
D'Art Report 34b

The arts and environmental sustainability: an international overview

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Introduction

In 2013 Julie's Bicycle¹ and the International Federation of Arts Councils and Culture Agencies (IFACCA)² established a partnership aimed at informing international arts leaders about global developments in policies and programmes related to culture and environmental sustainability, and how these impact on national arts and cultural organisations. We thank the Canada Council for the Arts and Arts Council Ireland/An Chomhairle Ealaíon for their financial assistance towards this project.

Our aims were to:

- broaden the understanding of environmental sustainability across the international arts community;
- indicate what levels of aspiration and intention already exist among national arts funding agencies and culture ministries;
- identify the potential for further work, collaboration and partnerships.

This report presents the learning from six months of research across a wide range of national arts councils and ministries of culture. The findings will be used to consolidate partnerships, resource and support needs, position the issue of environmental sustainability with key strategic bodies, and champion environmental best practice. The report provides a snapshot of national policymakers' level of engagement with environmental sustainability with an emphasis on policies, not on artistic content or wider arts practice. It has yielded some fascinating insights, enough to develop an opening hypothesis but not, at this stage, definitive conclusions.

The findings are the result of surveys and interviews carried out by Julie's Bicycle and IFACCA between November 2013 and May 2014 and supplemented with desk-based research. An interim report was presented to IFACCA's 4th CEO Leadership Seminar in Santiago, Chile, in January 2014. The responses present a diverse range of interpretation, understanding and interest on the topic and indicate a degree of readiness to integrate environmental sustainability into strategic thinking. This is particularly pertinent in the context of the current advocacy efforts to include culture in the post-2015 development agenda.

The report contains early examples of good practice; begins to identify agencies already embedding environmental sustainability in their country or region; and potential partners and collaborations. This is just a beginning and we acknowledge that there will be many ideas, resource sets and initiatives that are not included here. We hope this will stimulate discussion, enthusiasm and an appetite for more.

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"At its most basic, climate change and environmental protection are amongst the most urgent and all encompassing issues of our time. We therefore need to understand the particular responsibilities that we have in the Arts, and to help our sector to understand and address these issues."

Imagine... Our vision for the Arts in Wales 2013 to 2018, Arts Council of Wales

Art and environmental sustainability

'The preservation of the environment is directly connected to the issue of the continuation of human life. Yet, the treatment of the environment is often affected by the cultural practices of communities. For this reason, there must be constant dialogue between environmental and cultural agencies to ensure that environmental and cultural factors are included in national development discussions and strategies.'

National Cultural Policy of Jamaica, 2003

Art has been at the heart of culture since time immemorial, crafting ideas and values and reflecting the inner workings of communities and societies. An irrepressible human activity, art is a universal and abiding response to the world around us. The relationship between art and the environment is profound. Often nature plays the part of the muse, inspiring content and commentary, and artists may make their art using materials from the natural world. Just as often the environment is considered a central part of our national cultural heritages. Over the last twenty years the implications of what we take and make from natural resources has taken on new dimensions: our growing knowledge of environmental and ecological degradation is prompting us to reflect on environmental stewardship and our role as cultural custodians of the future.

There are plenty of compelling reasons to embrace sustainable arts practice: climate change, biodiversity loss, waste, and water use are already having far reaching consequences on the natural equilibriums upon which we depend. The arts, like any other sector, draw on these resources, and have a real ecological footprint.

There are also reasons that are particular to the arts: they have a connection to individual and collective experience which can imagine, influence, perhaps even make the world around us. In other words, the arts have a determining effect on culture. As such they should be at the heart of a sustainable worldview.

But are they? The short answer is 'no'. While there are some examples of outstanding practice, the arts community has not yet reached a consensus that environmental sustainability matters; and the patchy application of policies and resources, as shown in this report, are evidence of good intentions not matched by actions.

There is, however, evidence of a growing awareness that a proactive response is necessary. Building a resilient international arts infrastructure means anticipating emerging trends such as commodity and energy availability and long term asset management, as well as general regulatory and policy frameworks and shifting cultural values. Good leadership in the arts means recognising and driving new ideas that connect the arts to wider communities, economies, and values, and finally that the 'social contract' – the 'do-no-harm' contract that receiving public funding implies – is the foundation upon which artistic investment, community development, skills, tourism and audience development rest.

Our final word goes to the issue itself. We live in an age of consequence and it is prompting transformation everywhere. We know that what we exploit of the earth's natural resources – water, oil, gas, food, minerals – and how we manage these resources, is shaping the future. The latest, and richest evidence yet, about climate change and our changing environment was summarised in the Intergovernmental Panel on Climate Change's 5th Assessment Report³. Collated by thousands of scientists from 130 countries, the report concludes that that **"Human influence on the climate system is clear;" that "it is extremely likely⁴ that human influence has been the dominant cause of the observed warming since the mid-20th century,"** and that we must act rapidly to expedite a low carbon global infrastructure, which will have **"significant co-benefits for human health, ecosystem impacts, and sufficiency of resources and resilience of the energy system."**

In 2015 a new global agreement of climate change will be reached at the much anticipated United Nations Framework Convention on Climate Change – Conference Of the Parties 21 talks in Paris.⁵

Human wellbeing the world over is dependent upon 'ecosystem services' provided by nature for free. Such services – like water, air purification, fisheries, timber production and nutrient cycling – are predominantly public goods with no markets so their loss is not detected by our current economic incentive system and thus continues unabated. This is where culture comes in. Perhaps it is possible to contribute to this great challenge by encouraging formal frameworks which will affect values, investments and actions that take good care of our rich and precious environment.

In all spheres of life and art it is time to acknowledge the intimate connectivity of humans to one another, and to the ecosystem as a whole. The challenge for the arts now is to recognize that sector leadership, in the absence of robust political, regulatory or financial interventions, is critical, and that this is not an issue that can be left to others.

³ www.ipcc.ch/

⁴ The IPCC uses very specific vocabulary to indicate probabilities, where 'Extremely Likely' means a likelihood of 95–100%.

⁵ unfccc.int/meetings/unfccc_calendar/items/2655.php?year=2015

Introduction to the policy context for the arts and culture

‘Cultural factors influence lifestyles, individual behaviour, consumption patterns, values related to environmental stewardship, and our interaction with the natural environment. Local and indigenous knowledge systems and environmental management practices provide valuable insight and tools for tackling ecological challenges, preventing biodiversity loss, reducing land degradation, and mitigating the effects of climate change.’
UNESCO⁶

Whilst there is no overarching international compliancy framework specific to the arts and cultural sector, in every legislature the sector is subject to the rules built into policies and infrastructures: regulations and taxation on land use, buildings and events, commodities, utilities and products. For example, a recent audit of environmental requirements for a major UK outdoor music event yielded a total of 84 compliancy and regulatory requirements.⁷ There are also many national and local voluntary pledges, protocols, awards and certifications (some of which can be found in the Appendices). It seems that the formal framework for the arts and culture in relation to environmental sustainability is not as empty as we initially assumed. Environmental sustainability features as a priority in many national policies. Occasionally sustainability is embedded within cultural policies, and where not, another ministry or department invariably champions it.

While things are heading in the right direction, responses are inconsistent and although diverse approaches are important it is hard to find policy being co-shaped so that culture and sustainability fit together, where the look, feel and flavour of environmental sustainability is designed around, by, and for the arts. It is clear from our research that arts and cultural policies which include environmental sustainability are in short supply and there is very little practical and focused guidance for arts funders, workers, or practitioners. For example, four of the survey respondents require arts organisations to consider some kind of response to environmental sustainability, but only one offers comprehensive, and arts-specific, templates, resources and tools.

The arts and cultural communities have well-developed narratives that integrate social and financial sustainability and that articulate the overlaps the arts share with wider issues. The sector is well-placed to integrate the environmental dimension with social and financial dimensions: in part, the narratives have already been written.

Formal definitions of sustainability often place environmental sustainability as the anchor sustainability principle, acknowledging that the air we breathe, the water we drink, the ecosystems that keep the planet healthy are prerequisites for social, financial, and cultural health. If the arts community accepts that this is the case, it has implications for governance and investment decisions both now and into the future such as: what overarching principles underpin policy frameworks and how these are managed; and how might these principles inform investment in more ecologically sustainable infrastructures, technologies and markets.

Many economies and sectors have already recognised that a sustainable future economy means investing now in sustainable infrastructure. It is worth noting that investment in renewable power capacity topped USD 250 billion globally in 2013⁸, an energy revolution that is taking place in developed and developing countries alike. It would be wise to understand what opportunities the arts and culture have to accelerate initiatives that exploit wider trends and stimulate new opportunities now and for the years to come.

An obvious and pressing reason to develop a coherent approach to culture and environmental sustainability is to support the post-2015 Sustainable Development Agenda. The significant investment and the strenuous efforts of many, especially United Nations agencies in this Agenda, have begun to pay off as the outcomes of the Millennium Development Goals are evaluated. Culture – the sphere within which humans freely think and act – has been promoted by many as a vital contributing element. During 2013 and 2014 a widely supported campaign to include culture as part of the Sustainable Development Goals, championed by IFACCA and five other key international networks and undertaken in consultation with UNESCO, highlighted the potential benefits of giving greater attention to culture’s fundamental role in achieving development outcomes⁹.

Recognising culture as a creative and dynamic life force will profoundly influence our understanding, interpretation and shaping of our world. The environment, natural and built, is one of the key determining factors of culture, both contemporary and heritage. The Hangzhou Declaration of 2013 (UNESCO, now superseded by the Florence Declaration) specifically invoked culture to promote environmental sustainability in a number of ways. Of the nine goals proposed, five specifically linked the environment with culture.¹⁰ It should also be noted that for culture and development programmes to achieve their full potential, there is a need for greater environmental literacy and an evidence base that is compatible with the goals as conceived at the 2012 Rio + 20 Summit in its outcome document, *The Future We Want*.¹¹

The cultural sector, in the main, has well-articulated values that promote equality, inclusion, diversity and community. In many ways these values arise from the sector’s sense of responsibility towards audiences, artists, artworks, and cultural heritage. When asked directly whether environmental sustainability is relevant, most sector representatives answered in the affirmative: good environmental stewardship is a value set that meshes well with other sector values. The next step is learning how to articulate this in a more explicit fashion, both in language and in action.

We should recognise that the arguments and policies establishing culture and the arts’ role in sustainable development are, for the most part, not going to come from outside, at least not in a way that can be tangibly interpreted and translated into practice. It is up to the sector itself to write its own narrative and take up this leadership opportunity, moving beyond individual well-being and into the shaping of our global human values with reference to the well-being of our planet and its life-support systems.

‘Cultural traditions influence citizens’ everyday life and behaviour more than legislative regulation.’

National Cultural Policy, Czech Republic

DEFINING CULTURE AND SUSTAINABILITY

Building international consensus on the relationship between culture and sustainability needs a common understanding of the two central concepts, culture and sustainability. Both these terms are diversely interpreted and understood, an ambivalence which is felt throughout the survey responses.

Culture can refer to the arts and heritage: buildings, pieces of art and artefacts, historical sites, and occasionally protected landscapes. In this context it is often associated primarily with the arts. More broadly, culture is used in its sociological context and includes societies and communities and their relationships to land and seascapes, ecosystems and wild life. The survey responses and cultural policies studied during the desk-based research phase appear to cover the entire spectrum of meanings.

Similarly the term ‘sustainability’ can mean any of the three so-called ‘pillars’ of sustainable development: financial, social and environmental, and it tends to default to the first two. In our desk-based research on cultural policies we found a significant body of evidence supporting this tendency. This is hardly surprising: the international arts and cultural communities have developed powerful narratives around social and financial sustainability. Arguments for inclusion, diversity, equity, investment and value have been strenuously made, with common assumptions and metrics underpinning an evidence base that is used as leverage for public investment and accountability. These arguments have immeasurably strengthened the status of the arts, and enable culture to sit easily and compatibly with social and financial sustainability dimensions.

We do not yet have an equivalent evidence base or common narrative for environmental sustainability in the arts and culture. This is a missed opportunity. We would recommend mainstreaming environmental sustainability into cultural policy statements as a matter of course and have action plans and accountability trails to evaluate, and celebrate, achievement.

Building a reasonably comprehensive data set, which will make the case to funders, partners and other stakeholders – not least partners from the political, environmental and sustainability sectors – will be invaluable. However, of equal importance is the need to develop a common language with a shared consensus on meaning which will enable the cultural and creative community to translate its potential to play a leading part in addressing our global environmental crisis and participate fully in the shaping of our new future for the benefit of all society.

6 www.unesco.org/post2015/sites/post2015/files/Think%20Piece%20Culture.pdf

7 Julie’s Bicycle audit for a major UK live music promoter

8 International Energy Agency-Medium-Term_Renewable_Energy_Market_Report_2014

9 www.culture2015goal.net

10 These are: Integrate culture within all development policies and programmes, as equal measure with human rights, equality and sustainability; Build on culture to promote environmental sustainability; Use culture to strengthen resilience to disasters and combat climate change through mitigation and adaptation; Harness culture as a resource for achieving sustainable urban development and management; Capitalise on culture to foster innovative and sustainable models of cooperation

11 www.un.org/en/sustainablefuture/

Survey and research findings

Twenty-three survey responses¹² were collected from a diverse cross-section of countries: Botswana, Brazil, Bulgaria, Canada, China, Colombia, Cook Islands, Cuba, England, France, Ireland, Malta, Namibia, New Zealand, Norway, Pacific Islands¹³, Singapore, Sweden, South Africa, Tunisia, Wales, Zambia and Zimbabwe. The key findings from the survey can be summarized as follows:

1. Most respondents believe environmental sustainability to be relevant to arts councils and cultural ministries, and to the organisations they fund.

Over half of respondents (14 of 23) consider environmental sustainability to be relevant, with the majority considering it as very relevant (10). The majority of respondents (13 of 23) also consider it to be relevant specifically to arts councils and culture ministries and to funded organisations (and half of those consider it very relevant). The remainder (7/23) were not able to, or chose not to, answer the question. A full three-quarters of respondents (15 of 23) are aware of arts organisations within their portfolio integrating environmental issues within their artistic work.

2. For the majority of respondents (15 of 23), financial savings, achieved by creating efficiencies, are the primary motivation for action. Regulations and compliancy sit alongside ethical and moral concerns as the other key drivers.

Only four respondents cite pressure from artists and audiences as a reason to act on environmental sustainability. In order to encourage the development of environmental sustainability policies in government funding agencies, it would be helpful to understand how they establish their priorities. The focus on financial benefits is noteworthy in relation to general trends in sustainability practices. While prioritising financial sustainability (over the other two dimensions of environmental and ethical and/or social sustainability) is currently common, there is growing impetus to turn the current order of priorities on its head so that environmental sustainability is recognised as the anchor principle.

3. It is apparent from the responses that there is a broad spectrum of engagement ranging from very engaged and literate to well-intentioned but inactive. These levels fall, broadly, into three categories:

- a) Well engaged, literate and committed as evidenced through investment and distributed funding opportunities, contractual requirements, resource support, and measurement tools;
- b) Engaged and well intentioned, with some initiatives underway but not built into the infrastructure systematically;
- c) Well-intentioned but not yet translated into action.

4. Most respondents (15 of 23) do not have a division or unit with a specific focus on environmental sustainability, but almost half (10 of 23) have a staff member (internal or in another government department) with a relevant remit.

Several respondents have assigned a senior staff member (Manager/Director) to the issue, while others have departmental leads. Where the lead sits in another government department, this is generally the Ministry of the Environment (or equivalent). The presence of someone with assigned responsibility suggests that amongst this group there is broad acceptance that environmental sustainability is part of day-to-day responsibilities.

5. While the level of general environmental and sustainability literacy is high, and organisations are philosophically supportive of environmental action it has not, as yet, translated into widespread practical resourcing and support.

When asked what impacts matter to individual countries a wide range was cited covering all the nine planetary boundaries¹⁴. However, there is a wide disjunction between general literacy and action. Only two bodies (Arts Council England and the Ministry of the Flemish Community, Arts and Heritage Belgium) already capture environmental data systematically. Given the lack of infrastructure support for resource development this is not surprising; so understanding what individual countries perceive to be their primary needs, and actively championing them, is a key recommendation.

6. While a third of respondents (8/23) request that funded arts organisations consider environmental impacts as part of their subsidised activities, few are strongly proactive in providing the resources to do this.

Arts Council England and Arts Council of Wales ask a majority cohort of funded organisations to report on sustainability as standard practice and England has mandatory comprehensive measurement and analytic tools with which to encourage – and gauge – progress. Organisations supported by Arts Council England have benefitted from significant efficiency savings, outstanding engagement levels and the establishment of benchmarks for the sector. These represent tangible benefits for both the funding agencies and for the organisations they support.¹⁵

Only one respondent, the Ministry of Culture of Cuba, highlighted the responsibility that culture and the arts have to educate the public about environmental sustainability and receives funds from central government for this purpose. This was the only instance of this found in the survey responses.

Three of 22¹⁶ respondents provide funding for environmental sustainability initiatives, and three of 22 provide bespoke tools and resource support. Despite this, the general perception is that environmental sustainability is on the way to being an important issue for the sector (an average score of five out of 10, 10 being very advanced).

Developing a better understanding of the gap between intention and implementation (known as the 'value-action gap'¹⁷) would be very helpful, and key to achieving a paradigm shift. The 'value-action' gap is true of society at large, and will be exacerbated by a general lack of resources and sector specific information, poor championing and investment, and little creative mandate for a holistic approach.

7. Four respondents have invested in research on environmental sustainability and over half the respondents expressed interest in developing resources and support for the organisations they fund.

Nevertheless the majority of respondents (15 of 23) said their own organisations are reluctant to commit to any new or external initiatives or partnerships without having more information first. Whilst this is entirely understandable, recognising the potential for the cultural community to coalesce around this issue should be an important motivation in seeking to give environmental sustainability a higher policy priority.

8. For some countries the arts and culture sectors are (or shortly will be) subject to direct environmental legislation. However, for the majority legislation is not (or will not be) specific to the arts. From our survey, at least nine agencies are anticipating legislation and translating it into policy.

Those are: Ministry of the Flemish Community, Arts and Heritage, Belgium; Arts Council of Wales; National Arts Council of Namibia; Ministry of Culture and Communication, France; Arts Council of Ireland; Creative Scotland; Arts Council England; Ministry of Culture, Cuba; and the Canada Council for the Arts.

9. References to culture and the arts' relationship to the environment and sustainable development were found (in desk-based research) to be cited in a substantial number of cultural, environmental, and sustainable development policies.

These included national policies of: Anguilla, Bahamas, Belgium (Flemish Community), Belize, Botswana, Brazil, Colombia, Cuba, Czech Republic, England, Fiji, Finland, France, Jamaica, Kiribati, Latvia, Madagascar, Malawi, Malta, Namibia, Palau, Samoa, Scotland, Seychelles, Small Island Developing States, South Africa, Tanzania, Uganda, Wales, and Zimbabwe¹⁸. This list is not comprehensive and further research may well identify more countries making a clear link between the environment and cultural policies.

12 One respondent answered a parallel questionnaire intended for arts organisations, not funding agencies. We were able to integrate this respondent's answers into the data for this survey only where the questions were identical, hence responses to some questions totalled 23, and some 22.
13 No specific country was indicated.

14 Climate change (exceeded limits); biodiversity loss (exceeded limits); biogeochemical (partly exceeded limits); ocean acidification; land use; fresh water; ozone depletion; atmospheric aerosols; chemical pollution.

15 www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/sustaining-great-art

16 One respondent answered a parallel questionnaire intended for arts organisations, not IFACCA members. We were able to integrate this respondent's answers into the data for this survey only where the questions were identical, hence responses to some questions totalled 23, some 22.

17 Vermeir and Verbeke, 2006

18 Please see Appendix IV for a summary of policy research undertaken and specific references for each country.

Conclusions and Recommendations

10. The survey responses show a clearly differentiated approach to environmental sustainability between developed and developing economies. Preoccupations and priorities vary according to social, economic, political and geographical context.

These factors also affect the degree of urgency with which the topic is reflected in policies and the kind of language used to write about it. Capacity to take action is limited by the resources (financial and human) available to address environmental sustainability, as well as the mandate that agencies and ministries have from their community and/or government.

Developing economies tend to be more reliant upon local and regional art, craft and natural heritage for art and arts activities, and tourism for livelihoods (e.g. Zimbabwe, Namibia, Small Island Developing States). The cultural policies and statements from these countries are more likely to identify the natural environment as cultural heritage, and conserving this heritage as a high priority. However, these countries have less internal financial or human resource to dedicate specifically to this issue and thus are acutely aware of constraints to action. Interest in identifying external and collective funding opportunities amongst this group is very high.

Developed countries with strong environmental policies (England, Scotland, Belgium, Wales, France) focus predominantly on the implementation of practical 'housekeeping' such as audits, action plans, environmental data, energy and resource efficiencies and accountability.

There is a strong argument to recognize environmental sustainability as the anchor sustainability dimension from which many financial and social benefits spring, but more substantial data is needed to create an evidence base to support this. Arts Council England stipulates the systematic collection of environmental data as a reporting requirement and shows how evidence-based interventions can be prompts for systemic change; the carbon calculators they use – the Creative IG Tools – have been licensed to Australia, translated into seven European languages and will be licensed in North America. The intervention by Arts Council England has been an inspiration to others and has helped to position environmental sustainability as a critical issue for culture.

This research suggests that the level of literacy in environmental sustainability has some way to go before there is a shared narrative on environmental sustainability with only one respondent gathering data across its portfolio as a funding requirement. **Building a reasonably comprehensive evidence base to make the case for sustainability for funders, partners and other stakeholders (especially those with sustainability and environmental remits) would stand the sector in good stead.**

However, there are signs of real commitment growing. Thirty of the national policies reviewed for this report have environmental statements, and four respondents have a named staff member or unit responsible for sustainability, while others have cross-departmental relationships. **Almost every cultural policy we have encountered refers to sustainability in some way.** We are well aware, however, that what is written in policies will not always translate into intention and/or action, and all too often definitions of sustainable development are limited to social and/or economic sustainability. There may also be inherent commitments to sustainability already forming part of living and working practice in certain countries, and these may not be explicitly articulated in something like a policy document.

Based on the findings of this research report, there are a number of initiatives that could be taken to enhance the level of inclusion of environmental sustainability in cultural policymaking and action:

1. Explore the feasibility of creating a central coordination function that could provide information or resources to support national and regional networking and/or hub development
2. Identify the level of interest and commitment by potential key partners to support the development of such an international information and resource service either in an advisory or financial capacity
3. Identify strategic regional and national partners that could assist in resource development and delivery
4. Investigate the potential to develop a shared understanding of the basis for measuring environmental impacts thereby allowing for aggregation and analysis, tracking of progress on reducing those impacts and comparison of environmental performance. A shared methodology and tools would enable efficiency and avoid duplication; important given limited resources and expertise
5. Develop and distribute material that would build environmental literacy and data to understand environmental impacts and develop international codes of practice which can sit alongside social and financial data

6. Build a narrative and evidence base appropriate to regions and countries which will help make the case for environmental sustainability to funders, partners and other stakeholders
7. Consider options for developing funding opportunities and streams for arts and cultural organisations to develop environmentally sustainable cultural and business practice
8. Encourage key national and regional agencies to mainstream environmental sustainability into policy statements as a matter of course and have action plans and accountability trails to evaluate, and celebrate, achievement
9. Build on the principles of partnership and collaboration both as a community of arts councils and ministries of culture, and with external strategic bodies committed to addressing sustainability challenges such as the C40 initiative, United Nations, governments and, where appropriate, the corporate sector
10. Encourage inter-departmental or inter-ministerial groups for the development, design and implementation of policies on culture and environmental sustainability
11. Encourage knowledge and skills transfer and exchange between developing and developed countries
12. Continue to promote the value of culture in achieving the post-2015 Sustainable Development Agenda, identifying what the implications for environmental sustainability in the arts and culture might be

'There is a need to think about culture and its impact on the environment.

Local ecological knowledge and traditional management practices, as part of the local systems of values and meanings, have proved to be environmentally sustainable. The challenge is now to translate this into practical projects and to change policies that strengthen the cultural dimensions of the relations between the environment and development.'

Strategic Development Plan, Republic of Fiji¹⁹

¹⁹ www.culture.gov.fj/Annual%20Reports/SDP%20Culture%20NPO%20-Website%20version.pdf

Examples of national legislation and policy

Responses to the survey question: 'Do you know of any current or future legislation requiring your organisation to act on environmental sustainability?' highlighted specific national legislation, policies and pledges relating to environmental sustainability in the arts in their territory. For the most part, creative organisations are subject to the general environmental legislation framework applicable in their country, without any specific legislation for the sector.

Our research found that the legal and/or policy interpretation of environmental protection generally conforms to the economic status of countries: developed economies are focused on greenhouse gas emissions, reduction strategies, targets and pricing with energy as the primary focus and waste, water and transport areas of further priority. Environmental conservation laws and policies in certain areas where natural heritage is prioritised, such as Canada and Scotland, deserve a mention. Brokering relationships between artists and the environment is, in policy terms, rare amongst this group.

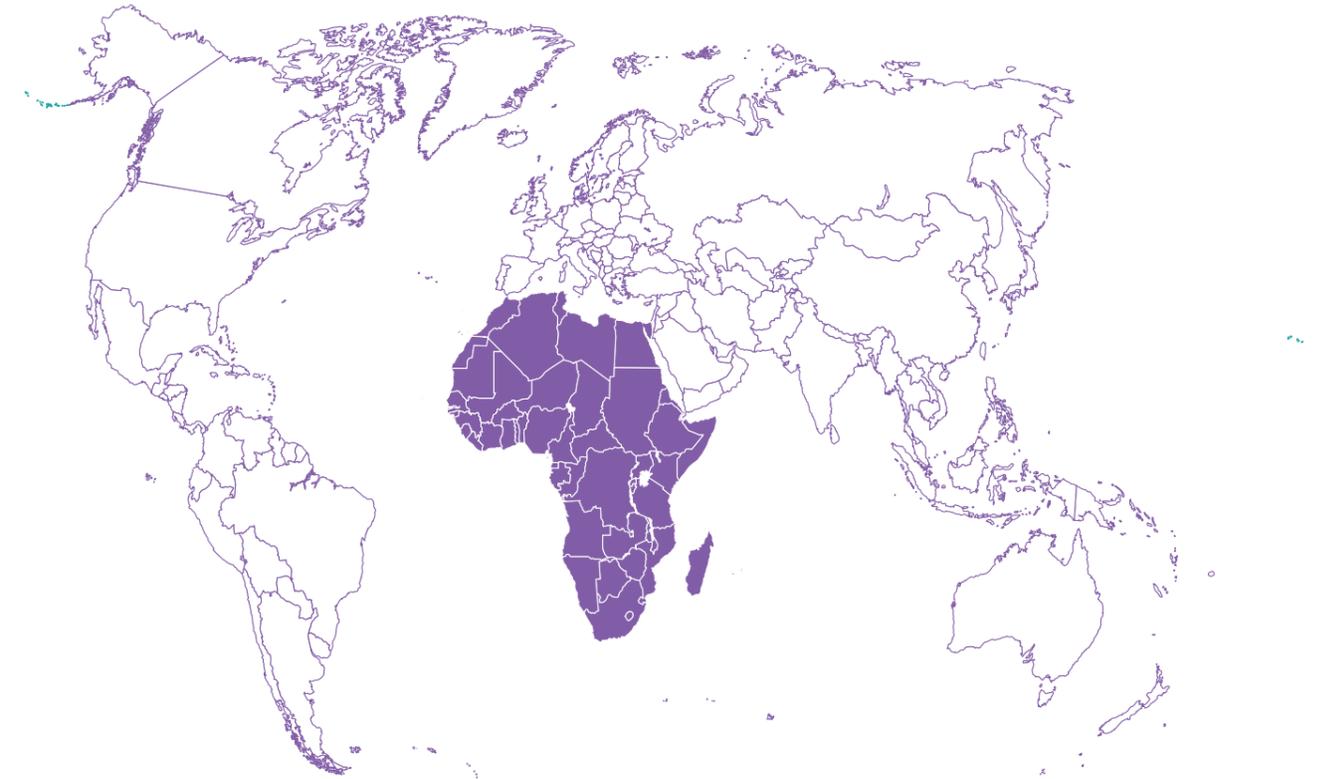
Developing countries generally have legislation and policy frameworks that connect natural culture with anthropogenic culture, natural environment and the social and financial wellbeing of communities. Links between art, craft, the sustainable harvesting of natural resources, and the maintenance of traditional life styles and habitats are easily made and reflected generally as statements of intent closely linked to the maintenance of cultural heritage.

Very few cultural policies contain practical requirements, accountability trails or conditions.

Where arts and cultural communities are subject to policy requirements from other ministries, mainly environment ministries, these are not specifically interpreted or tailored for the cultural sector and instead impose general conditions or regulations on all sectors.

Some national overviews of policies and legislation, compiled from survey results, interviews and desk-based research are provided below:

Africa



- The National Policy on Culture of the [Republic of Botswana](#), published by its Ministry of Youth, Sports & Culture, contains a strong focus on maintaining the country's cultural identity and heritage, which is also reflected in Section 6.12 on '[Culture and the Environment](#)'. This acknowledges that 'modes of life in rural Botswana are invariably tied to the land in direct ways' and that 'each mode of life is associated with distinctive practices, technology and cognition of beliefs about environment, all of which have a strong bearing on how the environment is used and managed'²⁰. The policy calls for traditional environmental knowledge to be captured and evaluated 'to separate myth from fact, and environmentally unsound management systems or practices from sustainable ones' with the ultimate goal of facilitating participation in developmental issues. The policy also calls for collaboration with the Ministry of Lands, Housing and Environment and the Ministry of Trade, Industry, Wildlife and Tourism to 'promote the use of cultural knowledge to protect the local flora and fauna heritage.'
- The cultural policy of [Malawi](#) cites, on numerous occasions, sustainable socio-economic development as a priority and links environmental and biodiversity conservation with the preservation of cultural beliefs. There is a call for land use programs that directly benefit local communities and encourage traditional and environmentally sustainable architectural designs that use less plant material. As for Cuba (see below) the policy calls on culture to engage with civic education on environmental conservation.
- The Arts Council of [Namibia](#) works within a tight legislative framework that requires it to act on environmental sustainability, and cites a section of legislation that calls for the 'maintenance of ecosystems, essential ecological processes and biological diversity of Namibia and utilisation of living natural resources on a sustainable basis for the benefits of all Namibians...'. Pollution and toxicity, biodiversity preservation, land quality, freshwater resources and changes in the climate are understood to be the primary environmental concern to arts organisations in Namibia. This would suggest that, like Zimbabwe, Botswana and Zambia, Namibia has a strong cultural tradition connected to the environment, and that the tangible effects of environmental degradation and climate change are a primary concern for these developing countries.

²⁰ www.ub.bw/ip/documents/2001_National%20Policy%20on%20Culture.pdf

- The Vision of the National Arts Council (NAC) of the [Republic of South Africa](#) is 'a vibrant, sustainable arts community'²¹. The NAC takes its mandate from the Department of Arts and Culture (DAC), which is currently in the process of publishing a Revised White Paper on arts, culture and heritage (which lays out government policy in this area and has not been updated since 1996), whose 15 key underlying principles will include '10.14 Protect the Environment'. In this document, the DAC recognizes the potential for the arts to effect change, and calls on the cultural and creative industries to 'focus on the promotion of interventions, and the development of programmes and projects, that directly and indirectly contribute to addressing key economic, social and environmental challenges that impede the transformation of South Africa into a truly democratic, equitable and just society that respects and preserves the rights of all people.' As part of this, it also calls on all arts, culture and heritage activities to 'comply with and respect South Africa's and International environmental sustainability policies and requirements.'²² In an interview, a correspondent from South Africa also commented on the country's 'curious mix of first and third world,' which can frequently put an additional strain on resources to put ideas into action.
- In response to the survey questions, the [Ministry of Culture in Tunisia](#) noted that laws relating to environmental protection apply at all levels. However, the degree of their application differs from one organisation to another. They note 'the issue of environmental sustainability is important in the context of environmental protection and the promotion of new environmental behaviour.' The Ministry of Culture states that: 'it is important to link environmental sustainability in the arts with an artistic movement advocacy for the cause of the environment'.
- Many facets of the [Republic of Zambia's](#) arts sector and cultural heritage are directly dependent on natural resources, such as the carving of masks (like those used in the UNESCO-listed Makishi masquerade), traditional instruments, and sculpture. A local correspondent communicated that there is also a recognised potential for using culture and the arts as an educational vehicle to explain the causes of environmental degradation at community level. However, neither of these factors are explicitly reflected in Zambia's National Cultural Policy.²³ There is a general environmental protection legislative framework, but this is not specifically interpreted for the arts.

Case Study: The Culture Fund of Zimbabwe Trust

Preliminary research revealed that The Culture Fund of Zimbabwe Trust was engaged in a collaborative arts and environmental sustainability programme, one of the more developed and innovative collaborations we found in the global south.

In April 2012, The Culture Fund of Zimbabwe Trust signed a Memorandum of Understanding with Environment Africa, with the objective of raising awareness of products and productions that highlight how arts and culture can be used to tackle environmental issues. This will contribute to The Culture Fund of Zimbabwe Trust's focus on mainstreaming green issues in the arts and culture through partnerships with environmental body Environment Africa.

A key motivation is because 'a number of projects and artists in fine arts and crafts that [they] support depend on the natural environment for [the] resources that they use'. They state that: 'This on its own is a driver for us to address issues of environmental degradation and advocacy for sustainable harvesting of these resources.'

The partnership is focused on the restoration of Avondale Shandai Pamwe Arts, Crafts and Recycling Centre in Harare and an Arts and Crafts Recycling Centre in Victoria Falls. The collaboration is establishing:

- Allocation of resources for ecological art projects
- Apprenticeship training for artists on environmental and recycling issues
- Venues for business entrepreneurship, exhibition and creative work
- Cooperation on environmental issues involving artists and environmentalists in communities

Projects that encourage recycling and the use of waste for the production of arts and cultural artefacts commercially benefitting local communities are supported. The Culture Fund of Zimbabwe Trust does not have a specific department for environmental sustainability in their arts organisation but they 'mainstream aspects of environmental sustainability in [their] programming', for example 'harvesting is done in an environmentally sustainable manner' where trees and other resources are used in the production of crafts. Although the Trust does not have a member of staff in its organisation that has specific responsibility for working with environmental sustainability in the arts, 'one of [their] project officers has a Masters degree in Sustainable Development and [they] have benefited immensely from his advisory expertise on issues of environmental sustainability'.

'The Zimbabwean Environmental Management Act (chapter 20:27) stipulates a multi sectoral approach which makes the arts part of the environmental management agenda. The Act has provisions for Environmental Impact Assessments to be carried out before any major constructions.' Natural resource availability and the effects of climate change and biodiversity loss are directly affecting Zimbabwe. There is a direct link between the need to sustain the environment and the ability to sustain activities in the arts and culture sectors. This example shows the interdependent nature between the four dimensions of sustainability in one scenario. If the environment and natural resource base is not utilised sustainably, then cultural activities, based on arts and crafts, will not be sustained, which will, in turn, affect the stability of broader society and the economy. The recently published United Nations Creative Economy Report 2013 focused on The Culture Fund of Zimbabwe as an organisation which is 'showing that culture has the power to not just impact the way people live, but also the way people make a living'²⁴.

The Culture Fund of Zimbabwe has also carried out an extensive survey funded by the International Fund for Cultural Diversity (IFCD), assessing the ability of the culture and arts scene to contribute to the national economy and help the country transcend poverty. The survey found that 50% of the 734 artists surveyed have experienced shortages of materials and equipment. This is a direct consequence of resource depletion related to environmental degradation with an impact on the overall economy.

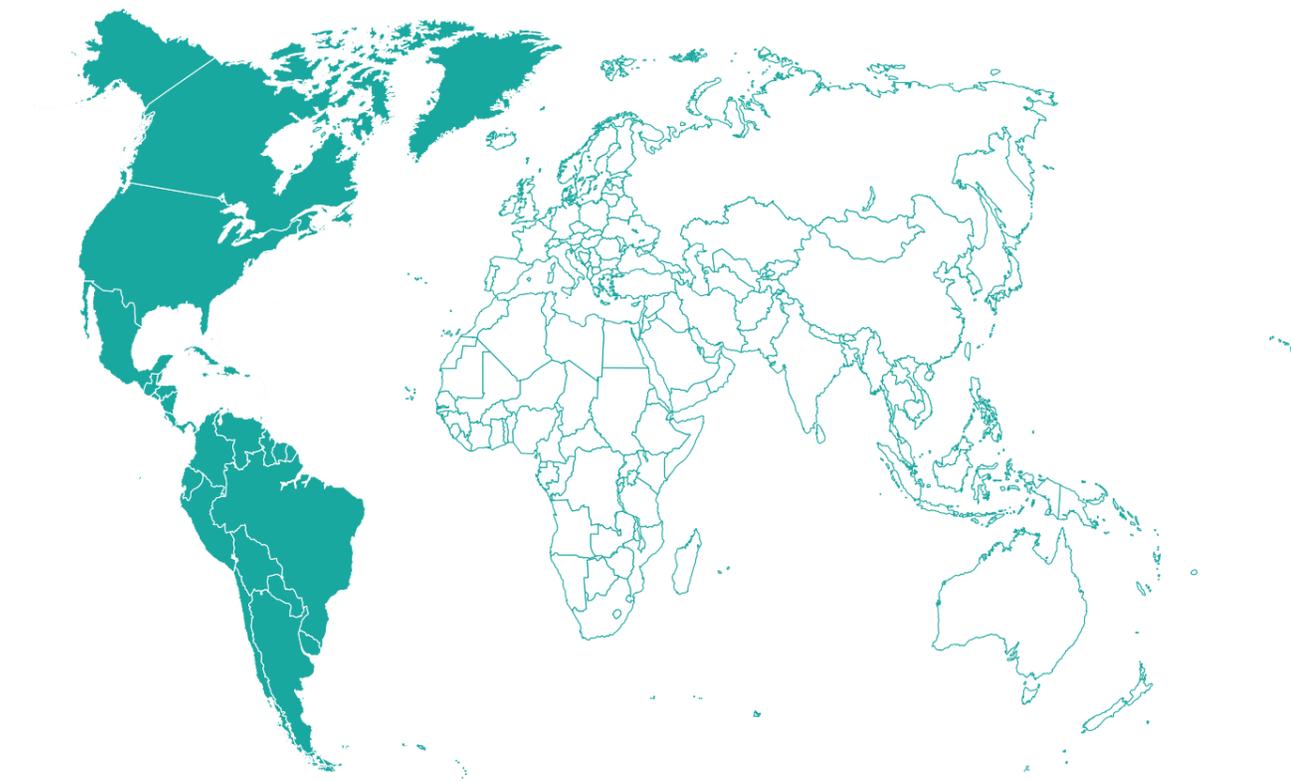
21 NAC Strategy 2014 – 2018 www.nac.org.za/about-us/strategic-plan

22 Revised White Paper on Arts, Culture and Heritage, DAC South Africa <https://www.dac.gov.za/sites/default/files/REVISEDWHITEPAPER04062013.pdf>

23 Zambia Cultural Policy, www.artsinafrica.com/uploads/2011/08/Zambia_Cultural_Policy.pdf

24 United Nations Creative Economy Report 2013 www.creativeeconomyreport2013.com/

Americas



- **Brazil's** recently drafted National Plan for Culture (PNC), co-written by the Ministério da Cultura and the National Congress, has established guidelines for Brazil's cultural policy for the next 10 years. 'Social and environmental responsibility' and 'culture as a vector of sustainable development' are two of the 13 principles of this upcoming National Plan for Culture. Such a focus reflects the growing perception of culture as a priority of sustainable development, alongside social, economic and environmental considerations. Brazil's cultural policy will have the advantage of anticipating the post-2015 Sustainable Development Agenda and acknowledging the role of culture in the development agenda at an early stage. The Plan, developed by Brazil's Federal Senate for Education, Culture and Sports Commission, may prove to be one of the pioneer policies that underscore the connection between culture and development.

- The Constitution of **Ecuador** is unique in its recognition of legally enforceable Rights of Nature, or ecosystem rights. Until the implementation of this constitution in 2008, all legal frameworks had been anthropocentric. Article 71-74 of the Constitution prohibits the extraction of non-renewable resources in protected areas. It also insists on the avoidance of the production of monocultures in order for reforestation and rehabilitation of the soil.

The seventh 'basic principle' of the Ecuadorian Constitution is listed as: 'Protecting the country's natural and cultural assets.'²⁵ This dual recognition of the imperative of both nature and culture, side by side, highlights Ecuador's acute awareness of the threat to both, as well as the interdependency of these areas. Disillusionment with foreign multinationals and the exploitation of Ecuador are thought to be some of the main reasons for committing constitutionally to environmental protection²⁶. All of the South American ecosystems can be found within the borders of Ecuador, including the Galapagos Islands.

Article 21 of the Constitution is titled 'culture and science'. It states that: 'Persons have the right to build and uphold their own cultural identity, to decide their belonging to one or various cultural communities, and to express these choices; the right to aesthetic freedom; the right to learn about the historical past of their cultures and to gain access to their cultural heritage; to disseminate their own cultural expressions and to have access to diverse cultural expressions.'

²⁵ Ecuadorian Constitution www.pdba.georgetown.edu/Constitutions/Ecuador/english08.html

²⁶ www.theguardian.com/environment/2008/sep/24/ecuador:conservation

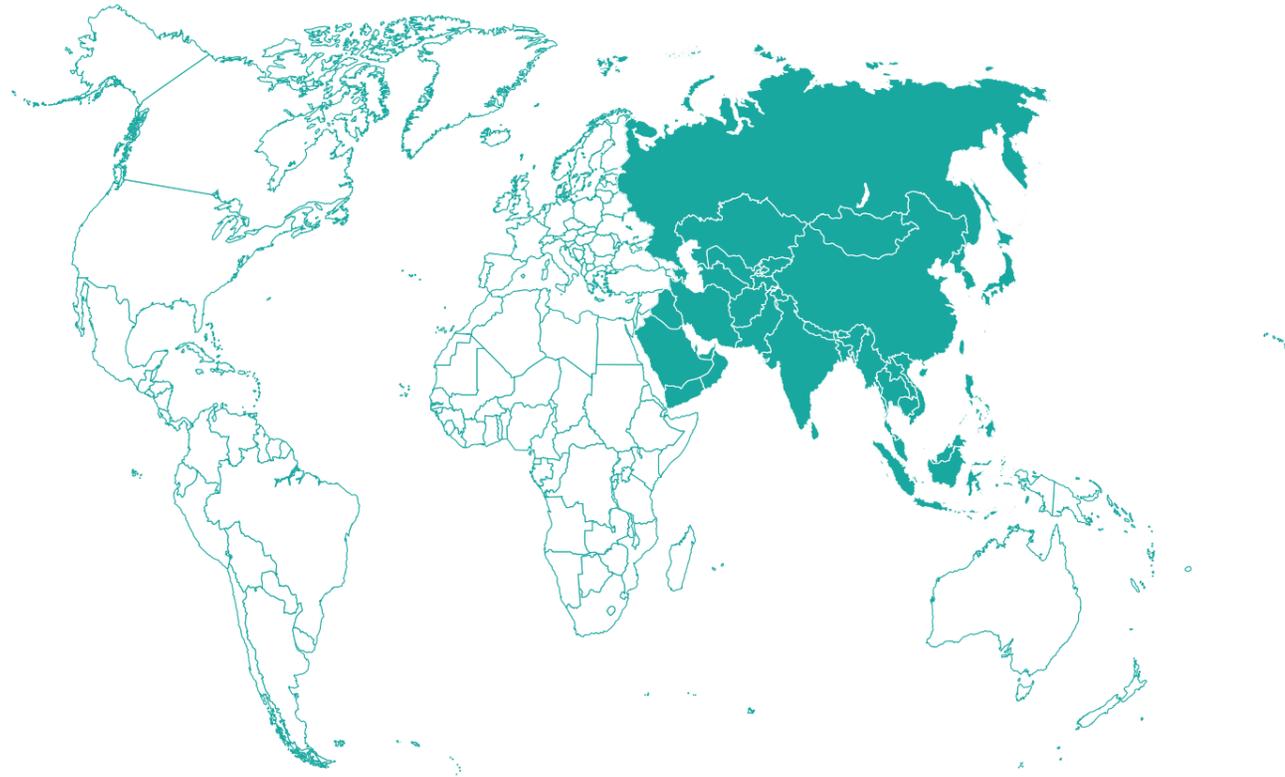
- The **Canada Council for the Arts** has assigned a Manager and Administrative Services (for the Council Green Committee) who, together with the Council Secretary (for Corporate Social Responsibility), have responsibility for managing environmental sustainability issues.

- The **Cuban Ministry for Culture** was the only survey respondent to confirm that they have funding available for environmental sustainability. They also noted that there is funding for arts organisations to consider environmental impacts, for construction and maintenance and environmental education of the public. This indicates that culture and sustainability are already connected and that the Cuban Ministry of Culture is already making financial savings through environmental stewardship.

- The Caribbean island nation of **Jamaica** provides substantial reference to environmental concerns in its 2003 National Cultural Policy. Environmental protection and sustaining the environment are emphasised throughout the document. Jamaica has an impressive approach which recognises that: 'for development to be sustainable, there must be a strong interplay between culture and the environment'. It goes on to state that:

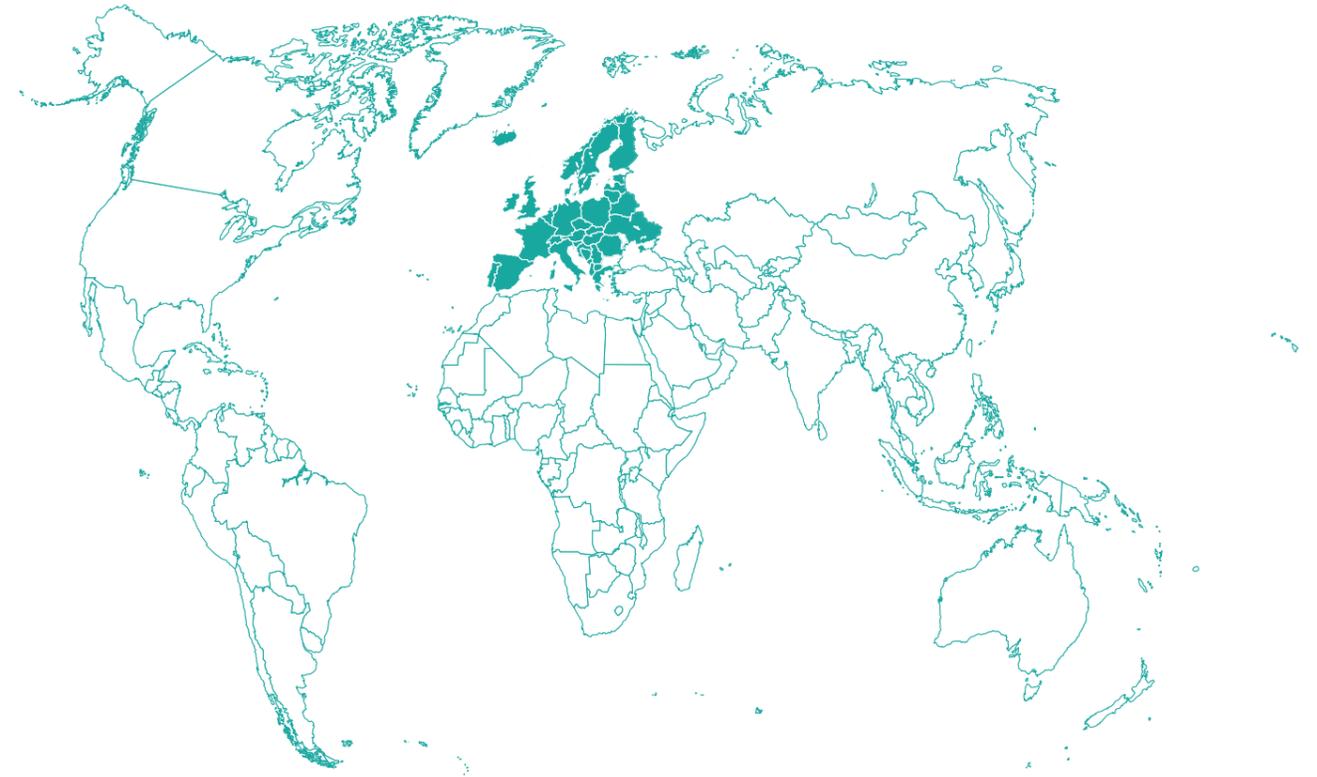
'The preservation of the environment is directly connected to the issue of the continuation of human life. Yet, the treatment of the environment is often affected by the cultural practices of communities. For this reason, there must be constant dialogue between environmental and cultural agencies to ensure that environmental and cultural factors are included in national development discussions and strategies.' The desire to maintain a link between environmental agencies and the Scientific Research Council is also highlighted. This shows great potential for the willingness of the cultural sector to engage more actively in undertaking activities to ensure environmental sustainability in, through, with and by the arts and culture.

Asia



- Environmental sustainability and the role of culture in sustainable development is attracting more and more attention among policymakers in the People's Republic of China – not least because it is seen as an economic growth area with minimal environmental impact. There is a government official with responsibility for environmental sustainability in the arts/cultural sector. There is also a rapidly growing amount of legislation governing environmental impacts as the consequences of China's rapid industrial growth and development become increasingly visible. A representative of the China Federation of Literary and Art Circles also corroborated this, saying that more and more artists are interested and creating work around the topic, and that it is increasingly taken into account as part of artistic practice (especially around international exchanges).

Europe



- **Belgium's** Minister for Environment, Nature and Culture, Joke Schauvliege, put forward a number of issues which applicants and committees should take into account: partnership and cooperation, consideration for the position of individual artists, the social embedding of the organization, and relationship to other sectors such as education and ecology/sustainability. There have been multiple initiatives and collaborations, as well as tools and resources developed for improving environmental sustainability practices and themes in the arts and culture sectors throughout Belgium. A joint ministerial position for environment, nature and culture, such as this one in Belgium, lends significant legitimacy to connecting culture and environmental sustainability.
- **Republic of Ireland** legislation relates to mandatory reporting in the public sector on energy use and reducing consumption as outlined in the National Energy Efficiency Action Plan. Ireland's second National Energy Efficiency Action Plan to 2020 was published by the Department of Communications, Energy and Natural Resources in February 2013, with the goals relating specifically to the public sector; including an obligation on public bodies to develop and implement energy management programmes; capital projects with projected energy consumption in excess of 1 GWh per annum to formally integrate the principles of energy efficient design in the project development phase; and an energy monitoring and reporting system.
- The **Ministry of Culture and Communication in France** pointed out that, more than laws, there are regulatory incentives linked to France's sustainable development strategy and their work incorporates some aspect of environmental auditing, resources and training. It was explained that many theatres have provided audits, and tools are being built at the initiative of groups composed by actors in the cultural sector. These tools will focus mainly on greenhouse gas emissions and energy audits for buildings.

Arts Council England, Creative Scotland and Arts Council of Wales

Environmental sustainability is part of strategic planning and action for the arts councils in England, Scotland and Wales. This commitment to environmental sustainability is the result of sectoral leadership from a critical mass of organisations working in partnership with these arts councils, champions within these bodies and helpful legislative prompts.

England: Arts Council England

Arts Council England now requires its 700 National Portfolio Organisations, Major Partner Museums and Bridge Organisations to report on their energy and water usage and to have an environmental policy and action plan.

Arts Council England partnered with Julie's Bicycle to provide online tools, resources and support to the reporting organisations. Julie's Bicycle was able to build on work already underway with 99 National Portfolio Organisations using the online Julie's Bicycle Creative IG Tools, a set of environmental impacts tools now being used in 11 countries across the world.

It was estimated that the total carbon footprint of these 704 organisations was 121,000 tonnes²⁷. This represents a total spend of ~£26 million, just from energy and water. The results gathered from funded arts organisations by Julie's Bicycle is the biggest single dataset of its kind in the world. The quantifying of current environmental impacts allows for the setting of benchmarks and improvements for the buildings and offices of arts and cultural organisations.

This crucial response of the arts and culture sector to tackling their carbon footprint and playing their part in the global shift required for sustainable development is also being reflected in artistic responses, which have proliferated around sustainability in recent years. By making environmental reporting a requirement in the arts and culture sector, this global issue will inevitably be reflected in the creative content produced by or in affiliation with these organisations. As stated in the report on the first year reporting results: 'It can be surmised that the flourishing of creative invention around sustainability is intimately connected to flourishing confidence, expertise and literacy evidence across the creative community.'

Arts Council England reporting requirements are a direct and perhaps inevitable consequence of a wider cultural shift and are a model of how effective interventions can be forces of wider change.

Clearly the intervention by Arts Council England has served as an inspiration to others and helped to position sound environmental data and the importance of practical responses as a business-critical issue for culture. The metrics gathered will be invaluable, and a step forward by the international community in understanding our collective responsibilities.

Arts Council England specified the UK Climate Change Act 2008 as the legislation requiring their organisation to act on environmental sustainability, which sets out a legally binding target to reduce UK carbon emissions by 80% by 2050. They also explained their reporting requirement: 'Government departments, non-ministerial departments, agencies and Non-Departmental Public Bodies must report as a minimum certain GHG emissions in their Annual Reports as part of their statements on sustainability performance.'

As well as reducing the ecological footprint of the UK's arts and cultural sector, this approach based in reporting aims to stimulate a wider cultural shift in arts practice, fostering new creative thinking and new markets for greener goods and services.

Scotland: Creative Scotland

Creative Scotland is the development body for the arts and creative industries in Scotland. Similar to Arts Council England, they are required under the Climate Change (Scotland) Act 2009, to deliver the Act's emissions reduction targets (42% by 2020), and to act in the most sustainable way possible.

Creative Scotland publicly publishes their environmental commitments. They are developing an environmental management system, producing guidance, support and tools for the organisations that they fund, enabling them to report on their sustainable behaviour and contribution to CO2 emission reduction. Creative Scotland will also demonstrate how the work they fund positively influences sustainable behaviour. One such example of this is *Imagining Natural Scotland* – a funded interdisciplinary project exploring the interplay between the natural world and its representation. Its aim was also to promote deep collaboration and knowledge exchange between the creative and scientific sectors. As well as a carbon management plan and monitoring, measuring and evaluation of day-to-day actions, environmental sustainability is the responsibility of all staff and will be built into job descriptions and contracts. Creative Scotland recently announced that from 2014 it would ask funding recipients to provide environmental information (through the Julie's Bicycle IG Tools licensed to Creative Carbon Scotland).

27 www.artscouncil.org.uk/media/uploads/pdf/Sustaining-Great-Art.pdf

Wales: Arts Council of Wales

Arts Council of Wales identified in their response that the Sustainability Duty, as part of the current programme of legislation of the Welsh Government, is the legislation that requires they act on environmental sustainability in the arts. Further research revealed that this comes under section 79 of the Government of Wales Act 2006.²⁸ The Sustainable Development Annual Report 2011–2012 explains the onus on Ministers to carry out a review of the effectiveness of their Sustainable Development Scheme.

28 Sustainable Development Report, Wales. www.wales.gov.uk/docs/desh/publications/121121susdevannualreporten.pdf

- **Latvia** similarly recognises the overlap in the roles of cultural and environmental ministers. A feature of their cultural policy is for inter-ministerial or intergovernmental co-operation. The Ministry of Culture is cooperating with the Ministry of Environmental Protection and Regional Development and the administration units of the planning regions that have taken over the coordination role for cultural policy on a regional level. This type of collaboration could be the ideal spark for an environmental cultural policy, realising the role that the arts and culture sectors could have in contributing to their sustainable development agenda.
- **Malta** has a relatively high policy awareness of environmental risks among European countries due to issues including its limited freshwater resources. The Maltese National Cultural Policy aims to 'promote understanding of the inter-relationship of well-being between society, culture, economy, and the environment' and makes explicit reference to the Policy's relationship to the EU 2020 strategy goal of reducing greenhouse gas emissions, and highlights Gozo's eco-island initiative as 'as part of a creative and innovative process towards sustainable development.'²⁹ An adviser to Malta's Parliamentary Secretariat for Culture who contributed to this research also mentions that 'The National Directorate of Cultural Programs and its counterparts in the provinces and municipalities have developed an Awareness Raising Program on environmental sustainability and protection in each territory.'
- The current National Cultural Policy in the **Czech Republic** supports 'culture as a sector that can play an essential role in the development of Czech society in the future and a sector where the economic, environmental and social development of the state is supported'³⁰. Section 1.13 of their policy is titled 'Help solving environmental issues by works of art', and fully endorses the idea that cultural activities will play a major role in sustainable development issues. It goes so far as to claim 'Cultural traditions influence citizen's everyday life and behaviour more than legislative regulation.'
- In its 2003 publication A Swedish Strategy for Sustainable Development, the Swedish government said that cultural policy measures 'must be based on a holistic view of human beings and their environment and integrated into all sectors of society.'³¹ In the Swedish Government Bill 'Time for Culture' 2009/10:3 published by the Ministry of Culture as an update and revision to its cultural policy, **Sweden** pledges that 'opportunities will be improved for developing an appropriate and relevant knowledge base for environmental work in the area of culture,' however currently this appears to be predominantly interpreted in the context of public environments and urban development.³² Within the **Swedish Arts Council**, there is a staff member responsible for reporting back to the government on the carbon footprint of the organization itself – but this does not stretch to the impact of funded organisations.

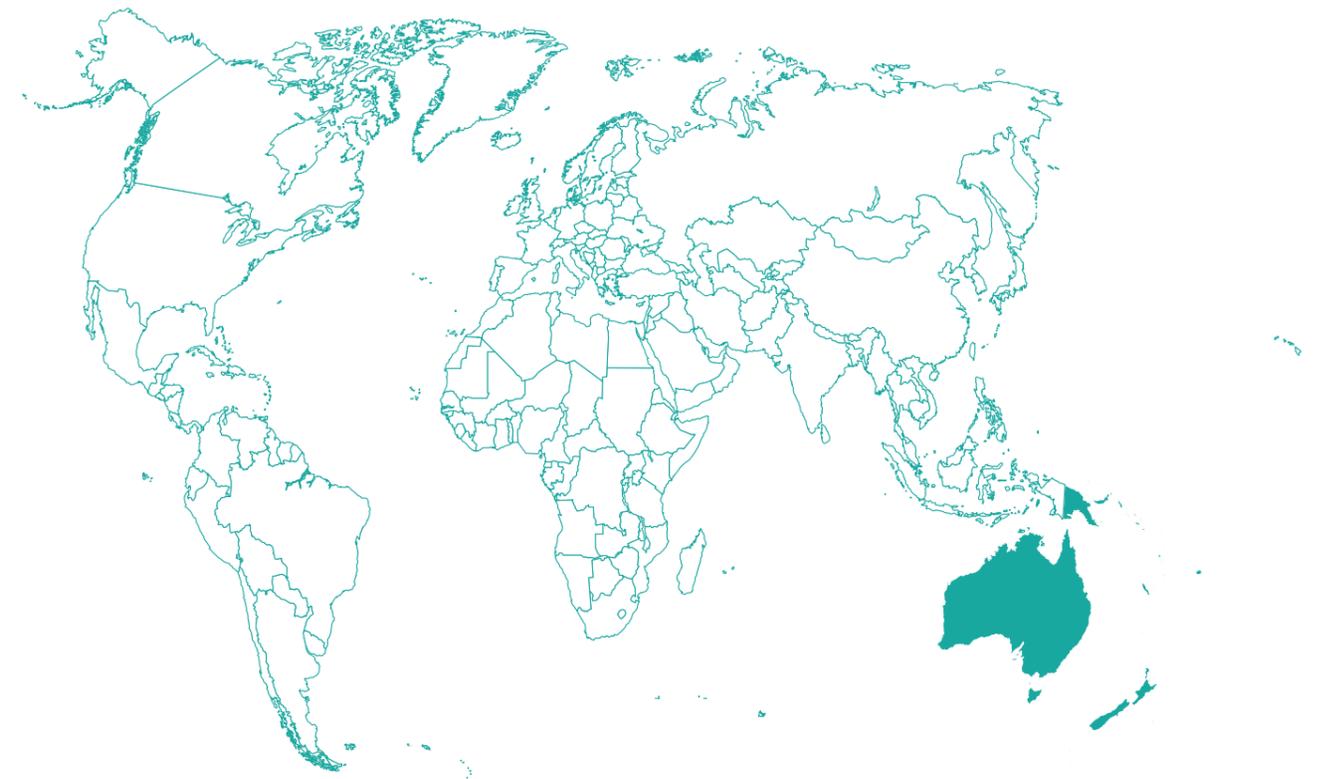
29 Malta National Cultural Policy, www.maltaculture.com/content.aspx?id=190610

30 Czech Republic National Cultural Policy www.mkcr.cz/assets/kulturni-politika/cultural-policy_EN.pdf

31 A Swedish Strategy for Sustainable Development, www.government.se/content/1/c6/02/52/75/98358436.pdf

32 Time for Culture 2009/10:30, Swedish Ministry of Culture www.government.se/content/1/c6/15/21/01/32cfb85b.pdf

Pacific



The low lying Oceania and Pacific Island nations are particularly vulnerable to the effects of climate change, most notably sea level rise, the increased risk and severity of storms and unpredictable weather patterns.

- The 2011 Cultural Mapping Report of the **Solomon Islands** draws particular attention to the need to support environmental policies and programmes with particular reference to protection of custom/historical sites and to those aspects of the environment essential for the continuing knowledge and practice of traditional ways of life, skills and technologies.
- The **Samoa** Ministry of Education, Sports and Culture also aims for the 'achievement of environmental sustainability' as part of its Strategic Policies and Plans, 2006–2015.
- **Palau's** Cultural Mapping Report recognises that 'the environment is integrated closely with culture' and goes on to note that 'research needs to take it into account: steps taken to preserve the environment will indirectly help to preserve culture.'
- The **Maldives** in the Indian Ocean are one of the most widely referenced nations vulnerable to marginal sea level rise. Environmental sustainability is integrated in relation to tourism, although there is no evidence found online of it being written into cultural policy.
- The **Cook Islands** legislation requires the cultural sector to consider environmental sustainability in conjunction with the preservation of traditional knowledge thus tying environmental sustainability to cultural sustainability. This is a recurring feature of several other small island nations that recognise the interdependency of culture and nature, for example Fiji (see below).
- **Fiji** government policy regards culture as inherently part of their sustainability approach and identifies the need to think of culture and its impact on the environment. This is reinforced by the acknowledgement that: 'Local ecological knowledge and traditional management practices, as part of the local systems of values and meanings, have proved to be environmentally sustainable. The challenge is now to translate this into practical projects and to change policies that strengthen the cultural dimensions of the relations between the environment and development'. It is recognised that: 'The tourism industry and local community must find a balance between profitability and sustainability. Cultural heritage sites and traditional arts should be conserved and protected.'

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Finally we are very grateful to the funders of this research, Canada Council for the Arts and Arts Council Ireland for their financial support.



Canada Council
for the Arts

Conseil des arts
du Canada



About Julie's Bicycle:

Julie's Bicycle is a leading international charity bridging the gap between environmental sustainability and the creative industries. Our vision is a creative community with sustainability at its heart and our mission is to provide the expertise, inspiration and resources to make that happen.

Currently working with over 1000 cultural organisations in the UK and Europe, Julie's Bicycle offers free online tools, research, and bespoke consultancy to help arts organisations measure, manage, and reduce their environmental impacts. Founded by the music industry, with expertise from the arts and sustainability, Julie's Bicycle bridges the gap between the creative industries and sustainability. Based on a foundation of peer-reviewed research, we sustain creativity, enabling the arts to create change.

Arts Council England and Julie's Bicycle entered into a partnership in 2012 to deliver an environmental support programme for National portfolio organisations, Major partner museums and Bridge organisations. The partnership, which runs from 2012 to 2015, combines the annual CO2e measurement of energy and water use using Creative Industry Green Tools, and support to develop an Environmental Policy and an Action Plan for each organisation.

This report has drawn from Arts Council England Sustaining Creativity, with thanks.

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About IFACCA:

The International Federation of Arts Councils and Culture Agencies (IFACCA) is the global network of arts councils and ministries of culture.

Our vision is a world in which the arts are valued in themselves and for their contribution to strengthening communities and enriching lives.

Our mission is to improve the capacity and effectiveness of government arts funding agencies to benefit society through networking, advocacy and research.

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APPENDICES

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The arts and environmental sustainability:

an international overview

November 2014

GUIDANCE

- **Platform** is a UK organisation combining art, activism, education and research. Their current campaigns focus on the social, economic and environmental impacts of the global oil industry. They provide education courses, exhibitions, art events and book projects and have a range of research, publications, media, links, advice and inspiration on their website
<http://platformlondon.org/>
- **Green Guide** website - green directory, eco news, green events; includes section III for Events, Awards and Exhibitions.
http://greenguide.co.uk/III_EVENTS_AWARDS_EXHIBITIONS
- **Green Guide** for Artists: Non-Toxic Recipes, Green Art Ideas, and Resources for the Eco-Conscious Artist, is a book by Karen Michel. For visual artists work and studios.
- **Transartists** is a source of information on artist-in-residence opportunities worldwide, currently working with Julie's Bicycle on Green Arts Lab Alliance, dedicated to promoting environmental sustainability and how that can be explored in practical, ethical, and artistic ways, across arts' and cultural communities across Europe.
<http://www.transartists.org/green-art-lab-alliance>
- **Sustainability and Contemporary Art** is a blog exploring the deepening relationship between contemporary art and notions of environmental sustainability. The aim is to both track the recent history of these ideas and highlight current developments in the field of sustainability and contemporary art.
<http://artandsustainability.wordpress.com>
- **Forum for the Future** is an independent non-profit working globally with business, government and other organisations to solve complex sustainability challenges. They have a variety of resources focused on the arts and creative industries, including 'The Creative Industries Sustainability Beacon Projects'.
www.forumforthefuture.org/sites/default/files/project/downloads/creativeindustriessustainability-beaconproject.pdf
- **Artists for Climate Change** (Directory) - artists' programmes designed to excite children and young people's imagination and to further understanding around issues of climate change and sustainability.
<http://www.jaxburgoyne.com/uploads/3/5/3/6/3536090/artistsforclimatedirectory01-09-10.pdf>
- **ELF (Earth Love Fund)** is an established non-profit organisation which encourages artists from all walks of life to give something back to the environment.
<http://www.earthlovefund.co.uk/music.htm>
- **Greenfund**, under the EFN (Environmental Funders Network) provides a list of funds and grants made by charitable trusts in the UK, directed towards environmental and conservation work. This includes some that could be applied for by arts organisations focused on environmental action.
<http://www.greenfund.org/whosinvolved/>
- **No. 9 Contemporary Art & the Environment** is a Canadian arts organization that uses art and design to bring awareness to environmental concerns (responded to arts organisations survey).
<http://www.no9.ca/mission.php>
- **Green Shoot Pacific** is an Australian organisation offering practical sustainability solutions to embed best practice into the across production management industries including events, screen, sport, touring and facilities.
<http://www.greenshootpacific.com/>
- **Green Arts Project** is a network of Australian arts professionals, organisations and venues working towards greener live performance, supported by the NSW Office of Environment and Heritage.
<http://www.greenartsproject.org/>
- **Green Music Australia** help musicians, venue operators, festival organisers and anyone else across the music industry work out what they can do most easily and affordably to reduce their environmental footprint.
<http://www.greenmusic.org.au/>
- **Tipping Point** is active in both the UK and Australia and offers a range of activities centred on exposing artists from all art forms to the enormous challenges of climate change, working in tandem with scientists at the forefront of the subject. TippingPoint's role is to be a catalyst and to find new ways of increasing the level of engagement of artists in this complex issue.
<http://www.tippingpoint.org.uk/> and TippingPoint Australia. <http://tippingpointaustralia.com/>
- **Green Music Group**, a project of the American non-profit organization Reverb, is an environmental coalition of musicians, industry leaders and music fans working collectively to bring about environmental change within the music industry and further, both by providing practical advice and organizing 'awareness tours'.
<http://greenmusicgroup.org/> and <http://www.reverb.org/rvb.html>
- **Creative Carbon Scotland** is a partnership of arts organisations working to put culture at the heart of a sustainable Scotland. They provide training and support in carbon measurement and reductions; initiating special projects which engage organisations, artists and audiences in the sustainability debate and inspiring behavioural change; lobbying government, funding bodies, organisations and artists for the role of the arts in building a more sustainable Scotland.
<http://www.creativecarbonscotland.com/>
- **Cape Farewell** works in partnership with scientific and cultural institutions to deliver an innovative climate programme of public engagement and to inspire the creation of climate focused art. Cape Farewell is based in the UK and Canada.
<http://www.capefarewell.com/>
- **CSPA** (Centre for Sustainable Practice in the Arts) is a Think Tank for Sustainability in the Arts and Culture based in the United States (responded to arts organisations survey).
<http://www.sustainablepractice.org/about-us/the-cspa/>
- **Greener Live Performance** is an environmental sustainability initiative by Live Performance Australia (one of the arts organisation survey respondents).
https://liveperformance.com.au/greener_live_performances/greener_stage_design
- **Green Arts Marketplace** is a database of top suppliers, freelancers and venues to the creative industries that are committed to good environmental practice, compiled by Julie's Bicycle.
<http://www.greenartsmarketplace.com/>
- **Sustainable Event Management System** (SEMS) is a comprehensive sustainability management system designed for all event and meetings organisers. Implementation of SEMS reduces the economic, social and environmental impacts of an event and provides a reporting mechanism for attendees, staff, customers and shareholders.
www.sustainableeventssolutions.com.au
- **Julie's Bicycle's** resources page and associated publications provide both the widest ranging and most specific advice, guides, tool and templates for environmental sustainability in the arts and culture sector.
<http://www.juliesbicycle.com/resources>
- **The RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce)** is a UK organization committed to finding innovative practical solutions to today's social challenges. Sustainability resources:
<http://www.thersa.org/venue-hire/sustainability-and-the-rsa>
Accreditation Scheme: <http://www.rsaaccreditation.org/>
- **The Global Reporting Initiative (GRI)** is a network-based organisation that has pioneered the development of a widely used sustainability-reporting framework. They are committed to its continuous improvement and application worldwide. This framework sets out the principles and indicators that organisations can use to measure and report their economic, environmental, and social performance. Tailored versions of the GRI Guidelines are available for different sectors in Sector Supplements. For the event production world the relevant supplement is the GRI Event Organisers Sector Supplement (EOSS), which provides reporting guidance that is suitable for all types and sizes of events. This includes business events (e.g. exhibitions, meetings and conferences), sports events and cultural events (e.g. festivals). The guidance covers the reporting organisation's event and other activities throughout the complete project life cycle of an event, including business operations during the planning phases, and can be used to report on multiple or one-off events.
www.globalreporting.org
- **The Ashden Directory** – bringing together environmentalism and performing arts
<http://www.ashdendirectory.org.uk/default.asp>
- **On Sustainability** is a knowledge community brought together by a common concern for sustainability in an holistic perspective, where environmental, cultural, economic and social concerns intersect.
<http://onsustainability.com/>
- **The South Western Federation of Museums and Art Galleries (UK)** – Environmental Sustainability resource page
<http://www.swfed.org.uk/resources/organisation/management/environmentalsustainability>
- **ARTSpring** is a curatorial hub based in China which brings arts practitioners together with organizations that are searching for new ways of connecting with people, cultural improvisations for sustainability.
<http://art-spring.org/en>
- **IMAGINE 2020 – Art and Climate Change** is a network of eleven arts organisations who support artistic work that explores causes and effects of climate change. The objective of the network is to increase awareness among the artistic community and the general public and to provoke change within the cultural sector and beyond. The network will also research new ways of producing and presenting exciting artworks with minimal environmental impact, and share its learning in order to get the European cultural sector as a whole to include climate change concerns in their everyday working practice.
<http://www.imagine2020.eu/>
- **Sustainability and Culture** was an International Conference held in Thessaloniki in April 2013. This conference looked at the potential for culture to contribute to the restoration of the true, human-centered dimension of sustainability and alternative, sustainable and creative future prospects. Resources from the event are available on the conference's website.
<http://sustainability-culture.thessalonikiconference.org/>
- **Green Arts Web** is an online resource of environmental art, including a resources page with a list of multiple-artist projects focusing on art and ecology and/or eco-activist art.
<http://www.greenarts.org/>
- **Green Museum** is an online museum of environmental art, acknowledging some of the challenges facing artists, community groups, non-profit organisations and arts institutions presenting and discussing environmental art.
<http://www.greenmuseum.org/>
- **The Museums Association** is a membership organization for museums and galleries. They provide information on sustainability <http://www.museumsassociation.org/campaigns/sustainability/sustainability-report> and have published a 'Green Museum' step by step guide <http://www.museumsassociation.org/download?id=282631> and Green Museums report <http://www.museumsassociation.org/download?id=282630>
- **Powerful Thinking** is a think-do tank that brings together festivals, suppliers and environmental organisations to explore ways to reduce the costs and carbon associated with energy use at festivals through increased efficiency and alternatives, and share findings to promote a lower carbon industry. The website contains case studies as well as a free guide on sustainable energy management for outdoor events.
<http://www.powerful-thinking.org.uk/>

Appendix II

CERTIFICATION, STANDARDS AND AWARDS

Since the publication of the *IFACCA D'Art Report 34a Arts and Ecological Sustainability*, there has been a significant growth in activities, organisations, initiatives, projects and resources that facilitate some level of interaction between the arts and environmental sustainability.

There are various awards aimed at green, ecological, environmental and/or sustainable art or arts activities. The survey question "Do you know of any certification or awards related to environmental sustainability in the arts?" aimed to identify other incentives or rewards for incorporating environmental sustainability thinking in the arts.

- The **Environmental Reporter of the Year Award, Zimbabwe** awarded by Environment Africa to the best reporter/ media house highlighting issues of environmental sustainability.
- **Creative Industry Green (IG)** Certification is Julie's Bicycle's environmental certification scheme for the arts and culture sector. It covers outdoor events, festivals, buildings, venues, offices and CD packaging. Industry Green provides an audit report of environmental performance, covering energy, waste, water and travel, and an Industry Green certification of 1 to 3 stars to show staff, suppliers, artists and audiences' commitment to going green. <http://www.juliesbicycle.com/industry-green>
- The Arts Council of Ireland highlighted certification from the National College of Art and Design; an MA or PhD through **Practice in Design** in the research area of 'design sustainability', as outlined on its website: <http://www.ncadi.ie/art-design-research-institute/research-priorities-2012-2016/design-sustainability> Various other degrees and higher education certifications exist and are being developed that deal with issues of environmental sustainability and a sector of the arts.
- The Arts Council of Wales identified the **Green Dragon** Environmental Standard: a stepped Standard in Wales, recognising effective environmental management. Each step contributes towards achievement of the International and European environmental standards ISO 14001 and EMAS. <http://www.greendragonems.com/>
- Arts Council of Wales also suggested **BREEAM** certification: a global environmental assessment method and rating system for buildings. Although BREEAM may not seem specific to the arts and culture sectors it has been used in the design of buildings for arts councils, cultural ministries and arts organisations. <http://www.breeam.org/>
- The National Arts Council of Singapore identified action on environmental sustainability in its department in the form of the renovation of the Victoria Theatre and Victoria Concert Hall, which will be completed in 2014, and will be aligned with **Singapore's**

Green Mark (Gold Plus) standard. The Green Mark is the Singapore Government's scheme to drive the construction industry towards more environmentally-friendly buildings. http://www.bca.gov.sg/greenmark/green_mark_buildings.html

- Canada Council for the Arts is moving into a silver LEED certified building in late 2013/early 2014. **LEED** certification, akin to BREEAM Certification, is a suite of rating systems for the design, construction, operation, and maintenance of green buildings, homes and neighbourhoods, but was up until recently only available in North America. <http://www.usgbc.org/leed>
- The Asia Cultural Artists Association **100 Thousand Talent Project** was initiated in September 2013 with the aim of training 10 thousand cultural artists annually, for 10 years, who will take environmentally sustainable development as the theme of their creations annually. This provides the Asia Cultural Artists Fund Awards. <http://www.yzhcfigl.cn/>
- The Chartered Institution of Water and Environmental Management, based in the UK, Hong Kong and Balkan Countries, has established the **Nick Reeves Arts and the Environment Award**, awarded by their AEN (Arts and Environment Network) in association with the Centre for Contemporary Art and the Natural World (CCANW). Previously titled the AWEinspiring! Award, it is given in recognition of an outstanding contribution in the field of environmental arts. It is rewarded to a UK born or based artist or group that has contributed innovatively to CIWEM's vision of "putting creativity at the heart of environmental policy and action". They point out that schemes such as this symbolise the growing significance of cross-disciplinary approaches in relating imaginatively to the world, and in responding to the environmental and cultural challenges of the age. Previous winners include Platform, Richard Long and Cape Farwell. <http://www.ciwem.org/competition-and-awards/the-nick-reeves-award.aspx>
- The **National Ecological Merit Award in Mexico**: not specific to environmental sustainability in the arts, but the Mitote Project working in the arts sector; won the award in 2011.
- The French audiovisual and scenic events trade association, Synapse, initiated the **PrestaDD** label. To be granted the label it is required that entertainment companies and events tackle their environmental, social and economic impacts, including energy consumption, water resource management and waste recycling. <http://www.prestadd.fr/>

- The **COAL Prize** is an annual award given for a contemporary art project about the environment, and awards the winner with €10,000. It comes under the auspices of the French Ministry of Culture and Communication, the French Ministry of Ecology and Sustainable Development, the National Centre of Fine Arts (CNAP), and enjoys the support of Le Laboratoire, PwC and a private benefactor. <http://www.projetcoal.org/coal/en/2012/10/12/coal-prize-2013-open-call-adaptation/>
- **Display Energy Certificates (UK)** show the energy performance of a building based on actual energy consumption as recorded annually over previous years. It is required for buildings that are occupied in whole or part by public authorities and by institutions providing services to the public, such as concert halls, theatres, libraries and museums. www.communities.gov.uk/publications/planningandbuilding/displayenergycertificates
- **A Greener Festival** is an award for festivals in the UK and abroad. www.agreenerfestival.com/
- **WWF Earth Hour Creative Arts** award for visual and performing arts exploring environmental concerns, and offering audiences new ways of understanding and engaging with the issues <http://earthhour.org.au/awards/creative-arts/>
- **The NRDC (Natural Resource Defence Council) Environmental Art Prize**, for environmentally related paintings, drawings, prints, or mixed media pieces, <http://www.nrdc.org/nabicontest/>
- **Environment Awards**, database of environmental awards covering many suitable for arts and culture sector <http://www.environmentawards.net/>
- **Sustainable Arts Foundation Award**: US award with two categories (writing and visual arts) <http://www.sustainableartsfoundation.org/awards>
- **The CCWA (Conservation Council of Western Australia) Environmental Arts Award**, covering predominantly visual arts <http://ccwa.org.au/art>
- **Eco Arts Awards** is an international annual online arts competition that currently features four creative categories: Songwriting, Literature, Fine Art and Re-Purposed Materials in Art & Design, focused on creative expression around ecology. <http://www.ecoartsawards.com/>

- The CSPA (Centre for Sustainable Production of the Arts) and Creative Carbon Scotland offer an **Award for Sustainable Production** at the Edinburgh Festival Fringe. <http://www.creativecarbon-scotland.com/2013-edinburgh-fringe-sustainable-practice-award/>
- In their response to the survey of arts organisations, CSPA also list the **Arts: Earth Partnership Certification in Los Angeles**. This is an official green business certification for cultural facilities, theatres, museums, dance studios, art galleries, performing arts companies and individual artists. Certified artists and facilities form a coalition collectively committed to achieving environmental sustainability through the effort of their work. <http://artsearthpartnership.org/>
- **ISO 20121** is a sustainability standard created for the international event industry, by the event industry, suitable for all sizes and types of events and members of the event industry supply chain. It provides the framework for identifying the potentially negative social, economic and environmental impacts of events by removing or reducing them, and capitalising on more positive impacts through improved planning and processes. <http://www.iso20121.org/>
- The **ISO 14000** standard addresses various aspects of environmental management. It provides practical tools for companies and organisations looking to identify and control their environmental impact and constantly improve their environmental performance. **ISO 14001:2004** and **ISO 14004:2004** focus on environmental management systems. The other standards in the family focus on specific environmental aspects such as life cycle analysis, communication and auditing. <http://www.iso.org/iso/home/standards/management-standards/iso14000.htm>
- The GRI (Global Reporting Initiative) has in the past provided a **GRI Reader's Choice Award**.
- The **International Green Awards**, a sustainable business initiative set up to recognise strategies that use creativity in an engaging and effective manner, leading to more sustainable outcomes. <http://www.greenawards.com/>
- The **Ashden Awards** aim to bring to light ground-breaking green energy champions in the UK and developing world and inspire others to follow (not specific to arts and culture). http://www.ashden.org/ashden_awards

Appendix III

REGIONAL ARTS/CULTURAL SUPPORT HUBS

This Appendix lists regional arts/cultural support hubs providing some guidance and resources relating to environmental sustainability, or showing the potential to further develop such resources in their region (overlaps with many resources/providers of resources in Appendix II). The 'country' category also indicates which IFACCA member(s) the organisation is likely to be relevant to geographically.

Global region/continent: Europe

Name	CIWEM- Chartered Institution of Water and Environmental Management
Country	UK, Hong Kong and Balkan Countries
Type	Independent, chartered professional body and registered charity
Member	Global
Action	Funding, award, national policy dialogues, AEN- Arts Environment Network
About	Runs Arts and Environment Network for putting creativity at the heart of environmental policy and action. Particularly keen to help spread the word about interesting case experiences of using the arts to address environmental issues in the UK and overseas. Supports and promotes them. http://www.ciwem.org/knowledge-networks/networks/arts--the-environment.aspx
Name	European Cultural Foundation- ECF
Country	All of Europe
Type	EU funded foundation
Member	All of Europe
Action	Grants, publications
About	Providing grants from 2013 on Connecting Culture, Communities and Democracy. Collaboration grants for cross border and cross sector. Has supported projects that – by working transnationally and cross-sectorally – present a fresh and more sustainable picture of Europe. http://www.culturalfoundation.eu/grants/collaboration-grants
Name	LabforCulture
Country	All of Europe
Type	Project (hosted by ECF)
Member	All of Europe
Action	Platform, information and resources, networking tool.
About	Networking platform for information on European arts and culture. Linking across borders. Provides links to other online resources, including articles and reading material on environmental sustainability in the arts. Also provides online networking tools to enable and strengthen the capacity for cultural collaboration within the cultural sector; and has platforms for discussion and discourse on current issues affecting the cultural sector. LabforCulture is an autonomous project hosted by the European Cultural Foundation (ECF). http://www.labforculture.org/
Name	UNCTAD
Country	Global (2010 conference in South Africa)
Type	UN department
Member	Global
Action	Report- presentation.
About	Report: Sustainable development for all: capitalizing on the potential of culture beyond 2015- Creative Economy Report 2010. Part of the Creative Economy Programme. Concludes that the creative economy is a feasible development option able to contribute to economic growth and a more inclusive and sustainable development. http://bit.ly/181XvCzF

Name	CCANW (Centre for Contemporary Art and the Natural World)
Country	UK
Type	University Innovation Centre
Member	UK
Action	Events, exhibitions, research, consultancy.
About	An integrated programme of exhibitions, artist-led projects and educational activities reaches out, across the art forms and other disciplines, to address the urgent social, environment and scientific issues that concern us all today. http://www.ccanw.co.uk/
Name	Goethe-Institut
Country	Germany
Type	Governmental non-profit cultural association
Member	Global
Action	Web portal, information, event listings.
About	Goethe Institut is the Federal Republic of Germany's cultural institution operating worldwide, and has a dedicated section for climate change and culture. http://bit.ly/1fUPdMx - based in Munich- platform for reflections from an artistic and cultural scientific perspective on climate change as well as for projects around the world. Run by the Goethe Institut, this web portal is dedicated to culture and climate change. It offers interviews and background material from the arts, humanities and science, and an online art gallery that showcases how artists worldwide reflect on climate change. The blog collects personal notices on culture and climate change, with contributions from around the world. The portal also lists (worldwide) events organised by the Goethe Institut in relation to culture and climate change, such as lectures, exhibitions, workshops, conferences, panel discussions, films, etc. http://bit.ly/1bmfaSM
Name	Environment Agency's Artist in Residency
Country	UK
Type	UK Government Agency
Member	UK
Action	Installations/ permanent commissions, infrastructural design, performance.
About	Three-year funded residency programme to further explore the creative potential of artist collaboration within the Agency's wider regional programme in the North East, aiming for a more open and enquiring approach than could normally be accommodated within a standard public art commission arrangement. http://bit.ly/182Lj6F
Name	Sostenibilidad A Medida
Country	Spain
Type	For profit consultancy
Member	Spain and Latin America
Action	Consultancy, research and information
About	Sustainability consultancy for tours and events www.sostenibilidadamedida.com

Name Ephymera Sostenibilidad
Country Spain
Type For profit consultancy
Member Spain
Action Consultancy, research and information
About Sustainability consultancy for outdoor events- events, festivals and ISO 20121- carbon footprints, sustainability reporting, sustainable event planning.
<http://www.ephymera-sostenibilidad.com/>

Name Universovivo
Country Spain
Type For profit consultancy
Member Spain, and European partners
Action Consultancy
About Sustainability communications and sustainability consulting for events. Sustainability certification for cultural festivals in Spain- "Certificado VIVO", and a lower-tier "Compromiso VIVO".
<http://www.universovivo.com/>

Name De Groene Vent
Country Belgium
Type Run by OVAM- Public Waste Agency for Belgium
Member Belgium
Action Case studies, tips, carbon footprinting, prize
About Guide for festivals, sporting events, parties, parades, markets and processions. Have "The Scan Event" for carbon footprint measuring of events, and a cash prize of €2000.
<http://www.groenevent.be/>

Name Green Track
Country Belgium (Ghent and Leuven)
Type Working with Ghent's Climate Alliance
Member Belgium
Action Tailored support, activities and workshops, joint advocacy, opportunity to participate in group purchases.
About Making the Ghent arts sector more sustainable, both in its activities and the overall arts programme. Working with Ghent's Climate Alliance who plan to transform the city to a sustainable and climate-neutral city by 2050. Made a Green Track charter, with the promise of sustainable and ecological work. A number of significant Belgian arts sector players have signed it.
<http://www.greentrack.be/>

Name TransArtists
Country The Netherlands
Type Platform
Member The Netherlands and internationally
Action Tools and services
About Expertise on artist-in-residence programs and related issues, with a section specifically dedicated to sustainability, in the AiR Collection: The Sustainers
<http://www.transartists.org/article/sustainers>

Name IETM- International Community for Contemporary Performing Arts
Country Belgium
Type Network and membership organisation
Member Global
Action Supported Balkan Express activities around sustainability. Connecting, learning, engaging, communicating, sharing.
About IETM- a membership organisation which exists to stimulate the quality, development and contexts of contemporary performing arts in a global environment. It aims at proving the value of the performing arts in society by initiating and facilitating professional networking and communication, the dynamic exchange of information, know-how transfer and presentations of examples of good practice. Working with the Australia Council for the Arts.

Name Culture Action Europe
Country Belgium
Type Umbrella advocacy and lobby organization
Member All Europe
Action Local, regional, national and European level campaigning on policy, research on policies
About Advocacy and lobby organization promoting arts and culture as building block of the European project- political platform for arts and culture. First port of call for informed opinion and debate about arts and cultural policy in Europe
<http://www.cultureactioneurope.org/lang-en/annual-conference-and-ga>

Name Cultura21
Country German, Denmark, Mexico, France- global
Type International network
Member Global
Action Mailing list, wiki platform, websites, web-magazine, networks, international events
About Transversal, translocal network, constituted of an international level grounded in several Cultura21 organisations around the world. It offers an online and offline platform for the promotion of a cultural change in the sense of a sustainable, social, ecological change process, i.e. for a cultural evolution of societies and lifestyles.
<http://www.cultura21.net/the-arts>

Name Translocal Institute of Contemporary Art
Country Hungary and UK
Type Institute
Member European
Action Research, activities, resources, news.
About Promoting transnational research into contemporary art and making its knowledge publicly available-including research into contemporary art and environmental sustainability.
www.translocal.org

Name Ecoprod
Country France
Type Collective/industry response
Member France
Action Online resource centre
About Guides, factsheets, offsetting and carbon footprint calculator for the audiovisual sector: Carbon'Clap'

Name Audiens
Country France
Type Joint group
Member France
Action PrestaDD label Award, Club Sustainable Development
About Sustainable development and corporate social responsibility within a joint group of social partners bringing together professionals of culture, communication and media.
<http://www.audiens.org/groupe/valeurs/notre-engagement-dans-la-responsabilite-societale/developpement-durable/>

Name PrestaDD
Country France
Type Awards body
Member France
Action Carbon calculator, online presentation and support
About A label to guide business and entertainment events in their efforts to promote sustainable development.
<http://www.prestadd.fr/index.php>

Name CACIS – El Forn Calc
 Country Spain
 Type Private non-profit initiative
 Member Spain
 Action Produces contemporary art, research, reflection and experimentation
 About Focuses efforts on the creation, dissemination and study of new languages of contemporary art, nature and sustainability at national and international levels with interventions on the landscape, exhibitions and specialised training
http://www.cacis.cat/indexcast_web_files/index.html

Name Jonge Sla
 Country Belgium
 Type Collaborative project
 Member Belgium
 Action Tailored guidance, tools, case study library, checklists, resources in energy efficiency, sourcing, lighting, etc. Training and consultancy.
 About Aimed at venue-based organisations. Published Current 87 "A changing climate - the ecological footprint of the arts" in 2008. Joke Schauvliege, minister of environment, nature and culture, supports the project. Collaboration of VTi, Institute for the Performing Arts, Ecolife, Flanders Music Centre, STEPP and the Social Fund for the Performing Arts.
<http://www.jongesla.be/?q=node/92>

Name EcoPodia VTi
 Country Belgium
 Type Working group
 Member Belgium
 About Information available in Jeroen Peeters Kaaitheater essay
http://www.kaaitheater.be/docs/Podiumkunsten%20in%20transitie%20Imagine2020_EN.pdf

Name Sustainability and Culture; Thessaloniki 2013
 Country Greece
 Type Collaboration for conference
 Member Europe, global
 Action International conference, rules and tools
 About One off international conference investigating the contribution of of culture to sustainability. Rules and tools that can reduce the operating expenses of an organisation while increasing its social and environmental added value.
<http://sustainability-culture.thessalonikiconference.org/>

Name COAL
 Country France
 Type Coalition, association.
 Member France
 Action Art Prize, resources, networking, support
 About Coalition of professionals from contemporary art, sustainable development and research in order to promote the emergence of a culture of ecology. COAL mobilizes artists and cultural actors on social and environmental issues. COAL relays the current international art related to the ecology of Ressource0.com, organizes COAL Price Art and Environment, supports communities and institutions in a cultural approach to environmental issues.
<http://www.projetcoal.org>

Global region/continent: Africa

Name Culture Fund of Zimbabwe Trust and Environment Africa
 Country Zimbabwe
 Type Culture fund trust and environmental non-profit
 Member Zimbabwe
 Action Cross sectoral partnership; funding; training; venues.
 About Working towards further mainstreaming green issues in the arts and culture sphere through partnerships with environmentally focused institutions such as Environment Africa.
<http://bit.ly/1i0UXZg>

Name dala
 Country Durban, with global ties
 Type Interdisciplinary collective
 Member National Arts Council of South Africa
 Action Space and resource provision; facilitation.
 About An interdisciplinary creative collective that believes in the transformative role of creativity in building safer and more liveable cities. dala emerged as a response to the growing need for a sustainable space for creative practitioners actively engaging in the production of art / architecture for social change in eThekweni. dala believes that sustainable change can only happen through democratic participation and collaboration. dala therefore facilitates creative initiatives between creative practitioners from a variety of backgrounds (artists, architects, researchers, performers, urban planners, designers), the municipality and most importantly the people and organisations that live and work within and around the city.
<http://www.dala.org.za/>

Name INSEA (International Society for Education through Arts)
 Country Egypt
 Type National membership body – international society
 Member Ministry of Culture, Egypt
 Action Space and resource provision; facilitation.
 About 2013 congress on Sustainable Education: Africa and the Middle East, by Hewan University. Short document with a section on sustainable art education, the INSEA: Africa and Middle East Congress document in 2013 highlighted the shortfalls of education in teaching to "care and conserve", but rather to "compete and consume". Main objective: Building strategies against consuming towards better Egyptian life.
http://www.helwan.edu.eg/arabic/news/2013/5/unesco_conference_en.pdf

Name UNESCO: Recycling Art for Sustainable Development, 2012
 Country South Africa
 Type Specialised UN agency
 Member South Africa
 Action IFCD funded training and help to build micro-enterprises and secure jobs
 About UNESCO's International Fund for Cultural Diversity (IFCD) and Cape Town's Harlequin Foundation, an NGO that promotes youth development and environmental awareness, working to train and skill women, single parents and disabled adults from disadvantaged communities in recycled arts which helps them build micro-enterprises and secure jobs around festivals and carnivals in South Africa.
http://www.unesco.org/new/en/rio-20/single-view/news/recycling_art_for_sustainable_development/#.Us03CPRdWul

Name Tshwane University of Technology
 Country South Africa
 Type University
 Member National Arts Council of South Africa
 Action Conference and papers on "Arts, Society and Sustainable Development, 2011"
 About Tshwane University of Technology has the vision to be an Arts Faculty that nurtures creativity, innovation and cultural understanding; and has a mission to contribute innovatively to the socio-economic development of Africa and the world through culture-led social, economic and physical regeneration. Link to call for papers PDF
http://jupiter.tut.ac.za/supps/2010/Arts%20Int%20Conference%20Call%20for%20Papers_new.pdf

Global region/continent: Pacific

Name Eco Artists, NZ
 Country New Zealand
 Type Non profit charitable trust
 Member New Zealand
 Action Awareness and fund raising for conservation through their art
 About Eco artists share a passion for the environment and endeavor to create further awareness and raise funds for conservation through their art. This provides a vehicle in which artists and the general public may contribute to New Zealand's unique ecology and conservation projects.
<http://www.ecoartists.co.nz/index.html>

Name Oceania Centre for Arts, Culture, and Pacific Studies
 Country Pacific Islands, various
 Type University
 Member Samoa, Cook Islands, Fiji
 Action Workshop
 About On the 21st September, 2013 the Oceania Centre Artists facilitated the Beqa Eco Artists Workshop to: develop new skills that expanded the way we artists conceptualize and make art; reclaim the connection to the land and leave the urban way of thinking; to develop new methods of expression form, a relationship with the environment that is reflected in creating art work; to use art to "make a difference" by raising awareness and communicating information concerning environmental issues and climate change to various communities and new audiences – including school children.
<http://www.usp.ac.fj/index.php?id=14287>

Name Wan Smolbag Theatre
 Country Vanuatu, South Pacific
 Type NGO community theatre
 Member South Pacific
 Action Educational; plays, films, radio and teaching programmes
 About Uses drama to inform, raise awareness, and encourage public discussion on a range of contemporary, health, environment and governance issues.
<http://www.wansmolbag.org>

Name ASEF – Asia-Europe Foundation
 Country Asia and Europe
 Type International non-profit foundation
 Member Asian and European linked bodies
 Action Funding, connections. Platforms inc culture360.org, and Connect2Culture
 About Has a specific culture department, and often focuses on issues of sustainable development and environment. Published "Arts. Environment. Sustainability: how can Culture make a difference?" report.
<http://www.asef.org/images/docs/Culture%20make%20a%20difference.pdf>

Name Culture360.org
 Country Asia and Europe
 Type ASEF members platform/website
 Member Asian and European
 Action Tool/portal for contacts, information, exchange, collaboration, events, advertising
 About To stimulate the cultural engagement between Asia and Europe and enhance greater understanding between the two regions. Created for and fuelled by artists, cultural practitioners and policy makers, culture360.org is your platform to inform, collaborate, interact and exchange ideas with the arts and cultural communities across Asia and Europe
<http://culture360.org/about-us/#sthash.fy3lbcX.dpufhttp://culture360.org/>

Global region/continent: North America (inc Mexico)

Name The Guapamacátaro Center for Art and Ecology
 Country Mexico
 Type Centre- arts initiative
 Member Mexico
 Action Studio space, residency, arts and ecology collaboration, goods coop.
 About Site-based and community-oriented initiative where artists from different disciplines, scientists, educators and activists converge to foster culture, collaboration and sustainable development.
<http://guapamacataro.org/>

Name Still Moon Arts Society
 Country Canada
 Type Society
 Member The Canada Council for the Arts
 Action Awareness raising, arts activities, community engagement
 About Inspires vibrant and connected communities by creating artistic experiences and nurturing a passion for nature. Promotes and educates about environmental arts activities.
<http://stillmoon.org/>

Name WEAD- Women Environmental Artists Directory
 Country Canada
 Type Online directory
 Member The Canada Council for the Arts
 Action Information, facilitation, cross-disciplinary networking
 About Focusing on women's unique perspectives we collaborate internationally to further the field and understanding of ecological and social justice art.
<http://weadartists.org>

Name CSPA- Centre for Sustainable Practice in the Arts
 Country USA
 Type Centre/hub, for-profit.
 Member Global / All
 Action Network, resources.
 About The CSPA views sustainability in art-making through environmentalism, economic stability, and strengthened cultural infrastructure.
<http://www.sustainablepractice.org/>

Name No. 9- Contemporary Art and the Environment
 Country Canada
 Type Arts organisation, charity.
 Member Canada
 Action Outreach, educational programmes, art projects.
 About Uses art and design to bring awareness to environmental concerns. Delivers programmes in schools and in the public domain designed to encourage the use of creative thinking to resolve environmental issues and to promote a sustainable lifestyle.
<http://www.no9.ca>

Name Art in Ecology
 Country Canada
 Member Global
 Type
 Action Think Tank
 About Arts and sustainability Think Tank and UNESCO publication, 2006.
<http://bit.ly/19nnSDf>

Name Arts: Earth Partnership
 Country USA
 Member
 Type Partnership
 Action Assessment and certification
 About Environmental sustainability certification program and dynamic materials resource exchange specifically developed for the creative sector.
<http://artsearthpartnership.org/>

Name EcoArts
 Country USA
 Type Local collaborative platform.
 Member USA
 Action Platform, information.
 About 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.
http://www.ecoartsonline.org/about_ecoarts.php

Name Agenda21c
 Country Canada
 Type Ministry of Culture and Communications sub-division
 Member Canada
 Action Framework
 About A framework which aims to give a renewed impetus to the development of culture vision. Aims to make culture a major and essential component of the companies, integrated with social, economic and environmental sustainability.
<http://www.agenda21c.gouv.qc.ca/>

Name Proyecto Mitote/ Mitote Orchestra
 Country Mexico
 Type Orchestra - arts
 Member Mexico
 Action Community orchestra, resources (recycled), collaboration.
 About A Mexican community-based artistic initiative that brings together ecology, music and theatre. Musicians and ecologists work together to create performances in which the participants can express themselves through rhythm and theatre. The project produces its own rhythm instruments out of recycled materials.
<http://es.gravatar.com/orquestamitote>

Name Green Museum
 Country
 Type Collaborative art-making tool
 Member Global
 Action Online resource and community
 About Online museum of environmental art- focus on work and emerged from the challenges facing artists, community groups, non-profit organizations and arts institutions.
<http://greenmuseum.org/>

Name EcoArt South Florida
 Country USA
 Type Non profit
 Member USA
 Action GIS Mapping tool, lecture and film series, online resources, information sessions, apprenticeships.
 About Catalyzing the development of South Florida as a major centre for ecological art (EcoArt) practice
<http://ecoartsofla.org/>

Global region/continent: Latin America and the Caribbean (excluding Mexico)

Name Campana Cultura Verde
 Country Chile
 Type National Arts Council sub-division
 Member Consejo Nacional de la Cultura y las Artes, Chile
 Action Greening Lollapalooza Festival
 About Joint action of the Ministry of Environment and the National Council for Culture and the Arts- aims to generate a shift in consciousness that enhances daily environmental actions and so there is a better world for future generations to inherit. Main arts project of minimising the amount of waste at Lollapalooza with help from volunteers. Measuring carbon emissions through green calculator:
<http://www.culturaverde.cl/?p=1>

Name COCAL- Federation Congress Organizing Entities Latin American and Allied
 Country South America
 Type
 Member South America
 Action Sustainability at events, conferences.
 About Sustainability in the events and practices of all involved
<http://cocal.org/>

Appendix IV

QUESTIONNAIRE RESPONDENTS AND ARTS/ CULTURAL POLICY RESEARCH SUMMARY

Questionnaire Respondents

Arts Council and Ministry of Culture/IFACCA member respondents:

- Botswana (Ministry of Youth, Sport & Culture)
- Brazil (Ministry of Culture)
- Bulgaria (National Culture Fund)
- Canada (Canada Council for the Arts)
- China (China Federation of Literary & Art Circles)
- Colombia (Ministerio de Cultura)
- Cook Islands (Ministry of Cultural Development)
- Cuba (Ministerio de Cultura)
- England (Arts Council England)
- France (Ministère de la Culture et de la Communication)
- Ireland (Arts Council of Ireland)
- Malta (Malta Council for Culture and the Arts)
- Namibia* (National Arts Council)
- New Zealand (Creative New Zealand)
- Norway (Arts Council Norway)
- Pacific Islands Museums Association
- Singapore (National Arts Council)
- South Africa (National Arts Council)
- Sweden (Swedish Arts Council)
- Tunisia (Ministry of Culture)
- Wales (Arts Council of Wales)
- Zambia (National Arts Council)
- Zimbabwe (National Arts Council)

*Please note that Namibia filled in the Arts Organisation questionnaire rather than the questionnaire for Arts Councils/Cultural Ministries.

Arts organisation respondents:

- Centre d'Art Contemporani i Sostenibilitat (CACiS) - El Forn de la Calç, Spain.
- Creative City Network, Canada.
- EcoArt South Florida, USA.
- Further Arts, Vanuatu.
- Jambo Arts, Majuro, Marshall Islands.
- Jessie McComb Consulting, USA.
- Kiribati Cultural Producers Group, Kiribati.
- Live Performance Australia, Australia.
- Minnesota Historical Society, USA.
- Mitote Project, Mexico.
- No.9: Contemporary Art & the Environment, Canada.
- The Center For Sustainable Practice in the Arts, USA and Canada.

Selection of Cultural Policies, Environmental Policies, and Sustainable Development Policies with reference to the intersection between culture and sustainable development and/or environmental sustainability:

Anguilla:

Culture Policy for Anguilla (draft for public consultation, 2012 – no official policy yet)
Section 3 Connecting culture to environment
[www.gov.ai/documents/msd/Culture_Policy_for_Anguilla-2012-draft\(11\)%20.pdf](http://www.gov.ai/documents/msd/Culture_Policy_for_Anguilla-2012-draft(11)%20.pdf) [PDF]

Bahamas:

The Bahamas do not have an official, adopted Cultural Policy.

National Biodiversity Strategy and Action Plan (1999):
Biodiversity services “are woven into the country’s culture, history and future.” A key environmental concern for the country’s tourism that is identified is that “A significant selling point for tourism is a mixture of environmental and cultural elements. However, there is insufficient effort to preserve the national heritage.”
<https://www.cbd.int/doc/world/bs/bs-nbsap-01-en.doc> [DOC]

Statement by the Minister of Youth, Sports and Culture at the ‘Special Thematic Debate on Culture and Sustainable Development in the Post-2015 Development Agenda’ at the United Nations on 2014: “In a World in need of healing; culture can be a cure.” “In the last forty years since independence we have come to recognize the importance of culture in the achievement of sustainable development.”
However please note that this statement does not make explicit reference to the environment/environmental sustainability.
www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/bahamas_may5.pdf [PDF]

Belgium (Flemish Community):

Flanders Cultural Policy (Beleidsnota Cultuur) 2009-2014
Strategic Objective 7 (SD7): Initiate Eco-Culture
Establishes ‘nature and the environment’ as a ‘green’ thread running through culture in an effort to bring sustainability policy closer to cultural policy.
www.cjasm.be/cultuur/sites/cjasm.cultuur/files/public/beleidsnota2009-2014_cultuur_1.pdf [PDF]

Belize:

Belize National Culture Policy 2013 Draft
In Section 6.0 Objectives: “ To ensure that culture policies and those policies related to industrial development, environmental protection, and tourism product enhancement are linked and integrated” and Section 11.0 Culture in Education, Health, Environment.
www.nichbelize.org/belize-resources/national-cultural-policy-draft-2013.html

Botswana:

National Policy on Culture, Republic of Botswana
Section 6.12 Culture and Environment
www.ub.bw/ip/documents/2001_National%20Policy%20on%20Culture.pdf [PDF]

Brazil:

National Plan for Culture (PNC), Brazil
Among the 13 Principles are “Social and environmental responsibility” and “Culture as a vector of sustainable development”
www.cultura.gov.br/plano-nacional-de-cultura-pnc- and www.ifacca.org/national_agency_news/2010/11/09/plan-culture-national-congress-approves-guidelines/

Colombia:

Compendium of Cultural Policies (Compendio de Políticas Culturales), Ministry of Culture of the Colombian Republic (2010)
The section on policy for cultural tourism lists under its principles ‘Sustainability’ according to social, economic, political, and environmental processes that respect the cultural identity and the biodiversity of the environment.
The section on policy for cultural infrastructure (and architecture) lists sustainability as the first key principle, focusing on environmental sustainability and how this ties in with social considerations for quality of life.
www.mincultura.gov.co/ministerio/politicas-culturales/compendio-politicas-culturales/Documents/compendiopoliticas_artefinalbaja.pdf [PDF]

Cuba:

Cuba does not have an official Arts or Cultural Policy.

National Programme for Environment and Development (1994):
 “The most effective way for the conservation of material culture [in the context of cultural heritage] is to go towards a culture of nature.” The strategy also calls for the establishment of an equilibrium between the economic and social development of the country and the preservation of its cultural and natural heritage.
www.patrimoniocidad.cult.cu/legislaciones/I3PNMAD.pdf [PDF]

Czech Republic:

National Cultural Policy Czech Republic 2009-2014, Ministry of Culture
 The vision of the National Cultural Policy lists as its first point that “Culture is a sector, which can play a fundamental role in the years to come in the development of Czech society and which can be considered one of the basic elements of an economic, environmental and social development of the state,” and Objective 1.13 is “Help solving environmental issues by works of art.”
www.mkcr.cz/assets/kulturni-politika/cultural-policy_EN.pdf [PDF]

England:

Great art and culture for everyone: 10-year strategic framework 2010-2020; Arts Council England (2013)
 The Arts Council's 10-year strategy is built around 5 central goals. “Goal 3: The arts, museums and libraries are resilient and environmentally sustainable.”
 “The sector must develop new ways of thinking and working that will increase its resilience. By resilience we mean the vision and capacity of organisations to anticipate and adapt to economic, environmental and social change by seizing opportunities, identifying and mitigating risks, and deploying resources effectively in order to continue delivering quality work in line with their mission. [...] We must consider the long-term sustainability of the sector, which goes beyond the purely financial. The consequences of climate change require arts and cultural organisations to take care in their use of resources, and to ensure that we do not pursue short-term gain at the expense of future generations.”
 Indicators of success for Goal 3 include: “Arts organisations, museums and libraries can demonstrate an ability to adapt to their external environment” and “The cultural sector embraces environmental sustainability and has reduced its carbon footprint”.
www.artscouncil.org.uk/advice-and-guidance/browse-advice-and-guidance/great-art-and-culture-everyone

Fiji:

Fiji is currently in the process of drafting its cultural policy.

Strategic Development Plan 2007-2011:
 2.14: Culture and Heritage:
 “There is a need to think about culture and its impact on the environment. Local ecological knowledge and traditional management practices, as part of the local systems of values and meanings, have proved to be environmentally sustainable. The challenge is now to translate this into

practical projects and to change policies that strengthen the cultural dimensions of the relations between the environment and development.”
www.sids2014.org/content/documents/29Fiji%20Draft%20Strategic%20Development%20Plan%202007-2011.pdf [PDF]

Finland:

Strategy for Cultural Policy, Ministry of Education (2009)
 The foreword already acknowledges that the significance of culture will continue to grow in fields such as social impact, sustainable development, and multiculturalism.
 The section Changes in the cultural policy environment nods to the growing importance of ethics and ecology, and the importance of climate change as a ‘fundamental issue’ that must be taken into account in the protection of built and other cultural environments. It also notes that “The shift in consumption to immaterial products, which culture offers, strengthens sustainable development in society. The demands of sustainable development itself also concern operations in the culture sector, such as the organisation of cultural events.”
 The ‘desired state of affairs in 2020’ includes a vision in which “cultural sectors have adopted sustainable practices, and cultural policy, for its part, implements sustainable development policy.”
www.minedu.fi/export/sites/default/OPM/Julkaisut/2009/liitteet/opm45.pdf?lang=en [PDF]

France:

National Sustainable Development Strategy 2010-2013 (2010)
 Challenge 2: the Knowledge Society calls for equal access to training, education and culture to foster social cohesion and “instruct citizens and future citizens in the fundamental issues of sustainable development and help them acquire the know-how and knowledge they must have to be able to adapt to changes in the world and in society. [...] Education for sustainable development must prepare the future citizen to understand, assimilate the complexity of social, economic, cultural and environmental relations and take action.” One of the operative levers of this part of the strategy is to “develop access to culture”.
www.developpement-durable.gouv.fr/IMG/pdf/NSDsp60.pdf [PDF]

Jamaica:

National Cultural Policy of Jamaica, Culture Division of the Ministry of Education, Youth and Culture (2003)
 Section 12: Culture and Development
 “12.6 Culture must therefore be used positively to motivate community action and enrich and animate community life so that they may willingly engage in nation building. It is the only means to achieve sustainable development.
 12.7 Further, in another area required for development to be sustainable, there must be a strong interplay between culture and the environment. The preservation of the environment is directly connected to the issue of the continuation of human life. Yet, the treatment of the environment is often affected by the cultural practices of communities. For this reason, there must be constant dialogue between environmental and cultural agencies to ensure that environmental and cultural factors are included in national development discussions and strategies.”
www.nlj.gov.jm/files/u8/national-cultural-policy.pdf [PDF]

Kiribati:

Kiribati Integrated Environmental Policy, Government of the Republic of Kiribati, (2013)
 Foreword: “The Government of Kiribati recognizes the environment as one of the three important pillars of sustainable development. The environment, its goods and its services is the foundation of livelihoods, human health and economy in Kiribati. It formed our culture and heritage and shapes the unique custom, traditions and way of living of the Kiribati people.”
www.environment.gov.ki/images/Documents/KIEP_FINALpotrait%20FINAL%20INPUTS%20BY%20ECD%2023RD%20AUGUST%202013.pdf [PDF]

Latvia:

Sustainable Development Strategy of Latvia until 2030, Parliament of the Republic of Latvia (2010)

Creativity is listed as one of the main four strategic principles of the Sustainable Development Policy: “Creative activity. Human capital is the most important resource of Latvia, and creative activity – one of the most essential impulses of development. Creative activity results from the possibility to create new ideas, concepts, methods, action forms or also to link the existing ideas, concepts, methods and actions in a new way. It is not only the specificity of the so called creative professions – poets, composers, writers, artisans or artists. Creative activity as a strategical principle should be perceived in as wide sense as possible, referring it not only to culture and science, but to any area of social and economic life. A commercial product or service created in the result of creative activity is the foundation of the future global economy.”
 A further strategic principle is Participation: “Concurrently with balanced observation of economic, social and environmental aspects, sustainable development also involves certain change of attitude and habits, as well as active involvement of the society. Only with active participation of the largest part of the society in the policy-making and implementation process, in the field of culture and art and in activities of local community of inhabitants it is possible to find optimum solutions for different situations, to promote the unity and awareness of the society.”
 The development of cultural space and the emergence of strong national identity, culture, and creativity is seen as both a driver and result of sustainable development processes and listed as a ‘first priority’.
 “The future of Latvia should be founded on such values, which do not require intense utilisation of physical resources, but is founded on the potential of sustainability. Culture itself is one of the resources with unlimited potential of sustainability.”
www.cbs.nl/NR/rdonlyres/B7A5865F-0D1B-42AE-A838-FBA4CA31674D/0/Latvia_2010.pdf [PDF]

National Culture Policy Guidelines 2006-2015 (2006)
 1.1 Goals “The aim of the new basic principles or guidelines of the national cultural policy is creating favourable preconditions for diverse and balanced development of culture to increase its contribution to sustainable development of an individual, the society and the state.”
 1.2 Objectives: “Culture policy is to be understood broader than just the development issues of the sectors of culture and should be integrated into the overall national development policy, articulating the value it adds to economy, social security, society integration, education and science, environment and regional development, national foreign policy, and each

sector of culture should be aware of its own role in reaching the common aims.”
www.km.gov.lv/en/doc/ministry/vadlinijas_eng.pdf [PDF]

Madagascar:

Law n° 2005-006: a National Cultural Policy for socio-economic development (2005)
 “Whatever the name given to it - riba, harensaina, lovampirena, fombandrazana - culture is always an interpretation of history to experience the present and construct the future; recognising the cultural capacities of the Malagasies, one can be sure that their powers, far from being only tied to their ancestral past, also have great potential to beneficially transform the future. This is about turning the cultural heritage that the Malagasies have inherited from their ancestors into capital for the construction of a sustainable peace as a foundation for thorough and real development.”
 One of the policy's specific objectives is to “turn all Malagasy citizens into effective players for development,” and another is to “enhance what, in our cultural traditions, boosts the cultural renewal necessary for democratic societies, which are respectful of human rights and conscientious of the environment, in an effective communication process.”
 On the international stage, the “reinforcement of an international culture of which the fundamental values are: freedom, equality, tolerance, respect for nature, and the shared responsibility for establishing a world that is more peaceful, more prosperous, and more just is becoming more and more necessary.”
 Article 7: One of the four general objectives of the cultural policy is to “make Madagascar a clean green island and sanctuary of regenerated biodiversity”
www.artsinafrica.com/uploads/2011/08/Madagascar.pdf [PDF]

Malawi:

National Cultural Policy: “We Are Walking In Our Fore Father's Footprints As We Are Imprinting Steps For Our Descendants”
 In Section 5.3.4:
 “Objective 4: To promote environmental and biodiversity conservation and preservation methods that are in harmony with cultural beliefs. Strategies:
 a) Facilitate the introduction of community based land use programs whose benefits shall accrue to the local communities themselves
 b) Encourage traditional and environment friendly architectural designs that use less plant material
 c) Facilitate the provision of well-maintained open spaces and parks in urban areas to encourage mental relaxation, and the erection of sculptures by Malawian artists
 d) Provide civic education on environmental conservation from the cultural point of view”
www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/pdf/Conv2005_EU_Docs_Malawi_policy.pdf [PDF]

Malta:

Malta National Cultural Policy (2011)
 The policy aims to “promote understanding of the inter-relationship of well-being between society, culture, economy, and the environment” and makes explicit reference to the Policy's relationship to the EU 2020 strategy goal of reducing greenhouse gas emissions. It also highlights

Gozo's eco-island initiative "as part of a creative and innovative process towards sustainable development."

www.maltaculture.com/content.aspx?id=190610

Namibia:

Unity, Identity, and Creativity for Prosperity: Policy on Arts and Culture of the Republic of Namibia, Government of the Republic of Namibia (2001)
"41. The flourishing of all forms of cultural interpretation and artistic expression, such as music, drama, dance, literature and the visual arts can help us to develop better ways of living together and of coping with crises such as unemployment, indiscipline in schools, HIV/AIDS, corruption, the unequal status of women, and environmental degradation, to name but a few"

"44. While the valid things from the past must be preserved, there are practices in all our cultures which must be changed, especially when these are in conflict with the rights enshrined in our Constitution or with internationally accepted ethics or the common good or environmental limitations."

www.artsinafrica.com/uploads/2011/03/Cultural_Policy_of_Namibia.pdf [PDF]

Palau:

Cultural Mapping – Republic of Palau; published by the Secretariat of the Pacific Community on behalf of the Ministry of Culture and Community Affairs, Government of the Republic of Palau

In Section 5. Relationship between Public, Private and Community Sectors (p. 17): "steps taken to preserve the environment will indirectly help to preserve culture"

www.spc.int/hdp/index2.php?option=com_docman&task=doc_view&gid=306&Itemid=4 [PDF]

Republic of South Africa:

Revised White Paper on Arts, Culture and Heritage; Department of Arts and Culture (2013)

Fifteen key underlying principles: '10.14 Protect the Environment'. The DAC recognizes the potential for the arts to effect change, and calls on the cultural and creative industries to "focus on the promotion of interventions, and the development of programmes and projects, that directly and indirectly contribute to addressing key economic, social and environmental challenges that impede the transformation of South Africa into a truly democratic, equitable and just society that respects and preserves the rights of all people." As part of this, it also calls on all Arts, Culture and Heritage activities to "comply with and respect South Africa's and International environmental sustainability policies and requirements."

<https://www.dac.gov.za/sites/default/files/REVISEDWHITEPAPER04062013.pdf> [PDF]

Samoa:

Ministry of Education, Sports and Culture, Strategic Policies and Plan July 2006 – June 2015

Foreword: "The guiding principles of the work of the MESC over this nine (9) year period are; Equity, Quality, Relevancy, Efficiency and Sustainability." Goals of Education inclusive of Sports and Culture: "2.4.6 Poverty reduction, development of good governance, elimination of disease and achievement of environmental sustainability"

Please note: the Samoan National Culture Policy is currently in development, but the current overall MESC Strategy states that "Education, culture and development are dynamic and interacting processes."

www.mesc.gov.ws/pdf/STR_PLAN_FIN_060616.pdf [PDF]

Scotland:

Creative Scotland Environmental Policy
Creative Scotland has an environmental policy as under Scottish Climate Change law, all public bodies are required to develop and implement an environment policy and to report against this annually. They "also need to be able to demonstrate how we as an organisation and the organisations we support, contribute to an environmentally aware and sustainable Scotland!"

Two of their strategies for achieving this are to:

- "Produce guidance and support for the organisations that we fund enabling them to report on their sustainable behavior and contribution to CO2 emission reduction. Working with Creative Carbon Scotland, we will run a pilot on this in the latter half of 2013/14, inviting organisations to report if they can. We aim to have full support for reporting in place for 2014/15.
- Create ways to demonstrate how the work we fund positively influences sustainable behaviour, enabling us, and others, to tell positive stories and share good practice."

www.creativescotland.com/__data/assets/word_doc/0014/23423/Creative-Scotland-Environment-Policy.doc [DOC]

Seychelles:

The Cultural Policy of the Republic of Seychelles, Ministry of Local Government, Sports and Culture (2004)

Aim number 2 of the policy is to "Protect, safeguard, and develop the moral, ethical, and spiritual values of Seychellois culture and dignity, including the protection of intellectual property, and the cultural, as well as the natural heritage of Seychelles."

www.artsinafrica.com/uploads/2011/04/Seychelles_Cultural_Policy-en.pdf [PDF]

Small Island Developing States:

Mauritius Strategy for the Further Implementation of the Programme of Action for the Sustainable Development of SIDS is one of the outcomes of the Mauritius International Meeting (MIM) (2005)

From Paragraph 82, Culture: "Small island developing States recognize the importance of the cultural identity of people and its importance for advancing sustainable development, and they also recognize the need to develop cultural industries and initiatives that offer significant economic opportunities for national and regional development. [...] SIDS are committed to "(a) developing and implementing national cultural policies and legislative frameworks to support the development of cultural industries and initiatives in such areas as music, art, the literary and culinary arts, fashion, festivals, theatre and film, sports and cultural tourism; (b) Developing measures to protect the natural, tangible and intangible cultural heritage and increase resources for the development and strengthening of national and regional cultural initiatives;"

www.unesco.org/csi/BI0/mim/mimStrategy_English.pdf [PDF]

Tanzania:

Cultural Policy (1997)

"2.1.5 Artists shall be required to advocate the need for protecting the environment.

2.1.6 Artists shall be required to mobilise the public to preserve and safeguard the environment"

"3.1.2 Members of the public, plus private and public organisations shall be sensitised to cultural heritage. The close links between culture, natural resources, the environment and development programmes shall be emphasised."

"3.5 Cultural and Environmental Conservation

[...] 3.5.4 Various art forms, shall be used to encourage the use of existing environmentally friendly traditions and customs and in disseminating the research results."

www.artsinafrica.com/uploads/2011/04/culturalpolicy.pdf [PDF]

Uganda:

The Uganda National Culture Policy, Ministry of Gender, Labour and Social Development (2006)

2.2.3 Visual Arts and Handicrafts: "Some of the challenges facing the visual arts and crafts are; inadequate quantities and poor quality of products due to limited capacity of producers and marketers. There is limited research about the products and the markets and the materials from which visual arts and handicrafts are derived are threatened by environmental degradation."

Core Principles: "5.5 Promoting Environmental Protection: Cultural practitioners interact with and derive cultural products from the environment. However, the environment is threatened by environmental degradation, which negatively impacts on culture activities that rely on the environment. The Policy interventions shall therefore emphasise environmental protection!"

ocpa.irmo.hr/resources/policy/Uganda_Culture_Policy-en.pdf [PDF]

Wales:

Imagine... Our vision for the Arts in Wales 2013 to 2018, Arts Council of Wales (2013)

Our Sense of Place: "Our regeneration activities will be driven by an overarching commitment to sustainability and environmental protection. At its most basic, climate change and environmental protection are amongst the most urgent and all encompassing issues of our time. We therefore need to understand the particular responsibilities that we have in the Arts, and to help our sector to understand and address these issues. Our primary 'audience' in the first instance will be the artists and arts organisations who we fund and support. So we'll work to inform the efforts of artists and arts organisations as they try to reduce their environmental impact. But the arts are also a powerful – and effective – medium for exploring, debating and illuminating the complex human issues of our time. We see an important role for the arts in contributing to these wider discussions."

www.artswales.org.uk/59313.file.dld [PDF]

Zimbabwe:

Cultural Policy of Zimbabwe, (2007)

Preamble: "Our cultural values, norms, rituals and religion have managed to shape us as a people with own way of life, religion, beliefs and the way we relate to our environment."

One of the objectives of the Policy is to "Promote environmental care and improvement as a way to enhance the quality of life through policies and actions aimed at a more efficient management of national resources;" Section 4.5 specifically addresses Culture and the Environment: "Culture includes the modes of life, traditions and beliefs of a people. In traditional culture, these aspects are permeated and influenced and they in turn influence people's relationships with their operational environment. Environmental education should be viewed as being a very important tool for national development."

Specific actions/strategies are set out throughout the policy in other sections, including e.g.

"1.6.1.8 Create environment awareness in order to protect such building materials that come from the grass, woodlots and stones;" "3.2.2 Ensure major craft producers and production entities comply with environmental replenishment and protection strategies that protect endangered species and scarce materials!"

www.artsinafrica.com/uploads/2011/06/CULTURAL_POLICY_OF_ZIMBABWE_2007.pdf [PDF]

Appendix V: QUESTIONNAIRE

Arts and Environmental Sustainability

Introduction

Page description:

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Survey on Arts and Environmental Sustainability

Dear colleague

IFACCA (www.ifacca.org) and Julie's Bicycle (www.juliesbicycle.com) have a research partnership to map environmental sustainability activities in the arts and cultural sectors, and to identify what support and resources exist or could be developed. We invite you to participate in this important international survey.

The survey is in three parts:

Part 1: Your organisation: your organisation's engagement with environmental sustainability and details on how and why your organisation addresses this issue.

Part 2: Resource provision to arts organisations: the arts organisations you support, other environmentally oriented arts organisations in your country, and your opinion on the importance of environmental sustainability to the arts sector.

Part 3: Policy, funding and partnership for supporting environmental sustainability: the main environmental issues in your country and how these are influencing the arts sector and arts organisations, existing programmes and initiatives related to environmental sustainability, and potential steps that arts organisations would be willing or hoping to take.

For the purposes of this research, the following definitions are used:

- Sustainability usually refers to the balance between financial, social and environmental factors. For this research, we focus on environmental sustainability.
- Carbon footprinting is a measure of environmental impact from sources such as energy, water, waste and travel. The results are presented in tonnes of carbon dioxide equivalent (that is, CO₂e), which is used as a proxy to refer to greenhouse gas-related emissions from impacts such as water, waste and travel.

The deadline for responses is **Friday 8 November 2013**. The results will be analysed and circulated to all survey respondents for review and feedback, and a draft report will then be presented at the 6th World Summit on Arts and Culture in Santiago de Chile, in January 2014. If required, further research will be conducted in 2014 and a final report published thereafter.

Thank you for your time and effort in completing this survey and we look forward to receiving your response.

Sarah Gardner Alison Tickell
Executive Director CEO
IFACCA Julie's Bicycle

Information on the respondent

Page description:

Min. answers = 1 (if answered) Max character count =

35

1. Information on the respondent

Title (eg. Mr/Mrs/Ms/Dr)

Given name

Family name

Position title

Organisation

Country

Email address

Section 1: Your organisation

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Section 1: Your organisation

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2. Do you think environmental sustainability is relevant to your organisation?

Extremely relevant Very relevant Somewhat relevant Not very relevant Not at all relevant I don't know

Section 1: Your organisation

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3. Is there any specific department or assigned division/unit for environmental sustainability in your organisation?

Yes
 No

39

4. If yes, please describe. If no, is it included in other actions and areas within the organisation? Please provide details.

Section 1: Your organisation

Page description:

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5. Is there a member of staff in your organisation who has specific responsibility for working with environmental sustainability in the arts?

Yes
 No

41

6. If yes, please provide their details and a scope of their role.

Section 1: Your organisation

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7. What are the main reasons that your organisation would improve its environmental sustainability? Please tick all that apply.

Financial savings from using energy/resources more efficiently

Taxation and financial penalties

Price variations in essential resources

Because of regulations and legislation

Pressure from audiences

Pressure from artists

Ethical and moral concerns

To respond to the direct effect climate change has in your region

Other

Section 1: Your organisation

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8. Do any of your funding programmes make arts organisations consider environmental impacts?

- Yes
 No

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9. If yes, please provide details.

Section 1: Your organisation

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10. Do you know of any current or future legislation requiring your organisation to act on environmental sustainability?

- Yes
 No

64

11. If yes, please describe.

Section 1: Your organisation

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12. Is there any funding available to your organisation for environmental sustainability?

- Yes
 No

70

13. If yes, has it increased or decreased in the past five years?

- Increased
 Decreased
 No change

48

14. If yes, what type of funding (capital, operational, commissions) and what % of your overall funding budget (please describe each)?

Section 2: Resource provision to arts organisations

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Section 2: Resource provision to arts organisations

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15. Do you think environmental sustainability is relevant to the arts?

- Extremely relevant Very relevant Somewhat relevant Not that relevant Not at all relevant I don't know

Section 2: Resource provision to arts organisations

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16. Do you think environmental sustainability is important to any of the arts organisations you fund?

- Extremely important Very important Somewhat important Not that important Not at all important I don't know

19

17. On a scale from 1 to 10 (with 1 being very marginal to 10 being fully embedded) how do you rate the position of environmental sustainability within the arts sector?

- 1 2 3 4 5 6 7 8 9 10

Section 2: Resource provision to arts organisations

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18. Do any arts sector organisations you fund deal with environmental issues in their work, practical and/or aesthetic? Please give contact details of these organisations.

Section 2: Resource provision to arts organisations

Page description:

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19. Do you know of any current or future legislation that makes organisations you fund deal with environmental sustainability in their work?

- Yes
 No

78

20. If yes, please give details.

Section 2: Resource provision to arts organisations

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21. Does your organisation give any funding to the arts or arts organisations for environmental sustainability?

- Yes
 No

71

22. If yes, has it increased or decreased in the past five years?

- Increased
 Decreased
 No change

Section 2: Resource provision to arts organisations

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23. What environmental auditing tools, resources and training does your organisation currently offer to arts organisations? (If none, please write 'none' or leave blank)

75

24. If environmental auditing tools/environmental impact measurement tools are being used, are they for a specific environmental concern, e.g. water, waste, transport, energy procurement, product and material sourcing, carbon footprinting?"

76

25. If in use, is the tool:

- Generic (e.g. a carbon footprint calculator for general use)
 Specific to the arts (e.g. a carbon footprinting tool designed for the arts)

Section 3: Policy, funding and partnerships for supporting environmental sustainability

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Section 3: Policy, funding and partnerships for supporting environmental sustainability

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26. What do you think are the key environmental issues in your country? (e.g. water, waste, transport, energy procurement, product and material sourcing, carbon, other - please describe)

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27. What do you think are the key environmental issues for arts organisations? (e.g. water, waste, transport, energy procurement, product and material sourcing, carbon, other - please describe)

Section 3: Policy, funding and partnerships for supporting environmental sustainability

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28. Has your organisation invested in any current or past research regarding environmental sustainability and the arts?

- Yes
 No

72

29. If yes, has funding for such research increased or decreased since its inception?

- Increased
 Decreased
 No change

79

30. If yes, please provide information on your research activities.

Section 3: Policy, funding and partnerships for supporting environmental sustainability

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31. If your organisation does not already do so, would you be interested to use strategies to encourage the organisations you fund to develop more environmentally sustainable practices?

- Yes
 No
 Need more information first
 Not relevant

65

32. If not relevant, please explain.

Section 3: Policy, funding and partnerships for supporting environmental sustainability

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33. If your organisation does not already offer sustainability guidance to arts organisations on sustainability actions plans and environmental auditing tools would you be prepared to do so?

- Yes
- No
- Need more information first
- Not relevant

Section 3: Policy, funding and partnerships for supporting environmental sustainability

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34. Do you know of any existing initiatives/policies/guidelines, or partnerships with other agencies/individuals that facilitate environmental sustainability for your organisation (through funding, awareness raising, contracting etc.)? Please identify them.

73

35. Do you know of any certifications or awards related to environmental sustainability in the arts?

- Yes
- No

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36. If yes, please give details.

Section 3: Policy, funding and partnerships for supporting environmental sustainability

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37. Would you be willing to be part of a cross-sector partnership - national or international - to implement policies and programs that support artists and arts organisations to do environmental sustainability activities? Such partnership might include environmental, research institutes, funding bodies, national partnerships, and arts organisations.

- Yes
- No
- Need more information first

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38. Do you have any other ideas or comments on environmental sustainability in the arts?

Thank You!

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Thank you for completing our survey. Your response is very important to us.

Julie's Bicycle

SUSTAINING CREATIVITY



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