

Culture:

The Missing Link to Climate Action

SUMMARY REPORT

OCTOBER 2021

The Climate Connection

Foreword — JULIE'S BICYCLE

From Malaysia to Germany, Namibia to Argentina, and Peru to Bulgaria there is an emerging consensus among government ministries and national arts bodies: that culture policy must be linked to environment policy.

The arts, culture and creative industries have widely embraced environmental issues at a micro level. But in order to take their individual efforts to scale, governments must step in and unlock the transformative potential of culture. In turn, environmental policy should much better reflect the cultural community.

In the 14 years since it was founded to mobilise the arts to operate sustainably and protect the environment, Julie's Bicycle has accumulated extensive evidence of artists and organisations dedicated to climate action.

In the spring of 2021, Julie's Bicycle set out to determine how national entities responsible for cultural advancement, internationally, have responded to the climate crisis. Julie's Bicycle received funding and support from the British Council as part of The Climate Connection programme, in anticipation of the United Nations COP26 climate summit in November 2021¹.

Results were consistent: most respondents said that arts councils, cultural ministries, or public arts development agencies do not currently feel they have a statutory mandate to address climate or environmental issues in public cultural policy or strategy. And about half volunteered that lack of legal mandate was a key barrier to linking cultural policy with climate or environmental issues.

Simultaneously artists, activists and organisations are already embedding the environment within creative practice, highlighting issues of justice and equity, and asking to contribute to policy development. The Covid-19 pandemic has been devastating and we are all coming to terms with its impacts. But now we know that in emergencies we can mobilise rapidly.

This is an emergency. We hope this research will focus the priorities of culture ministers across the world. It is particularly important for the ministers gathered for the COP26 climate summit, very few of whom will be culture ministers.

Recognising the power of culture is long overdue.

— ALISON TICKELL
CEO, JULIE'S BICYCLE

¹ Julie's Bicycle (2021). [JB partners with the British Council for The Climate Connection.](#)

“If ever there was a moment to mobilise the arts and culture this is it, the clarion call. This call is absolute.”

— ALISON TICKELL
OCTOBER 2021

Foreword — BRITISH COUNCIL

As the United Kingdom prepares to host the 26th UN Climate Change Conference (COP26) in November 2021, the call for urgent, collective action to address the climate emergency has never been greater. Limiting global warming to 1.5° C, as set out by the 2015 Paris Agreement, will require countries to go much further in their commitments to reduce annual emissions. The Intergovernmental Panel on Climate Change's latest scientific assessment has highlighted the next decade as a crucial window to deliver 'swift, all-society, all-sector transformative action' (IPCC 2021). If we are to raise ambitions of reaching net zero emissions globally, connecting and building trust between countries, communities and generations will be vital to ensuring that the whole of society can contribute to the shared goals for our planet.

This approach is at the heart of the British Council's Climate Connection programme — a global platform for dialogue, cooperation and action against climate change. The initiative has connected millions of people through collaborative and shared solutions to the climate crisis. Ultimately, the Climate Connection is about making climate action as inclusive as possible, amplifying voices from the arts, culture and education — and particularly those of young people — to ensure leaders and policymakers understand the needs and concerns of those most affected by climate change.


Our partnership with Julie's Bicycle is driven by a shared desire to position the arts and culture sector

as an integral part of the climate change solution. On one hand, it aims to deepen the link between environmental sustainability and cultural policy-making. Cultural institutions and practitioners need the mandate, framework and incentives to reduce their own environmental impact, and take coordinated action across the sector. On the other hand, it emphasises the crucial role of arts and culture in mobilising and catalysing societal change. Through the different art forms, the cultural sector engages the public and its communities, influences trends, drives interdisciplinary collaboration, sparks innovation, and entices action — all of which is essential to climate change mitigation and adaptation.

As outlined by this research report, there are many encouraging examples of the arts and cultural sector embracing environmental action, particularly at the local and grassroots level. National cultural policy, however, has not kept pace. There is an immediate opportunity to address this gap, channelling the energy and willingness that is evident, reinforced by partnerships with government stakeholders, the private sector and philanthropic actors.

The need to move from intent to concerted action speaks for itself. By strengthening cooperation between the UK and the world, and between sectors and communities, this work helps to support COP26 objectives by laying the foundations for future collaboration on climate change.

— RAMI TAWFIQ
DIRECTOR OF PARTNERSHIPS, BRITISH COUNCIL

An aerial photograph of a severely arid landscape, showing a network of deep, dark cracks in the parched earth. The terrain is a mix of light tan and brown, with some darker, more saturated areas. A semi-transparent blue rectangular box is overlaid on the right side of the image, containing white text. The overall mood is one of environmental crisis and drought.

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— RAMI TAWFIQ
DIRECTOR OF PARTNERSHIPS, BRITISH COUNCIL

Summary Report

Summary

The creative community globally has embraced environmental action at all levels — local, sectoral, national — with creative content and sustainable practice, converging climate, nature, and justice with cultural rights, protection and access. Much of this work has been led by local, grassroots and lone pioneers, though culture in the round — the networks and organisations — have grown significantly during the pandemic. Cultural policy nationally has not kept pace. As UNESCO reported, at a cultural policy level, initiatives are sporadic. *“Reflection and initiatives to address environmental degradation and climate change, as well as the environmental impact of cultural production and artistic practice, are limited.”*²

This latest research, led by Julie’s Bicycle with partners from many parts of the world, concludes that we are at a turning point: climate change has taken on the urgency and attention it requires and has rapidly escalated as an issue of critical concern.

The cultural community no longer needs to be sensitised to the environmental emergency; they need the policy frameworks and authority, funding and accountability to be fully mainstreamed into national environmental planning. Cultural ambition everywhere is high, solutions abound, and creativity is in abundant supply. An urgent and overdue policy dialogue with national policymakers, which supports this expertise already happening, is the missing link.

² UNESCO (2018). “Challenges to Goal 3: Integrate Culture in Sustainable Development Frameworks” in *Re-Shaping Cultural Policies: advancing creativity for development: Monitoring the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions*.

“The culture and creative sectors are very innovative sectors and so they can also create innovative ways of tackling environmental challenges.”

— JUTTA KASTNER
POLICY OFFICER, CREATIVE EUROPE

Highlights

01 Creative resurgence is everywhere.

Artists, organisations, and cultural networks are already deeply connected to environmental issues, bringing many perspectives, voices and ideas.

02 The arts & cultural policy community is at a turning point on climate action

with increasing ambition to respond to the climate crisis even though policy cycles are not keeping pace with the science of climate change.

03 197 countries are signatories to the Paris Agreement — this basic architecture is a good starting point.

Most countries have submitted climate change targets and pathways (Nationally Determined Contributions³), which cultural policy must align with (though there is already a gap between NDC pledges and what is needed). All 193 member states of the UN have adopted Agenda 2030⁴.

04 In spite of the Paris Agreement, requirements for climate action are still quite rare in national cultural policy.

In the main priorities are not yet reading explicitly across commitments to achieving global net zero greenhouse gas emissions nor to environmental discourse on justice and just transition⁵. There are some outstanding exceptions.

³ UNFCCC (2021). [Nationally Determined Contributions \(NDCs\)](#). "The Paris Agreement requests each country to outline and communicate their post-2020 climate actions, known as their NDCs."

⁴ UN (2015). [Transforming our world: the 2030 Agenda for Sustainable Development](#).

⁵ IPCC (2021). [Reports](#).

05 Formal read-across between culture & climate government departments is rare

(though there are some outstanding exceptions).

06 Many national cultural policy priorities are environmental issues — especially relating to justice — but the framing does not illuminate commonalities.

For example, cultural rights are often connected with environmental justice, and arts for transformation is connected with ‘just transition’⁶. Translating cultural priorities into the vernacular of environmental policy, and also enriching environmental policy with cultural perspectives, is a good starting point.

07 Broad sustainability issues are well represented

in national cultural policy, especially as regards heritage, cultural rights and sustainable development. Connections to climate and environmental issues are often implicit; policy-dialogue with local and creative practitioners working from the ground up is urgently needed.

08 There is plenty of evidence of a focus on climate & environment at local levels

— cities, local authorities, municipalities, networks and organisations (outside the scope of this research), which could be informing national cultural policy.

09 **The arts, creative industries & heritage offer unique opportunities to accelerate environmental action.**

They contribute to greenhouse gas emissions and need to align with targets, but they are also vital to national economies, contributing creative skills and ideas. They are highly innovative, and intimately connected to place and to community, they influence our tastes and lifestyles, and tell powerful stories.

National Policy can unlock the frameworks and resources to put culture at the forefront of action on the climate & ecological crisis.

⁶ UNFCCC (2020). *Just Transition of the Workforce, and the Creation of Decent Work and Quality Jobs*. “A Global Transition towards a low-carbon and sustainable economy has both positive and negative impacts on employment.”

Context

The opportunity to limit global warming to 1.5° C is rapidly diminishing. The Intergovernmental Panel on Climate Change's latest scientific assessment⁷ is a Code Red⁸ alert; the time to take swift, all-society, all-sector transformative action is now, with concrete commitments and pathways to 2030 (IPCC, 2021). Yet in spite of compelling evidence, commitments from almost all countries and sectors are still woefully inadequate (IPCC, 2021). That includes concrete commitments from the arts, culture and creative industries which have, by and large, been excluded from national statutory requirements to meet and contribute to climate targets.

There is nothing exceptional about arts practice. It draws on the same infrastructures, systems, and processes as the wider global economy and is subject to the same forces. It follows that it should do its part, and align to the science, agreeing targets and pathways to reduce global emissions in line with 2030 goals immediately.

But culture is exceptional in what it does in community and in society. Creative pioneers are everywhere, some at the frontlines of environmental activism, others in workshops, studios and boardrooms. In

spite of its power to connect and communicate, design and innovate, or simply as a net contributor to greenhouse gases, culture has not been a focus for climate solutions. That must change.

This research builds on a similar study in 2015 by Julie's Bicycle and the International Federation of Arts Councils and Culture Agencies conducted just before the Paris COP21. In the intervening seven years of mounting environmental crisis, this research finds that national policies for culture and the arts generally are still not yet aligned to climate science, nor to national commitments under the Paris Agreement.

The research considers how **cultural policy can strengthen the creative climate movement**, and thereby mobilise action at scale. Explicit cultural policy linked to climate goals can unlock the crucial resources to strengthen and accelerate the efforts of the sector itself. Cultural policy can embrace narratives that link art and culture with the overwhelming imperative of climate transformation. At scale, this might just be the missing link.

⁷ IPCC (2021). [AR6 Synthesis Report: Climate Change 2022](#).

⁸ UN Secretary-General Antonio Guterres referred to the report as a 'code red for humanity'. UN (2021). [Secretary-General's statement on the IPCC Working Group 1 Report on the Physical Science Basis of the Sixth Assessment](#).

ABOUT this research

This report combines data analysing publicly available national arts policies of 25 ODA countries, a survey to arts and culture bodies with a national mandate and 173 ministries, and in-depth roundtables and interviews with leading international arts leaders.



5

sector roundtables

in Indonesia, Turkey, Nigeria, and Colombia, plus Milan.

46

countries

included in desk-based research on published national cultural policy & strategy.

31



responses

to our survey from national culture ministries, arts councils and public arts development agencies.

154



people

attending roundtables, including arts leaders, policymakers, and grassroots groups.



20

in-depth interviews

with policy experts and creative climate activists.

Definitions & scope

For this report our focus is on the term ‘climate’ (change/crisis). We recognise that the term ‘climate change’ can specifically mean the warming consequences of greenhouse gases, but can also be used as shorthand for a range of other climate-related issues which describe the state of the planet (i.e. sustainability, biodiversity loss). Our scope is climate change as defined by the IPCC:

Climate change: A change in the state of the climate that can be identified (e.g., by using statistical tests) by changes in the mean and/or the variability of its properties and that persists for an extended period, typically decades or longer. Climate change may be due to natural internal processes or external forcings, or to persistent anthropogenic changes in the composition of the atmosphere or in land use.

— IPCC, Glossary in Special Report: Global Warming of 1.5° C⁹

We have focused on culture policy at a national level with a statutory mandate for arts (theatre, music, dance, literature, visual arts and galleries).

This research covers national policy, not municipal, regional, network, city or organisational policy. There is a good deal of progressive policy, which links climate and culture in all of these areas, many of which have declared climate emergencies. No national statutory arts and culture funding body that we could find has yet independently declared a climate and ecological emergency (although some might be, by default, within national declarations).

We have had to be flexible with our definitions and interpretations: there is no uniformity in the organisation and remit of cultural policy operating nationally; centralised, federal, arms-length, advisory, regional, all coexist. There are also vastly different resources and financial frameworks for culture and the arts relative to national economies.



⁹ IPCC (2018). Annex I: Glossary. In Global Warming of 1.5°C.

What this research is not

This report does not claim to be definitive. In terms of language and activities, there are varying interpretations, aims, and mandates of culture. The exact parameters for ‘arts’, ‘culture’, ‘heritage’, ‘creative industries’, ‘sustainability’, ‘arts councils’, ‘cultural ministries’ and ‘government-backed arts development agencies’ are different depending on countries and sector boundaries. Therefore, our findings are indicative of wider narratives and trends rather than absolute and specific.

Relating to the sector, national portfolios for culture vary and throughout the research there are overlaps between the arts, heritage, culture, creative industries, and tourism, however this research is focused specifically on the arts.

This report does not focus on:

- Heritage, although it recognises its overlaps (for example, museums, cultural rights).

- Creative Industries, including design, film and media, gaming, fashion, even though design, innovation and the circular economy are mutual areas that are highlighted in this report. Creative industries policy is an important area for further research.
- Tourism, although it recognises that the arts and culture are reliant on and closely bound to tourism in many countries.

Participation in the research was voluntary; this inevitably means that direct inputs from many countries are missing.

Finally, this report does not offer an analysis of the impact of any programmes or policies.



“If there is no sustainable funding, then we cannot talk about sustainable climate justice.”

— AYETA ANNE WANGUSA, EXECUTIVE DIRECTOR
CULTURE & DEVELOPMENT EAST AFRICA

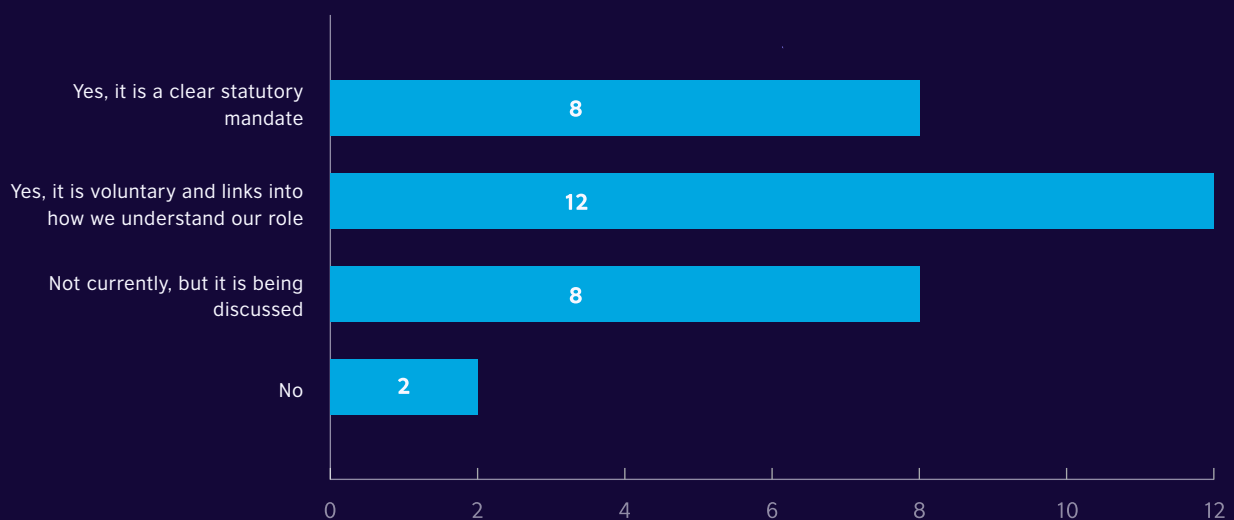
Survey Results

FROM CULTURE POLICYMAKERS

- **Most responding arts councils, cultural ministries, or public arts development agencies do not currently feel they have a statutory mandate to address climate or environmental issues** in public cultural policy or strategy (73%). However, just under half (40%) say they have a voluntary mandate linked with how they understand and interpret their role (**Figure 1**).

FIGURE 1

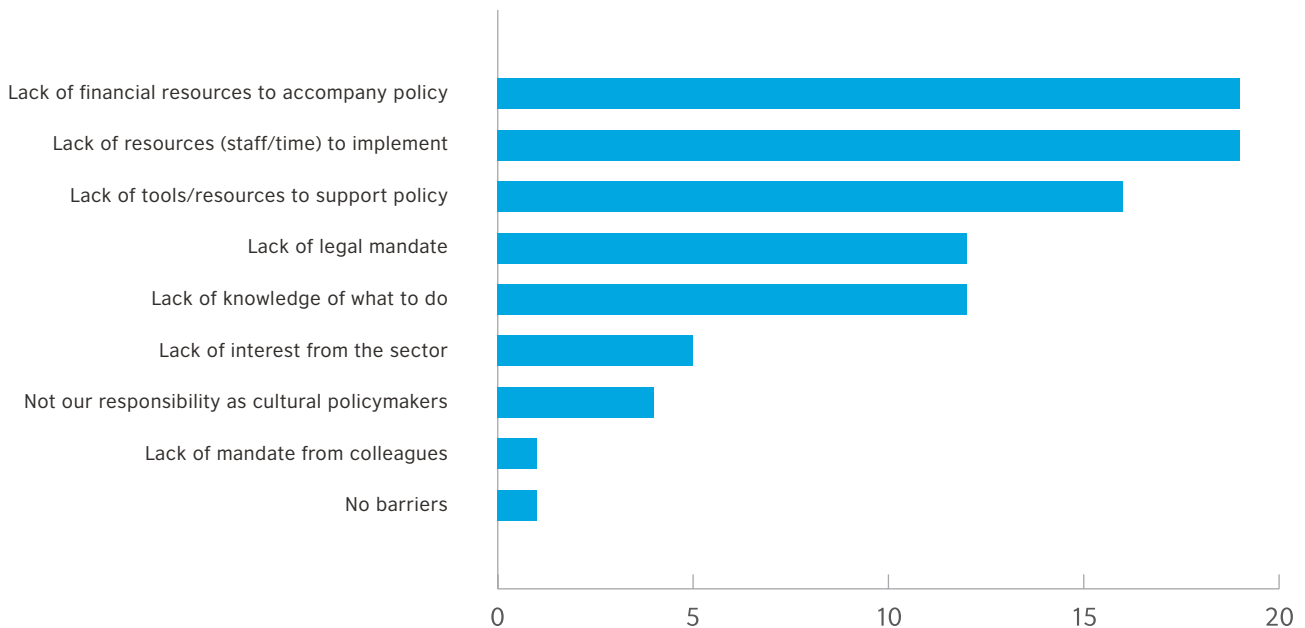
Q. *In your country, is there a mandate to address climate or environmental issues as part of national cultural policy or strategy?*



- **This perceived lack of a statutory mandate translates as poor financial, human, and technical resources** to implement national cultural policy or strategy on climate and environmental issues (**Figure 2**).

FIGURE 2

Q. *What, for you, are the main barriers standing in the way of cultural policy or strategy that is linked to climate and environmental issues? (select up to 3)*



- **‘Lack of financial resources to accompany policy’** and **‘Lack of resources (staff/time) to implement’** were the two most commonly identified barriers standing in the way of cultural policy or strategy that is linked to climate and environmental issues (**63%**).
- **‘Lack of legal mandate’** was directly identified by just under half of respondents as a key barrier (**40%**).

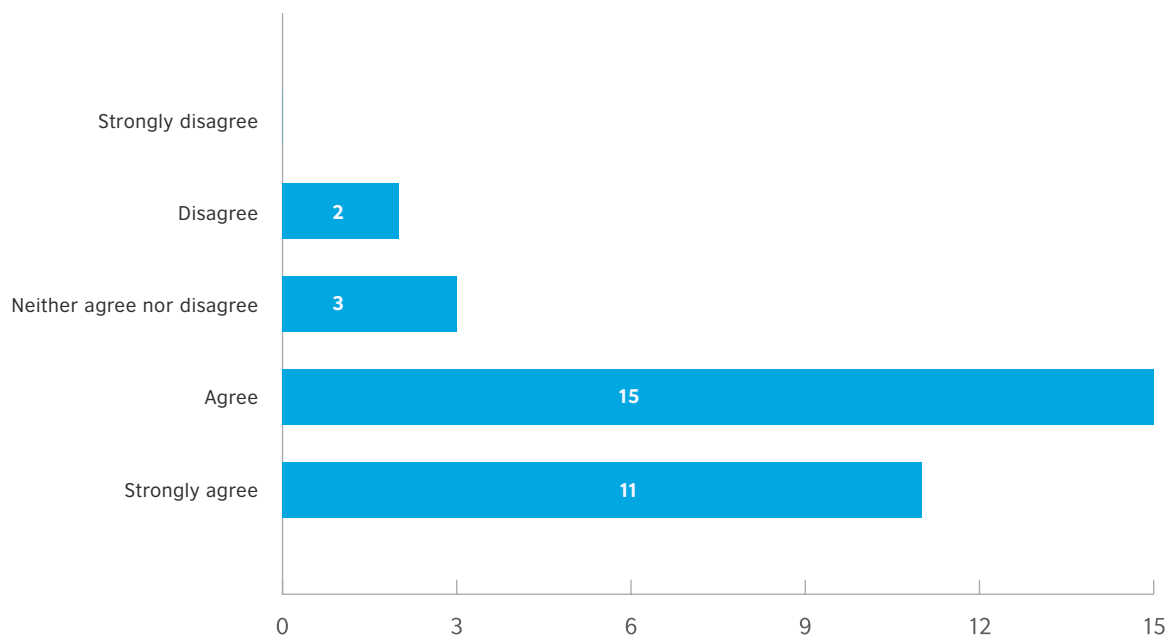
Many cultural ministries and national public arts councils and agencies are at a turning point, with a majority reporting that they are currently reviewing environmental and climate priorities in future arts and cultural policy/strategy.

However, few are able to provide clear timeframes, and some are locked into existing policy cycles that mean new priorities are unlikely to be adopted for some time — more than 5 years in some cases. **This leaves a policy vacuum during a crucial decade for climate action. However, the pandemic has shown how quickly priorities can change.**

- Even though a majority of national public cultural policymakers Strongly Agree or Agree (**84%**) that **‘environmental issues are relevant to my country’s cultural policy’** less than a third (**26%**) independently made references to environment or climate as priorities for arts and culture in their country (**Figure 3**).

FIGURE 3

Q. *Environmental issues are relevant to my country’s cultural policy.*



- Questions about the limits of national cultural policy to set climate-related agendas in countries with clearly defined arm’s length approaches to arts and cultural funding persist.

77%

culture bodies

supporting interdisciplinary collaborations and partnerships as their organisation’s dominant environmental priority.

“Due to the principle of ‘arm’s length’, government officials are not expected to define how actors within the field should operate or their objectives.”

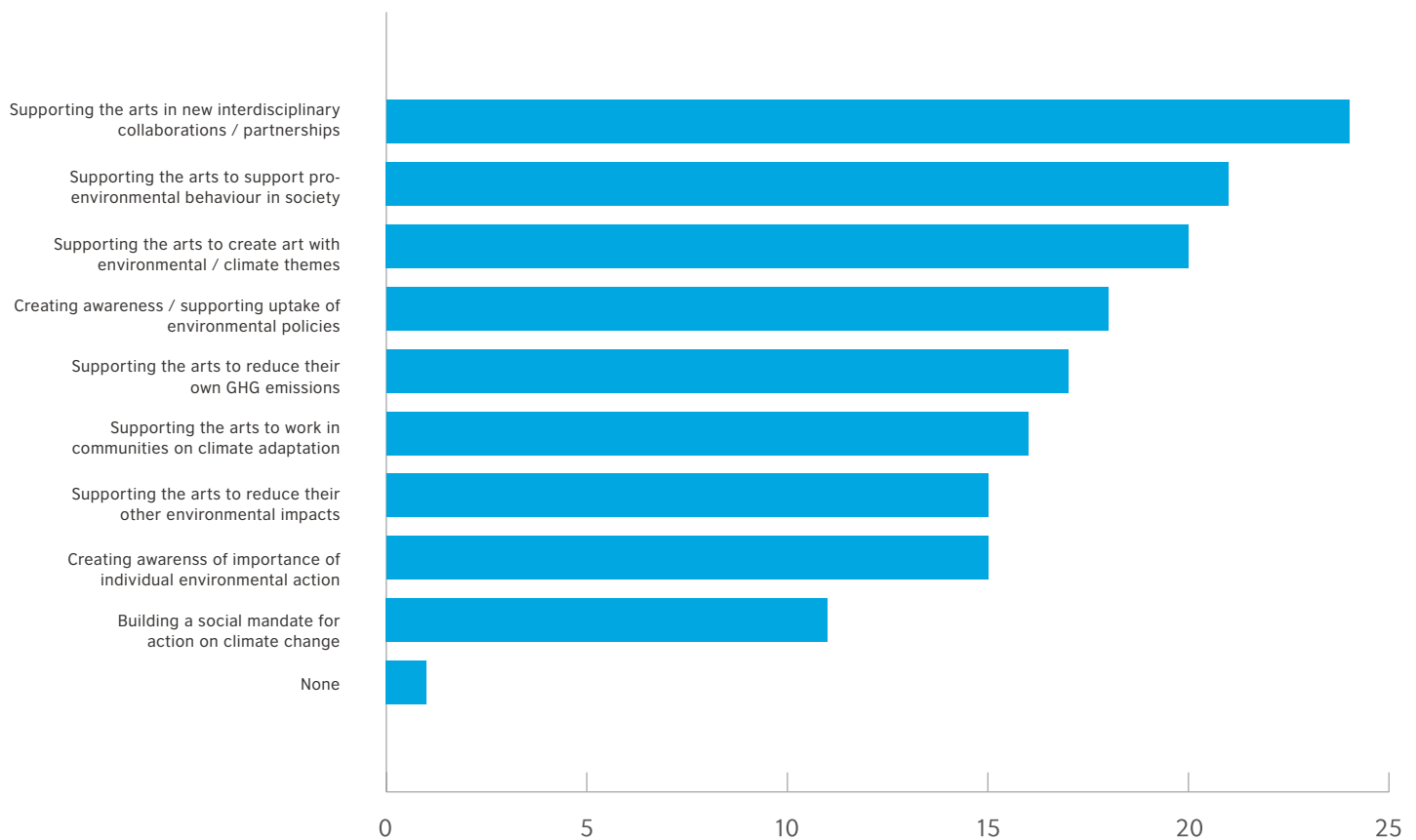
— MINISTRY OF CULTURE, SWEDEN

This leaves arts councils, cultural ministries, and other arts development agencies to set their own voluntary objectives, even when operating in a context where national climate policy is clear about the need for whole-scale societal transformation.

- The dominant environmental priority for cultural policymakers is “Supporting the arts to make new interdisciplinary collaborations and partnerships with, e.g., scientists, green businesses” (**77%**). Other frequently named priorities are “Supporting the arts to support pro-environmental behavioural changes in wider society” (**68%**) and “Supporting the arts to create art with environmental/climate themes” (**65%**). (Figure 4)
- “Supporting the arts to reduce their own greenhouse gas emissions” and “Supporting the arts to reduce their own other environmental impacts (e.g., reducing consumption of natural resources)” were only selected by around half of respondents. This suggests a resource gap in shaping a creative and cultural economy in line with global climate and environmental targets.

FIGURE 4

Q. What, if any, environmental priorities are critical for how you support or work with artists and arts organisations in your country? (select as many as apply)



- Though many respondents name strengthening the sector and capacity building as a key part of their remit and priorities, this is not yet being translated into programmes or support for the arts to reduce their own environmental impacts, or provide skills and knowledge to take action at a national sector level. Instead, investment is targeted mainly at programming, commissions, collaboration, and the role of the arts as communicator. This is a critical gap if we are to hope to meet the climate challenge across the material, digital, and human dimensions of the arts.
- Depending on the national context environmental priorities for the arts also differ widely. For economies with old fossil fuel infrastructure there is a focus on decarbonisation; for growing economies in the Global South the Sustainable Development Goals, and development of professional and employment opportunities linked to other areas of the economy — e.g., green tourism — is more important. This should come as no surprise and raises some important questions about equity and the global distribution of cultural resources and cultural ‘growth’.
- The main overall strategic priorities cited by culture policymakers can be roughly categorised into five key areas (following page): cultural rights and the preservation of cultural heritage; value-creation and economic sustainability; access to culture and audience development (including spatial planning of cultural infrastructure); support to artists and cultural organisations including strengthening the sector and capacity building; and supporting the role of the arts in achieving wider civic transformation. All of these can be directly aligned to climate action, though the extent to which these narratives already exist vary widely between countries: making explicit the links between existing priorities and climate, environment, and justice is a critical next step.



Q. What do you consider to be the top priorities for the arts and culture in your country?

Synthesised from 31 respondents from national cultural ministries, national arts councils, and other publicly governed arts development agencies operating under a direct statutory mandate.

Cultural rights & preservation of cultural heritage

01

- Cultural sovereignty
- Cultural rights
- Creative personality
- Freedom of expression
- Indigenous self-determination
- Preservation of cultural identities
- Society of strong identity
- Safeguarding of heritage
- Promotion of cultural diversity & social inclusion
- Protection of cultural heritage
- Strengthening of international position
- Living environment with character
- Promotion of cultural heritage & identity

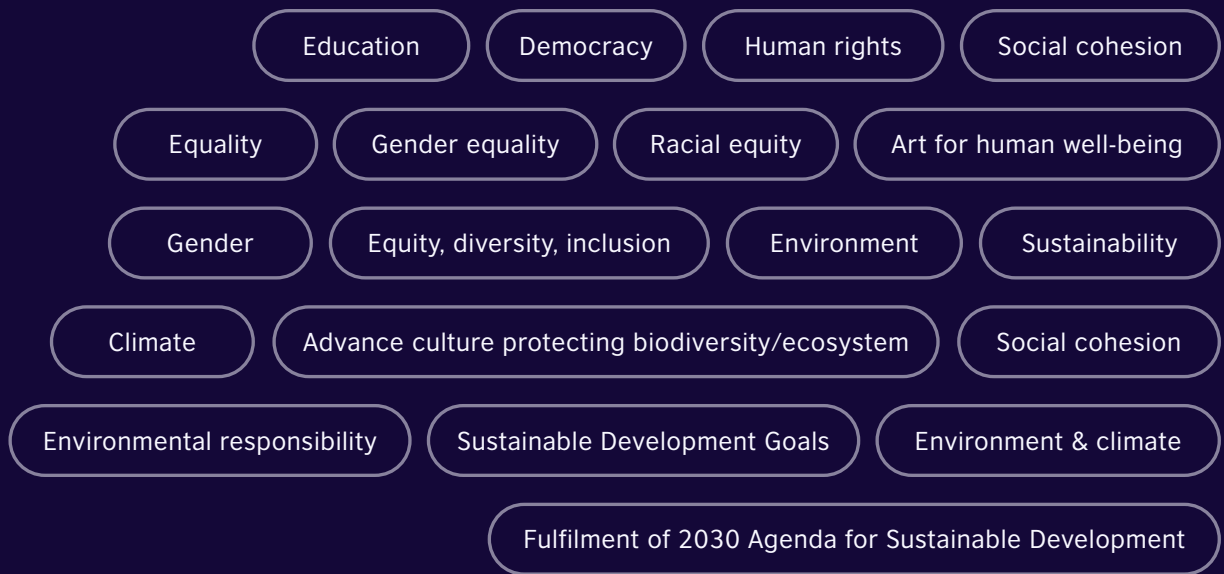
02

Value-creation & economic sustainability

- Value-creation
- Professionalisation
- Increase public wealth
- Cultural tourism
- Economic growth
- Arts for economy / monetising culture
- Sustainable business models
- Innovation
- Improved business environment
- Innovation capacity / operational models
- Sustainable models of practice
- Grassroots development
- Creative industries
- Branding
- Entrepreneurship
- Sustainable business

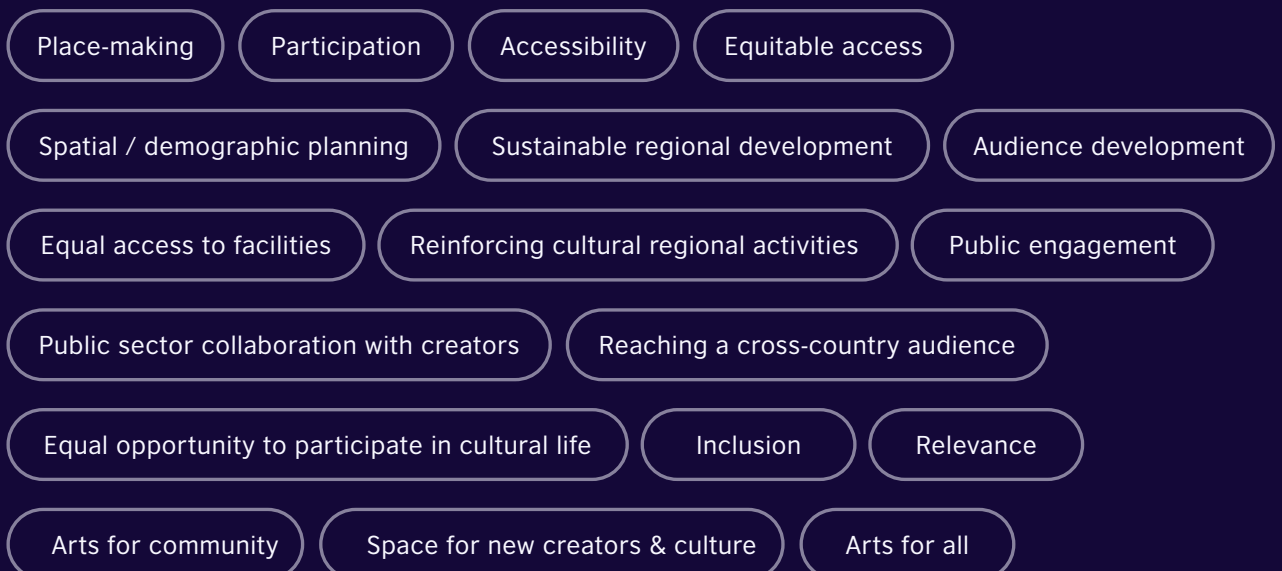
03

Supporting role of arts in achieving wider transformation



Access to culture & audience development / engagement

04



Supporting artists & capacity building

05

Arts production

Human capital

Strong cultural sector

Cultural advancement

Digitalisation of content

Support emerging talent

Digital transformation

Creativity & artistic quality

Investment in training & venues

Capacity building

Investment

Promote artists & creators

Improving human resources

Diversity

Supporting artists

Networks & partnerships

Cross-sector collaboration/partnerships

Sustainability

Integrated supporting data

Supporting cultural professionals/orgs

Leveraging digital platforms

Intercultural relations

Post-COVID resilience

Promote home artists to international audiences

Access to finance

Art for Arts' Sake

International exchange

Recovery



Q. What do you think is the most valuable contribution the arts in your country could make to climate and the environment?

Synthesised from **31 respondents** from national cultural ministries, national arts councils, and other publicly governed arts development agencies operating under a direct statutory mandate. Categorisation by Julie's Bicycle.

Although it is not consistently being translated across different funding and capacity-building programmes, cultural policymakers understand the role and function of the arts and culture in relation to climate change already. These can be roughly categorised into '**doing**' (practical) and '**expressing**' (feeling, representing, etc).

DOING

Leading by example

Embodied change

The **behaviour** of cultural organisations can be the example for others

Leading the way for transformation and creative new models

Changing our practice

Consider cultural economies as fundamental to adaptation

Intersection with environment, social and economic well-being of communities

Employ creative practice to help envision a positive future and the journey to get there

Social entrepreneurship

Unique **leadership voice**

Alternatives to crafts that harm the environment

Creatively shape the transformation process

Carbon reduction

Support cultural infrastructure to become environmentally friendly

Create awareness through the art production in a direct or indirect way

EXPRESSING

Communicate, train, and raise awareness on the new cultural, environmental, and climate paradigm

Opportunities for **meaningful and impactful** public engagement

Drawing public attention public and raising awareness

Place the issue in public discussion

Raising awareness

Education

Bringing climate and environment into public conversation

Opening up of public discussion and engagement with the changes necessary

Inspire, not only inform

Change perspective and inform

Public engagement

Creative approaches to engagement

Engagement with underserved communities

Make dramatic changes tellable and tangible through art

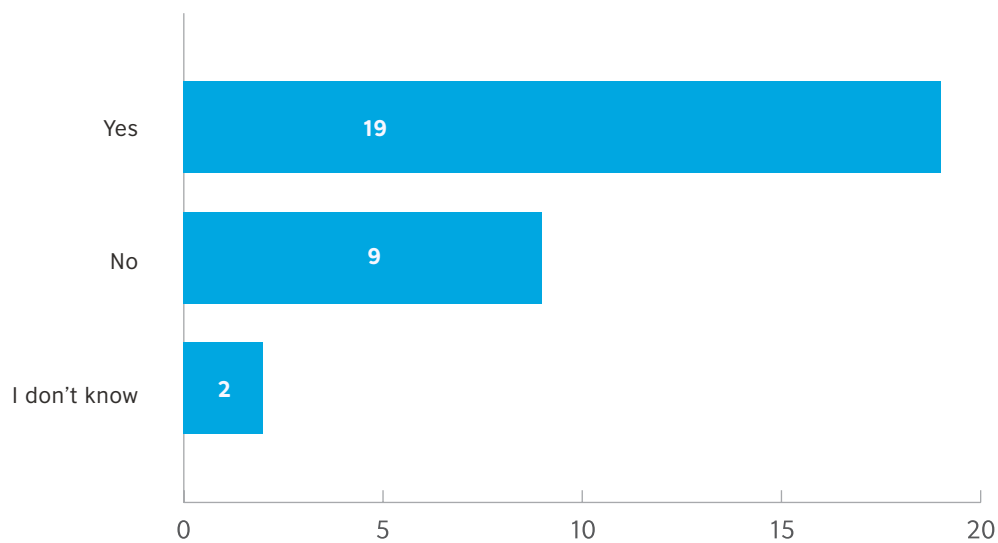
Foster a change of mindset towards a more sustainable future through new and creative narratives

Encouraging and educating the public on climate change

- Although there is an understanding within the arts and culture policy sector for how arts and culture can contribute to climate and environmental action, they continue to be left out of national climate mitigation and adaptation planning and strategies. Only **two-thirds** of respondents have an existing relationship with the national ministry for the environment and/or climate change in their country (**63%**). These relationships vary from formal steering groups, to informal exchanges on specific projects (**Figure 5**).

FIGURE 5

Q. Does your ministry or organisation have an existing relationship with the national ministry for the environment and/or climate change in your country?



Insights

CULTURE & ENVIRONMENT ROUNDTABLES

In summer 2021 a series of digital Roundtables were held in four countries: Turkey, Indonesia, Colombia and Nigeria, with a final event in Milan during Youth4Climate and Pre-COP.

The Culture and Environment Roundtables brought selected participants together from policymakers and institutions, municipalities, funders, youth participants, civil society organisations, and cultural and arts practitioners to explore how culture, and cultural policy specifically, is responding to the climate crisis. In spite of widely different cultural contexts and locations, many of the themes and insights were shared.

ALL ROUNDTABLES CONCLUDED THAT:

01

Governments could better recognise that culture has been finding solutions to the climate crisis and the sector needs resources dedicated to this work

02

There is expertise in the sector already which could be supporting national policy-making

03

Cultural policy-making should be collaborative, participatory, and co-created with people on the ground

- Effective policy is created where top-down meets bottom-up approaches: there is often a discrepancy between national blueprints and what is happening on the ground; developing policy is iterative to ensure that national goals (such as net zero carbon) set direction and targets, support the evidence-base, and are ready to direct resources.
- Policymakers can struggle to work effectively with informal, commercial and grassroots actors.
- Providing open, transparent, and inclusive spaces for dialogue is essential, bringing together government and community and building understanding and trust that respects different perspectives without fear of consequence.

04**Climate change is a cultural relations issue**

- While a global response to the climate crisis is needed, solutions often scale in ways that are sector-specific, place-based and adaptable to cultural contexts.

05**Climate justice is also cultural justice**

- Funding and resources are inequitably distributed in ways that mirror global inequalities. This is an opportunity for cultural funders in the Global North to consider how their programmes can address climate change at the same time as building international capacity for climate action (mitigation and adaptation), also linking into wider narratives around loss and damage. However, roundtable participants also raised the risk of such programmes continuing historical patterns of exploitation if not designed around the agency of local artists and creative organisations to determine their needs.
- Good international collaborations need to go beyond asking those on the frontlines of climate change to tell their stories for audiences in the Global North, or 'exporting' 'solutions' designed in more economically powerful countries, and establish equitable two-way exchange.

06**An equitable exchange is critical for international collaboration**

- Good international collaborations need to go beyond asking those on the frontlines of climate change to tell their stories for audiences in the Global North, or 'exporting' 'solutions' designed in more economically powerful countries, and establish equitable two-way exchange.

07**Policy responses to cultural recovery needs to focus on the just transition**

- The culture sector depends on the same systems and infrastructures as the rest of the economy, and relevant policy intersects across heritage, design, creative industries, tourism, and supply chains that reach into other industries. Particularly where arts and culture policy has limited public resources to distribute, this leaves the sector vulnerable to priorities from other areas of the economy that may or may not be compatible with climate targets. On the other hand, there are significant opportunities to build a creative economy that offers low-carbon employment opportunities at the intersection of heritage, design, social enterprise, and creative skills, which can be leveraged by ensuring overall policy frameworks are aligned with international climate targets.

Acknowledgements

Julie's Bicycle is extremely grateful to everyone who has contributed so generously to our research. Your insights, ideas and dedication is deeply appreciated.

We would like to thank Rami Tawfiq and The Climate Connection team at the British Council, and the Italian British Council team who organised events in Milan during Youth4Climate and the Pre-COP26 Summit, hosted by the Italian government, joint host with the UK of the COP26 UN Climate Change Conference.

Thank you to everyone involved in the Roundtables for breathing life and soul into the conversation. Thanks especially to the British Council teams in Colombia, Indonesia, Italy, Nigeria and Turkey for all your commitment, connections and ideas.

Culture & Environment Roundtables

Turkey

Many thanks to the British Council team in Turkey and our partners at Istanbul Foundation for Culture and Arts (İKSV).

Thank you to all the Roundtable participants for your invaluable time and insights. We would especially like to thank the speakers and facilitators: Dr. Hande Paker, Bahçeşehir University; Baran Alp Uncu, Independent Researcher and 350.org; Oktay Kargül, General Secretary of İstanbul; Planlama Ajansı (Istanbul Planning Agency / IPA) and Güneşin Oya Aydemir, One Seed Foundation Director; Özlem Ece, Director, Cultural Policy Studies, İKSV; and Esra A. Aysun, Head of Arts, British Council, Istanbul.

Many thanks to actor Yiğit Özşener for his video message, bringing life and creativity to the climate and environmental challenge. Further thanks to all the facilitators from İstanbul Planning Agency, the translators and technical team, and particularly the Istanbul Foundation for Culture and Arts (İKSV) for their organisation and support. Thanks to Ada Jusic for the visual minutes.

Indonesia

Many thanks to the British Council team in Indonesia and our partners at INSPIRIT.

Thank you to all the Roundtable participants for your invaluable time and insights. We would especially like to thank the speakers and facilitators: Rob Fenn, Deputy Head of Mission to Indonesia and Timor Leste; Mr. Sandiaga Salahudin Uno, Minister of Tourism and Creative Economy; Mr. Hilmar Farid, Director General of Culture, Ministry of Education, Culture, Research and Technology; Gita Syahrani, Lingkar Temu Kabupaten Lestari; Andhyta F. Utami, Think Policy Indonesia; Cindy Shandoval, Heritage Hero Community; Budhita Kismadi, Co-Director, INSPIRIT; and Camelia Harahap, Head of Arts and Creative Industries, British Council Indonesia.

Many thanks to artist Nova Ruth for bringing life and creativity to the climate and environmental challenge. Further thanks to the captioners, translators, moderators and technical teams, particularly the INSPIRIT team for their organisation and support. Thanks to Deni Ganjar Nugraha for the visual minutes.

Colombia

Many thanks to the British Council teams in Colombia and across the Americas and our partners at Fondo Acción.

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Nigeria

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Milan

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Nova Ruth (Indonesia), Musician and Founder of Arka Kinari; Camila Marambio (Chile), Curator and Director of Ensayos; Cecilia Vicuna (Chile), Poet, artist, filmmaker and activist; Chuma Nwokolo (Nigeria), Lawyer, Writer, and Founder of BribeCode; Adenike Oladosu (Nigeria), Initiator of Fridays For Future Nigeria; Philip Kusasa (Zimbabwe), Director of Ndau Festival of the Arts and Director of Paiyapo Arts Development and Heritage Centre; Asena Günal (Turkey), Programme Coordinator of Depo, Co-founder of Siyah Bant; Serkan Taycan (Turkey), Artist and academic; Jasphe Ewany (Uganda), Founder of Lango Indigenous Hip-Hop; Nidia Góngora (Colombia), Folk Singer and Songwriter; Disha A. Ravi (India), Founder of Fridays For Future India; Darien Andres Castro Recalde (Ecuador), Biologist and researcher; Xiomara Acevedo (Colombia), Founder of Barranquilla+20, Co-founder of “El Orinoco se adapta”; Andhyta Firselly Utami (Indonesia), Environmental Economist & Co-founder Think Policy Indonesia.

Quotes

“The lack of the education and information about the climate change and environment issue, the benefits and responsibilities of environmental sustainability have been given little attention as a part of what defines a sustainable arts organisation.

Work on environmental sustainability has not come from arts organizations or the grantmakers that invest in them. The arts have not cohesively addressed environmental sustainability and its benefits, responsibilities, and opportunities for their communities.”

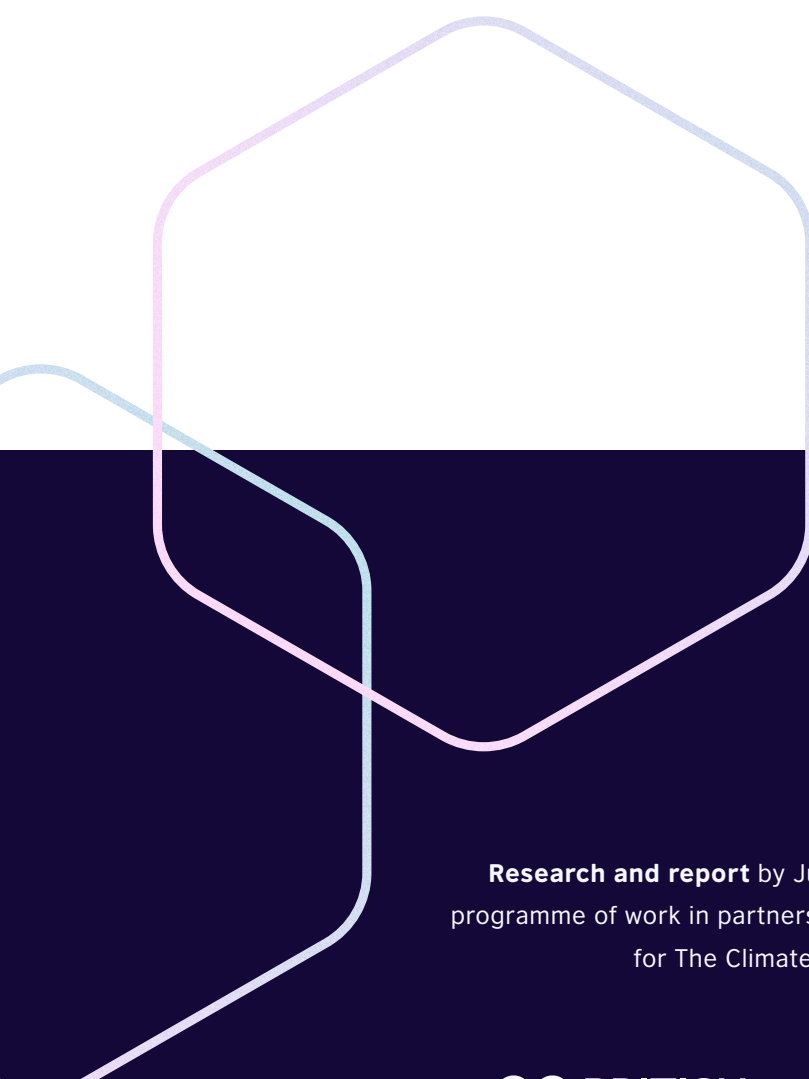
— DIRECTORATE OF FILM, MUSIC & NEW MEDIA
INDONESIA

“Artists themselves decide if environmental priorities are important in their activities.”

— COUNCIL FOR CULTURE
LITHUANIA

“The challenge is to be able to provide assistance with resources and tools to all cultural makers, producers and agents to be able to adapt the productions and productive processes of the cultural industries to the new cultural, environmental and climate paradigm in a sustainable way.”

— MINISTERIO DE CULTURA DE LA NACIÓN
ARGENTINA



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