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# IFACCA D'ART REPORT Nº 34

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## Arts and Ecological Sustainability

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JANUARY 2009

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Prepared by John Hartley, Arts Council England

[www.ifacca.org](http://www.ifacca.org)

About the author:

**John Hartley** is Arts Council England's Arts and Ecology Strategy Officer, supporting the development of practice and infrastructure in the face of changing contexts. He works on the Arts Council's Arts and Ecology partnership with the Royal Society for the encouragement of Arts, Manufactures and Commerce (RSA), is on the Mayor of London's steering group for 'Green Theatres' and the 'Department for Culture, Media & Sport Climate Change Project'. He is also a practising artist.

More information on John is available at ConnectCP: [www.connectcp.org/JohnHartley](http://www.connectcp.org/JohnHartley)

**Arts Council England** (ACE) works to get great art to everyone by championing, developing and investing in artistic experiences that enrich people's lives. As England's national development agency for the arts, it supports a range of artistic activities from theatre to music, literature to dance, photography to digital art, carnival to crafts. ACE believes that great art inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better. Between 2008 and 2011 ACE will invest in excess of £1.6 billion of public money from the UK government and National Lottery to create these experiences for as many people as possible across the country.

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IFACCA's *D'Art* program aims to consolidate and maximise the expertise of the world's arts councils and ministries of culture. For more information visit [www.ifacca.org/research\\_assistance](http://www.ifacca.org/research_assistance).

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# Arts and ecological sustainability

## INTRODUCTION

This report summarises the results of IFACCA's 34<sup>th</sup> D'Art question, initiated by John Hartley, Arts Council England. The Council is looking to collate examples of good practice in supporting artists or arts organisations with creative and practical responses to ecological concerns (such as environmental sustainability and climate change), and wishes to identify potential partners with whom to develop work in this area.

On 28 April 2008 a questionnaire (reproduced in appendix 3) was distributed to IFACCA members and the wider IFACCA network. Seventeen responses were received to the questionnaire. The list of respondents is provided in appendix 4.

This D'Art report contains a commentary and analysis of the responses written by John Hartley, including further background and context, a full digest of responses, and links to information resources.

For more information and updates on this topic, visit IFACCA's topic page on ecological sustainability ([www.ifacca.org/topic/ecological-sustainability/](http://www.ifacca.org/topic/ecological-sustainability/)). As at January 2009, this page provided information and links to four publications, 20 news items and four events relating to the arts and ecology. The topic page will be updated as new initiatives and activities become available. I would like to thank Christopher Madden for his editorial assistance with this report and, as always, would welcome your comments and suggestions for additional resources on this topic (email us at [info@ifacca.org](mailto:info@ifacca.org)).

Sarah Gardner  
Executive Director  
IFACCA

## ARTS AND ECOLOGICAL SUSTAINABILITY

Analysis of responses and commentary prepared by John Hartley, Arts Council England ([www.artscouncil.org.uk](http://www.artscouncil.org.uk)).



### Context

The earth is experiencing the fastest rise in CO<sup>2</sup> in the last 30 million years, due in part to industrial emissions. The weight of scientific literature suggests that this increased CO<sup>2</sup> will lead to global warming. The Intergovernmental Panel on Climate Change has devised models to predict and describe the climate changes that are likely to occur as a result of human activity. According to those models, drastic action is required to avert an average global temperature rise of less than two degrees Celsius. Beyond that 'tipping point', it is feared that the melting of ice caps and permafrost (among other processes) will speed up the warming, causing run-away changes. Climate change is likely to lead to more unpredictable weather patterns, with flooding, extreme storms, crop failure causing forced migration and loss of biodiversity.

Climate change is not the only 'environmental' issue threatening to impact upon human society. In its 2008 Environmental Outlook to 2030 the Organisation for Economic Cooperation and Development (OECD) lists biodiversity loss, water scarcity and the health impacts of pollution as further ecological concerns. Additionally, population increases add stress to ecological systems, and increased energy scarcity may drive up the costs of many activities.

In the UK, legislation is set to provide increasingly stringent obligations on organisations to manage their carbon emissions responsibly. It is apparent that the arts sector itself feels it is increasingly important to adopt or even lead best practice in this area. Arts Council England strongly supports the development and adoption of organisational best practice regarding the mitigation of, and adaptation to, climate change, both for itself as an organisation and for its portfolio of funded organisations.

Practical steps taken by ACE so far include the commissioning of an online toolkit ([www.artseenergy.org.uk](http://www.artseenergy.org.uk)) that provides baseline measurement of energy use, technical advice on facilities management and staff behaviour and an action plan template. This toolkit was disseminated in 2008. Other UK projects include the initiative by London's mayor to 'Green London's Theatres', and the British Standard Institute's development of a standard for sustainable event management (BS8901).

The arts sector is uniquely positioned to inform public debate on climate change and to explore solutions. Examining worldviews, social realities and physical circumstances has been a concern of the arts since prehistory. As public concern about climate change and other ecological issues grows, so does the engagement of arts practitioners with these issues. Arts Council England wants to support opportunities for creative engagement on ecological issues.

This D'Art was initiated in order to support both the practical and emerging creative engagement of the arts sector with climate change. We wanted to gather together evidence and experiences, both in England and internationally, on practical support measures to help arts organisations reduce their ecological impact. We judged this to be a good time for reviewing current initiatives happening in England and elsewhere in order to identify opportunities for sharing approaches, explore joined-up working, and avoid duplication.

In terms of creative engagement with the issues, we wanted to collate examples of good practice in supporting artists or arts organisations to respond in creative ways to ecological concerns (such as environmental sustainability and climate change), and to identify potential partners with whom to develop work in this area.

To gather this information, Arts Council England and IFACCA issued a D'Art research question in April 2008. The question was distributed to 352 people (41 of whom received it in Spanish). Responses were sought to the following five questions:

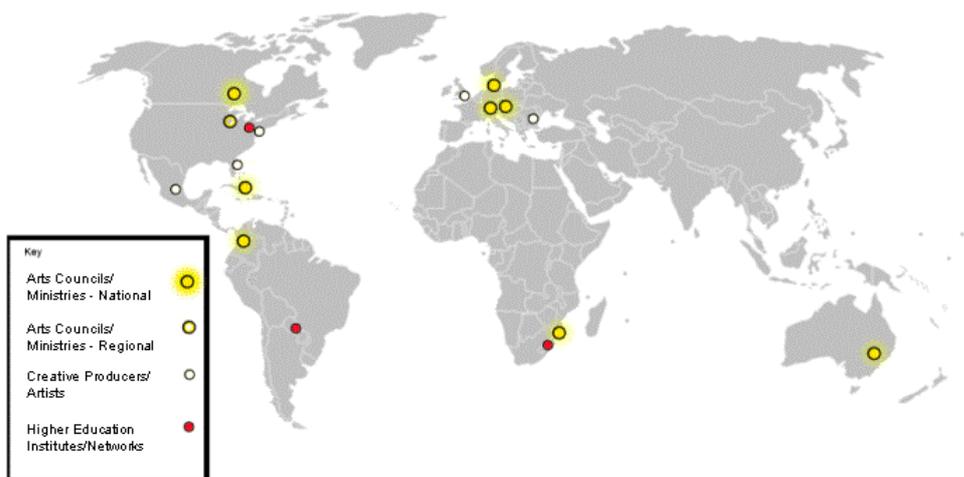
1. Are you aware of any national/major projects or practical measures in your country that help artists or arts organisations manage their carbon footprint?
2. Are you aware of any relevant research or reports on the impact of the arts on the environment, or on the environmental auditing of arts organisations?
3. Is there a member of staff in your organisation who has designated responsibility for arts and ecological concerns?
4. Does your organisation have a policy to reduce its own environmental impact?
5. If your organisation is a national arts council or ministry of culture, would you be interested in collaborating on the development of an arts and ecology prize, as described in the context section below?

### Respondents

Seventeen responses were received to the questionnaire (a response rate of around 5 percent). The list of respondents is provided in appendix 4. Because of their self-selecting nature, the responses might best be considered as a collection of information and opinions on the topic at hand from interested and involved parties.

Just over half of the responses (9) were submitted by national or regional arts councils or ministries of culture. The remaining responses came from creative producers/artists (a production company, a theatre, a music organisation, an individual artist, and an artists' project) and from the higher education sector (a network and two universities). In terms of geographical spread, the majority of responses were received from North America (6 responses) and Europe (5 responses). Three responses came from Latin America and the Caribbean, two from Africa and one from Oceania. Responses are summarised in figure 1.

Figure 1: Respondents by location<sup>1</sup>



### Analysis of responses

A full digest of responses is in appendix 1. Some interesting themes that emerge from the responses are explored here under the following headings:

- Types of initiatives
- Methodologies

<sup>1</sup> Permission is granted to copy, distribute and/or modify this map under the terms of the GNU Free Documentation License, Version 1.2 or any later version published by the Free Software Foundation.

- Justifications
- Threats
- Ambition and transformation
- Extension of existing creative practice
- Possible next steps

### *Types of initiatives*

Interventions by arts councils and cultural organisations take a number of forms, from addressing their own organisation's energy management and supporting the environmental sustainability of the arts infrastructure to supporting the arts as leading innovators in technical and theoretical change. Examples include:

- Arts councils following government initiatives on buildings and processes
- Support for energy management best practice in building-based arts organisations
- Championing best practice in constructing buildings and other forms of capital infrastructure
- Discourse and cultural critique within artistic practice
- Arts projects demonstrating new approaches to social and environmental issues.

### *Methodologies*

The examples of programs and policies surveyed for this D'Art question indicate that engagement with ecological issues in the arts, as in other sectors, often develop in a stepwise fashion from simple to more complex and collaborative initiatives. Initial policy engagement can be through practical, technical initiatives such as improvements to an arts organisation's capital infrastructure (eg. installing better insulation in buildings). However, the implementation of simple, self-contained measures such as these highlights other avenues by which arts agencies can improve environmental impacts. In identifying further areas of change, agencies might introduce better measuring, benchmarking, and target-setting, and move beyond capital infrastructure to operational processes, developing more ecologically-friendly processes in areas such as travel and procurement, or in the case of arts organisations, implementing improved models of creative practice. Initiatives such as these can in themselves send a leadership signal to client organisations, and agencies may choose to take an active leadership role in promoting good practice among stakeholders. And ultimately, some practitioners address ecological perspectives through subject matter. The wider and more profound the scope of initiatives, the greater the likelihood of collaboration and shared working.

Wider strategic initiatives are often developed by multiple agencies and initiated by an authoritative, lead body (sometimes – though not always – a public agency). Cross-disciplinary collaborations can draw in partners from many disciplines, including science, planning or regeneration. Collaborations such as these not only bring knowledge into the arts from other areas, they also seek a place for arts perspectives in non-arts areas. The Julie's Bicycle and Tipping Point programs summarised in this report are examples of collaborations across sectors and across disciplines.

### *Justifications*

Many justifications are made for arts involvement with environmental issues. They include: legislative pressure; stakeholder expectations; efficiency and savings; opportunity for partnership with other creative sectors (eg science, technology); political capital; an ethical imperative; defining a unique role for the arts; and supporting wider social engagement.

### *Threats*

Although much work in arts and ecology is confident and innovative, there are nevertheless numerous challenges. There is the possibility of duplication, where working in isolation can lead to multiple standards or fragmented sectoral responses. Also, support for sustainability in the arts can be criticised as hypocritical if strategic agencies continue with their own unexamined business processes.

Even if recognised as significant within the arts, ecological initiatives may fail to be adopted and acted upon if there is a lack of established lines of responsibility for sustainability. New responsibilities do not always fit into existing remits (this could be as true in a small arts organisation as it is at a national, strategic level).

Naturally, resources are an issue. The arts can consider themselves 'too poor to change', seeking to resist additional duties they see as non-essential. Equally, funders may not support additional resource allocation without a clear mandate, such as from central government.

Finally, if arts practice is perceived, or intended, as propaganda for social change agendas, its creative power can be lessened, or the work can be criticised as instrumental. Arts practice that avoids these criticisms exists and is growing in visibility, but its emergence is tentative.

#### *Ambition and transformation*

It is interesting to note the language used to describe projects that use the arts to demonstrate or develop best practice – groundbreaking, leadership, ambitious, internationalism, opportunity, transformative, new concept, etc. Such language may reflect the scale of the issues as perceived by those who are responding to them, but it also demonstrates the possibility of a positive attitude towards environmental change and the belief in a dynamic role for the arts at the forefront of such change.

#### *Extension of existing creative practice*

Although this D'Art question sought examples of practical policies, particularly those of government agencies, it must also be noted that a number of arts-led organisations responded to the question, which emphasises the breadth and depth of creative engagement with the multiple issues emerging from ecological crises. Creative projects explored subjects such as ownership and shared participation, creative reuse of 'waste', new approaches to economics, revived heritage practices and community structures, festivity, preservation, water use, bio-remediation, species interdependence, and social crisis.

Yet despite the freshness of such subject matter, the methods and aims of these projects are familiar from existing arts practice – community involvement, emotional wellbeing, education, inspiration, multiple perspectives, multiple viewpoints, multiple disciplines, and multiple expressions and outputs. Reviewing examples of creative responses, (found by following the links in appendix 2), it is possible to see further examples of how such work builds on familiar working practices, extending them to include ecological issues.

As creative engagements with these growing issues develop, both arts practitioners and arts agencies may need to articulate how such work connects with currently supported practice. Such articulations may vary depending upon location and issue (for instance, the Australia Council for the Arts underlines as relevant its National Aboriginal and Torres Strait Islander Arts Policy. This policy includes the principle of acknowledgement and respect for the Aboriginal people and Torres Strait Islanders of Australia as the traditional owners and custodians of Australia and its territories. This helps the council to 'speak about the link between Aboriginal and Torres Strait Islander people and land and sea'). Understanding the degree to which new artistic approaches differ from existing supported ones will help funders position themselves and develop opportunities appropriately.

#### *Possible Next Steps*

In the light of these observations, this report suggests the following steps for arts councils and creative agencies seeking to develop appropriate and responsive engagement with the growing imperatives of environmental sustainability:

1. Review the growing legislative duty and changes to best practice that impact upon the delivery of arts practice, including energy management and capital infrastructure.
2. Support international and cross-disciplinary sharing of emerging best practice.
3. Develop greater understanding of the environmental implications of existing and emerging arts practice.
4. Consider whether artists' ambitions for creative engagement with ecological issues are sufficiently served by existing support structures, or whether platforms for encounter, exchange, research and development require changes to support.

## APPENDIX 1: DIGEST OF RESPONSES

Below is a digest of responses to each of the questions posed in the D'Art questionnaire distributed in April 2008. A selection of additional resources is provided in appendix 2.

### *1. Are you aware of any national/major projects or practical measures in your country that help artists or arts organisations manage their carbon footprint?*

The following projects were highlighted:

#### Green Corridor Project, Canada

The Green Corridor is a groundbreaking initiative for generating a green redevelopment of the international bridge corridor linking Canada to the USA. As a gateway to the City of Windsor, the corridor presents opportunities to involve local communities in transforming their environment. Travelling along its 2 km length, visitors will experience a new conception of the urban landscape – shifting from a concrete jungle to a 'regenerative green zone' where landscape is emphasised. The Green Corridor concept was initiated by international artist Noel Harding in collaboration with University of Windsor visual arts professor Rod Strickland. The initiative harnesses the capacity of interdisciplinary and multi-institutional collaboration and includes a team of environmentalists, science and engineering researchers, artists, politicians, city planners, educators, and community residents. The Corridor engages local and international visitors with environmentally aware, multi-faceted 'art and science' public projects. Projects in development include the Nature Bridge, green roof elevations, an ecohouse, river turbines, environmental monitoring, and many others. Education is a key objective, and each project creates opportunities to educate and inform, both by displaying information and by creating sites for scientific and environmental research.

[www.greencorridor.ca](http://www.greencorridor.ca)

#### Greening London's Theatres, England

The Green Theatre Programme for London is the Mayor's response to the overwhelming concern of the theatre sector to reduce any negative impact on the environment. This plan is for anyone working in London's theatre industries. If all actions recommended in this plan are taken, London's theatres can reduce their CO<sup>2</sup> emissions by almost 60 percent by 2025.

[www.london.gov.uk/mayor/publications/2008/09/green-theatres.jsp](http://www.london.gov.uk/mayor/publications/2008/09/green-theatres.jsp)

#### Department for Culture, Media and Sport Benchmarking Exercise, UK

A government led exercise to benchmark the carbon footprint of a range of its funded bodies, including Arts Council England, and to improve measurement and reporting of building management, travel, staff awareness and behaviour.

[www.culture.gov.uk/images/publications/SDActionPlan2008-11.pdf](http://www.culture.gov.uk/images/publications/SDActionPlan2008-11.pdf)

#### Julie's Bicycle, UK

Julie's Bicycle is a not for profit company established in 2007 to find ways to reduce the UK music industry's greenhouse gas (GHG) emissions, including:

- Estimates of the annual GHG emissions of the UK industry across its core sectors and activities;
- Identifying the key blockages and opportunities for reducing GHG emissions;
- Making initial recommendations for specific actions and priorities for the medium term.

[www.juliesbicycle.com](http://www.juliesbicycle.com)

#### Energy management toolkit for arts organisations, England

Developed by Arts Council England to support building-based arts organisations (particularly those in receipt of funding, but available free to any English arts organisation), this comprehensive web-based toolkit supports continual energy management. It offers a carbon calculator, technical and organisational checklists and guidelines, ideas for potential savings and an action template. [www.artsenergy.org.uk](http://www.artsenergy.org.uk)

Grand Rapids Art Museum, USA

City of Grand Rapids has more Leadership in Energy and Environmental Design (LEED) certified buildings than any city in the USA, including possibly the only LEED certified fine art museum in the USA if not the world.

[www.gramonline.org](http://www.gramonline.org)

*2. Are you aware of any relevant research or reports on the impact of the arts on the environment, or on the environmental auditing of arts organisations?*

The following research reports were recommended:

Mapping the terrain of contemporary ecoart practice and collaboration: A commissioned research paper for Art in Ecology – A Think Tank on Arts and Sustainability

Beth Carruthers, 2006, Canadian Commission for UNESCO, Vancouver

[www.unesco.ca/en/activity/sciences/documents/BethCarruthersArtinEcologyResearchReportEnglish.pdf](http://www.unesco.ca/en/activity/sciences/documents/BethCarruthersArtinEcologyResearchReportEnglish.pdf)

Art in Ecology – A Think Tank on Arts and Sustainability: Summary Report

Lorna Brown, 2006, Canadian Commission for UNESCO, Vancouver

[www.unesco.ca/en/activity/sciences/documents/LornaBrownArtinEcologySummaryReportEnglish.pdf](http://www.unesco.ca/en/activity/sciences/documents/LornaBrownArtinEcologySummaryReportEnglish.pdf)

Greenlight, Malthouse Theatre, Melbourne, Australia

A strategy 'for achieving our goal of being an Ecologically Sustainable company. We are committed as both a company and as individuals, through behavioural and structural change to contribute to an ecologically, culturally, and artistically sustainable future'.

[www.malthousetheatre.com.au/page/MALTHOUSE\\_GREENLIGHT](http://www.malthousetheatre.com.au/page/MALTHOUSE_GREENLIGHT)

Culture and climate change: transformations in progress, Cuba

A workshop organised by the Cuban Institute of Cultural Investigation. No web address available, but a contact email is available on request ([info@ifacca.org](mailto:info@ifacca.org))

First Step: UK Music Industry Greenhouse Gas Emissions for 2007

Catherine Bottrill, Geoff Lye, Max Boykoff, Diana Liverman, Oxford University Environmental Change Institute, 2008

A scoping paper on the UK music industry's carbon emissions. The full report and an executive summary are available at the web address below.

[www.juliesbicycle.com/what-we-do/research](http://www.juliesbicycle.com/what-we-do/research)

Green Theatre: Taking action on Climate Change

Greater London Authority, 2008

The full programme and summary document are available for download. Also links to a carbon calculator.

[www.london.gov.uk/mayor/publications/2008/09/green-theatres.jsp](http://www.london.gov.uk/mayor/publications/2008/09/green-theatres.jsp)

*3. Is there a member of staff in your organisation who has designated responsibility for arts and ecological concerns?*

Staff with such responsibilities exist in the following organisations:

- Arts Council England
- Australia Council for the Arts
- Carnegie Mellon University
- Fundación Antonio Núñez Jiménez, de la Naturaleza y el Hombre, Cuba
- Michigan Arts Council

*4. Does your organisation have a policy to reduce its own environmental impact?*

Details were available from the following organisations:

Arts Council England

Energy Management for Arts Council Estate and staff green groups. Emissions benchmarking for its offices and improvement to travel procedures. Energy Management tools for arts organisations. More information:

[www.artscouncil.org.uk/aboutus/project\\_detail.php?rid=0&sid=&browse=recent&id=379](http://www.artscouncil.org.uk/aboutus/project_detail.php?rid=0&sid=&browse=recent&id=379)

Canada Council for the Arts

2008-2011 action plan states that the Council will 'consider how best to put in place 'green' policies and practices at the Council'.

[www.canadacouncil.ca/aboutus/strat\\_plan/oz128473072035695788.htm](http://www.canadacouncil.ca/aboutus/strat_plan/oz128473072035695788.htm)

Pro Helvetia Swiss Arts Council

Business Policy specifies:

- Energy-efficient equipment only
- All business trips up to 500 km trips by train only
- No compensation for use of private cars
- Limited number of flights (2) for our collaborators abroad to our headquarters

Carnegie Mellon School of Art

Carnegie Mellon has a Green Practices Committee on campus with a mission to address many issues of sustainability.

[www.cmu.edu/greenpractices](http://www.cmu.edu/greenpractices)

Australia Council

The Australia Council reports against Ecological Sustainable Development as part of the Australian Government's Environmental Protection and Biodiversity Conservation Act (1999). This reporting includes monitoring of energy use, paper consumption as well as recycling within the organisation.

Austrian Ministry of Foreign Affairs

Although the Ministry of Foreign Affairs does not have a declared policy towards environmental issues, it is 'aware of ecological issues in our environment and devoted to environmental-friendly attitude/behaviour'.

*5. If your organisation is a national arts council or ministry of culture, would you be interested in collaborating on the development of an arts and ecology prize?*

The question enquired about potential interest in an international prize offering a platform for varied, creative approaches, new methodologies and collaborations and enriched debate and understanding.

Positive responses were received from the following:

- Colombian Ministry of Culture
- Michigan Council for Arts and Cultural Affairs
- Australia Council for the Arts
- Danish Arts Agency
- Swaziland National Council of Arts and Culture

## APPENDIX 2: FURTHER INFORMATION AND SELECTED RESOURCES

In their responses to the D'Art questions, respondents highlighted or mentioned a number of other organisations or initiatives relating to the topic. These are listed below for reference. The list is not intended to be exhaustive. Those interested in researching this field further might be able to widen their search by contacting organisations with databases of relevant practice and contacts, such as RSA Arts and Ecology or Greenmuseum (contact details for both are provided below).

### RSA Arts and Ecology

A pioneering programme operating at the interface between arts and the unprecedented environmental challenges we face. It promotes and debates artists' responses to ecological issues and commissions new work.

[www.RSAartsandecology.org.uk](http://www.RSAartsandecology.org.uk)

### Cape Farewell

Cape Farewell pioneers the cultural response to climate change. Working internationally, it brings artists, scientists and communicators together to stimulate the production of art founded in scientific research. Using creativity to innovate, Cape Farewell engages artists for their ability to evolve and amplify a creative language, communicating on a human scale the urgency of the global climate challenge.

[www.capefarewell.com](http://www.capefarewell.com)

### Tipping Point

TippingPoint aims to 'harness the power of the imagination to help stabilise the climate'. It offers a range of activities centred on exposing creative artists to the enormous challenges of climate change. At the heart of this lies a series of meetings involving very high quality, intense dialogue between artists, scientists and others close to the issue. These encounters provide a chance to explore the broader cultural challenges precipitated by climate change.

[www.tippingpoint.org.uk](http://www.tippingpoint.org.uk)

### Greenmuseum

An online museum and collaborative network that supports artists, community groups, nonprofit organisations and arts institutions to present and discuss environmental art.

[www.greenmuseum.org](http://www.greenmuseum.org)

### Ecoartspace

Ecoartspace, a nonprofit organisation, works internationally with individuals and organisations interested in creating radical approaches to restoring the earth. Using art as a tool, Ecoartspace aims to inspire communities into action when addressing environmental issues.

[www.ecoartspace.org](http://www.ecoartspace.org)

### Ecoarts

EcoArts is a new event, a new model, a new way of thinking, bringing together people from all walks of life to investigate the realities of climate change and celebrate the delights of a sustainable future in a conversation sparked by the arts.

[www.ecoartsonline.org](http://www.ecoartsonline.org)

### Ear to the Earth

A worldwide network for environmental sound art.

[www.eartotheearth.org](http://www.eartotheearth.org)

### South Florida Environmental Art Project

The Project's primary role is to educate the general public and leaders of key environmental and cultural stakeholder organisations in South Florida on the significant role ecoart can play in enhancing responsible stewardship of environmental resources in the region.

[www.sfeap.org](http://www.sfeap.org)

#### Women's Ecological Art Directory

The Directory offers free listings for women arts professionals concerned about environmental issues.

[www.weadartists.org](http://www.weadartists.org)

#### Ecofondo

Artistas por el Referendo por el Agua. A Columbian compilation of recording artists supporting a campaign to include access to water as a public good and fundamental human right.

[www.ecofondo.org](http://www.ecofondo.org)

#### Climate Change Explorer

Climate Change Explorer brings together young people, artists, educationalists and environmental scientists to develop creative approaches to raising awareness of climate change.

[www.climatechangeexplorer.org.uk](http://www.climatechangeexplorer.org.uk)

#### IFACCA topic page on ecological sustainability

For additional resources, including more up-to-date publications, news and events, visit the ecological sustainability page at the IFACCA website. As at January 2009, the page provided links to four publications, 20 news items and four events relating to culture, the arts and ecology.

[www.ifacca.org/topic/ecological-sustainability](http://www.ifacca.org/topic/ecological-sustainability)

## APPENDIX 3: ORIGINAL D'ART QUESTION

Below is the questionnaire on which the information in this report is based. The questionnaire was distributed to the IFACCA network in April 2008.

## D'Art question 34

Arts and ecological sustainability

CONTACT: John Hartley, Arts Council England

EMAIL: john.hartley@artscouncil.org.uk

URL: <http://www.artscouncil.org.uk>

Arts Council England is looking to collate examples of good practice in supporting artists or arts organisations with creative and practical responses to ecological concerns (such as environmental sustainability and climate change), and to identify potential partners with whom to develop work in this area.

## WHAT TO DO

- Please answer the questions below and email your response to John Hartley (email address at top) and to IFACCA ([info@ifacca.org](mailto:info@ifacca.org)).
- NB: we are interested in receiving responses even if the answer to all questions below is 'no'.
- If you know of someone else in your country who could help, please forward this query to them.
- The deadline for responses is 16 May 2008.
- More context for this D'Art research question is set out after the questions.
- A summary of responses will be prepared and sent to respondents prior to publication.

## QUESTIONS

1) Are you aware of any national/major projects or practical measures in your country that help artists or arts organisations manage their carbon footprint? Yes No

➤ If yes, please supply, for each initiative, details such as:

\* Title or name of initiative:

\* URL addresses:

\* Name of agency(ies) responsible:

\* Description:

\* Other relevant information such as contact details or links to publications, evaluations etc.:

2) Are you aware of any relevant research or reports on the impact of the arts on the environment, or on the environmental auditing of arts organisations? Yes No

➤ If yes, please supply if possible:

\* Title:

\* Author/s:

\* Year of Publication:

\* URL address if available online:

\* Publishing organisation:

3) Is there a member of staff in your organisation who has designated responsibility for arts and ecological concerns? Yes No

➤ If yes, Please provide us with the following details, or forward this D'Art question to them so that they can provide the details themselves:

Title (Mr, Ms, Dr, Professor, etc.):

Given name:

Family name:

Position title:

Organisation name:

Country:

Email address:

Phone number (including country code):

4) Does your organisation have a policy to reduce its own environmental impact?

Yes No

➤ If yes, please provide a url link or a copy of any relevant documents.

5) If your organisation is a national arts council or ministry of culture, would you be interested in collaborating on the development of an arts and ecology prize, as described in the context section below?

Yes No

➤ If yes, please provide the following contact details for a representative whom Arts Council England can contact:

Title (Mr, Ms, Dr, Professor, etc.):

Given name:

Family name:

Position title:

Organisation name:

Country:

Email address:

Phone number (including country code):

## CONTEXT

### *Supporting best practice for arts organisations– international models*

Legislation in the UK is set to provide increasingly stringent obligations on organisations to manage their carbon emissions responsibly. It is apparent that the arts sector itself feels it is increasingly important to adopt or even lead best practice in this area. Arts Council England (ACE) strongly supports the development and adoption of organisational best practice regarding the mitigation of, and adaptation to, climate change, both for itself as an organisation and for its portfolio of funded organisations.

Practical steps taken by ACE so far include the commissioning of an online toolkit that provides baseline measurement of energy use, technical advice on facilities management and staff behaviour and an action plan template. This toolkit will be disseminated in 2008. Other UK projects include the initiative by London's mayor to 'Green London's Theatres', and the British Standard Institute's development of a standard for sustainable event management (BS8901). As such projects multiply it seems timely to review the opportunities for sharing approaches, avoiding duplication and identifying opportunities for joined-up working.

### *Supporting the voices of the arts in critical debates of our times*

Examining worldviews, social realities and physical circumstances has been a concern of the arts since prehistory. As public concern about climate change and other ecological issues grows, so does the engagement of arts practitioners. Arts Council England seeks to support opportunities for such artistic innovation, while offering audiences new ways of engaging with complex contemporary realities.

ACE believes that an international art prize could offer a platform for varied, creative approaches, stimulate new methodologies and collaborations and enrich debate and understanding. Arts Council England would like to invite interested organisations to discuss such a prize that could be launched internationally, possibly in partnership with IFACCA.

#### APPENDIX 4: LIST OF RESPONDENTS

- Rubens Bayardo, Iberformat, Universidad de San Martín, Instituto de Altos Estudios Sociales, Buenos Aires, Argentina
- Katherine Miller, Australia Council for the Arts
- Jelena Martinovic, Ministry of Foreign Affairs, Austria
- Daniel Kalchev, National Culture Fund, Bulgaria
- Kelly Wilhelm, Canada Council for the Arts
- Elizabeth Suarez Uribe, Ministry of Culture, Colombia
- Lic. Ana Mayda Álvarez, Ministry of Culture, Cuba
- Anne-Marie Myhre, Danish Arts Agency
- Fanny Deleris, Arcola Theatre, London, England
- Daniel Sánchez de la Barquera Gutiérrez, Orquesta Mitote, Mexico
- Hans Reiner Reisenauer, Dreamtime Productions, Romania
- Jan Jordaan, Durban University of Technology, South Africa
- Vusi Nkambule, Swaziland National Council of Arts and Culture
- Pius Knüsel, Pro Helvetia, Switzerland
- Aviva Rahmani, Artist, New York, USA
- Mary Jo Aagerstoun, South Florida Environmental Art Project, USA
- John Bracey, Michigan Council for Arts and Cultural Affairs, USA
- Bob Bingham, School of Art, Carnegie Mellon University, USA

We thank all respondents for their contribution.