’ – was co-facilitated by On the Move and Julie’s Bicycle, hosted by the European Capital of Culture (ECOC) Leeuwarden-Friesland 2018 in the Netherlands. It brought together cultural leaders and city influencers to explore the potential for the arts and culture to enable and facilitate action on climate and the environment, offering talks from professionals working across the cultural sector, as well as practical workshops and policy-focused round table discussions.

Speakers included ECOC representatives (Leeuwarden-Friesland 2018 and Eleusis 2021), Julie’s Bicycle, DutchCulture/TransArtists, Welcome to the Village, Oerol Festival and COAL. Among the participants were representatives from Galway 2020, Kosice 2013, Pilsen 2015, Novi Sad 2021, and Debrecem 2023.



CCL Conference at COP24



2018 – December | **CCL Conference** | Krakow, Poland

The CCL conference was co-organised by EXIT Festival, Julie’s Bicycle, and krug, and took place on 6th December in Krakow, Poland, alongside the 24th UN Conference of the Parties (COP24) climate change negotiations in Katowice. CCL alumni, leading artists working at the intersection of art and environment such as Lucy Neal and Shelley Castle (UK) and Cecylia Malik (PL), representatives from arts and cultural organisations such as Pohoda Festival SK, and low carbon technology providers and policymakers gathered together to make the case for the transformative potential of the arts and culture. Speakers and attendees reflected on the learnings, outcomes and experiences of CCL, and shared insights and knowledge with peers from across the world.

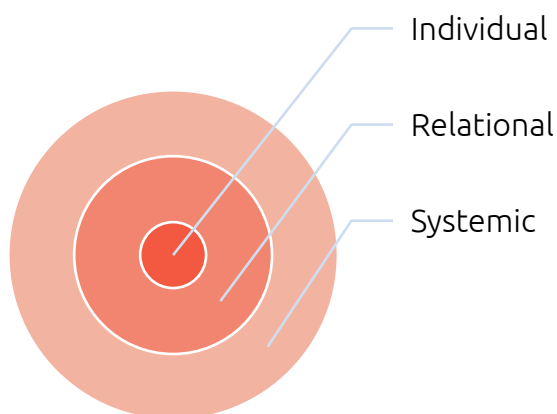
Creative Climate Leadership Training: Outcomes

A core element of Creative Climate Leadership was the training programme, designed for artists, creative professionals, and cultural policymakers across all creative disciplines and artforms. These two intensive weeks in Wales UK and Ankaran Slovenia brought together 48 participants from 15 countries, and were the catalyst for individual and collaborative action plans, dissemination events, CCL in Action local development grants, CCL conferences and the source of case studies and practices for engaging with policymakers.

The outcomes of the training captured here were drawn from:

- Evaluation surveys conducted with CCL alumni and project partners throughout the CCL programme and evaluation reports compiled by recipients of CCL in Action local development grants
- Thirty-five telephone evaluation interviews conducted with CCL alumni and project partners
- Qualitative feedback captured through regular alumni network calls

We identified three levels of impact: **individual**, **relational** and **systemic**, which are interconnected and influence one another.



- *Individual* is the direct impact on programme participants e.g. development of skills, knowledge and leadership competencies enabling them to take more effective action.
- *Relational* is the external impact that programme participants make in their organisations, communities and initiatives as a direct result of CCL through activities such as the dissemination events and local development grants
- *Systemic* refers to the wider impact that CCL participants and programmes have on the environment and society over time

Learning Objectives

The learning objectives of the CCL training courses were to:

1. **Deepen understanding** of climate change and environmental challenges and how they intersect with issues of social justice.
2. **Explore the role of culture** and creativity in responding to these challenges.
3. Equip participants with case studies, research, tools, approaches and practical solutions for **taking action effectively** on environmental sustainability in the cultural sector, including:
 - Approaches to carbon reduction
 - Methods for designing solutions to complex problems
 - Strategies and skills for mobilising people and effective communication
 - Action planning skills
 - Business models to finance action
 - Scaling ideas – bottom up and top-down
4. Enable each participant to develop their individual **capacity for leadership**, including:
 - Awareness of individual strength and weaknesses for personal development and effective collaboration with others
 - Understanding and improving on competencies of effective creative climate leadership
5. Enable participants to **network** with each other and guests, and encourage **collaboration**.

100% of attendees rated the quality of the course as *Excellent* or *Good*
98% of attendees *Strongly Agreed* or *Agreed* that the course provided them with new and useful knowledge

Methodology

The training programme was delivered in the form of lectures and presentations, group and individual work, peer-led reflection and workshops, role-play and intimate “fireside” conversations with guest speakers from the art and environmental field across Europe. The learning journey was designed to not only engage people intellectually but also support them to embody concepts and learning, framed by a bias towards action and a goal to “act our way into a new way of thinking”. The training drew on a range of methodologies including theatre of the oppressed, systems thinking, design thinking, the Work that Reconnects, nature-based learning, coaching, action learning, nonviolent communications, and Julie’s Bicycle’s emergent research and practice around the ‘Seven Trends’ of the Creative Climate Movement. The training was co-designed and facilitated by PiNA (SI) and Julie’s Bicycle (UK).

“I really appreciated the care and consideration put into facilitation and learning techniques. I will be taking them forward and I want to learn more about these methods! I felt supported and challenged.” – Training Participant

“A huge amount of work has been provided by the facilitator team to provide such a unique content. Cohesion of the team, fluidity in the way each person was alternatively presenting, different topics, capacity of integrating participants’ remarks into the next steps of the programme” – Training Participant

Participants

More than **100 applications** were received for **each** training course from a total of **37 countries**. Participants were selected to achieve a balance across artforms, seniority/experience, and geography; focusing on individuals committed to driving a regenerative shift in the cultural community.

CCL Wales

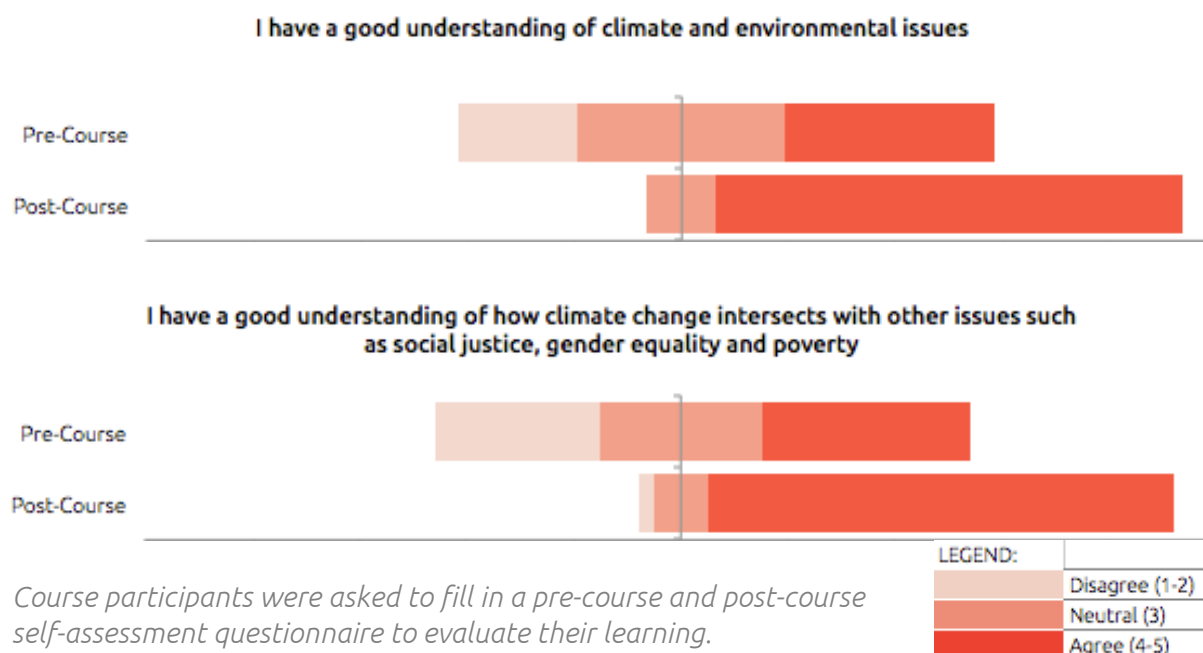
Anna-Kaisa Koski, Independent Curator and Artist, Finland
Annie Crabtree, NVA, Scotland UK
Ariana Jordao, artist-in-residence, Centre for Alternative Technology, Wales UK
Carla Danielle Knight, Vivienne Westwood, England UK
Charlotte Le Sourd, Independent Artist and Curator, France
Christine Vroom, Het Nieuwe Instituut, Netherlands
Gavin Porter, Independent Artist, Wales UK
Harpreet Kaur, Independent Producer, England UK
Hayley Skipper, Forestry Commission, England UK
Henry McGhie, Manchester Museum, England UK
Ian Rimington, Arts Council England UK
Iris Hung, Bamboo Curtain Studio, Taiwan/China
Janet Vaughan, Talking Birds, England UK
Jessica Sim, Circuit, Turkey
Karishma Rafferty, Somerset House, England UK
Kerry O'Sullivan, Blue Room Theatre, Australia
Lyke Poortvliet, Independent Events Sustainability Professional, Netherlands
Michael Soro, Body and Soul Festival, Ireland
Mish Weaver, StumbleDance Circus, England UK
Philip Kusasa, Ndau Festival of the Arts, Zimbabwe
Shiya Lu, Ibsen International, China
Sigrid Pawelke, Independent Artist and Curator, France
Vesna Sokolovska Jovicevic, KRUG, Montenegro
Vicki Ooi, The Absolutely Fabulous Theatre Connection, China
Victoria Chapman, Festival Republic, England

CCL Slovenia

Anthony Roberts, Colchester Arts Centre, England UK
Bridget McKenzie, Flow Associates, England UK
Budi Agung Kuswara, Ketemu Project, Indonesia
Chiara Donadoni, 11.11.11 Platform, Belgium
Dan Harrison, Young Vic Theatre, England UK
Dijana Rakovic, Counterpoint Arts, England UK
Elisa Hernandez de Pablo, Artist and Educator, Spain
Elizabeth Valenzuela, Fondo Accion, Colombia
Ellen McDougall, Gate Theatre, England UK
Gaja Meznaric Osole, Independent Designer, Slovenia
Helena Rytlahti, European Cultural Foundation, Netherlands
Julia Earley, Australia
Julie Tanneau, COAL, France
Kelly Lovelady, Ruthless Jabiru, England UK
Kim Lisson, Karrak Consulting, Australia
Kristina Jerkov, KRUG, Montenegro
Laia Sanahuja Mila, ICEC (Catalan Institute for Cultural Companies), Spain
Lucina Machanzi, Culture Fund Zimbabwe, Zimbabwe
Lucy Davies, Royal Court, England UK
Marta Garcia Haro, REDS (Red Española para el Desarrollo Sostenible), Spain
Sophie Cornet, Opera La Monnaie, Belgium
Toby Peach, Independent Artist, England UK
Victoria Burns, Invisible Dust, England UK

Individual Training Outcomes

Learning Objective 1: Deepen understanding of climate change and environmental challenges and how they intersect with issues of social justice.



CCL alumni members are more confident in disseminating and implementing ideas around sustainability and environmental practices.

Hayley Skipper, Centenary Culture and Engagement Programme Lead at the Forestry Commission (UK) says: *'the course enabled me to do work that I wouldn't have been able to do before. And I think that confidence has also contributed hugely to my personal development . . . it was a very powerful experience'*

'The main impact CCL has had is more confidence as a direct result of education'
–Training Participant

"The course has given me robust technical understanding to confidently frame my practice around." –Training Participant

CCL alumni members have a greater understanding of how environmental issues intersect with many other social and cultural challenges.

Dijana Rakovic (UK) is a producer at Counterpoint Arts, a leading organisation supporting and producing arts by and about migrants and refugees. Since participating in CCL, Dijana has been explicitly integrating environment and climate change into her work more often. Recent projects include a collaboration with artist Isabel Lima focusing on the topic of refugees in Gresham, UK, resulting in the creation of garden boxes and a new neighbourhood plan.

"The CCL course has given me a much clearer understanding of climate change as an ethical, socio-economic and political issue and of how my thinking around equality, human rights, collective rights and environmental justice interrelate."

- Victoria Burns, Invisible Dust, UK

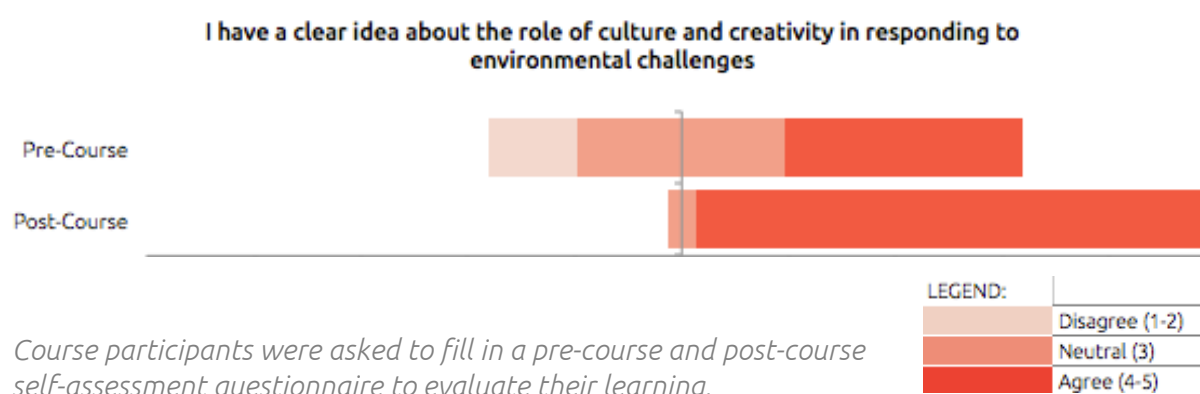
Learning Objective 2: Explore the role of culture in responding to environmental challenges.

Participants felt more equipped with an overview and detail of the different ways the arts and culture are contributing to environmental change.

Sustainable development educator, **Elisa Hernandez de Pablo** (ES), says that her greatest learning from CCL was about the role that the creative and cultural industries can play in addressing environmental issues: *'It was important to see how many people in the culture sector were avid and organised to work in climate issues. The tools that we used opened up a whole new way of working for me.'*

"I feel CCL course has enhanced my understanding of how to better communicate the climate crisis as well as giving me a keener insight on how to engage with the culture sector and artists."
– Training Participant

"Among the most useful elements of this training week has been better knowledge of how arts really contribute to fight for the cause of sustainability, in a million different ways." – Training Participant



"The most valuable achievement about my participation in CCL program was to recognize myself as part of a global movement that seeks positive, urgent and local action to respond to climate change based on creativity for innovation and art as a means of expression to promote awareness. This feeling empowered me to continue my work, connected me with other ideas and people, inspired me to look for new opportunities. Now I feel a creative leader who can propose, experiment, learn, share, create and act."

– Elizabeth Valenzuela, Fondo Accion, Colombia

"Art and the creative industries are not only an industry producing a product, but also a community creating a language. That's why we are always exploring new possibilities, developing new languages, to deliver messages on environmental issues to people with various cultural and traditional backgrounds."

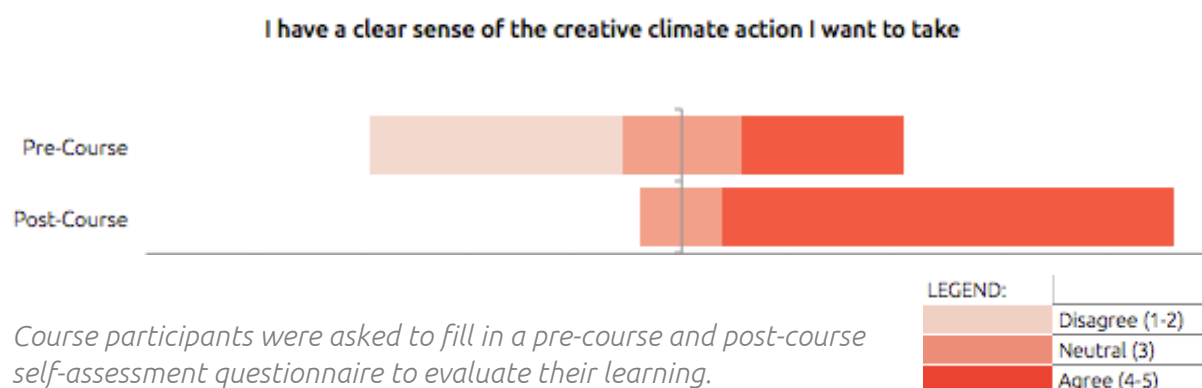
–Budi Agung Kuswara, Ketemu Projects, Indonesia

Learning Objective 3: Equip participants to **take action effectively**.

CCL alumni felt more confident to take on leadership challenges within their organisations, communities, and practice. A significant number of CCL alumni also reported making environmentally focused changes to the internal practices of their professional organisations.

Skills that participants reported acquiring through CCL included:

- Planning, fundraising and evaluation.
- Improved back of knowledge, case studies and facts.
- How to build a community working towards shared goals in a short space of time.
- Establishing a culture of trust and support, and capacity to handle difficult conversations.
- Understanding audiences and stakeholders that projects are designed to influence, by asking questions, mapping their values and belief systems, and designing communications to meet people where they are.
- Facilitation methods, and the ability to 'holding safe space' for change and transformation.
- Change management approaches.
- Advocating about their work to stakeholders e.g. board, audiences, colleagues, funders, policymakers
- The subtleties of working in intercultural and international – particularly non-European – contexts, and the importance of valuing different kinds of knowledge and experience.



"I have more tools to play with." – Training Participant

"Taking part in CCL, [my organisation] has been able to deepen its understanding of the European and global needs around us, which helps us serve everyone better. We have been better able to update our values and focus, which allows our stakeholders to bring about even more radical positive change." – Training Participant

"I feel much more equipped for defining and shaping a sustainability strategy and actions for my organisation." – Training Participant

Kelly Lovelady, conductor (UK) highlights a final action-planning session: *'it really helped me pin down a business plan. I felt like I'd been trying to get something together for years and years and then this was just such a perfect culmination of the week.'*

Learning Objective 4: Enable participants to develop their **capacity for leadership**.

Being a Creative Climate Leader builds profile and influence, encouraging others to trust alumni members as authorities on cultural and climate related matters. Having the status of a Creative Climate Leader has proven useful both for generating further conversations around climate change and increasing professional opportunities.

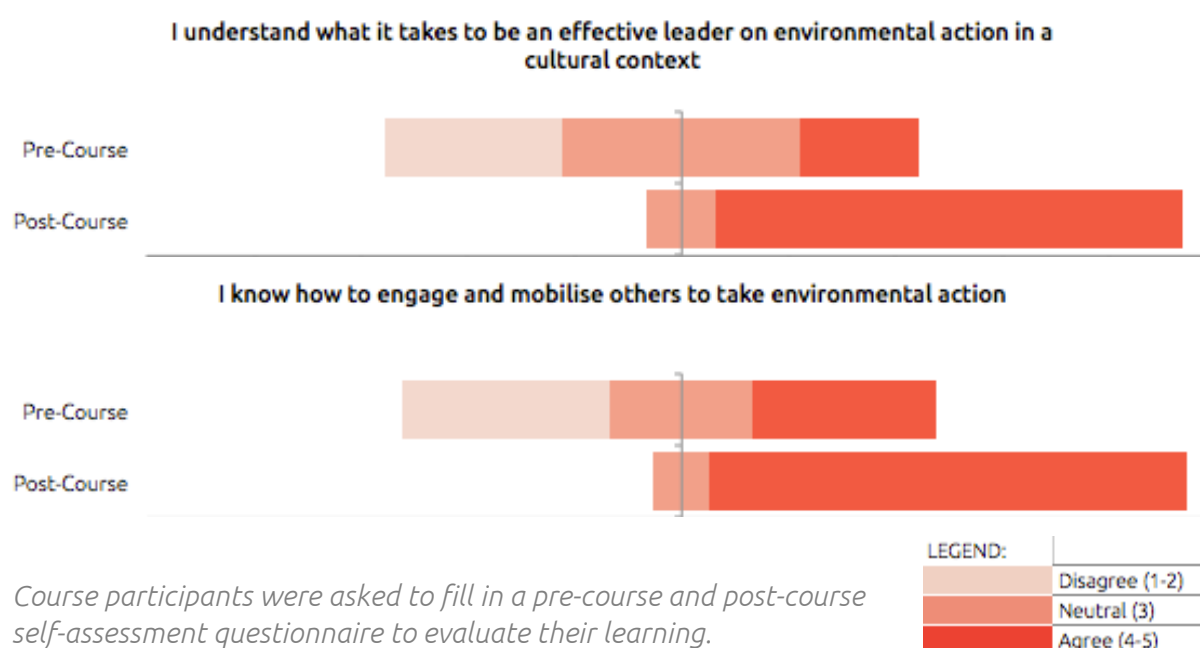
Skills participants reported developing for effective leadership included:

- Confidence, empowerment, agency.
- Action learning to support collaborative leadership and problem solving.
- Active listening and open questions to elicit deeper understanding.
- Self-awareness to build confidence and effective collaboration with others.
- Managing boards and governance accountability to environmental change.
- Using systems thinking to identify impactful solutions and take a 'big picture' perspective.
- A willingness to embrace the 'unknown' when leading change and creative innovation.
- Redefining leadership from a hierarchical ego-centric model to be in line with values like equity, peace, respect and collaboration.

"Although it was focused on 'creative climate leadership', the skills I've learnt are transferable to all kinds of positive change work." – Training Participant

"CCL gave me a sense of empowerment and agency in my own ability to be a more active citizen in bringing about change." – Training Participant

Crucially, participants also reported that their participation in CCL gave them and their work at the intersection of art/climate change legitimacy among their peers and community.



Laia Sanahuja Mila from ICEC (Catalan Institute for Cultural Companies) (ES) reflects on how following CCL, she feels *'more secure about this issue in particular and how to translate it to my other colleagues or how to propose projects to the management team'* and *'now I feel like the reference person when it comes to sustainability and culture in my institution'*. Since CCL, as well as furthering climate dialogues in her organisation, Laia has helped run a conference that tackled climate change and cultural concerns in Spain.

Karishma Rafferty, Curator: Public Realm and Partnerships at Somerset House (UK), came away from CCL feeling more confident and comfortable taking ownership of environmental issues and climate change as a curatorial speciality. Since CCL she has programmed numerous high-profile public artworks at Somerset House, London, by artists including Michael Pinsky and Justin Brice Guariglia, and expanded Somerset House Earth Day programming to a full two-week Earth Day Season 2019.

Curator **Anna-Kaisa Koski** (FI) has gained a new part-time role at Lusto, the Finnish Forest Museum. She feels that being between culture and natural sciences, and her awareness of the international field of environmental sustainability/art that CCL has helped develop, has been a real benefit to her position.

Vikki Chapman, Sustainability Coordinator at Festival Republic (UK), completed a secondment with the Eden Project in 2018, during which she helped rewrite their sustainability strategy. Her decision to take this role specifically came out of the support she received from individuals within the CCL network. More recently, she also supported the development of live music promoter Live Nation's new Europe-wide sustainability charter.

"I stopped seeing myself as small actor or a powerless and minor cog in a bigger machine. I have been empowered to see that anyone can ignite action leading to bigger change"
– Training Participant

In order to further encourage good practice within the theatre sector, UK theatremaker and artist **Toby Peach** has created a sustainability manifesto he shares with any collaborators called the "Principles of Peach". Alongside fellow CCL alumni **Daniel de la Motte Harrison**, Toby also led an environmental sustainability workshop at the Young Vic Theatre, London, for other theatre professionals.

Iris Hung has been leading artist-led ecological restoration projects for some time at Bamboo Curtain Studios in Taiwan. CCL was a platform for her to reflect on the learning from these programmes, and transpose her experience into a framework to support the leadership development of colleagues in the wider arts sector in Taiwan to build a community of practice. The result was "Creative Collaboration as a Catalyst for Change" – an international conference and workshop programme.

"The biggest impact was on a personal level. It gave me the power to believe in myself and what I do. It gave me the strength to recognize that I am not alone in this, but there is more people who are working in this climate change and arts movement. It gave me the inspiration to keep going and scale up the initiatives." – Training Participant

"I have been taught resilience and optimism through the knowledge and understanding that there are others working towards the same goal. Sometimes I feel lonely and isolated when working on issues to do with environmental activism and climate justice - but this frustration is dissipated by having a network of other Creative Climate Leaders around me. I am empowered and mobilized to do more, and to strive for more."

- Dan de la Motte Harrison, Taking Part Assistant, Young Vic Theatre and artist, UK

Learning Objective 5: Enable participants to **network** and **collaborate**.

Beyond the training programmes, CCL alumni were supported by the programme until March 2019 via regular online conferencing calls, a newsletter, public speaking opportunities and ad hoc support.

At the end of each training course the groups were also invited to self-organise around creating an informal communications channel, and both chose to create private Facebook groups to stay in touch. These groups are still live, and ensure a sustainable way for people to stay in touch.

CCL alumni find this support network one of the most valuable outcomes of the CCL training courses, both for personal support and professional collaborations.

“Participating in the Creative Climate Leadership programme transformed me from a passive, mostly pessimistic spectator into an empowered participant. It connected me to a network of passionate actors from all parts of the globe and of various backgrounds. I keep on seeing the added value of hearing everyone’s voice and unleashing our potential in solving probably the most pressing challenge of our time.” - Helena Rytilahti, European Cultural Foundation, NL

“CCL gave me reassurance that the work I am pursuing is a part of a bigger sustainability movement. The course gave me a place to look to for guidance and motivation to continue. I was relieved in feeling a part of a like-minded community, even when working in what sometimes feels like an isolated context. ” – Training Participant

“I have been empowered to seek and make change, knowing that there is a network of like-minded others that I can fall back on. The main impact is my increase in confidence, brought about by increased knowledge.” – Training Participant

Additionally, CCL has prompted many alumni to seek out new opportunities for collaboration with other artists and organisations within and beyond the cultural sector.

“CCL has brought about new collaborations within my organization and with other new organizations in the cultural sector (an art studio with which we allied to give a scholarship for an artistic residence; possibly Ministry of Culture)” – Training Participant

Shiya Lu (China) emphasises how significant it has been for her to be part of a creative climate community: *‘there was definitely a sense of belonging that was cultivated . . . it was such a lovely and supportive network’*. Shiya now actively seeks to create environmental and creative networks – whenever she sees relevant talks or events she not only goes along to introduce herself, but also to offer her support.

Michael Soro, Director of Native Events (Ireland) found networking and collaborating one of the most important and impactful outcomes of his CCL experience. He has since collaborated with two other CCL participants and guest speakers who work in the festivals and events sector: *“Not feeling isolated gives momentum. It’s difficult when you feel like you’re alone – connecting with other people has set me on a different path.”*

Direct and Relational Outcomes

CCL participants have gone on to make a number of direct impacts in their local and international working contexts as a direct result of CCL.

To help extend the reach of CCL to a broader range of participants and audience, CCL offered various means of financial support to freelance participants to attend the courses and to run dissemination events after it. Thirteen places out of 48 were fully funded, two places were partially funded, and thirteen CCL in Action local development grants were awarded. The CCL in Action grants provided participants with expert mentoring and/or up to €1,200 of funding.

Green Action Plans, Policies and Business Plans

Each CCL participant created a **green policy and action or business plan** for their organisations and/or arts practice as part of their participation in CCL. A majority of CCL participants are changing the way they work to align with the planet's capacity to support life and respond to growing awareness of the climate and ecological emergency.

Dissemination Events

As a condition of their acceptance onto the CCL training course, each CCL training programme participant committed to running a dissemination event to share their learning with other creative professionals and/or audiences in their local city or region.

Since 2017, CCL dissemination events have engaged more than **3,000 creative professionals** in **18 countries**.

- | | |
|----------------------|------------------|
| • Australia | • Italy |
| • Belgium | • Japan |
| • China (and Taiwan) | • Montenegro |
| • Colombia | • Netherlands |
| • Finland | • Slovenia |
| • France | • Spain |
| • Germany | • Turkey |
| • Indonesia | • United Kingdom |
| • Ireland | • Zimbabwe |

These projects and events have taken the form of talks, lectures, workshops, seminars, conferences, training programmes, exhibitions, and festivals, drawing on the materials, inspiration, and learning offered by CCL.

See Appendix 1 for a full list of dissemination events.

CCL in Action Local Development Grants

Eleven CCL in Action local development grants were awarded to support CCL participants with seed funding and mentorship to start new projects and initiatives that would advance progress of key environmental issues in their local context. An additional two CCL participant received mentorship-only grants to help them develop a specific area of skills. CCL in Action projects reached over 10,000 people. A further local development project was initiated by PiNA in Slovenia, promising a long-lived CCL legacy.

CCL in Action local development grants were distributed to projects including community arts and engagement, educational immersive theatre R&D, circus arts performance, exhibitions, cultural research, film and documentary, creative workshops, and classical music performances.

- Anna-Kaisa Koski, Finland – mentorship only
- Budi Agung Kuswara, Indonesia – *The Sweethearts of the Earth*
- Gaja Meznaric Osole, Slovenia – *Permanent Meetings*
- Gavin Porter, Wales, UK – *Who Gives a F*ck About Polar Bears?*
- Harpreet Kaur, UK - *(New) Narratives on the Climate Story*
- Jessica Sim, Turkey - *Yesjillendirelim*
- Kelly Lovelady, UK – *The Drowners*
- Mish Weaver, UK – *Can of Worms* and *Solastalgia*
- Phillip Kusasa, Zimbabwe - *N'dau cultural heritage for environmental protection*
- Toby Peach, UK – *Sustainability Adventure in Learning*
- Vicki Ooi, China – mentorship only

See Appendix 2 for more detailed accounts of CCL in Action projects.

Systemic Outcomes

Beyond their dissemination events and CCL in Action projects, CCL participants have gone on to make further ripple effects across the sector through their projects, provocations, collaborations, and artworks since participating in CCL activities. These wider impacts are more difficult to quantify, and attribution is by the very nature of change complex – however, many Creative Climate Leadership participants have acknowledged the role CCL has played in their future actions by providing inspiration, new partners, confidence, empowerment, new skills, and renewed urgency.

New Artwork and Public Projects

CCL participants have gone on to create or collaboratively co-create or be involved in the production of new artistic work with creative climate themes, including:

- **Climate Santa** | FINLAND | Anna-Kaisa Koski
Public creative campaign by Coal-Free Finland
- **Codename Violet** | UK | Toby Peach
Public performance, Toby Peach with Young Conneys and Greenpeace
- **Earth Day Programming 2017, 2018, Earth Day Season 2019, Somerset House** | UK
| Karishma Rafferty

Public art commissions by artists including John Gerrard, Michael Pinsky, Justin Brice Guariglia as well as further exhibitions, workshops, and poetry commissions on environmental themes

- **Environmentally Engaged Fashion T-Shirt Print Workshop and Fashion Stall** | UK | Carla Danielle Knight
- **Frozen Songs** | NORWAY | Shiya Lu | [LINK](#)
Multimedia dance performance by choreographer Ina Christel Johannessen inspired by the Global Seed Vault at Halogaland Theatre, 2017, co-production Ibsen International and Zero Visibility Corp
- **Notebook Conversations** | TURKEY | Jessica Sim
Participatory arts project by CIRCUIT Istanbul
- **Solastalgia** | UK | Mish Weaver
Circus performance
- **The Cables Amnesty** | UK | Anthony Roberts | [LINK](#)
Public campaign and creative engagement project by Colchester Arts Centre
- **The Resilience Garden at RHS Chelsea Flower Show** | UK | Hayley Skipper | [LINK](#)
Forestry Commission creative design commission, awarded with Gold
- **The Whale** | UK | Janet Vaughan
Public performance piece about ocean plastic pollution

In development:

- Curator Anna-Kaisa Koski is working with the Helsinki Children's Culture Centre to develop an exhibition on climate themes for children, which will launch in 2020 and subsequently tour | FINLAND

New Creative and Cultural Sector Initiatives, and Campaigns

Artists Climate Lab | Lucy Davies, Daniel de la Motte Harrison, Ellen McDougall | UK

A one-week residential course for theatre artists including directors, choreographers, designers, and playwrights to explore issues related to climate change, modelled on Creative Climate Leadership and led by three CCL alumni. Artists Climate Lab secured funding from Arts Council England as well as the London Theatre Consortium – several theatres each funded a place for one emerging artist to attend. The first edition of Artists Climate Lab took place in 2018; a second edition is scheduled to take place in 2019.

<https://climatecultures.net/cultural-change/artists-climate-lab/>

Culture Declares Emergency | Bridget McKenzie, Karishma Rafferty, Lucy Davies + more | UK

A movement of artists and cultural institutions declaring a climate and ecological emergency, inspired by the Extinction Rebellion environmental protests. The movement is spearheaded by several CCL alumni as well as expert speakers involved in CCL events. It was launched by a procession from Somerset House to the National Theatre led by artists on horseback dressed in living grass art coats made by Ackroyd&Harvey. Hundreds of cultural institutions and professionals have joined.

<https://sites.google.com/view/culturedeclaresemergency/>

Declaración: El Compromiso de la Cultura con la Agenda 2030 | Marta Garcia Haro | ES

A declaration signed by Spanish cultural institutions and accepted by the Spanish Federation of Municipalities and Provinces, recognising the vital role of culture in achieving the Sustainable Development Goals. Co-led by CCL alumnus Marta Garcia Haro for REDS (Spanish Network for Sustainable Development), and the Instituto Cervantes, and publicly presented at the third “Hacia una Cultura Sostenible: alianzas y acciones desde el sector cultural para avanzar la Agenda 2030” conference on sustainability and culture in 2019. These achievements build on Marta and Elisa’s CCL in Action development grant project of a journal exploring sustainability and cultural policy. Marta has also led in the creation of a new Spanish platform for culture and sustainability, <http://culturasostenible.org/>

'Future Matters' | Christine Vroom | NL/UK

A symposium exploring our future sustainable materiality, a collaboration between Het Nieuwe Instituut and MA Material Futures and the Design&Living Systems Lab at Central Saint Martins / UAL.

<http://events.arts.ac.uk/event/2017/11/9/Future-Matters-Exploring-Our-Materiality/>

Talanoa Dialogue Submission: ‘Museums as key sites to accelerate climate change education, action, research, and partnerships’ | Henry McGhie | UK

Henry McGhie was Head of Collections & Curator of Zoology, Manchester Museums (UK) at the time of his participation in CCL. Following CCL, Henry has:

- Spoken at the UN 5th Dialogue for Action for Climate Empowerment in Bonn on behalf of Manchester Museum, in partnership with Manchester Climate Change Agency (MCCA) about the potential of museums as sites for climate empowerment
- Spoken at the Science Centre World Congress, Tokyo, 2017, about museums and the Sustainable Development Goals
- Organised an International Symposium on Climate Change and Museums in Manchester, 2018
- Pulled together and submitted a Talanoa Dialogue submission to the UNFCCC on ‘Museums as key sites to accelerate climate change education, action, research, and partnerships’ : <https://unfccc.int/documents/182150>
- Joined the international Sustainability Working Group established by the International Council of Museums (ICOM) in 2018

New Business Start-ups

Creative Climate Leadership has prompted or supported the development of several new businesses, organisations, and business models, including:

Artful Climate | Kim Lisson | AUSTRALIA | <https://www.artfulclimate.org/>

A new professional and leadership development organisation to support artists and arts organisations to deepen and broaden their global climate leadership activity

Climate Museum UK | Bridget McKenzie | UK | climatemuseumuk.org

A mobile participatory museum to develop the capacities of cultural and civic workers to engage their audiences/communities with the climate emergency

Curating Tomorrow | Henry McGhie | UK |

Henry McGhie was Head of Collections & Curator of Zoology, Manchester Museums (UK) at the time of his participation in CCL. As of 2019, Henry has set up an independent consultancy business called *Curating Tomorrow* to ‘help museums and museum workers better connect with and support the Paris Agreement and the Sustainable Development Goals’.

Flight Festival | Vicki Ooi | CHINA - HONG KONG | aftec.hk/en/

A four-day community, ecology and arts festival featuring music, theatre, workshops, dance and participatory arts experiences in partnership with the Eden Project, Cornwall. To support the set-up of the festival, Vicki Ooi received a mentoring grant to spend time with festival sustainability expert, Steve Taylor, and visited the Hebridean Celtic Festival on the Isle of Lewis (Scotland).

NADAS Istanbul | Jessica Sim | TURKEY | nadasistanbul.com

Jessica met a new business partner through her CCL in Action grant supported activity, with whom she has set up a new sustainable arts and community space – Nadas Istanbul, which has built financial sustainability for her career and a base for her creative public engagement work.

Native Events | Michael Soro | IRELAND | nativeevents.ie

'Native Events' is Ireland's leading sustainable event production company, based out of Dublin, Ireland. Since participating in CCL, Michael has continued developing new areas of the business including: a programme of public talks at Body&Soul Music Festival; sustainability consultancy and support for other events in Ireland and worldwide; a partnership with NL/UK based ZAP Concepts to provide energy efficiency services to events; design and build of a new mobile solar energy unit for hire for outdoor events; a cultural circular economy workspace in Dublin that has grown out of a partnership with the Science Gallery in Dublin to repurpose exhibition materials into event stage and set design and build. Native Events' initiatives span festivals, events, fashion and other creative industries.

The Nest | Janet Vaughan | UK

Janet Vaughan / Talking Birds is closely involved with UK Capital of Culture Coventry 2021 for which she is taking over and developing a large new arts co-working and performance space which will be modelled around values of sustainability in the way it will be built, managed, and conceived.

Notweed Paper | Gaja Meznaric Osole | SLOVENIA | notweedpaper.com

With her design partner and their organisation Trajna, Gaia created *NotWeed Paper*, a business venture selling paper created from the invasive Japanese knotweed plant to simultaneously address questions of environmental sustainability and ecological relationships, while also generating income for other projects.

TBC | Carla Danielle Knight | UK

Setting up her own environmental and socially conscious fashion brand

Financial Leverage

More than 100,000 Euros was leveraged by CCL alumni before the close of the project in March 2019 for projects and initiatives related to their participation in the programme.

CCL inspired [Anthony Roberts](#), Director at Colchester Arts Centre (UK), to examine and improve the environmental legacy of his organisation. The organisation was recently awarded a significant amount of money for a capital grant that will make the building future-proof, sustainable and accessible.

Following her participation in CCL, **Anna-Kaisa Koski** (Finland) co-developed a public awareness campaign on 'Climate Santa' and was able to help [Coal Free Finland](#) gain €10,000 worth of funding. Anna said that the CCL training *'really gave me a lot of tools and resources to kind of push our communications forward to a more approachable direction, which has been affecting the whole campaign'*. She refers to the practical guidelines for structuring funding applications that she received during the course, and how CCL taught her how to better communicate and garner support for environmental concerns.

Lucy Davies, **Ellen McDougall**, and **Daniel Harrison** secured funding from Arts Council England to support a new Artist Climate Lab workshop for theatre artists in the UK inspired by Creative Climate Leadership.

Where Next?

Since 2016, when CCL was first initiated, the programme has encouraged and strengthened the knowledge, leadership and communities of people working across the cultural and climate sectors. It has connected a global community to make local impact, provoked myriad creative and practical actions, and produced abundant ripple effects that have scaled the impact of working with a focused group of cultural professionals to an audience of well over 35,000 people.

In 2019 we have seen a surge in climate awareness across cultural organisations and the general public.

CCL has strengthened the foundations for an empowered cultural movement for change across Europe and beyond, and has already inspired legacy programmes led by both the alumni of CCL courses, and by the project partners, who are all leading initiatives that bring cultural and collaborative action on climate change to the fore of political, economic and social interventions.

Legacy projects already set in motion by the CCL Project Partners include:

- Arts Council England Accelerator, a training and mentorship programme led by Julie's Bicycle modelled on the approaches piloted through CCL. Julie's Bicycle is also developing further creative climate training programmes in the USA.
- Slovenian Network of Centres of Research Arts, a new network co-led by PiNA which includes a focus on the themes of creative climate leadership, supported by the Slovenian Ministry of Culture.
- COAL's whole organisational mission is about art and sustainability. Current opportunities being developed include a cultural season for biodiversity linked to the IUCN International Congress of Nature in Marseille 2020.
- On The Move has strengthened its position as far as green mobility practices are concerned, and are planning an action on green mobility issues and artistic practices during the European Capital of Culture 2021 Eleusis.
- Ars Baltica is placing environmental sustainability and climate change more centrally within its policy approaches and projects.
- Krug will continue its activities through Green Culture Montenegro and is currently planning a 'mobile' conference by train between London and Montenegro.

This is only the beginning. The need to confront climate and environmental change is still a pressing challenge that needs urgent attention. An informed, connected and empowered creative community is more important than ever – we cannot achieve the radical change and meet ambitious EU and global targets without facilitating a profound change in our cultural paradigms.

CCL has met a critical need in the cultural sector to enable artists and cultural leaders to step into this opportunity, and the demand for the knowledge, networks and strategies that CCL offers is only growing.

The programme partners remain committed to creating the conditions for CCL and its legacy to flourish, in this critical decade for determining the future direction of our society.

Funders and Supporters

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Creative Europe Programme
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**Bamboo
Curtain
Studio**

Funding from Bamboo Curtain Studio, Taiwan, made it possible for Iris Hung to attend the Creative Climate Leadership training programme in Wales.



**ASIA-EUROPE
FOUNDATION**

Funding from ASEF made it possible for Budi Agung Kuswara to attend the Creative Climate Leadership training programme in Slovenia.



**European Cultural
Foundation**

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culture 21
Agenda 21 for culture

This report has been prepared by:

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Chiara Badiali, Julie's Bicycle

With additional input from all Creative Climate Leadership Project Partners

Appendices

Appendix 1: Dissemination Events Full List

AUSTRALIA

- Presentation to CLIMARTE team, producers of ART+CLIMATE=CHANGE festival of arts, Melbourne | Julia Earley

BELGIUM

- Sustainability for young artists and producers workshop, Brussels | Sophie Cornet
- Sustainability for the audio and cinema sector workshop, Brussels | Sophie Cornet
- Presentation to NGO 11.11.11 HQ and colleagues based in the field in DRC, Burundi, Peru, Phillippines | Chiara Donadoni

CHINA

- *Art for the Planet's Sake* seminar with Norway's Zero Visibility Corp and Ibsen International in Shanghai | Shiya Lu
- Team session at The Absolutely Fabulous Theatre Connection, Hong Kong | Vicki Ooi

COLOMBIA

- Art and Climate Change Talk at Convergences Forum 2018, Bogota | Elizabeth Valenzuela
- Fondo Accion staff workshop to further develop art and climate change programmes | Elizabeth Valenzuela

FINLAND

- *Art in the Age of Climate Change* panel discussion at Sorbus Gallery, Helsinki | Anna-Kaisa Koski
- *What are all the things that combine climate with culture?* Talk at Titanik Gallery | Anna-Kaisa Koski

FRANCE

- Culture Climate Network exploratory meeting | Sigrid Pawelke

GERMANY

- Talk at the UN 5th Dialogue for Action for Climate Empowerment in Bonn on behalf of Manchester Museum, in partnership with Manchester Climate Change Agency (MCCA) about the potential of museums as sites for climate empowerment | Henry McGhie (UK)

INDONESIA

- Presentation to Ketemu Projects team, Bali | Budi Agung Kuswara

IRELAND

- Event series on environmental sustainability at Body&Soul Festival 2017 and 2018 | Michael Soro

ITALY

- Closing Talk at International Materials and Design Network Meeting at Salone Del Mobile 2017, Milan | Christine Vroom

JAPAN

- Museums and Sustainable Development: talk at Science Centre World Summit 2017 in Tokyo | Henry McGhie (UK)

MONTENEGRO

- Green Culture Conference 2018 | Vesna Sokolovska

NETHERLANDS

- Sustainability at European Culture Foundation staff workshop | Helen Rytlahti
- Campfire Stories Festival Talk | Lyke Poortvliet
- ADE Green Conference on Environment and Social Change in the Electronic Music Industry 2017 | Lyke Poortvliet

SLOVENIA

- Sharing presentation within Trajna Collective | Gaja Meznaric Osole

SPAIN

- Culture and Sustainable Development Seminar 2017, 2018, 2019 | Marta Haro

TAIWAN

- "*Creative Collaboration as Catalyst for Change*" International Conference and Workshop | Iris Hung

TURKEY

- CIRCUIT team workshop | Jessica Sim

UK

- Art, Diversity and Climate Change Event, Birmingham | Harpreet Kaur
- *Big Green Day* at Telegraph Hill Festival 2018, London | Bridget McKenzie
- Climate Activism Salon at Capel Y Craig Art House for artists and activists in West Wales | Ariana Jordão
- Climate Activism T-Shirt Collection and internal presentation for Vivienne Westwood Menswear | Carla Danielle Knight
- Climate and Sustainability at Counterpoint Arts staff workshop, London | Dijana Rakovic
- *Don't WASTE the Day* workshop activities at Telegraph Hill Festival 2017, London | Bridget McKenzie
- Enterprise, Innovation and Long-term Sustainability at Arts Council England | Ian Rimington
- Environmental Sustainability Roundtables as part of Arts Council England sector consultation for the development of the new Arts Council England 10-Year Strategy | Ian Rimington
- *Exploring a Sustainable Practice* workshop for theatre professionals, London | Daniel de la Motte Harrison and Toby Peach
- Forestry Commission staff workshop | Hayley Skipper

- Green Team presentation at Colchester Arts Centre | Anthony Roberts
- Green Team presentation at Gate Theatre, London | Ellen McDougall
- *'How do We Make Artwork That Matters'* short course co-facilitated with Fern Smith from the Emergence Network, Wales | Ariana Jordão
- International Symposium on Climate Change and Museums, Manchester | Henry McGhie
- Meat Free Mondays crew catering meet and greet at Festival Republic events | Vikki Chapman
- National Theatre Wales Staff Engagement Workshop, Cardiff | Gavin Porter
- NVA Gallery Sessions: Climate Communications, Edinburgh, Scotland | Annie Crabtree
- Porridge&Knowledge Talk on Music and Climate Change for the Nest Collective, London | Vikki Chapman
- Serious Circus Symposium Bristol 2017 and London 2019 | Mish Weaver
- Somerset House programming workshops | Karishma Rafferty
- Sustainable Development Goals Organisational Policy Planning Session at Royal Court Theatre | Lucy Davies
- Under Her Eye: Women and Climate Change Conference and Fellowship, London and Scarborough | Victoria Burns

ZIMBABWE

- Presentation to local government in Chipinge District | Phillip Kusasa
- N'dau Festival of the Arts 2017 | Phillip Kusasa

Appendix 2: CCL in Action Local Development Projects

Spotlight: Tackling Diversity

Several CCL alumni chose to use their CCL in Action projects as a platform and catalyst to highlight voices from communities and narratives that are less present in the mainstream environmental movement, in order to draw focus to their lived experiences and creative responses with a view to opening up greater ownership and agency.

***Who Gives a F*ck about Polar Bears?* – Gavin Porter, artist and filmmaker, Wales, UK**



Gavin is a theatre and filmmaker based in Cardiff, Wales. One of Gavin's drivers for taking part in CCL was to address the lack of diverse voices in the environmental movement, especially from working class backgrounds.

Following participation in CCL Wales (2017), Gavin developed a CCL in Action project centred on the relationship between working class communities and climate change. The resulting

documentary project – *Who Gives a F*ck About Polar Bears?* – involved a collection of interviews with people who identify as working class about their views and understandings of climate change. He explicitly discusses the notion of 'diversity' in these interviews, and the complexity of what 'working class' really means. The interviews are honest and unapologetic, shedding light on the nuances and tensions around who should take responsibility for climate change, and the conditions that empower individuals to be part of the solution. They unpack questions around the cost of "being green", who is considered 'expert' enough to talk about climate change, and the challenges of engaging with global issues when immediate needs like food, heat and housing aren't being met.

Gavin describes how these issues became *'the exact reason that I wanted to talk to them, because we are all experts in our own realities and we are all affected by climate and environmental issues'*. As the climate crisis intensifies, marginalised communities will bear the brunt of the impact, and it is fundamentally important for the environmental movement to include as many voices as possible. Climate breakdown can't be a conversation confined to certain classes or cultural and social spaces. The interviews have been viewed 3,000 times online and screened at several UK and international events, including the CCL conference and a Julie's Bicycle event on 'Intersectionality' at the House of Commons in London, UK.

Through CCL, Gavin realised that *'this is the kind of work I really want to try to make'*.

The interviews form the starting point for a much larger body of work, currently in development via support from National Theatre Wales and Arts Council Wales. Connected activities have included creating a week-long residential programme for artists and designers in Wales and SW England to jointly undertake R&D for a show (or shows) focused on climate and the environment.

Gavin received expert mentorship from Jamie Clarke, Climate Outreach, a charity specialising in climate change communication research and practice.

*Who Gives a F*ck about Polar Bears:* <https://whogivesa-f.tumblr.com/>

(New) Narratives on the Climate Story – Harpreet Kaur, creative consultant, UK

Following years of being aware of the lack of ethnic diversity in the environmental movement, Harpreet Kaur set out to find creatives and artists of colour engaging with environmental issues in their work, to explore the opportunities in making space for different creative narratives and perspectives on environmental change. Her resulting series of interviews have been shared via her blog and numerous industry articles that have reached over 1,000 people. She further explored the themes of her creative research project by organising an event titled 'Art, Diversity, and Climate Change' for cultural professionals in Birmingham, UK in 2018, and secured funding from the Artist International Development Fund for a study visit to New York City, USA, to continue her work in this space.

Harpreet received expert mentorship from digital communications expert Chris Hogg, Senior Lecturer at the Westminster School of Media and Communication, to support her in developing her skills around video and social media content production and audience development.

(New) Narratives on the Climate Story – Introduction by Harpreet Kaur
<https://www.creativeclimateleadership.com/guest-blog-diversity-and-climate-art/>

Interview: Kooj Chuhan, digital artist, filmmaker, and creative producer
<https://harpreetkaurcreative.wordpress.com/2018/04/10/diversity-and-climate-art-kooj-chauhan/>

Interview: Emma Ako, artist and activist
<https://harpreetkaurcreative.wordpress.com/2018/04/20/diversity-and-climate-art-emma-ako/>

Interview: Anna Lau, artist and member of creative research and design studio *Arteries*
<https://harpreetkaurcreative.wordpress.com/2018/04/12/diversity-and-climate-art-anna-lau/>

Interview: Shaheen Ahmed, artist, researcher and maker
<https://harpreetkaurcreative.wordpress.com/2018/04/16/diversity-and-climate-art-shaheen-ahmed/>

Climate Change and the Arts, Huffington Post: https://www.huffpost.com/entry/climate-change-and-the-arts_b_59478840e4b024b7e0df4d9f

The global climate challenge, by Harpreet Kaur | Arts Professional:
<https://www.artsprofessional.co.uk/node/205852>

Spotlight: Cultural Policy and Sustainable Development

Conectando Audiencias: Especial Arte Y Sostenibilidad – Marta García Haro, REDS (Red Española para el Desarrollo Sostenible), Spain and Elisa Hernández de Pablo, artist and educator, Spain

Supported by a CCL in Action local development grant, CCL alumni Marta García Haro and Elisa Hernández de Pablo collaborated to guest edit a Special Edition of the Conectando Audiencias Magazine, a publication aimed at Spanish speaking creative professionals and cultural managers, on the theme of arts and sustainability – the first monograph of its kind in Spain.

The magazine features articles on the educational role of the arts, provocations on shaping an environmentally sustainable cultural sector in Spain, reflections on the role of artists in creating systemic change, case studies from across the sector, and guest contributions from other CCL alumni to share other international perspectives with the cultural sector in Spain – including Elizabeth Valenzuela (CO), Budi Agung Kuswara (ID), and Lucina Machanzi (ZW).



The journal is published by audience development agency Asimetrica and reached a readership of over 3,000 creative and cultural professionals.

Alongside the publication of this magazine, Marta has continued to shape new collaborations in Spain to bring together the cultural sector to take action on the Sustainable Development Goals and position culture as an indispensable actor for sustainable and inclusive development.

Since participating in CCL, she has organized two further editions of the 'Jornadas sostenibilidad e instituciones culturales' conference in partnership with the Instituto Cervantes (the first edition took place prior to CCL).

In 2019, she helped launch the 'Declaration of Culture in support of the 2030 Agenda' / **Declaración de la Cultura en apoyo a la Agenda 2030**, a commitment by cultural institutions and professionals in Spain to work towards the Sustainable Development Goals.

Conectando Audiencias: Especial Arte Y Sostenibilidad:

<https://www.creativeclimateleadership.com/ccl-in-action-conectando-audiencias/>

Declaración de la Cultura en apoyo a la Agenda 2030: <http://reds-sdsn.es/declaracion-la-cultura-agenda-2030>

Solastalgia and the Serious Circus Symposium – Mish Weaver, StumbleDance Circus, UK

During CCL, Stumble Dance Circus director Mish Weaver decided that she wanted to create a supportive network for fellow circus practitioners who want to make issues-based work that has a profound impact on audiences. The *Serious Circus Symposium*, originally held as her CCL dissemination event, is now an annual event and network supported by Arts Council England, which has brought together circus practitioners from all over the UK in 2017 and 2019, presenting talks, discussion and new artworks. Environmentalism, ethical design practices and re-connecting with the environment have been headline themes, not only in the programme curation but in the many projects that participants presented via the event's 'soap-box' platform.



Mish also received a CCL in Action local development grant, to develop a new idea centred around using 'Can of Worms' T-shirt sales to start conversations around the topics of mental health, uncertain futures and climate change. Mental health is still stigmatised in many cultures, and as such the hidden emotional and mental impacts of the climate crisis – anxiety, isolation, fear, anger – often leave people feeling helpless and isolated. Mish planned to attend festivals around the UK with a stall selling T-shirts, hosted by a circus performer, who would draw attention and initiate discussions by using clown and object manipulation techniques. The clown would be exhibiting behaviours based around a 'Climate Affective Disorder' called Solastalgia, a term developed by the philosopher Glenn Albrecht. It refers to the feeling of grief that occurs when one witnesses the environments and places they love being destroyed through environmental degradation. To do this, Mish explains how the clown *'will not act as though they have a disorder; rather present a metaphorical persona, celebrating eccentricities that we perhaps misread as apathy, aggression or madness'*.

The CCL in Action grant supported the development of the project and pilot appearances at two UK music festivals. Mish received expert mentorship from Helen Cole, Artistic Director/CEO of contemporary and live art producing organisation *In Between Time*. After this testing and development, Mish changed her approach to produce a twenty minute performance piece called *Solastalgia*, which was performed at the 2017 Serious Circus Symposium, receiving exceptionally positive feedback. She is now exploring other opportunities to present the work, potentially with support from the Extinction Rebellion movement.



Kekasih Hati Sang Bumi – Budi Agung Kuswara, artist, Ketemu Project, Indonesia

Through CCL, Budi found it deeply inspiring to join a global community of people who recognise that climate and environmental changes are happening and who were looking for ways to speak and think about them. He describes how *'in Bali itself this kind of discussion is very rarely happening'*, and he wanted to find a way of making climate change relevant to his local community, particularly the younger generation. Budi designed a CCL in Action local development grant project around a ceremony known as *Tumpek Uduh*. On this day, which happens every six months, it is tradition for Balinese people to show their gratitude towards the trees and natural vegetation. In order to renew a connection with trees, people will make offerings to the trees and spend time talking with them. This celebration is seen as a reminder that as humans we must express gratitude for the world that supports our lives, thereby establishing a positive relationship with nature. Budi's project, called *Kekasih Hati Sang Bumi*, or 'The Sweethearts of the Earth', was a creative intervention that occurred on the day of *Tumpek Uduh*. The intervention required people to work with an artist to "clothe" a tree that they are making a connection to and to document the action for social media. There were prizes handed out to people who had the best caption, the best photo, and the most likes. Budi chose *Tumpek Uduh* as a time and idea that could connect different generations in Bali, linking tradition to contemporary action and issues.



Budi worked with one formal school and another informal community-based school. Alongside teachers and members of the public, they had 45 high school students and 35 middle school students participating in the ritual. To cover the tree, Budi taught students about cyanotype. This technique is a photographic printing process which produces a cyan-blue print. First, Budi asked the students to look for dried leaves,

branches or flowers. Then they had to arrange the objects on a special paper that has been sensitized by the cyanotype chemicals. Next, they had to put the paper with the objects arranged on a special tray which had some glass covering it. This was left to expose in the sunlight. Finally, the students removed the objects and developed the paper in water. The print is hung to be air dried, and eventually attached to the tree. Once the tree was covered, students had the opportunity to photograph and write about their experience on social media. Through putting out the ritual on social media, where it reached over 1,000 people, Budi hopes that *'more people outside the culture of Bali will get to understand the practices here . . . We also hope that more youths in Bali can continue this practice independently'*. Budi believes that if cultural leaders can help people establish bonds with their environments, people will begin to see environmental issues as a personal challenge and responsibility.

Budi received expert mentorship from Ashleigh Morris, CEO of Coreo, an Australian circular economy expert, to explore opportunities for Ketemu Projects to catalyse creative circular economy projects in Indonesia. Some of this expertise will be integrated into Ketemu Projects' upcoming collaboration with The Arts Development Company UK, *Gerakan Kreabilitas*, a project to create creative employment opportunities for people with disabilities, supported through a British Council Developing Inclusive Economy Programme Grant.

The Sweethearts of the Earth: <https://ketemu.org/ketemu-tumpek/>

Sustainability Adventure in Learning - Toby Peach, theatremaker, UK

Toby Peach is a UK-based theatre maker and artist who has received high critical acclaim for his previous shows such as *The Eulogy of Toby Peach*. He received a CCL in Action local development grant to support a research and development phase for a Sustainability Adventure in Learning immersive theatre project in partnership with KIT Theatre, aimed at engaging primary school children in environmental sustainability.

As part of this project, Toby met with UK climate charity 10:10 to discuss their approach to engaging KS2 students and where they had seen challenges and successes in their education programmes in the past. Toby also undertook further research into the current KS2 curriculum and engaged with teachers at a London Primary School to explore how this kind of theatre-based Adventure in Learning project could connect.

Together with Tom Bowtell of KIT Theatre, Toby has developed a prototype story to explore how students can feel empowered and encouraged to make a change. The story would see the students facing the prospect of their school closing, unless they can find ways to make it more sustainable. This would see pupils researching into climate and sustainability, prompting school wide engagement in a common goal and demonstrating the agency the pupils have in the wider community by taking the action beyond the school walls. An initial pilot engagement with a Year 6 class is scheduled for May 2019.

This project has highlighted the huge gap and opportunity for a playful, creative, and engaging approach of this kind for schools, and Toby is currently working to secure additional funding to take the project to the next stage of scaling up to further schools.

Alongside this on-going development, Toby is also exploring other opportunities for engaging with young people in participatory, creative explorations around environmental sustainability, designed to give them a sense of agency, empowerment, and stake in political decision-making.

One such example is *Codename: Violet*. As leader of youth theatre company *Young Coney*s, Toby devised a playful theatrical protest against air pollution together with the Young Coney members and in partnership with environmental campaigning organisation Greenpeace. This theatrical direct action saw young people dressed as doctors confront attendees at a car industry dinner in London about air pollution, urging them to *Ditch Diesel*. The intervention gained coverage in UK national press and thousands of impressions on social media <https://www.instagram.com/greenpeaceuk/p/BquogoMgrBX/>

Spotlight: Designing a new community, exploring local environments

Yesİllendirelim, and NADAS Istanbul - Jessica Sim, Turkey

Following her participation in the Creative Climate Leadership course in Wales in March 2017, Jessica received a CCL in Action grant for *Yesİllendirelim*, a series of discussion-based workshop events and a pop-up exhibition at CIRCUIT in Istanbul, a space that she co-founded and was managing at the time.

Yeşillendirelim "is a community project focused on building relationships with one another and with our environments. The project aims to create space for people to come together, share their experiences about living in the city, and work together to expand Istanbul's green community."

The project was structured as a research-in-action and co-creation project, responding to the needs and interests of its participants and the community. The first workshop brought together 15 individuals to pot plants to decorate the interior of Circuit, followed by discussion and homemade refreshments. The second workshop focused on building connections, both with each other and the surrounding urban environment. People were asked to notice and/or bring something along from their neighbourhood. People's experiences and objects were mapped to the neighbourhood to spark a discussion about what we notice in our environments, local food sourcing, and consumption. It was also followed up by a visit from a local school class, who were invited to make their own contributions to the map. The third workshop was themed around the need for more opportunities and spaces for people to share skills, especially making by hand. It was co-run with participants from prior workshops, focusing on planting and propagation, macrame, and nature crafts. It included a pot-luck dinner, in which people were encouraged to bring a dish (whilst avoiding unnecessary food packaging of course)!

The topics debated within the workshop discussions determined the topics addressed in the pop-exhibition. One issue that ran throughout all of the discussion workshops was about having the space to communicate with people about the environment, and opportunities to shape their own environment. Expert mentorship was provided by Burcu Meltem Arık Akyüz, an expert in nature and sustainability education who also teaches courses on ecological literacy and sustainability and biomimicry at Istanbul Bilgi University.

The opportunity to run this CCL in Action project gave Jessica the chance to form stronger links with her local community, meeting a number of individuals working on similar topics in her immediate area. Through the project, Jessica also met the person who would soon become her new business partner. Jessica's new business venture, created and co-directed with her business partner Ahu Toksöz Kopan, is an arts and creative space in Istanbul that supports creative projects and practices around the theme of urban sustainable living. Since its conception [NADAS](#) has grown into a thriving financially sustainable community and creative business, running daily yoga and art sessions, hosting relevant events and exhibitions and supporting two artists in residence.



Plant Talks and Botanical Watercolour: creative activities to engage the local community in Istanbul in art and environment themes

To find out more about Jessica's CCL in Action project, read her report here: [Yeşillendirelim_Final Report_JSim](#) [PDF]

Flight Festival – Hebridean Celtic Festival: a Scotland-Hong Kong Exchange – Vicki Ooi, Artistic Director, AFTEC (The Absolutely Fabulous Theatre Connection)

Supported by a Creative Climate Leadership mentorship grant for artistic director Vicki Ooi delivered by Scottish environment and festivals expert Steve Taylor, an exchange visit was set up between the Hebridean Celtic Festival on the Isle of Lewis in Scotland and the Absolutely Fabulous Theatre Connection in China, supporting the first edition of the Flight Festival in Sha Lo Wan – a four-day community and arts festival celebrating arts and science, with partners including the Eden Project in Cornwall. The festival features music, theatre, science and art workshops, dance, and participatory experiences attracting ca 1000 visitors.

Sha Lo Wan is a bay in northwest Lantau Island, Hong Kong, next to Hong Kong airport. Access is by foot or ferry only, leading to depopulation of the local villages. The ambition of the festival is to inspire cross-disciplinary and creative approaches to environmental and social challenges, bringing hope, inspiration, and civic pride to the local community.

Trajna srečanja: Kreativne skupnosti o podnebni pravičnosti / Permanent Meetings – creative communities on climate justice – Gaja Mežnarić Osole, designer, Slovenia

Gaja is a designer, working in cross-disciplinary fields between design, ecology and participation. Through various interdisciplinary projects she explores ways of practicing design by embedding current societal needs as well as possibilities that have emerged from economical crisis and environmental depletion.

Supported by a CCL in Action grant, Gaja organised a series of three workshops in Ljubljana for designers and independent creators. The workshops explored the intersections between environmental challenges, economic imbalances, and the precarity of creative self-employment with the aim of creating a mutually supportive community of creative professionals addressing current ecological, economic, or social issues. It is hoped this community will grow into a sustainable network sharing resources and knowledge, empowering individual projects. Themes that were explored included community economies, planetary boundaries, and integrating ecosystems into design projects. Guest speakers included Izidor Ostan Ozbolt, a member of the Environmental Action Committee of the Iskra Student Society. Expert mentorship was provided by PiNA.

Gaja currently runs an NGO Trajna with her working partner Andrej Koruza. Their main interest lies in exploring multispecies dynamics by introducing new management strategies to invasive alien plants. They are currently a partner in a circular economy project led by the City of Ljubljana funded through the European Regional Development Fund Urban Innovative Actions called APPLAUSE: *Alien PLAnt SpEcies* – *from harmful to useful with citizens' led activities*. Working with the City of Ljubljana, waste management company SNAGA, the Pulp and Paper Institute, and others they initiated several R&D projects, through which they look for the useful properties of invasive plant species as a basis for setting up new circular economies. One of the outcomes of Gaja and Andrej's creative research is a new paper alternative made from the invasive Japanese knotweed, which was launched in 2019 under the Notweed Paper brand.

NotWeed Paper: www.notweedpaper.com

Permanent Meetings: <https://trajna.com/sl/trajna-srecanja-kako-nagovarjati-podnebno-pravicnost/>

APPLAUSE: <https://www.uia-initiative.eu/en/uia-cities/ljubljana>

A Creative Climate Centre – CCL in Action at PiNA

PiNA opened a new headquarter in January 2019, offering a unique opportunity to continue the Creative Climate Leadership legacy by ensuring environmental and cultural issues would be hardwired into the DNA of the space. Supported in part through a local development grant, PiNA involved professionals in place/community development in the process of the design of the space and programme. Through this process, PiNA has started the first social innovation centre in Slovenia, where one of the main topics is bridging creativity and environmental issues. This will ensure the legacy of the CCL project in Slovenia by serving as a hub for present and future creative climate projects.

Because of the knowledge and competences gained in the process of working in the CCL project PiNA decided to insert the theme of Creative Climate Leadership in the development of the Slovenian *network of the centres of research arts*. In order to establish this network, PiNA applied for funding with two project partners and 200 associated partners. The project was positively evaluated by the Slovenian Ministry of Culture and has been granted funding of EUR 4.5 million.

PiNA also in collaboration with Trajna are developing two pilot actions that will be implemented as part of the Slovenian network of the centres of research arts. The first is a LAB unit to collect and process invasive plants – to produce paper, active charcoal, etc. – and to provide workshops about the creative (re)usage of invasive plants. The other is a self-sustainable mobile house to promote new technologies in the field of electricity production, water production, waste disposal etc.

Spotlight: Establishing a space at the intersection of art, environment, and activism

Coal-Free Finland's Climate Santa – Anna-Kaisa Koski

Anna-Kaisa Koski is a curator and cultural facilitator based in Helsinki, Finland. Her current curatorial projects include 'Rauma Triennale 2019: In Praise of Boredom' and 'Stony Silence' with Helsinki Children's Art Centre Annantalo. As a cultural facilitator she works with The Finnish Forest Museum Lusto in facilitating platforms and workshops for forest discussions. Her previous projects include site-specific artist research project 'Examination Room' (2018), Henriikka Kontimo's site-specific installation 'What do we talk about when we talk about nature' (2017) and conceptualization for a cultural organization 'Made in Empathy' (2017).



Through CCL, Anna-Kaisa received expert CCL in Action mentorship from Julie's Bicycle, focusing specifically on developing her fundraising skills. Anna-Kaisa is closely involved in the Coal-Free Finland campaign, where she helped to co-develop a creative public awareness campaign for the environment around 'Climate Santa', as well as developing a successful EUR10,000 fundraising bid to support the campaign, both based on her learnings from CCL and subsequent CCL in Action mentorship. *Image: Climate Santa with Greta Thunberg, Photo by Leena Lahti.*

Guest Blog: Santa for Climate by Anna-Kaisa Koski

<https://www.creativeclimateleadership.com/santa-for-climate/>

Spotlight: building empathy through music

The Drowners - Kelly Lovelady, Ruthless Jabiru, UK

Kelly Lovelady is the founding Artistic Director and conductor of Ruthless Jabiru, a London chamber orchestra dedicated to exploring humanitarian stories through new music. Ruthless Jabiru's programmes are devised around existing and commissioned repertoire by today's composers with a view to promoting compassion, sustainability and social consciousness. Recent projects have included a tribute to the damaged landscape of Maralinga alongside the Australia exhibition at the Royal Academy of Arts, an homage to poet Oodgeroo Noonuccal at the inaugural Australia & New Zealand Festival of Literature & Arts, and a co-production with the Art Not Oil Coalition for Joy & Dissent festival of cultural Activism.

Supported by a CCL in Action grant, on 10 March 2018, Ruthless Jabiru presented *The Drowners* at Kings College Chapel London: a performance honouring tidal forces and those who offer themselves up to our oceans in search of a safer life. The aim of the project was to address the need for a deeper understanding of and compassionate discussion around refugee policy and its global implications. The orchestra delivered a 90-minute continuous programme of music for chamber orchestra by Rosalind Page, Nicole Lizée, Wolfgang Rihm, Andrew Ford and Fausto Romitelli, conducted by Kelly Lovelady and featuring baritone Morgan Pearse.

Project support was received from Creative Climate Leadership/the Creative Europe Programme of the European Union, Julie's Bicycle, PiNA, Platforma Arts + Refugees Network, Counterpoint Arts, the Menzies Centre for Australian Studies, City University London, Resonate Magazine, Loud Mouth, The Music Trust, Inside Story, Editions Ricordi, Australia Council for the Arts; and the orchestra's official suppliers Mighty Bright, Trinity Xtras and RelevantNow

Spotlight: Documenting Indigenous Knowledge for Future Generations

N'dau cultural heritage for environmental protection – Phillip Kusasa, Zimbabwe

Phillip Kusasa has been actively work to preserve his N'dau cultural heritage, which is indigenous to Zimbabwe, Mozambique and Malawi, for many years. In 2013 he set up the Paiyapo Arts Development and Heritage Centre in Bangira, Chipinge. Through his interest in protecting N'dau cultural heritage, Phillip has long had an interest in environmental protection. He describes how, as an *'agro-based ethnic group, all [N'dau] activities bank on good climate patterns'*. Through the N'dau Festival of the Arts, Phillip celebrates N'dau culture through dance and performance, as well as organising poetry, educational workshops on environmental issues, and tree-planting.

Joining CCL, Phillip wanted to find ways of gathering traditional N'dau environmental knowledge and protecting it through documentation, to record local knowledge that could help address the impacts of environmental change for current and future generations. With the support of a CCL in Action Grant, Phillip worked with researchers to visit different communities and interview the traditional leaders, elders and religious custodians there. Phillip describes how they were *'able to draw information on the N'dau traditional knowledge systems that are central in maintaining good environment and healthy climate patterns. From the chiefs and elderly people we consulted and interviewed a lot of constructive information emerged'*.

While conducting this research, Phillip and his team were offered the chance to visit some sacred sites and observe community rituals, a rare privilege as it is *'taboo for ordinary people to access such places like traditional leader's burial places, sacred forests and caves'*. Phillip created an inventory of all the cultural and historical sites that have been protected for centuries because of their cultural and environmental relevance, and hopes to encourage people around the world to embrace the beauty and history of these places.

This research will be developed into a photo book about local indigenous knowledge and stories, and a tourist guide to some of the areas. Phillip's hope is to disseminate these resources to local schools, so as to bridge the knowledge gap between the older and younger generations. He wants to *'give power to our future communities, our future generations'*.



Phillip has also been proactively sharing his research and insights with the Creative Climate Leadership network, helping to contribute to essential global exchange and building understanding of the challenges faced by communities in different geographic contexts.

In early 2019, Phillip's home in the district of Chipinge was one of the regions severely affected by Cyclone Idai, one of the worst tropical cyclones on record in Africa, intensified by climate change, which left over 1,200 dead and many thousands more missing. Phillip is currently working with his community to rebuild their home.

Excerpt from Phillip's research:

MEETING WITH CHIEF MUSIKAVANHU AND OTHER COMMUNITY ELDERS.

It was observed that the Chief has that passion to transmit knowledge from oral tradition into written records. From his presentation he confirmed that it was the right time communities should cooperate to give the best knowledge that they have about their environment and cultural sites. He emphasised that those who are advanced in age are the sources of wisdom and cultural knowledge systems, so the time was now to share that knowledge so that the future generation would not miss it. Another interesting thing he pointed out was that the Ndaou Ethnic Group has been known for its secretive nature. They have been valuing their knowledge as sacred, however, he quickly alluded that keeping that knowledge away from other communities would lead to disaster since some people would one day ignorantly invade and disrupt all those areas of cultural and ecological importance leaving the earth naked. In fact, he went on to shed light on the history of his chieftdom that they have been regarded as rainmakers due to their strong and cultural rainmaking rituals. These rituals for him are linked to those cultural sites. So observing them would maintain good rain hence even climate conditions. The session was so informative and we recorded some new sites which are cultural important. They included wetlands, sacred trees and sacred forests.

Read Phillip Kusasa's reflection *"OF RURAL ENVIRONMENTAL MUSEUMS AND DEVELOPMENT: FOCUS ON N'DAU CULTURE AND HERITAGE, ZIMBABWE"*

N'dau Festival of the Arts Zimbabwe | UNFCCC #Art4Climate Feature:
<https://unfccc.int/news/celebrating-indigenous-knowledge-for-climate-action>

Art and Nature: an approach to imitate, create, and preserve - Elizabeth Valenzuela, Fondo Acción, Colombia

Elizabeth Valenzuela, Fondo Acción (CO) worked as a biologist for many years, and helped to establish a specific fund for arts and cultural approaches to environmental stewardship and climate action during her time as Climate Change Coordinator at non-profit foundation Fondo Acción.

Through a CCL in Action project, Elizabeth hoped to further develop and refine her ideas and approaches to:

- Continue supporting arts and creative projects as part of Fondo Acción's activities and make the case for the impact and value of such artistic interventions
- Help foster collaborations and projects at the intersection of arts and environment in Colombia.

A key part of the project was a study and exchange visit to the UK, to share her insights from working on the ground with communities in Colombia with organisations in London and Oxford, and in turn take successful models and ideas back to South America. During her week in the UK, Elizabeth met with representatives from organisations including ONCA Gallery, Brighton; Artsadmin, London; Modern Art Oxford; the BPI (representative body for the British recorded music industry); the V&A Museum; Kew Gardens; and Universal Music.

Since then, she has designed a fourth edition of the Fondo Acción contest on art and climate change CambiARTE, modifying the prizes for a grant of artistic creation and increasing the value contributed by the donor.

She further curated and moderated a talk on art and climate change at the World Convergence Forum focused on the Sustainable Development Goals held in Bogotá, Colombia, November 2018.

She also designed and produced a creative intervention in the national climate finance event, based on the music of "*Recreating Vivaldi, because your change sounds*" (that she originally produced with Fondo Accion in 2015). The piece uses Vivaldi's sonnets as the foundation of an exploration of art and climate change.

Alongside this, Elizabeth has continued to research the role of art to connect environmental issues and climate change to people's life in order to develop further programmes. She was promoted to Technical Director at Fondo Acción in 2019.

Elizabeth Valenzuela Guest Blog: Art and nature: An approach to imitate, create and preserve <https://www.creativeclimateleadership.com/artnature-imitatecreatepreserve-2019/>

Appendix 3: Participant Biographies

CREATIVE CLIMATE LEADERSHIP WALES, UK MARCH 2017



Co-funded by the
Creative Europe Programme
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Creative Climate Leadership

Participant Biographies

Helena Rytilahti
European Cultural Foundation



Helena Rytilahti joined the European Cultural Foundation in 2014 to strengthen the STEP travel grants programme. She supports the administration and development of STEP with a special interest in making the grants scheme of 59 different countries more environmentally sustainable. Helena graduated with a BA in Cultural History from the University of Turku and MA in Politics and Society in Historical Perspective at the Utrecht University. She has gained previous experience among others at the European Parliament for an MEP in the Greens/EFA parliamentary group and in various roles promoting international mobility.

www.linkedin.com/in/helenarytilahti

Victoria Burns
Invisible Dust



Victoria is an arts curator and producer and is currently Programme Producer for arts and environmental science organisation, Invisible Dust. She is particularly interested in the inter-relational benefits of science, technology and the arts. As curator and programmer at the Big Chill festivals, Victoria pioneered the development of alternative entertainments and cross-art collaborations. She was the executive producer of Longplayer - a 1000 year long musical composition that explores strategies for sustainable futures. She has a strong commitment to public and community arts, to the instrumental value of art as a catalyst for social change, and to rigorously examining the integrity of such projects.

www.invisibledust.com

Ellen McDougall
Gate Theatre



Ellen McDougall is Artistic Director at the Gate Theatre. She previously directed Idomeneus for the Gate in 2014. Her credits include a critically acclaimed production of Othello at the Sam Wanamaker Playhouse at the Globe, the Lyric's annual pantomime – Aladdin by Joel Horwood (2016) and Cinderella by Tom Wells (2015), The Rolling Stone (Orange Tree Theatre/Manchester Royal Exchange) and Ivan and the Dogs (Actors Touring Company/Soho Theatre). Ellen was formerly part of the Secret Theatre Company at the Lyric Hammersmith, Associate Director at the Gate, and an Associate Artist at ATC. She was awarded an International Artists' Development Award 2012. Her production of Ivan and the Dogs was nominated for an Olivier Award 2011.

www.gatetheatre.co.uk | [@gatetheatre](https://twitter.com/gatetheatre) | [@EllenRMDougall](https://twitter.com/EllenRMDougall)

Dijana Rakovic
Counterpoint Arts



Dijana is a Project Manager at Counterpoints Arts, the leading arts charity in the UK working with the themes of migration and displacement - working across arts, advocacy, academia, activism and policy. Dijana's role spans the interconnected production, curation and participation strands. She leads on the production of London events for Counterpoints Arts' music programme and Refugee Week UK, curated in collaboration with flagship cultural institutions. Other productions Dijana has worked on include Dis/Placed at Shoreditch Town Hall; Adopting Britain with Southbank Centre; Everyday on Canalside, a participatory project with residents on a local housing estate; the multi-platform and partnership programme Who Are We? at Tate Exchange. Currently she is supporting the organisation's cooperative commissioning strand focusing on place-based art projects.

www.counterpointsarts.org.uk | @counterarts

Anthony Roberts
Colchester Arts Centre



Currently director of Colchester Arts Centre just north east of London in UK. The venue promotes an eclectic range of performing arts from jazz, folk, rock, world music to comedy, theatre, poetry dance and performance arts. The venue also acts as producer to several artists in the UK and the international troupe Reverend Billy & The Church of Stop Shopping. Anthony recently spent a year as Interim manager for the major visual arts gallery Firstsite in Essex.

www.colchesterartscentre.com | @Antonioroberto1
www.facebook.com/anthony.roberts.3914207

Elizabeth Valenzuela
Fondo Accion



Elizabeth Valenzuela is a biologist, with an MSc in Environment and Sustainable Development. She is Climate Change Coordinator at Fondo Accion, a Colombian NGO that designs, selects and finances programs and projects which have an impact on two priority areas: conservation and sustainable development; and child protection and development, with emphasis on early childhood. She has a deep interest in how to build new narratives about climate change from a creative perspective. In 2008, she formed a collective to promote sustainable fashion in Colombia. In 2015, she produced "CambiARTE", a national competition to enhance climate change awareness through art. Since 2016 Elizabeth has been exploring the potential of literature to raise awareness about forests, people and territory.

www.linkedin.com/in/elivalenzuela | @_Elilela_

Daniel de la Motte Harrison
Young Vic



Daniel de la Motte-Harrison is the Taking Part Assistant and Sustainability Champion at the Young Vic, working on the theatre's sustainability policies and initiatives, as well as sitting on the London Theatre Consortium's Sustainability Panel. Daniel is very proud to have won one of the 'Green Champion' Awards at the Julie's Bicycle Creative Green Awards 2017. Daniel is also the host of 'Off Book', the Young Vic's series of podcasts. Daniel is a Queer activist and performer, part of the Queer Tours of London cooperative and Arcola Theatre Queer Collective, and host/comper on the East London Queer cabaret circuit. Daniel is

also a facilitator for Battersea Arts Centre and a storyteller for the Museum of London.

@dandelamotte

Laia Sanahuja Mila
ICEC (Catalan Institute
for Cultural Companies)



Laia is a cultural manager in the public sector. Laia has a degree in Media Studies and a Post-Graduate degree in Cultural Production and Communication. Since 2005, Laia has worked at Catalan Institute for Cultural Companies (ICEC), a public regional agency that supports the development of Cultural and Creative Industries (CCI). She is coordinating a training programme at the Business Development Service (SDE) taking on roles in planning, programming and communication and developing a consultancy scheme for the Catalan CCIs. She has also worked at the SITGES – International Fantastic Film Festival of Catalonia. Laia is coordinating a documentary film festival, DFA - Docs for Action, about consumerism, environment and activism and a food waste event in her hometown.

@LaiaSanahuja | www.gencat.cat/cultura/icic/
<https://sde.cultura.gencat.cat>

Kim Lisson
Karrak Consulting



Kim is an independent leadership consultant and coach at Karrak Consulting, with 30 years' experience in initiating, designing and facilitating change and development programmes. His work supports communities and organisations to be more sustainable and life-giving. He provides personal coaching support for leaders and change agents, and facilitates action-learning programs with a strong 'leadership for sustainability' motif. He blends his own playfulness, artistry and genuine care along with an underlying assumption that individuals are their own best teachers. Kim loves working with language, metaphor, archetype and symbol and enjoys helping people to 're-author' their own character and leadership. Kim is a creative writer, poet and emerging playwright, living in Denmark, Western Australia. He sees climate leadership as the 'great work' of our time.

www.linkedin.com/in/kim-lisson-16001519/
www.karrak.com.au

Marta Garcia Haro
REDS (Red Española para el
Desarrollo Sostenible)



Marta Garcia Haro is the network manager of the Spanish Sustainable Development Solutions Network (SDSN-Spain) since May 2015. Before joining the SDSN, she worked as an arts manager leading interdisciplinary initiatives for some of Spain's most vibrant cultural institutions including PHotoEspaña Festival, Reina Sofia Museum, Picasso Museum and MACBA. She holds a BA in Economics and a BA in History of Art and a master's degree in management & communications of cultural policies by LUMSA University. She is works and lives in Madrid, Spain.

www.linkedin.com/in/marta-garcia-haro-41023448/
www.reds-sdsn.es

Julia Earley



Julia Earley works at the intersection of culture and environment across festivals, projects and events. Initially inspired by participating in a two month cycling tour performing a play about sustainability in Canada, Julia now works with non-profit organisations and community groups in Melbourne, Australia. Most recently she worked with CLIMARTE on the festival ART+CLIMATE=CHANGE 2017. Previously, Julia worked at The Climate Reality Project Australia, Al Gore's climate change leadership program. She spent two years as program coordinator for the Sustainable Living Festival. Julia is interested in creative forms of protest and has helped organised hitch hiking races and bike rallies for environmental causes. Julia has a Bachelor of Creative Arts from the University of Melbourne.

Kelly Lovelady
Ruthless Jabiru



Kelly Lovelady is the founding Artistic Director and conductor of Ruthless Jabiru, a London chamber orchestra dedicated to exploring humanitarian stories through new music. Ruthless Jabiru's programmes are devised around existing and commissioned repertoire by today's composers with a view to promoting compassion, sustainability and social consciousness. Recent projects have included a tribute to the damaged landscape of Maralinga alongside the Australia exhibition at the Royal Academy of Arts, an homage to poet Oodgeroo Noonuccal at the inaugural Australia & New Zealand Festival of Literature & Arts, and a co-production with the Art Not Oil Coalition for Joy & Dissent festival of cultural Activism. She has enjoyed repeat invitations to conduct for Greenpeace, City of London Festival, and Cluster New Music & Integrated Arts Festival and has assisted conductors Vladimir Jurowski, Otto Tausk and Richard Bonyngne.

kellylovelady.com | [linkedin.com/in/kellylovelady](https://www.linkedin.com/in/kellylovelady)
[facebook.com/loveladykelly](https://www.facebook.com/loveladykelly) | @KellyLovelady

Elisa Hernandez de Pablo



Elisa is specialized in promoting sustainable development processes through environmental education. She focuses on community participation and empowerment processes, socio-environmental conflicts, climate change, water governance, gender and Human Rights. As an educator, technical expert or project manager she has worked with a wide range of actors such as teachers, government officials, journalists, students and community leaders. She has worked in Europe and Latin America in international organizations (UNESCO), government agencies (AECID), Universities (UNED) and with civil society associations (Save the Children, CARE, Educando). She is currently searching for innovative and creative ways to impact on people's environmental consciousness and actions through environmental education.

www.linkedin.com/in/elisahernandezdepablo/

Budi Agung Kuswara
Ketemu Project



Budi Agung Kuswara was born in Bali and graduated with Bachelor in Fine Art from Indonesia Institute of the Art, in Yogyakarta. He grew up in Sanur, a coastal area of Bali, spending his childhood learning and playing in nature. Budi has exhibited on local and international platforms. He has presented at the Asian Triennial in Manchester and at the San Francisco Art Institute. He was also invited to participate in the Artist in Residency Program at the Fukuoka Asian Art Museum where he had produced works based on Balinese traditions. He co-founded Ketemu Project in 2015, a visual art collective for socially engaged practices in art. Ketemu is actively involved in environmental education initiatives in Bali.

www.ketemu.org | www.budiagungkuswara.com

Lucy Davies
Royal Court



Lucy Davies has been the Executive Producer at London's Royal Court since 2013. She is the Chair of London Theatre Consortium and Chair of Trustees for Clod Ensemble. Lucy was the founding Executive Producer at National Theatre Wales with Artistic Director John McGrath 2009-2013. Her earlier career includes National Theatre, Donmar Warehouse, Kneehigh Theatre and 5 years in the film industry. She has a BA in Drama from Exeter University, an MA in Philosophy from UCL, and is a Fellow of RSA. She lives in Lewes, Sussex with husband actor and novelist Jonny Glynn and their 2 sons.

royalcourttheatre.com | [@LucyADavies](https://twitter.com/LucyADavies)

Bridget McKenzie
Flow Associates



Bridget is Director of Flow Associates, consultants for arts & museums, aiming to help create a 'Thrivable Culture'. Her past self is in arts education, having managed learning programmes at Tate and British Library. Since setting up Flow in 2006 she has delivered hundreds of projects of strategy, evaluation and audience research. A typical project is evaluating the Happy Museum project, all about museums, wellbeing and the environment. She is a trustee of ONCA in Brighton and an advisor for Culture Unstained. Bridget's future self spends more time making art and doing action research in ecological approaches to learning and cultural change.

aboutbridgetmckenzie.wordpress.com | [@bridgetmck](https://twitter.com/bridgetmck)

Chiara Donadoni
11.11.11 Platform



Chiara has been working in development cooperation for the last 6 years. For the last 3 years, Chiara has been working for an NGO, 11.11.11, Platform of the Flemish North-South Movement, on ecological justice, democracy and culture. In Congo, she has collaborated with a cultural platform (Plateforme Contemporaine), with the aim of giving artistic and financial support to emerging artists. She is currently the program officer for Latin America responsible for culture.

[@ChiaraDonadoni](https://twitter.com/ChiaraDonadoni)

Sophie Cornet
La Monnaie



Since 2011, Sophie has worked as sustainability manager at the Royal Theatre of La Monnaie in Brussels. She coordinates the Environmental and Corporate Social Responsibility strategy. She has developed strong collaborations around culture and climate change in Belgium, France and through the Opera Europa network. Since 2009, Sophie has gained broad experience in managing innovative sustainability projects across the cultural sector in various art disciplines, mainly for performance and audiovisual and cinema productions.

www.linkedin.com/in/sophiecornet/ | [@sophiecornet](https://twitter.com/sophiecornet)

Lucina Machanzi



Lucina Machanzi works for the Culture Fund in Zimbabwe as the Gender and Climate Change Project Coordinator. The programme, CultureACTIONS, aims to harness the creative power of the arts in debunking societal norms and cultural practices that are enforcing gender-based violence, early child marriages and poor environmental practices. Lucina is a holder of an MSc in Development Studies and an MA in Leadership and Management with the University of Zimbabwe. Lucina has knowledge-based and transferable skills acquired through experience obtained from working in the NGO Sector for 14 years in various capacities.

Gaja Mežnarić Osolc



Gaja is a Ljubljana based designer, working in cross-disciplinary fields between design, ecology and participation. She received a BA in Visual Communication from the Academy of Fine Arts and Design in Ljubljana, and an MA in Meta Design from Goldsmiths. Her thesis explored design practice which recognises, problematises and embeds current societal needs as well as possibilities emerging from a period of falling economic wealth and environmental depletion. For the past 2 years she ran Re-Generacija Association. She initiated a collaborative research project, Friendly Enemy from 2014-2016. In 2017 she founded eco-social NGO Trajna, with designer Andrej Koruza. Their interest lies in exploring and enacting symbiotic multi-species collaborations within urban environments.

www.symbiocene.org

Kristina Jerkov
KRUG



Kristina has worked as a journalist and editor for over 12 years. Her work includes cultural analysis and interviews with the most important artists, influential cultural innovators and workers from Montenegro, Western Balkans and abroad. She has completed a Spec. Sci. in Cultural Tourism Management, with sustainability as a central focus. She has worked on various projects related to the protected zones of Montenegro, sustainability indicators and environmental protection. Kristina's journalism work connects the creative sector with sustainable tourism, putting environmental protection and climate change awareness at the forefront of this mission.

www.greenculture.world; portalanalitika.me | [@TinaJerKov](https://twitter.com/TinaJerKov)
www.linkedin.com/in/kjerkov/

Toby Peach



Toby Peach is a Theatre Maker, Writer and Director. Following on from making the BBC Arts Fund's 'Ones to Watch' list in 2015, Toby completed a BBC Community Theatre fellowship with The Old Vic, London. He is an Associate Artist with interactive theatre-makers Coney and is currently a Director with Company3 and The Tricycle. His award-winning theatre show The Eulogy of Toby Peach has just completed its UK Tour, reaching over 2000 people since 2015, where it has been engaging audiences to connect with the world of cancer and promoting discussion around this difficult subject matter.

www.tobypeach.co.uk | [@tobypeach](https://twitter.com/tobypeach)
www.linkedin.com/in/toby-peach-13370a27/

Julie Tanneau
COAL



Julie Tanneau, is a project manager and exhibition curator at COAL, the Coalition for art and sustainable development. Having just graduated from a master's degree in Management of Culture, Arts and Heritage, she first had a multidisciplinary university course combining human sciences and culture. After a first experience in tourism and heritage, she returned to subjects that are close to her heart, art and environment, through diverse professional experiences and then integrating COAL.

www.projetcoal.fr | www.ressource0.com



Anna-Kaisa Koski

Curator, Finland



AnnaKaisaKoski



anna-kaisa-koski

Anna-Kaisa Koski is a freelance curator based in Helsinki and has previously worked with the new Helsinki City Museum, opened in 2016 in collaboration with local citizens. She has an MA in Curating, Managing and Mediating Art from Aalto University and now teaches museum pedagogy as part of the faculty. She co-founded theatre media website EDIT, and acted as a co-curator at Napa Gallery. Anna is part of the campaign 'Coal-Free Finland', that aims to close down the coal plants across Finland by the end of the decade. Anna's mission is to incorporate creativity into the campaign. Currently, she is also developing a climate-themed exhibition concept for children.

www.editmedia.fi/author/anna-kaisa/



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Annie Crabtree

Artist, NVA, Scotland



annie-crabtree-
47b32b87



NVA

Annie Crabtree is an artist, researcher and producer based in Glasgow. Annie makes work that explores the layered and complex relationship between people, place, and society. Having recently completed a post-graduate degree in Human Geography, Annie specialises in video art and projection in public spaces as a method to generate dialogue about human rights and social injustice issues. Annie works for arts organisation NVA, whose mission is to make powerful public art that reconnects people to their built and natural heritage.

www.nva.org.uk/about/
www.anniecrabtree.com



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Ariana Jordão

Artist-in-Residence, Centre for Alternative Technology, Wales



ariana-jordao%25C3%25A3o-97b66a39



ArianaJordao

Ariana Jordão's arts practice is focused on the desire for cross-pollination between the outsider and insider, interdisciplinarity and site-responsive work. She is a co-creator of the Living Culture platform, an associate artist of Denmark-based hello!earth collective, an Artistic Director of the Un-earthed oral-history performance collective in Machynlleth Wales, an Associate Member of Craftedspace and a member of the Cambridge Residence Sustainability Collective. Ariana is a curator at the Centre for Alternative Technology, working on an exploration of a disused quarry. Ariana holds a BSc in Marine Biology and an MSc in Human Ecology. Her practice explores ecological sanitation and water resources management at CAT, and the transformatory potential of the arts in response to climate change.

www.e-collective.eu/who/ariana-jordao/
www.cat.org.uk



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Charlotte Le Sourd

Independent Producer, France



charlotte-le-sourd-776181b4

Charlotte Le Sourd has worked as an independent professional across Greater China, including at the Art Biennale and Museum of Fine Arts in Shanghai, the French Embassy in Beijing and the French Consulate in Hong Kong. Charlotte has a Masters in Cultural Exchange and a BSc in Literature and Chinese Language Studies from Paris. Over five years in Hong Kong, Charlotte produced 'Le French May Arts Festival', the largest French cultural festival in Asia. In 2011, she returned to Angers, France, to become Director of the Confucius Institute.

www.confucius-angers.eu



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Gavin Porter

Artist & Filmmaker, Wales

Gavin Porter is an artist and filmmaker living in Cardiff, Wales, and a Company Director for Community Helps Itself, an arts-based social enterprise.. Previously, he worked as a Creative Associate at National Theatre Wales, leading one of the company's most significant initiatives, The Big Democracy Project, and as a Digital Research Manager for the Welsh National Opera.

 [gavin-porter-1a993112/](#)

 [GavinPorter_](#)

www.gavinporters.tumblr.com



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Carla Danielle Knight

Menswear Design Manager, Vivienne Westwood, England

Carla Danielle Knight has been working on Menswear since 2010. In her role as Menswear Design Manager at Westwood, she works closely with Vivienne on the collections, managing the creative and critical path with a team of three people. Previously, Carla worked as a Designer for a supplier to the High Street. Working in such a creative and focused industry, with different people in studios, offices and factories has given Carla an insight into the way we work together as humans and the way in which our processes and decisions affect the world around us.

www.viviennewestwood.com



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 christine-vroom-1977a632

Christine Vroom

Programme Manager, Het Nieuwe Instituut, Rotterdam

Christine Vroom is a Programme Manager at the Netherlands Institute for Design and the Het Nieuwe Instituut, since its merger in 2013. Christine coordinates the New Material Award for the innovative and sustainable use of materials in design and the arts, and developed a network for knowledge exchange and international collaborations around the use of new materials in design. Christine has gained broad experience working across the cultural sector in various art and design disciplines and in cultural policy. She previously worked in programming for the Arts Channel in the Netherlands and was the Senior Policy Advisor on Arts and Culture for the City of Utrecht, where she focused on creative industries, performing arts and securing European investment for cultural projects.

www.hetnieuweinstituut.nl
www.newmaterialaward.nl



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 HarpsKaur

Harpreet Kaur

Creative Consultant, England

Harpreet is a creative consultant, arts manager and creative practitioner. Her work embeds cultural practice into key areas including diversity, gender equality and climate change locally and globally. She collaborates with arts organisations, NGOs, diplomats, charities, governments, artists and policy makers. Her niche is operating within a cultural and international development context to facilitate social and global change. Harpreet received an MSc in Gender and International Relations in 2014. She has worked in Europe, Asia and Australia on projects, events and festivals since 2001, with expertise in arts management, marketing and audience development. She is particularly interested in world music, contemporary dance, street and urban art, photography, and culturally diverse arts. She is a trained 'Peace Circle' Facilitator, to empower women from different cultural backgrounds. She is British Asian, fluent in Punjabi and Hindi, and regularly writes blogs for The Huffington Post.

www.harpreetkaurcreative.wordpress.com
www.huffingtonpost.com/author/harpreet-kaur



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 hayley-skipper-
bb03b412

Hayley Skipper

National Arts Development Programme Manager, Forestry Commission England

Hayley Skipper leads the development and implementation of the first ever national Memorandum of Understanding between Arts Council England and Forestry Commission England. She established and leads the resulting programme 'Forest Art Works', which supports great art and culture for everyone in England's public forests. Hayley has established numerous new national programmes and partnerships across art forms, enabling artists and audiences to engage with the environment. These include co-founding 'Jerwood Open Forest' with Jerwood Charitable Foundation, co-commissioning and co-producing 'Living Symphonies' by James Bulley and Daniel Jones with Sound and Music and co-commissioning the award winning 'In the Eyes of the Animal' by Marshmallow Laser Feast with Abandon Normal Devices. Previously, Hayley led the reinvigoration of the sculpture programme at Grizedale Forest, the UK's first forest for sculpture and environmental art, founded in 1977. For five years she has been on the Board of Trustees of artist-led company Art Gene, who re-vision the social, natural and built environment, and she is a regular judge and selector for the Royal Horticultural Society.

www.forestry.gov.uk/england
www.art-gene.co.uk/people/hayley-skipper/



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 henry-mcghie-
b6874124

 HenryMcr

Henry McGhie

Head of Collections and Curator of Zoology, Manchester Museum
(University of Manchester), England

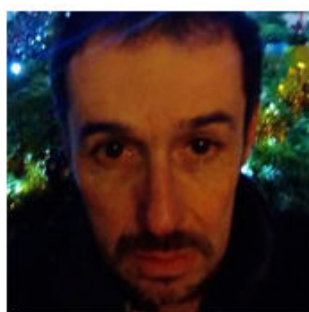
Henry McGhie leads Manchester Museum's curatorial team, develops exhibitions, promotes the use and understanding of the museum collection and develops partnerships. He led the development of the Museum's Living Worlds gallery in 2011, and has designed numerous special exhibitions focused on environmental themes, most recently Climate Control. Henry is interested in finding ways to unlock the potential of museums, to promote individual wellbeing, environmental and social sustainability. With a background as a bird ecologist, Henry is extremely passionate about the natural world and the value that the environment can bring to people's lives.

www.museum.manchester.ac.uk



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 [ian-rimington-5b66841b](#)

Ian Rimington

National Strategic Lead for Environmental Sustainability, Arts Council England, England

Ian Rimington leads on Arts Council England's externally-facing environmental sustainability strategy. In 2012 he was responsible for introducing a world first conditional environmental grant requirement for funded organisations. Previously, Ian worked in theatre with roles in directing, producing and company management, from Paines Plough to the West End, from the RSC to pantomime. Ian is a trustee for the environmental-communications charity, Climate Outreach and is on the steering group for the Sustainable Exhibitions for Museums network.

www.artscouncil.org.uk/users/ian-rimington



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 [iris-ping-chi-hung-70364365](#)

Iris Hung

Managing Director, Bamboo Curtain Studio, Taiwan

Iris Ping-chi Hung manages the Bamboo Curtain Studio (BCS) Artist-in-Residency programme, and is the Executive Director of Taiwan Art Space Alliance. Previously, Iris worked in business but decided to go back to school and received an MA in Culture Industry from Goldsmiths, University of London, focusing on the role of pop-up culture in gentrified areas. Iris started working in an event company and a gallery after returning to Taiwan, taking on roles in planning, marketing, delivery, PR and communications.

www.bambooculture.com/en/about



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Janet Vaughan

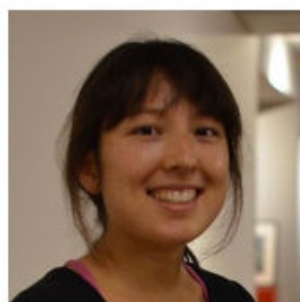
Co-Artistic Director, Talking Birds, England

Janet Vaughan is a designer and the Co-Artistic Director of Talking Birds, a company with a reputation for making gently provocative projects which explore, and seek to illuminate, the profound and complex relationships between people and place, using humour, music and visual flair. Talking Birds is known for its creative use of empty spaces for championing accessibility, particularly through the development of its in-pocket captioning system, The Difference Engine. Previously, Janet was Resident Designer at the Belgrade Theatre in Education Company, and independently designed for devised theatre and new writing for Theatre Absolute, C&T, Belgrade Theatre and Birmingham Rep. She was an Artist-in-Residence for the National Trust, has worked on arts venue capital projects, and designed a flexible pop-up shop kit for the ground-breaking Retail Ready People programme supported by vInspired and Retail Trust. Janet's theatre designs formed part of the UK entry to the Prague Quadrennial World Scenography Exhibitions in 1999 and 2015.

www.talkingbirds.co.uk/pages/about.asp



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Jessica Sim

Co-Director, Circuit, Turkey

Jessica Sim received an MA in International Performance Research from the Universities of Amsterdam, Belgrade and Warwick in 2014. Jessica's MA thesis studied the connection between performance art and ecological activism. Upon graduation, she spent two months in Iran working as a performer with Arts Simorgh on The Last Leaf, a puppet show about peace and friendship. She then moved to her current home in Istanbul and worked as part of curatorial collective, FLYING roots, to develop and deliver The Museum of Garbage: an exhibition of waste in Istanbul. The exhibition took place at a space, now called Circuit, and inspired its evolution into an arts and culture organisation dedicated to creative sustainability. Jessica is currently Circuit's Co-Director, responsible for developing programmes and collaborations. She also works creatively on visual installations, catering and teaching yoga.



[jessica-sim-37232688](https://www.linkedin.com/in/jessica-sim-37232688)

www.circuitistanbul.com/?lang=en



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Kerry O'Sullivan

Executive Director, Blue Room Theatre, Australia



kerry-o-sullivan-
910b9524

As the Executive Director of The Blue Room Theatre, **Kerry** O'Sullivan has coordinated the evolution of a strong sustainable arts organisation, starting out as an Artist at the theatre in 2006. She has a strong background in the independent theatre and comedy scene in Perth, and experience as an independent producer, writer, director, performer and stage manager. As a performer, Kerry was a senior artist of The Big Hoo-Haa, an improvisational comedy group that has been running weekly shows in Perth for over 14 years. She is also the co-creator of Barefaced Stories, an original storytelling night, bringing over international workshop tutors from the Upright Citizens Brigade in New York and Los Angeles, America. Kerry has been an Australia Council peer for the Art Start Grants, was chosen for the prestigious Emerging Leaders Development Programme through Australia Council and has been a judging panellist for The Perth International Comedy Festival, the Dublin Fringe and was invited to the New York International Fringe Festival as the Australian Coordinator in 2011.

www.blueroom.org.au



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Karishma Rafferty

Curator of Learning and Events, Somerset House, England



karishma-rafferty



theKarishma

Karishma led the exhibition season 'Utopia 2016: A Year of Imagination and Possibility' of events, exhibitions, festivals, weekends and installations at Somerset House, in collaboration with Kings College London and The Courtauld Institute of Art. While at Somerset House, Karishma has programmed visual arts, public-facing events and curated the annual 'Pick Me Up Graphic Arts Festival' since 2013. Previously, Karishma was a freelance Design Curator, with a specific interest in Graphic Design and Design for Social Good. In 2011 Karishma received an MA in Design Curating from the Design Museum, which included British Council supported research trips to China and India, focused on design education and social enterprise respectively. She also has a First Class BA in Graphic Design from Kingston University, writing a dissertation on sustainability within design practice. Karishma's career began as a freelance Graphic Designer working for the Royal Society of Arts, and numerous branding studios and arts publishers such as Phaidon Press.

www.somersetthouse.org.uk



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 lykepoortvliet

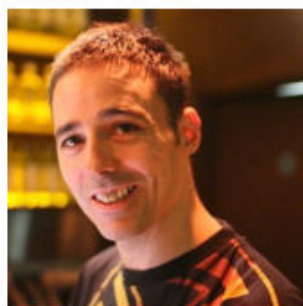
Lyke Poortvliet

Event Manager, Leave it Beautiful, Amsterdam

Lyke Poortvliet independently organises and manages events and projects which contribute to a more sustainable, healthy and happy world. She is a sustainability expert from technical innovation, power and waste, to audience communications. Working for Strawberry Earth, Lyke organised events including the Dutch Environmental Film Festivals, a sustainable fair, a quiz show bringing together creative early-adopters with cool sustainable brands. Five years ago, Lyke joined ID&T in the sustainability department, putting the electronic music festival on the map as a sustainable pioneer with an international reputation.



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 michael-soro-b0a0985a

Michael Soro

Site Manager and Sustainability Consultant, Body&Soul Festival, Ireland

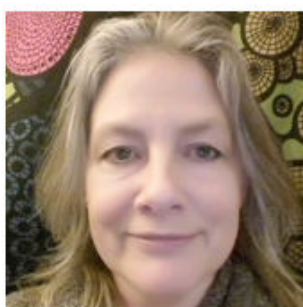
Michael Soro is the Site Manager and Sustainability Consultant for the Body&Soul Festival, and a Director of Townlands Carnival. He is also currently founding a new ethical events company, Native Events, specialising in sustainable event production. Within his work, current projects include a collaboration with the Science Gallery Dublin to salvage and re-distribute materials from their temporary exhibitions. Michael has also worked with a number of socially engaged creative projects, including Granby Park, a unique 12-week initiative to resuscitate and revive a disused plot in Dublin City Centre, the Shell to Sea Campaign, and on the steering group for Connect the Dots. Having studied horticulture in the Botanic Gardens in Glasnevin, Michael went onto work as an organic gardener at Sonairte Ecology Centre, where he sat on the committee for SEED (Schools Environmental and Educational Development). While in this role he delivered educational programs with schools and disadvantaged youth.

www.bodyandsoul.ie/about/



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Mish Weaver

Artist Director, Stumble danceCircus, England

Mish Weaver is a circus director, choreographer and designer, focusing on mental health and climate change psychology. As the Artistic Director of Stumble danceCircus, founded in 2007, Mish has directed five shows and one commission, Second Breath, a piece about climate change psychology). As a performer, Mish trained at Circus Space (now NCCA) where she was Head of Aerial, and went on to design and choreograph for countless independent artists and companies, including as a Circus Director/Facilitator for NoFit State Circus productions Tabu, Parklife and Barricade, and directing Backgammon for Beginners for So and So Circus Theatre. Previously, Mish was a Circus Director for Show of Strength's production Walking the Chains, Director on R&D for Mother Mother for Alice Ellerby and Director for Measure of Breath for Feel it Festival 2016. Mish received an MA in Performance Studies and a BA Hons in Fine Art Sculpture. She has since taught circus practice in Nepal and Cambodia, in prisons, young offender institutions, mental health settings, universities, schools and circus schools.

www.stumbledancecircus.com



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Phillip Kusasa

Director, Ndau Festival of the Arts, Zimbabwe

Phillip Kusasa is Director of Ndau Festival of the Arts and Director of Paiyapo Arts Development and Heritage Centre, working to give a resource and training arts skills to local communities and young people in Chipinge. Phillip holds an Arts Degree from the Great Zimbabwe University, specialising in English Language, Religious Studies and Music and has a background in teaching and education. Philip is engaged in environmental conservation activities in Zimbabwe, including a tree-planting project with members of the arts centre.

www.manicapost.co.zw/ndau-festival-of-arts-on-cards



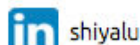
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Shiya Lu

Arts Producer, Ibsen International, China



Shiya Lu is a freelance art producer and writer, currently working for Ibsen International as a Project Coordinator. As a member of the Festival Academy of the European Festival Association, she has worked with many festivals in Asia and Europe, collaborating with visual artists, photographers, musicians directors and choreographers on projects. As a result of her extensive international travel background and cross-cultural interdisciplinary working experiences, she aspires to continue building socially engaged, long-term projects that focus on common struggles and harnessing creative tools and international networks to work for a common good on a global scale. Shiya studied Mathematics at Oxford University and proceeded to work as an art journalist in China and Thailand.

www.imgrum.org/user/shiyalu/29960681/1384849751770762371_29960681

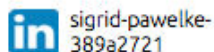


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Sigrid Pawelke PhD

Curator, France



Sigrid Pawelke is a curator and performance and art historian living in France. She has taught Art History at the School of Visual Arts in Aix-en-Provence since 2011. Sigrid has overseen projects and produced programmes for organisations including the Fondation de France, the Bauhaus Dessau Foundation, the Alfred Toepfer Foundation, and the Federal Agency for Civic Education Germany, PS1 Center of Contemporary Art in New York, the Fondazione Pistoletto in Biella and the Beirut Street Festival. She initiated and developed the program Nouveaux Commanditaires in Germany. In collaboration with six high-profile curators and major art institutions she advanced the European platform "New Patrons" from France, Belgium and Italy into Germany with the aim of initiating art of-and-for civil society. Sigrid specialises in art projects in the urban realm and the ecological sphere. In 2016 Sigrid organised an international symposium on 'Art and the biosphere' and workshops around the topic of climate change with researchers and artists in southern France. Having trained in dance, performance and physical theatre, Sigrid also teaches workshops on body experiments in the environment, based on the life/art process of Anna Halprin.

www.en.wikipedia.org/wiki/Sigrid_Pawelke



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vicki-ooi-07276530

Vicki Ooi PhD

Artistic Director, Absolutely Fabulous Theatre Connection, China

Dr **Vicki** Ooi is the Artistic Director at AFTEC and has developed a diverse array of programmes that encompass arts immersion, theatre training, as well as productions tapping into the deep power of the arts to support education and change in young people. She is a well-known theatre director in Hong Kong with a career spanning 30 years. She was one of the earliest directors to introduce Western plays in translation on the Hong Kong stage. Vicki began teaching Theatre and English in the English Department of the University of Hong Kong (HKU) in 1971. She was instrumental in founding the Drama Lab at HKU where many generations of Hong Kong directors and actors were nurtured, and was appointed the University Artist in Drama in 2008. She has directed many plays for her own company, Seals Players Foundation, as well as guest directed for theatre companies in and outside of Hong Kong. She founded the Hong Kong chapter of the International Association of Theatre Critics, under UNESCO in 1992 and established Shakespeare4All® Ltd in 2003 where she was Artistic Director until 2014.

www.aftec.hk/?lang=en



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Vikki Chapman

Sustainability Coordinator, Festival Republic, England

Vikki Chapman is the Sustainability Coordinator at Festival Republic, overseeing sustainability at 10 major UK festivals, adding to her experience in project management in the public and creative sectors. Previously, Vikki was Temporary Spaces Manager at East Street Arts where, as the lead for the South of England covering London, Norwich, Birmingham and New York, she facilitated creative projects in unused offices, warehouses and shops that would otherwise sit empty. Previously, Vikki worked on the procurement of regeneration projects at Leeds City Council, was an Energy Guardian and managed the arts field at Beacons Festival in 2015. She has volunteered at music festivals, while running her own multi-arts event and playing in two bands. Vikki graduated from the Centre for Alternative Technology in 2015 with a PG Cert in Sustainability and Adaptation, and previously obtained a Law Degree at the University of Leeds. She loves spontaneity, hates waste and has always had a sense of responsibility towards the natural world.

www.festivalrepublic.com



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Vesna Sokolovska Jovičević

Cultural Manager, Montenegro



vesnasokolovska

Vesna is a cultural manager and producer. She founded NGO, Krug, International Centre for Sustainable Cultural Collaboration, which bridges the UK and Western Balkans with branches in Macedonia, Montenegro, Serbia and Croatia. She has promoted Balkan cultures in the UK since 2006 through events, concerts, arts exhibitions, conferences, film festivals, educational projects and the flagship Green Culture Forum. She was trained as a member of Al Gore's Climate Reality Leadership Team.

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