Training Curriculum

on Empathy & Sustainability Pathways for Arts

Edited by Efi Kyprianidou and Yiannis Christidis

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Introduction

The *Training Curriculum on Empathy and Sustainability Pathways for Arts* explores the role of empathetic responses in motivating artists and cultural practitioners to explore ways to tackle the key pillars of sustainability. It is the result of a dialogue between artists, sustainability experts, philosophers, and social scientists, aiming to explore the importance of empathy as a key to aiding people to tackle and act upon climate change. In that scope, the *Training Curriculum* lies on two interconnected pillars: (i) the facilitation of artists to produce, through sustainable practices, art that fosters an empathic stance towards non-human beings and nature, and thus effectively incorporate the concept of sustainability in their artistic production; (ii) the necessity for artists and cultural workers to become themselves empathic and resilient individuals in order to deal with the post-pandemic social and economic crisis.

The *Training Curriculum*, designed to be both innovative and practical, underwent rigorous testing and refinement throughout the project's duration, involving artists and workers from the culture industries of Cyprus, Italy, Greece, Slovenia, Bulgaria, and Spain. It is the culmination of collaborative efforts between experts from the Cyprus University of Technology (CUT, Cyprus) and the National Academy for Theatre and Film Arts (NATFA, Bulgaria). Tailored for artists engaged in visual, fine, and performative arts, as well as professionals within creative industries, museum and cultural organization managers, curators, and art theorists, this curriculum serves as a comprehensive learning tool designed to empower and inspire individuals across diverse art-related disciplines.

Divided into three modules, the curriculum offers a structured approach to fostering empathy and sustainability in artistic endeavors. The first module, "Empathy for Human and Non-human Beings," clarifies and demonstrates how empathy as an abstract concept can be applied in the arts so that people are motivated to care for non-human others and the environment by using concrete examples. The second module, "Creative Sustainability," delves into both the theoretical underpinnings and practical manifestations of sustainability within artistic practices. Through real-life case studies encompassing creative sustainability, co-housing, social ecology, and greener production models, artists are empowered to integrate ecological approaches into their work seamlessly. Lastly, the third module, "Empathic and Resilient Artists," equips cultural practitioners with the tools and insights necessary to align their artistic endeavors with corporate art initiatives. By fostering connections between artistic endeavors and Corporate Social Responsibility strategies, artists are poised to enact meaningful change within both the artistic and corporate spheres.

The *Training Curriculum on Empathy and Sustainability Pathways for Arts* has been part of the journey of the "Empathy and Sustainability: The Art of Thinking Like a Mountain (EMPACT)" Creative Europe-funded project. The project adopted an innovative approach by addressing the role of empathy in advocating for the climate crisis at the speed needed through artistic cooperation and creation of novel art projects. EMPACT argued that exploring the empathy-sustainability relationship through the arts can serve social justice and eudaimonia in societies and bring significant advances to the promotion of sustainability actions and pro-environmental behaviors. Given that empathy is usually taken as referring to interpersonal relations, work was done in both thoroughly understanding what empathy towards nature may mean and in developing connections between artists active or interested in empathy-sustainability relationship and philosophers, social scientists, and sustainability experts. In addition, the project has demonstrated that the cultivation of empathy is beneficial for artists at a professional level, since it enhances the ability for collaboration with others and reduces discriminatory stances, and at the personal level by improving self-awareness and resilience.

Efi Kyprianidou & Yiannis Christidis

Learning Objectives

Upon completing this chapter, you should be able to:

- Understand some of the basic aspects of empathy in a way that will allow you to analyse and discuss further aspects, and compare and contrast empathy with other similar attitudes.
- Have an overview of the history of empathy that includes key moments in the concept's development in connection with other areas of research.
- Identify some of the key figures in the development of the concept within the broader context of their work and theoretical concerns.
- Identify various dimensions of how the concept of empathy figures within the domain of non-human beings and nature, and how this can inform and change our attitudes towards nature.
- Gain an understanding of the vital role of art in capturing, expressing and conveying aspects of empathy with specific reference to artworks.

PART I EMPATHY

Chapter 1
Empathy: Preliminaries

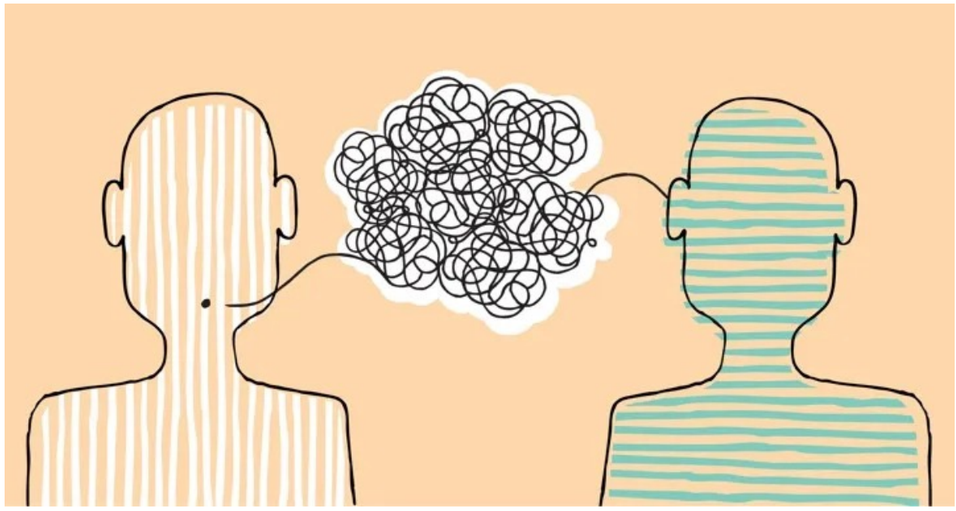
THE STORIES OF OTHERS

Suppose someone tells us of a difficult, perhaps even traumatic, experience they have had. It may be a certain incident, or it may be a description of a bad day at work or of endless hours caught in traffic. It may also be something much more serious, for example, an assault of a certain kind.

But it may also be something more extensive. For example, they might narrate a life-story, or a biography, of exceptional hardship. This may be a story of growing up or living in a war zone, or a region of exceptional poverty. It may be about their family.

We can listen to their description, narrative or story and be moved by it. We may find the story itself captivating or moving, as we would a film or a book. We often find such stories interesting, gripping, unforgettable, captivating. But we might also eventually forget who it was who experienced them first-hand. What we might remember instead is that a certain incident, or living in a certain area of the world, are connected to exceptional hardship. Or that someone, or certain people, were caught up in it.

It is one thing to focus on the story itself and quite another to focus on the person telling it, to listen to the story as a series of events that someone else has experienced first-hand.



(NB online image Diego Schtutman)

If the story is moving, it may additionally inspire certain feelings in us about the person telling the story. We may, for example, feel sympathetic towards them. This feeling of sympathy is already an important shift from the story to the person telling the story.

As we will see later, a feeling of sympathy may be a first step towards becoming also aware what it might have been like to experience first-hand the events narrated. In feeling sympathy for someone else's hardship, we show that we are aware that there was hardship involved. We register the fact that someone else has undergone an experience of hardship. But this is still not the same as attempting to understand from their perspective what the experience might have been like.

If we focus momentarily on sympathy, as we use the word today, it becomes clear that sympathy has its limits: in other words, it can remain mere sympathy because, as we said above, becoming aware that someone has experienced hardship may just be a case of merely registering that fact about them.

This does not mean that sympathy as an attitude falls short of the mark. It merely means that it refers to an attitude or emotional state that may be described as involving a certain distance. It concerns an attitude we employ frequently in our everyday experience. For instance, when we read a news article about a tragic event effecting someone, we might feel a certain sympathy towards their suffering. But this may not amount to anything more than an immediate emotional reaction. It does not, for example, involve any attempt to understand further their circumstances, their thoughts and feelings about their predicament. We remain, in a sense, at a distance from them.

In some cases, anything more than an attitude or a reaction of sympathy might actually be impossible. Again, we can return to the newspaper example. Suppose this time that we read about the hardships or the suffering of an entire country or people in a certain region. It becomes obvious that anything more than a feeling of sympathy becomes an impossibility: our thoughts in this case extend to the suffering of an entire country, which means, for the very same reason, that there is no single person whose experience or thoughts we may seek to understand. In a certain sense, our sympathy may be sincere but at the same time general and abstract.

FROM THE STORY TO THE PERSON

But this is not the whole story. To see why, we can compare it to tolerance. We can describe tolerance as an attitude of acceptance of someone's ways of life, choices or values. But, if we think about it for a moment, tolerance may not actually involve understanding, or an attempt to understand, another person's ways of life, choices or values. Tolerance might be an attitude of just allowing someone with different views, opinions or ways of life to co-exist with us within a community.

This is different to attempting to understand the reasons behind other people's different choices and why such choices might be important to them. One can actually tolerate others without seeking to understand them or end up regarding them as equals. In other words, we can adopt an attitude of tolerance towards others, without necessarily understanding 'where they're coming from', as the expression goes, or without adopting an attitude of wanting to think about why certain values and attitudes are integral to their lives.

Sympathy can work in similar ways. When, for example, we express our sympathies for someone else's loss, we show respect for their feelings. We understand and become aware that they are going through a very intense experience of grief. For some people this is the result of the loss of a loved one or of a country they regard as their home. For others it may be the loss of a pet. For yet others, it might be the theft of an object of unique sentimental value. People and objects are equally capable of causing feelings of loss and grief, making the expression of someone else's sympathy appropriate. But though we might automatically understand and sympathize with someone who has lost a loved one, matters are not as clear when people for example grieve for the loss of an object. In order to understand their reactions, we need to move closer.

THE LIVES OF OTHERS

Clearly, sincere sympathies can be expressed to a person who is grieving even by people who are not their close friends, for example by their colleagues at work. In other words, by people who may not actually share their feelings of grief. But this does not mean that expressing one's sympathies is merely a polite gesture. Most of the time, it is an indication that others genuinely understand that someone is going through a difficult time. Perhaps those expressing their sympathies can even identify with what the grieving person is going through because they can remember what it was like for them.

But not even this is necessary. Someone can also express sympathy to someone else without having undergone the same experience. I can, for example, express sympathy to someone who has lost a loved pet without having ever had a pet of my own. I can also adopt an attitude of sympathy towards the survivor of a shipwreck without ever having experienced a shipwreck myself. If this were not possible and feeling sympathy always dependent on having the same experience as someone else, sympathy would be impossible most of the time. We would just be able to feel sympathy for people who had undergone the same experiences as us.

This means that sympathy can be perfectly sincere, without involving any profound understanding of someone else's experience, an understanding of what it is like for them to have the experience. It may not even involve having had the same experience. And, as we saw above, it seems that the closest one can get to understanding what it is like for another person to have undergone a certain experience, is to think about one's own similar experience – if there is one.

But even so, thinking of one's own similar experience is different to thinking about someone else's experience. Also, thinking of one's own experience does not answer the question if indeed someone else's experience is of the same kind. At the end of the day, how do we know that their experience is in fact the same as ours? Unable to enter their mind, or to experience their thoughts and feelings in exactly the way they, most of the time we have to assume that we know what other people are experiencing.

THE MINDS OF OTHERS

Based on the above, we can raise questions such as the following:

- How do we know what another person is experiencing?
- How do we know that they are experiencing something in the same way that we do?
- How can we understand experiences that are radically different to ours?

Understanding the experiences and feelings of others is a vital part of our everyday lives. Any relationship between people or members of a community relies on this understanding. This understanding connects us to them. Many of the discussions we have with each other in our daily lives are attempts to make clear our feelings or thoughts to others. Very often, it is more important for us to convey our thoughts and feelings about something, than to convey information.

These feelings and emotional states, which are at the centre of so many of our discussions, have various contents, forms and origins. Here are some examples in which we try to express our inner selves

- When we tell others how we feel on a particular occasion, for instance our moods. For example, very often, we feel that it is difficult to find the exact words to match what we feel.
- When we tell others of how we felt because of something they said or did.
- When we try to express our feelings and thoughts about something, for example a novel, a movie, or any other form of art.
- When we write a diary, a letter, an email or a message and seek the right words to express our thoughts or feelings.
- When we make art in an attempt to capture something that is important to us either emotionally or intellectually.

Chapter 2
Digging Deeper

EMPATHY

At a first glance, empathy describes a way in which we connect with others and involves an attitude of caring for others. Among the attitudes we can have towards others, empathy clearly is a prototypical member of the class of positive attitudes. We may generally describe a positive attitude as one that not only seeks to create a bond with others on an individual basis, but is also regarded as beneficial to society as a whole, ‘a building block for a better society’ (Kingma, 2013)

Research has shown that empathy is regarded as having the following positive features

- Broadened awareness, particularly of fellow human beings
- Conflict resolution
- Openness to new insights
- Increased willingness to help others
- Reduction of acute social problems such as racism, xenophobia and bullying

More specifically we can describe empathy as an attitude whereby we connect with other people’s

- Thoughts
- Feelings

A more scientific or philosophical way of putting this is to say that empathy is an ability to connect with other people

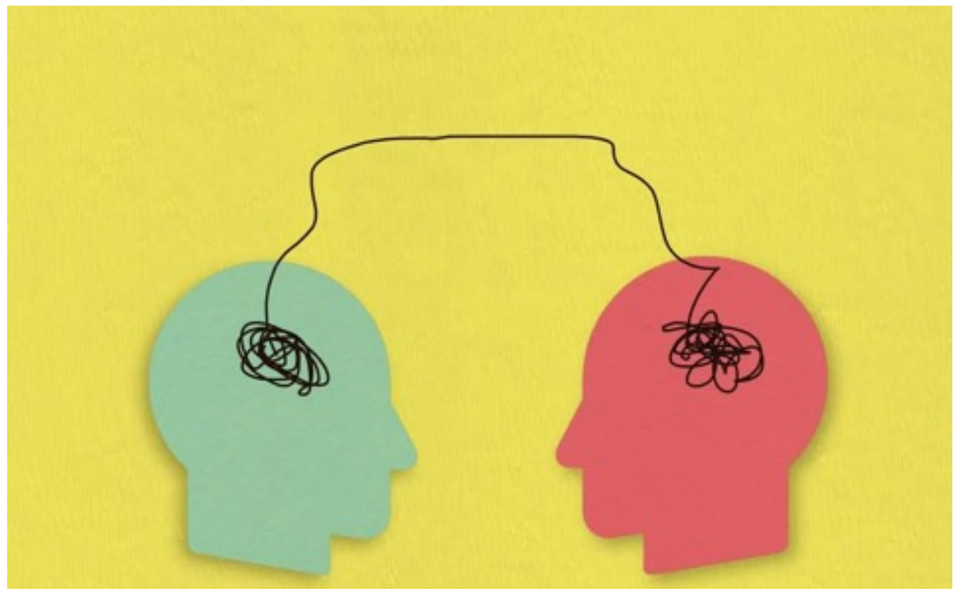
- Cognitively
- Affectively

Discussions on empathy arise in many fields, including psychology, philosophy, art theory and aesthetics, cognitive science, psychoanalysis, sociology but also fine art. Over the past few years, empathy has developed into a hotly debated topic, especially in its connection with sympathy and compassion.

Each field approaches the phenomenon of empathy from its own particular perspective and its own particular interests and assumptions. And each field has its own working definition of what empathy really is, why it is important and of our ability to be empathetic. For instance, in the context of what we would call 'hard science', the focus may be more on what happens in our brain and which regions of our brain become activated when we feel empathy.

Empathy is also particularly interesting to people working in the field of ethics and moral theory. This is because, empathy, as an attitude through which we seek to connect and understand others, is particularly important when we judge the behaviour and actions of others. For example, we have all experienced cases in which we might judge someone else harshly for something they have done, but then proceed to revise our judgment, or adopt a more lenient stance towards them. This commonly happens for two reasons.

The first is that more facts may have become available that allow us to consider their actions under a different light. This is why in certain legal systems, during a trial people swear under oath not only to 'tell the truth' or 'nothing but the truth', but also 'the whole truth'. This is what, in certain contexts, we might call considering the 'broader picture' or 'putting things in context'. This lack of context or further information is one much-discussed reason behind the epidemic of disinformation that we are seeing through social media. Very often, we come across information, news items, allegations and so on, without being given the whole picture. The result is very often not only a distorted picture of events, but also of people's actions.



NB: Image from Forbes)

The second, and more important for our purposes, basis for reconsidering our initial judgement of someone's actions is because we have taken more time and care to examine the reasons why someone did something. Examining the reasons is not merely trying to make sense why someone did something. It is also trying to understand why someone was led to do such a thing, of going 'behind' their stated reasons. This we are likely to do only if we take a step closer in their direction, if we attempt to put ourselves in their shoes. It is only then that the following question might emerge: 'What would I have done in their position?', or 'How would I feel if I were them?'

THE SHOES OF OTHERS

The following are a sample of some of the questions that arise in relation to empathy:

- What exactly is empathy as an attitude?
- In what way does empathy connect us to other people?
- Can we feel empathy for non-human beings?

With these questions in the background, we will now begin to take a progressively closer look at empathy, its history and its applications.

In everyday life, empathy is what we would call the attempt to put ourselves in 'someone else's shoes'. Putting ourselves into someone else's shoes is also an expression we often encounter in mass media and political campaigns (see, Kyprianidou, 2023).

For example, journalists are not just taught to report the facts, but moreover to reveal what is called 'the human dimension' of any news story. Many news reports or extensive features on a particular topic begin by giving us the general setting like the opening scene of a movie (for example, everyday life in a small community), and perhaps even some of the background of the people involved. This invariably makes any article more attractive by immersing its readers into the lives and the circumstances of the people involved. Ideally, the purpose of this sort of writing is to attempt to make us identify with the subjects of the story.

In political campaigns, moreover, the candidates do not just tell their prospective voters what they plan to do if elected. A great part of campaigning, of pre-electoral speeches and debates consist of an effort by the candidate to convince their audience that they are aware of their problems, that they know of the problems they are up against in their daily lives and that they can identify with their needs and grievances.

It is an attempt to identify with someone's feelings and thoughts in a way that is distinct, as we saw above, from merely registering the fact that they might have certain thoughts or feelings. It is also distinct, as we also saw above, from merely dedicating some of our time to listen to their story or narrative.

We may say that what we understand by empathy has the following aspects (Gruen, 2015):

- The ability to put ourselves in the shoes of another person.
- The act of combining reasoning, observation, memory for the purpose of understanding the psychological state of others.
- An emotional response that is directed more towards others than towards ourselves.
- An emotional response motivated by the desire to attend to another person's well-being.
- An assumption about what someone else may be feeling or thinking given certain circumstances.

But why do we say 'someone else's 'shoes'? One answer is that the metaphor of the shoes seeks to capture the crucial idea of looking at things or the world from someone else's perspective. This is more than, for example, realizing that someone is experiencing a feeling of sorrow either because they are actually expressing sorrow, or because we assume that what they are going through must cause them sorrow. Rather, it is an increased awareness on our part of what they are experiencing and an attempt to identify with their experience. It is this that the metaphor of 'being in someone else's shoes' attempts to capture: of being able to be where the other person is.



(image: in-their-shoes.com.au)

It is worth pausing for a moment to notice that the metaphor itself has two aspects. The first is that the idea of being in someone else's shoes indicates the attempt to identify with that person in the greatest degree possible. Since we can obviously not become identical with someone else, we have to rely on abilities such as our increased awareness and understanding, an attempt to understand as many facts as possible about what their circumstances and the person they are, and our ability to employ our imagination.

The other dimension in the idea of being in someone else shoes is not so much that of entering his mind, but of standing where they are standing. In being in someone else's shoes, one sees what they see. This is related to another dimension of empathy, which is seeing the world from their perspective. This is for instance what the famous French author and author of the *Little Prince*, Antoine de Saint-Exupéry may have had in mind when he defined love as something that does 'not consist of gazing at each other, but in looking outward together in the same direction'. In this sense, empathy and the metaphor of standing in someone else's shoes may be seen as connected to an attempt to adopt someone else's perspective, and, of course, a sense of profound companionship.

This means that empathy can be seen as containing at least the following two important elements

- Feeling what someone else feels
- Adopting their perspective

Two examples from the arts might illustrate some of the points, above. In an interview, the winner of the prestigious Booker Prize 2023, author Paul Lynch, who describes his award-winning book *Prophet Song* as 'an attempt at radical empathy', talks extensively about the importance of 'immersing' oneself in an experience in order to first understanding it oneself, before being able to understand others people's experience. This, he says, is what he attempts to do in his book in which, through fiction, he creates a 'simulation of events that are occurring in the world right now'. As we shall in the next chapters, his choice of words points to something important about the nature of empathy.

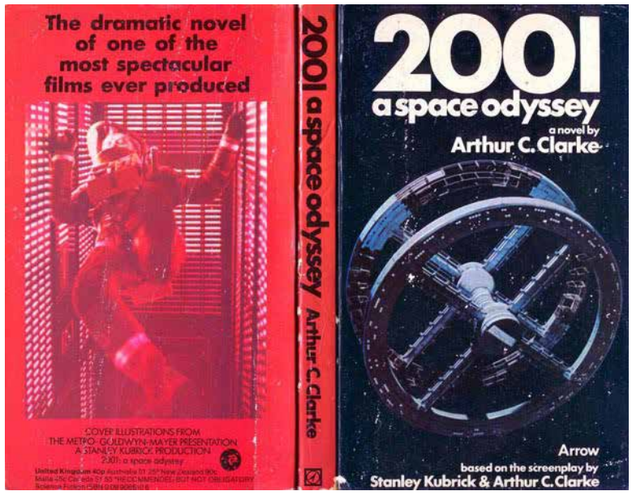
In the same interview, Lynch also makes a distinction that we saw in the opening sections of Chapter 1. Speaking of *Prophet Song*, he says

'I wanted to deepen the reader's immersion to such a degree that by the end of the book, they would not just know, but feel this problem for themselves'.

Knowing that something happened somewhere to someone is very different to understanding what it was like to be there or to be them. The latter require empathy.

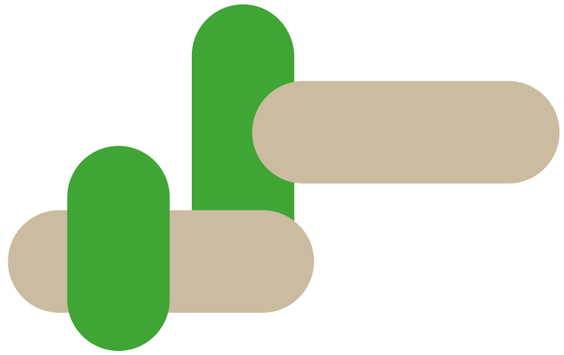
A second example comes from Stanley Kubrick's famous film *2001: A Space Odyssey*, which features HAL, an onboard computer that attempts to kill a spaceship's crewmembers to protect the overall mission. One way to understand what is most chilling about this is not only that one would put the objectives of a mission over the value of human life, but that that any negotiation with a computer would seem impossible.

This is so because any human interaction and communication does not just involve an exchange of information or rational arguments, but also a major emotional element. Yet, one burning contemporary issue in artificial intelligence is exactly the lack of an emotional world on the part of machines, of the sort that makes any human interaction what it is. The lack of an emotional world and therefore of the ability to feel such things as empathy is behind our greatest fears in today's rapid development of AI. Lacking an emotional world gives us reason to believe that should they begin thinking for themselves, they might also be indifferent to human suffering or to all the things that make us human.



Though we may have an intuitive idea what empathy is from such examples, perhaps even from cases in which any form of empathy may be absent or impossible, we can look for a more detailed account of empathy in the work of CR Rogers (1982):

'An empathic way of being with another person has several facets. It means entering the private perceptual world of the other and becoming truly at home in it. It involves being sensitive, moment by moment, to the changing felt meaning which flow in this other person, to the fear or tenderness or rage or confusion or whatever the other person is experiencing. It means to temporarily living in the other's perceptual world and moving in it delicately without making judgments; it means sensing meanings of which the other is scarcely aware, but not trying to uncover totally unconscious felling because this can be too threatening. It includes communicating your sensing's of the person's world as you look with fresh and unfrightened eyes at elements of which he or she is fearful. It means frequently checking with the other person as to the accuracy of your sensing's, and being guided by the responses that you receive. You are a confident companion to the person in his inner world. By pointing to the possible meanings in the flow of the other person's experiencing, you can help him to focus on this useful type of referent. This way the other person can experience the personal meanings more fully and move forward in the experiencing'



There are some interesting things to notice in the passage above, each of which highlights a different important facet of empathy.

Notice, to begin with, that the passage contains various references to some of the aspects of empathy discussed so far. Some are actually versions of the idea of being in someone else's shoes or identifying with them that were discussed above. But the passage points to 4 additional factors within empathy.

First, the passage mentions the importance of 'entering' someone else's world of thoughts and feelings and 'becoming truly at home in it'. It also speaks about trying to experience 'whatever the other person is experiencing'. Lastly, it speaks about 'living in the other's perceptual world'. These are all metaphors, almost visual analogies of the attempt not only to deeply understand someone else's feelings and thoughts as they experience them; they also point to adopting the other person's perspective, of looking at the world in the way they do. This is the double-movement of empathy we have already seen: it simultaneously involves a move towards the other person in an attempt to understand their experiences and an outward move of adopting his perspective on the world.

Second, the passage places particular emphasis on an attitude of positive regard. This is an attitude in which we accept another person as they are. Accepting other people as they are within the attitude of empathy means accepting both what we call the positive and the negative aspects of their character, what we might call unconditional acceptance of their merits and faults. Another way of describing this attitude of total acceptance is to say that we are not at any point being judgmental. By not being judgmental we show others that we consider them to be equals, as opposed to adopting the superior attitude of someone who passes judgment. We are basically telling them indirectly that if they have faults, so do we and that we are all part of a common humanity.

Third, we should note the importance attached to listening. Listening is not a passive attitude of just receiving information from someone else. Rather, it is an active attitude

whereby we attend carefully to the other person's choice of words, their nuances, their expressions as they speak, their posture and so on. Active listening in this sense requires our commitment and energy. In this digital age of distraction and shortened attention span, this is not as easy as it sounds. At the root of truly listening to what someone says is attention, a focus and commitment to one's interlocutor without distractions or our minds drifting elsewhere. It is no accident that Simon Weil wrote that 'attention is the rarest and purest form of generosity' (S. Weil, 2015)

Fourth, but very importantly, the passage introduces another important dimension of empathy. This is its dynamic character. Empathy is not a static attitude towards another person. It does not end by just understanding their feelings, their thoughts and by adopting their perspective on the world. The empathetic attitude is an overall dynamic process in which two people engage with each other. Just as listening to what someone says is not merely taking in information, the empathetic attitude involves what we might call a transformation of the feelings and thoughts expressed, through a process of asking questions, adapting new questions to what they have said so far, treating with care and respect whatever confessions our interlocutor may be inspired to reveal and so on.

Within this dynamic process the speaker comes to realize not only that what they have to say is worth saying, or what they are going through can be legitimately expressed and not subject to judgment; it may also allow him or her to become clearer about what exactly it is that they are feeling or thinking in a way that would not have been available without someone else's empathetic attitude.

For instance, in the period known as the 'Great Resignation of 2021', many people left their jobs and others resorted to an attitude that became known as 'quiet quitting'. The covid-19 pandemic at the time was not the only reason. Rather, many also reported that what they were doing in the course of their work was not appreciated because of a lack of interest and attention by their employers. They felt that they were working in professional environments that lacked any true engagement (Younger, 2023)

So, however we define empathy, it is an attitude that has the following 4 characteristics:

- **Entering someone else's 'world'**
- **Positive regard and lack of judgment**
- **Active listening and attention**
- **A dynamic character**

Earlier we saw that though we might each have an intuitive grasp of what empathy is, at the level of experts there is broad disagreement on what exactly it is. DM Lopes, one of the theorists working on empathy, has claimed that 'experts characterize what they call "empathy" in several incompatible way, and perhaps the definitions glom onto distinct phenomena, none of which has the sole claim to the title "empathy" (Lopes, 2011). This is just an indication of the richness of empathy and the possibility of many avenues of research. And the disagreements might be a matter of detailed definitions or of scholarly and scientific concern.

In the above however, we tried to draw attention to some of the central features of empathy, as well as attempting to draw a basic outline of the concept.

Chapter 3
A Brief History of Empathy

FROM SYMPATHY TO EMPATHY: THE FIRST PHASE

In the brief overview on the history of empathy we shall also see how various aspects of empathy are reflected in the work within the sciences and humanities.

One point of departure for tracing the history of empathy begins with the notion of sympathy, which made its appearance with a certain frequency in the discussions in German aesthetics in the late 19th century (Matravers & Waldow, 2018). The German term used at the time was *Einfühlung*. But the concept did not first make its appearance then. Previous work by British philosophers David Hume, who claimed that 'the minds of men are mirrors to one another', and Adam Smith on the aesthetic and moral significance of sympathy had set the stage for the moral theory of yet another philosopher, Herder. According to this, Einfühlung denoted a process that not only allows us to understand other people's thoughts and feelings; it also represented a path towards making the world and other people intelligible to us (Matravers & Waldow, 2018). So, for Herder, the scope of sympathy was quite broad and included:

- Understanding other people's thoughts and feelings
- Understanding language
- Understanding historical and cultural difference

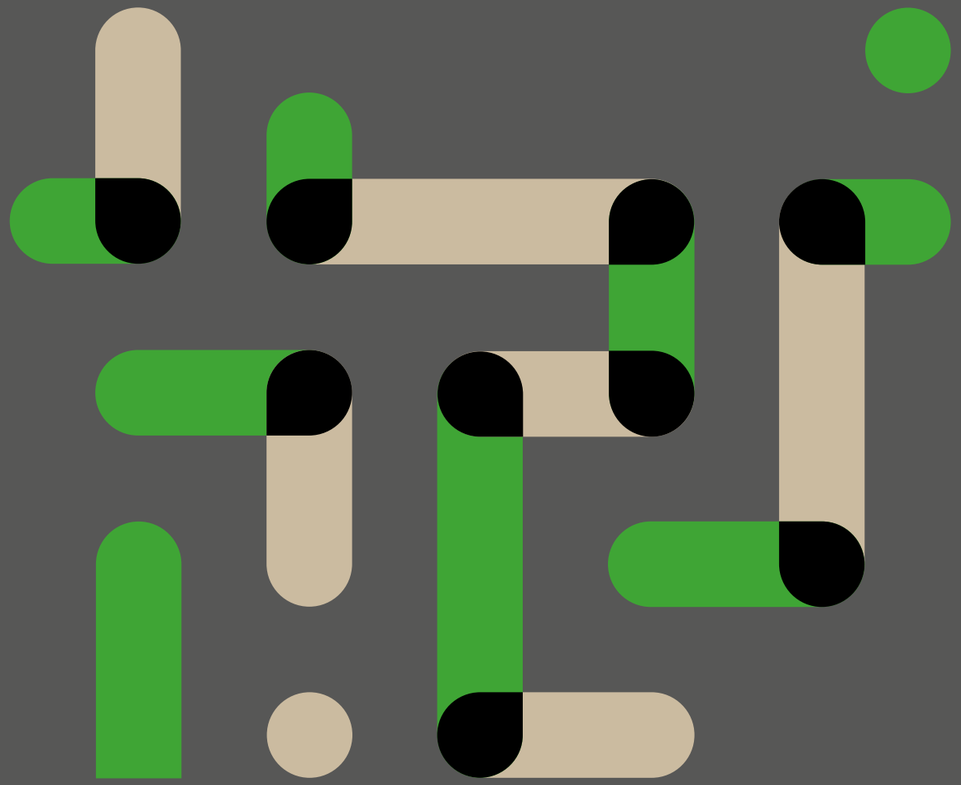
Then, in the late 19th century, Robert Vischer provided what is perhaps one of the first precise definitions of Einfühlung. His emphasis, however, was not so much on people as was the case with the British philosophers but on objects, and more specifically to an observer's relation with objects as aesthetically interesting, as the body's ability to 'project its body and soul', as Vischer puts it, into 'the form of an object'.

At about the same time in Britain, the English critic and novelist Vernon Lee gave a lecture in London in which she provided her own account of Einfühlung as sympathy by claiming:

> **the word sympathy, with-feeling – (einfühlen, 'feeling into,' the Germans happily put it) – as the word sympathy is intended to suggest, this enlivening … is exercised only when our feelings enter, and are absorbed into, the form we perceive' (Wellek, 1970)**

A turning point came with Theodor Lipps, who from the perspective of aesthetics and philosophy of art, was interested in the different functions of Einfühlung. But he also shifted the discussion back to Einfühlung's application to people, because his main interest was in Einfühlung as a way to understand the fact that we all have an internal psychological life.

However, he had a particular understanding of this in terms of the difference between how we experience our thoughts and feelings, and how we become aware of them in others. He believed that whereas we can experience such feelings directly in ourselves, in others these appear only as changes in their behaviour. In other words, he did not believe that we can experience the feelings of, e.g. anger or friendliness in others directly, as we can with ourselves, but only their manifestations.



This difference between experiencing thoughts and feelings directly within ourselves but not in others that Lipps drew attention to is an idea that persists to this day. In philosophy, for instance, it is known as 'the problem of other minds', a hotly debated issue with a long history in the Philosophy of Mind. One of the central ideas here is the radical difference in the way we can directly know the contents of our own minds, as opposed to the indirect manner in which we can know the minds of other, i.e., by making hypotheses about what they are feeling and thinking from their behaviour.

The idea is also reflected in our everyday interactions and communication. Because we cannot directly 'look' into someone else's mind, we can doubt, for example, whether someone is genuinely sad or just pretends to be so. It is also true that a great part of our conversations with each other involve a process of making our thoughts and feelings clear to others, and finding the right words to express them. In itself, this is a process that makes our inner lives transparent and available to others. Furthermore, the idea of this profound gap between how we experience our mind and how we experience other minds is at play in our attitude towards non-human beings. As we shall see below, the possibility of an empathetic attitude rests to a large degree, if not completely, on the assumption that another being can have thoughts and feelings.

Soon after Lipps we find the first instance of the word 'empathy' in the work of American psychologist Edward Titchener during the first decade of the 20th century. But the discussion around the word turned away from the issue of minds and once again towards objects. This time the focus fell on Renaissance paintings and the work of the theorists Bernard Berenson and Vernon Lee. The return was, however, short lived and interest in empathy soon faded away. One of the main reasons for this was a difficulty in making sense of the idea of the notion of projection, which was at the core of the time's conception of empathy. What could that actually mean? many wondered, including Lee.

With the question still in the air, the theories of empathy split into a number of directions, including expression theory and formalism. The first sought to explain how the mind becomes embodied in an object through the creative act; the second focused on those properties in art in which, as it claimed, our egos are projected.

So far, we have seen empathy go through the following historical phases

- Sympathy (Einfühlung) as an attitude towards others (Herder – 1st phase)
- Sympathy as an attitude towards aesthetically significant objects
- Sympathy as an attitude towards others (Lipps- 2nd phase)
- Empathy appears as a word (Titchener)
- Expressivism & Formalism
- Interest in Empathy wanes

THE RETURN OF EMPATHY: THE SECOND PHASE

It took almost 50 years for the interest in empathy to be reinvigorated and, moreover, in a way that initially may seem coincidental. Though a book in the early 20th century by Wilhelm Worringer had used Einfühlung in its title, it was a translation of this book in 1953, as Abstraction and Empathy, that brought empathy back to the foreground. Yet this time around, it was psychology and philosophy, rather than aesthetics and philosophy of art, that took a particular interest in the topic. This time the emphasis was also on people, on our ability to know what is going on in other people's minds, as opposed to objects and the possibility of projecting upon them.

In relation to this revival of interest in empathy, Matravers and Waldow (2018), for instance, identify the following directions:

- Perspective taking (imagining oneself in the perspective of others)
- Developing a theory of mind (Theory-Theory)
- Altruism
- Autism

From the above, we will be more concerned with the first two, though it is worth looking briefly at the others, for two reasons. First, as a general background to the emergence and re-emergence of interest in empathy, which we already saw earlier. Second, because in the course of tracing the concept's history, we also come across further accounts and definitions of the concept itself.

AUTISM

The interest in the connection between empathy and autism comes from a distinction we saw earlier, that is between the cognitive and emotional dimensions of empathy. A prominent researcher in the field, Baron-Cohen, speaks of a split between 'cognitive' and 'affective' empathy and describes autism as 'an empathy disorder' (Baron-Cohen, 2003). The focal point of work on the relation between empathy and autism concerns the first of the two dimensions. More specifically it concerns indications that autistic people experience difficulties understanding and expressing their own emotions in ways that affects their recognition of the emotions of others (Milton, D. et al, 2023).

However, the close association between empathy and autism is relatively recent (McDonagh, 2013). For instance, as late as 1989, another expert on the subject, Uta Frith, makes only a passing reference to the connection between empathy and autism in terms of 'the most general description of social impairment in Autism is lack of empathy'. It is later, in 2003, that we get the following definition of empathy from Baron-Cohen. Our interest here is that it gives us a context of how the concept is discussed at this point in its history while also bringing together some aspects of the discussion, above:

The drive to identify another person's emotions and thoughts, and to respond to them with an appropriate emotion. Empathy does not just entail the cold calculation of what someone else things and feels (or what is sometimes called mind reading)... Empathizing occurs when we feel an appropriate emotional reaction, an emotion triggered by the other person's emotion, and it is done in order to understand another person, to predict their behavior, and to connect or resonate with them emotionally (Baron-Cohen, 2003).

ALTRUISM

Like empathy, altruism belongs in the broad class of what we would call positive attitudes towards others. Altruism, more specifically, is driven by a desire to contribute to other people's welfare in the broad sense of the term. This is one of the reasons that we see it very often in the context of philanthropic activity, mostly directed towards people lacking the means to meet fundamental needs such as food, health, education and shelter.

Empathy, as an attitude that involves feelings such as sympathy, compassion, and tenderness, has been considered over the ages as one of the main sources of altruism. Some of the adherents of this view include major philosophers and scholars such as Thomas Aquinas, David Hume and Adam Smith (Batson, 2010).



Belisarius Begging for Alms, Jacques-Louis David

According to what is known as the 'empathy-altruism hypothesis', people are able to engage in actions that are motivated by the aim of doing good to others (Batson, 1981, Sanderson, 2009). This hypothesis comes with the further hypothesis that doing so is a natural part of human nature. For instance, experiments have shown that infants cry more when they hear another infant crying, and that their response to other infants crying is stronger than to their own recorded crying (Sanderson, 2009).

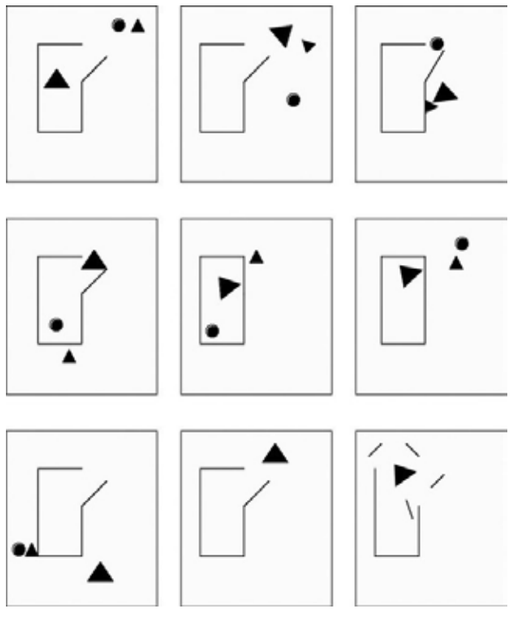
Yet, when the hypothesis first appeared, it was not immediately adopted. There was considerable doubt whether there is genuinely such a thing as being motivated to help someone else, as opposed to doing so for ultimately egotistical reasons. For instance, someone may be motivated to help others because of the benefits to himself in relieving his own distress caused by the distress of others. Furthermore, someone may also be motivated to help others because of social recognition, or because of its feel-good effect. Needless to say, none of these would qualify as altruism, let alone as empathy.

However, the idea that there is always some element of egoism in altruistic acts has not been supported by experimental data. This has led two experts in the field to claim that:

> **the data from sociology, economics, political science, and social psychology are compatible with the position that altruism is part of human nature (Piliavin & Charng, 1990)**

DEVELOPING A THEORY OF MIND-THEORY THEORY

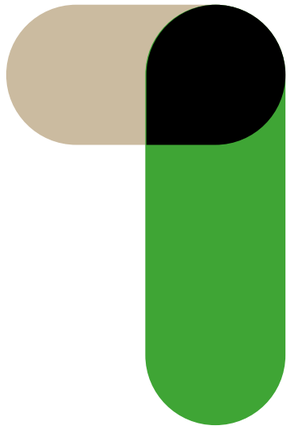
One of the beginnings to the development of what is called 'a theory of mind' is an experiment carried out by the psychologists Fritz Heider and Marianne Simmel in 1944. The experiment involved a number of geometrical forms of different shapes and sizes moving on a screen in what could be described as a primitive type of animation.



But when people were asked to report what they were seeing, they did not just describe shapes moving around randomly. Instead, they described what they saw in human terms, as if the moving shapes were acting out a fight, a love story, a chase and so on. This was used by Heider and Simmel to claim that human beings cannot but impose intentions, meanings and narratives to what they see.

One of the conclusions drawn from this is that 'our brains are primed for social interaction', in the words of one contemporary author (Eagleman, 2016). But this does not only concern our capacity to connect or empathize with others in social context, that is to say our ability to reach across to our own kind. It also concerns our attitudes towards both the natural world and objects around us.

In our everyday life, we clearly attribute all sorts of emotions and thoughts to animals, most notably ones that we keep as pets. In this, we do not only attribute straightforward emotions such as joy, fear and pain. Instead, we go much further and attribute what we would call more complicated emotions and attitudes. We are all, for instance, familiar with a dog 'looking' guilty, its ears lowered and avoiding its owner's gaze, because it has chewed on a shoe.



Furthermore, there are countless examples throughout the centuries of humankind endowing nature with a rich emotional and cognitive life. One such case, among many, is animism, in which people endow both animate and inanimate objects in the natural environment with sentience. The Yukaghir in Siberia, for instance believe that animals, trees, and rivers are 'people like us'. According to one Yukaghir hunter, this is so because

> **'they move, grow, and breathe, but they are distinct from inanimate objects such as stones, skis, and food products' which are 'alive but immovable**' (Willerslev, 2007)

Ancient Greek mythology, among many other instances of nature acquiring human characteristics, is also full of stories in which natural phenomena - and even inanimate objects - express the deities' intentions and emotions, or become transformed versions of the deities themselves. Poseidon, the god of the sea, is often seen venting his fury or seeking revenge against mortals by creating storms that lead to shipwrecks, most notably in the Odyssey.

If we return to Heider's and Simmel's experiment, above, we can see clear analogies of projecting human characteristics onto objects, a tendency that makes objects also candidates for attitudes such as sympathy and empathy, in contemporary cinema. One example is in the film *American Beauty* (1999) in which, at some point in the story, two of the main characters are watching a video of a plastic bag being tossed around by the wind. As we, along with the film's characters, witness the almost circular motion of the bag within the cinematographic frame, we can identify with one of the characters in the scene when he says 'And this bag was just…dancing with me…like a little kid begging me to play with it'.

The above as a background allows us to understand the main idea behind developing a theory of mind. A theory of mind is a form of psychological theory that relies on connections that we make between what people are likely to think or feel and what kind of behaviour they will engage in given certain circumstances.

This is something that we do all the time in our everyday life when we assume that given certain circumstances, someone will feel and act in particular ways. For instance, if someone witnesses a house on fire, we believe that he will be very worried about its inhabitants and that he will do whatever is necessary to save them (say, by calling immediately the fire brigade). The way we connect the fire with what we believe he will feel and do is itself a theory about what goes on in people's minds in such circumstances. This theory is not unlike the way we try to make sense of the world through scientific laws that say if this happens, then that will also happen.

Similarly, if we notice a destroyed shoe lying on the floor and our dog is behaving in a certain way by avoiding our gaze or trying to hide, then we see the dog's behaviour as exhibiting guilt. In fact, at any given moment it is almost impossible to look at the behaviour of people or animals and not assume that one or other thought or feeling is going on in their mind. We cannot help attributing to them a mental and psychological life.

And though this does not seem to be the case when we look at objects, given certain other factors, we seem to project thoughts and feelings upon objects too, as we saw in Heider's and Simmel's experiment and the bag scene in American Beauty. We can also think of the sense of sadness, almost of empathy, that many people feel at the sight of a child's worn teddy bear abandoned in a heap of rubbish in the street - especially if it also happens to be missing an eye. In fact, many children's stories rely on such images and narratives to inspire empathy in children.

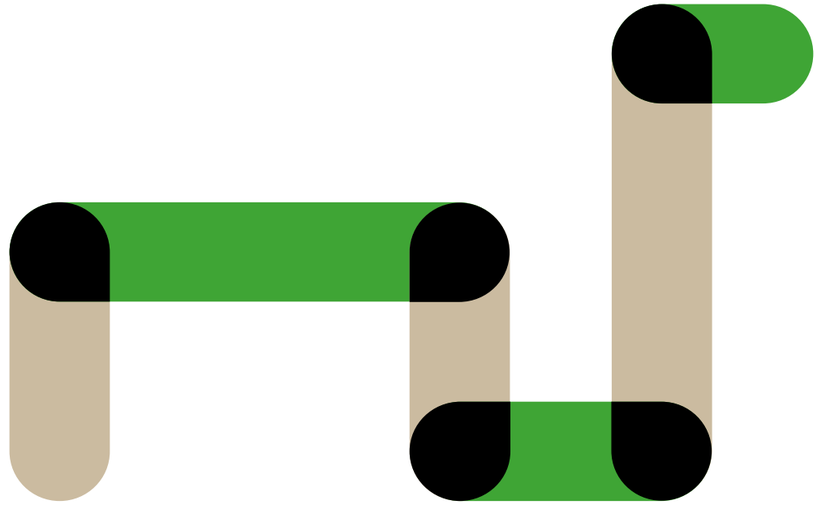


PERSPECTIVE TAKING-SIMULATION THEORY

This is a different approach towards understanding the mental and psychological life of other people. Above, we saw that one way in which we understand others is through our beliefs about what others will think, feel and do in specific circumstances. Having such beliefs is like having a theory about what others will think, feel and do given the circumstances.

In contrast to this, perspective taking is an attempt to understand others, in a way that is essential for empathy and many other attitudes, by trying to create similar thoughts and feelings in our own mind, mostly through the imagination. One of the basic ideas here is that to understand other people's minds and their behaviour 'demands both more and less' (O'Hear, 2009) than a theory. It requires less because we do not need laws that tell us what people will feel or do in specific circumstances. And it requires more because we need to take into account such things as a person's reasons, values, life circumstances, history and so on.

So it is not just a matter of having a theory and trying to predict what other people will feel or do. Even if we had a full set of laws of the human mind and heart (as some believe we can, while others believe is impossible), the process of understanding others would involve much more.



This may become clearer if we think, for instance, what we do when we try to explain someone's behaviour that seems initially odd, or seems to fall outside our pre-existing notions of what people usually do in the circumstances. Ideally, what we would do is to try to discover hidden factors that might have affected her behaviour. Perhaps there is some factor about the situation that we missed, in what we call 'the broader picture'. Or perhaps there is some other reason than the one we have in mind that motivated her behaviour.

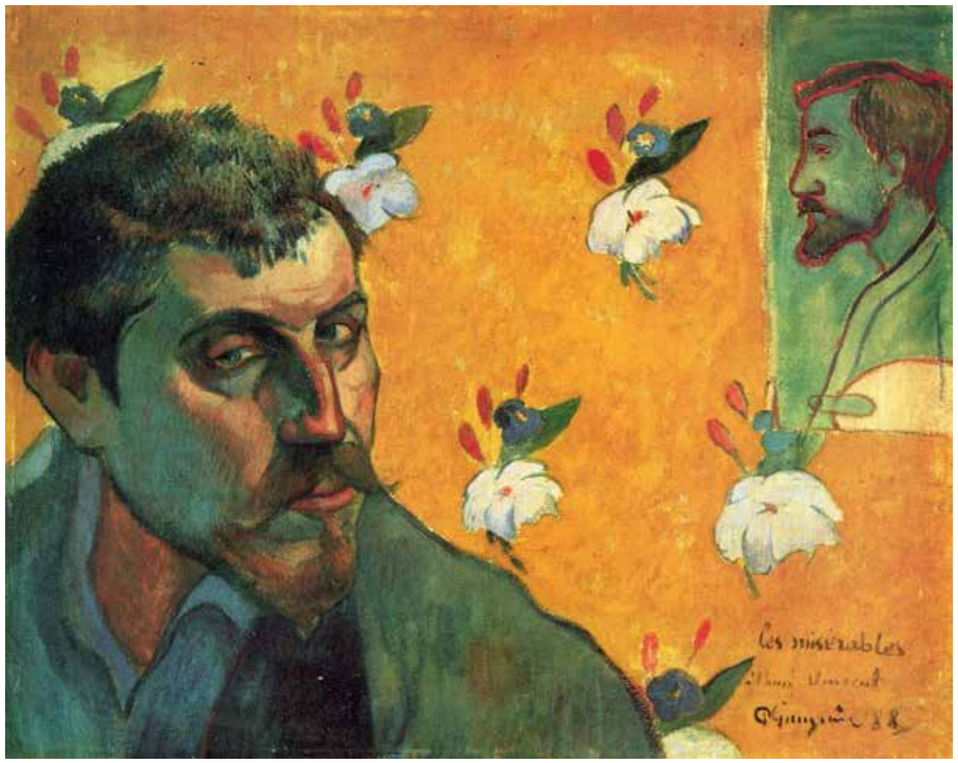
This is a standard process that we engage in when we try to make sense of others and when our 'theory' about what they are likely to feel or think in the circumstances fails. Instead, we try to simulate what goes on in their mind and to see the situation from their perspective. Similarly, this is an attitude that we are likely to adopt if we are motivated by a respectful attitude towards the behaviour of people in different cultural contexts.

Faced, for instance, with certain traditions that seem alien or even questionable to us, we might try to understand not only the meaning of the rituals they engage in, but also what it means for the participants themselves to engage in them. Confronted with activities that initially may seem incomprehensible, we may try to find analogies with our own meaningful practices and rituals. Doing so is an integral part of the empathetic attitude.

This may also be applied on an individual basis. A case of theft, for instance, may initially seem to be just a case of someone stealing something that does not belong to them, a crime motivated by nothing other than greed or the desire for financial gain. But it is also true that the same act might be motivated by a desperate need and committed by someone on the threshold of starvation.

The existence of cases such as these in reality and everyday life, of one's in which initial impressions are upended and moral dilemmas emerge, is one of the reasons they often appear as themes in art, most notably in literature and the cinema. Both art forms, among others, pick up on these grand themes of existence and turn them into raw material for the narrative. But the reverse is also true: it is through such art forms, and the way they stimulate and activate our imagination, that our ability to simulate the thoughts and emotion of others is strengthened and refined.

One of the most well-known examples in this relation is the character of Jean Valjean in Victor Hugo's masterpiece *Les Misérables*. In it Valjean steals a loaf of bread during a period of intense famine to feed his family. He receives harsh punishment in the form of a jail sentence that is gradually extended to a long period of imprisonment. Hugo's mastery resides in precisely casting this act as anything but a simple act of theft. In fact, not only does he bring the reader into the circumstances he describes in the most forceful way; he also created characters, including Valjean himself, who themselves act in specifically empathetic ways - for instance by refusing to allow themselves the luxury of eating proper bread out of solidarity for the impoverished population.



Gaugin, Self-portrait as Jean Valjean

This effect of art, puts us in a better position to adopt the empathetic attitude and more broadly to 'feel oneself into everything' according to Herder's definition of Einfühlung that we encountered earlier. In his discussion on Herder, Roger Hausheer writes the following on Einfühlung, which we can also read as an indication of how broadly empathy can be applied:

[To] feel oneself into everything …meant 'entering' or 'feeling your way into' the subject before you, a total outlook, the individual character of a person or an artistic movement, a literature, a social organization or institution, a people or nation, a culture or a period of history (Hausheer, 2009)

Chapter 4

Empathy for Non-Human Beings

A LITTLE HISTORY

The most natural place to start when we think about empathy that is not directed towards humans, is animals. Though humans may have felt a connection with the animal world for centuries, it is only recently that their status as sentient beings worthy of respect and moral rights has been consolidated. What we today regard as a full-blown animal rights movement and our general acceptance that animals should not be mistreated or subjected to unnecessary pain, is a relatively recent phenomenon.

It is also the result of intense discussions over the recent decades on animal ethics, bioethics, of landmark books alerting us to the plight of non-human nature such as Peter Singer's 1975 book *Animal Liberation* (1975) and *Rachel Carson's book Silent Spring* (1962), and awareness campaigns by numerous animal protection societies and activists around the world. Many things had to happen for us to now be able to take for granted that, for example, the end credits to most feature films contain disclaimers such as 'no animal was harmed' during the film shoot.

All of these have brought about a shift in perspective that seems to have taken root in many parts of the world, making it illegal or a criminal offence to subject animals to unnecessary and gratuitous pain. Discussions, awareness campaigns, documentaries and exposés have also led to movements for the humane killing of animals intended for human consumption. This shift in awareness is now reflected not only in people's attitudes or in the legal framework in specific countries, but also in declarations by international bodies such as the European Union, ethical commitments regarding the treatment of animals by food, pharmaceutical and cosmetics companies, and activism seeking to end mistreatment of animals in circuses.

For instance, in 2001 activists from the Compassion Over Killing animal rights organization secretly entered an industrial hen house and filmed the appallingly cruel conditions under which the animals were kept, in many cases next to other animals that were dead or decomposing (DeGrazia, 2002). The footage, which was shown during a press conference, sparked a broad campaign to ban battery cages, bringing about new regulations and laws regarding the egg production system and also leading the EU to phase out battery cages by 2012. It also led companies such as McDonald's to announce that it would henceforth purchase eggs only from suppliers that met the requirements for humane cage sizes.

The attribution of rights to animals, relies on the idea that animals, like humans, enjoy a rich and complex inner life. Though accounts of this inner life vary, depending on research results, cultural attitudes, philosophical assumptions and so on, the main idea is that animals not only can feel pain but also more complex emotions, including thoughts and intentions, though, depending on the species, of perhaps more basic forms (though we can easily understand how this can be true of apes, it is less obvious with snails).

Regardless of the details of how exactly we ought to understand animal psychology, we have enough to see a common ground between ourselves and animals, the sort of ground that makes them candidates for the empathetic attitude. It is this common ground for instance that in the 18th and 19th centuries led to the formation of the Society for the Prevention of Cruelty to Animals in England and parts of America. But the path towards the idea of humans and animals as bound by common psychological traits and as having an equal claim to empathy was chequered.

In ancient times, Aristotle for example believed that animals could perceive the world much as humans do but lacked reason, which made them inferior to human beings. This meant that they could not enjoy the same moral status and rights as humans. Others however such a Pythagoras and Theophrastus had different views. The former believed that animals were reincarnated humans, the latter that animals were to some degree capable of reasoning (DeGrazia, 2002).

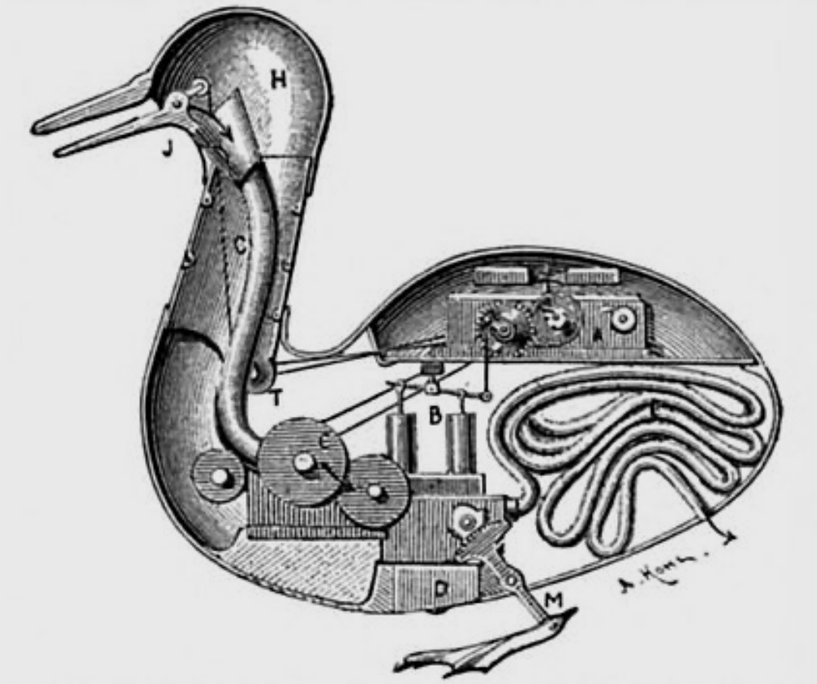
The idea that animals lacked reason was present in much of the theological thought of the Middle Ages. The root of this thinking came from Christian religious texts, according to which animals were created to serve human purposes and aims. That this was not an egalitarian view that put humans and animals on the same pedestal is clear from the fact that we would never say that some humans ought to serve the purposes and aims of other humans, though history contains many examples of this. The principle of using a living being as a means to our ends only applied to animals.



KILLING PIGS.
Early Fourteenth Century.
MS. Roy. 2 B. vii.

Other religions have different views on attitudes to animals. Judaism, for instance, prescribes particular ways in which animals are to be slaughtered for food and forbids killing animals for pleasure or entertainment, as is the case e.g. in hunting. And though in Islam we again find the idea of animals that are subservient to human purposes, we also find the idea of animals possessing some degree of rationality, along with the prohibition of cruelty to animals. Lastly, in the Eastern religious traditions we find little of this gap between humans and non-humans. Jainism, Hinduism and Buddhism view all living things in nature as interconnected and worthy of reverence. For its part, Confucianism attributes priority to human beings but also regards all beings who suffer as worthy of sympathy. (DeGrazia, 2002)

Moving forward in historical time, we also seem to move backwards in our attitudes towards non-human beings. The idea of human supremacy over nature reappears with the emergence of science in the 17th century. The famous philosopher René Descartes, in tune with the ground-breaking scientific paradigm of his time, viewed nature in mechanistic terms and regarded animals (and the human body) as organic machines that lacked not only reason but also feelings.



INTERIOR OF VAUCANSON'S AUTOMATIC DUCK.

A, clockwork; *B*, pump; *C*, mill for grinding grain; *F*, intestinal tube; *J*, bill; *H*, head; *M*, feet.

(Wikipedia, 'Reductionism')

Not every philosopher agreed with this idea of animals as automata, though this does not mean that they were prepared to go as far as to regard non-human beings as equal to humans. Thomas Hobbes, John Locke and Immanuel Kant for instance were prepared to attribute feelings and thoughts to animals, but not equal moral status or rights in the full human sense. These debates are not mere historical curiosities. On the contrary, they are very much alive today in any discussion that weighs a human life against that of an animal. Many of us, for instance, would be happy to theoretically acknowledge full rights to animals, but faced with a choice between saving a human or an animal life would act otherwise.

We inch closer to today's outlook towards non-human animals in a way that may reflect the possibility of empathy with the philosopher David Hume who invoking the notion of sympathy that we saw earlier, held it to be the foundation of moral thought. A more resolute step forward appears with Jeremy Bentham who held that the morality of actions depend on their potential of maximizing pleasure over pain. Since he also held that animals could feel pain, he was committed to holding that morality applies also to animals, calling their cruel treatment by humans a 'tyranny'. Among philosophers, Arthur Schopenhauer, through his readings of Hinduism and Buddhism, claimed that to be moral involves being compassionate towards all beings capable of suffering.

A major breakthrough in how we view other living beings and by extension the natural world comes with Charles Darwin's theory of evolution. His theory of humans as having evolved from other species besides being a major scientific landmark also represented a dramatic way of closing the gap between human and non-human life. With Darwin, the picture of our relationship to non-human beings shifts from whether they could be candidates or not of human-like rights and moral regard, to one whereby we are continuous and different only in degree with our fellow non-human creatures.

EMPATHY TOWARDS NON-HUMAN BEINGS

One of the main challenges of the empathetic attitude is an obvious one: adopting this attitude means reaching across a gap to someone else's feelings, thoughts, experiences and so on. The size of the gap that the empathetic attitude needs to fill depends on the recipient of the empathetic attitude: research has shown that people show more empathy towards others to whom they feel close (Tam, 2013). This could be a matter of difference or remoteness.

For instance, it is a well-documented phenomenon that people tend to view others in culturally different contexts as almost alien, as what is called 'outgroup' instead of 'ingroup' members (Gutsell & Inzlicht, 2010). Extreme forms of viewing others as very distant and different to oneself are, of course, prejudice and racism. This would be a metaphorical sense of distance or proximity: though people with different cultural values or backgrounds may live in the same community as us, we still view them as distant from our own cultural and world outlook.

But the possibility of connecting with others, especially in the context of empathy, could also be a matter of geographical distance. In his book on effective altruism, Peter Singer asks us to imagine whether we would jump into a lake to save a child that is drowning a few

feet from the shore. Assuming that the answer is yes, he then asks why we do not help people whose lives are currently at risk, like the drowning child, but many miles away. In so doing, he wants to draw attention to whether our moral commitment to helping others is merely a matter of distance and that, contrary to what we proclaim, our moral sensitivities would radically diminish with geographical distance.

But if, according to one of its many definitions, empathy is understanding and sharing another person's emotional experience, the gap that empathy needs to fill towards non-human beings and moreover nature is rather wide. For one thing, we cannot ask animals about their emotional or cognitive states in the same way that we can humans. The problem here is not only that this prevents us from knowing what they feel. It is also that empathy, as a dynamic and constructive process, relies on active interaction and engagement. In adopting the empathetic attitude, we do not merely seek to find out what others feel. We discover, along with them, what it is they feel or think or experience by engaging with them and through a sincere and active interest in what they have to say.

Similar considerations appear in research that examines our feelings of empathy towards the natural environment. More specifically, research has shown that feelings of empathy for other human beings do not automatically imply similar feelings of empathy for nature. Furthermore, it is also common for people to experience feelings of empathy for one particular group, but not the same levels of empathy for another: it has been shown, for instance that medical professionals' empathy for their patients does not necessarily indicate that they would experience feelings of empathy for other people in general (Hojat et al. 2001).

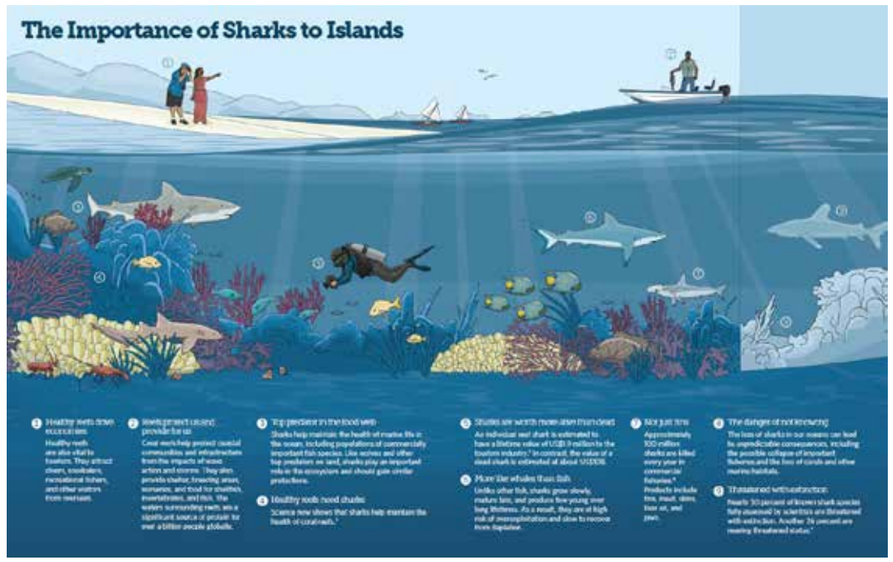
But at the same time, we do believe that non-human living beings can enjoy rich emotional lives. Yet, even here there are degrees of distance. For instance, we find it easier to adopt an empathetic attitude towards animals that resemble either physically or behaviourally our own kind, than towards living beings that do not. High on the list of physical resemblance are apes who are capable of manifesting an uncanny degree of behavioural similarities and resemblance to human moods and dispositions. In fact, the primatologist Frans de Waal has famously gone much further and claimed that bonobo apes, for instance, are capable of sophisticated emotions and attitudes such as altruism.

Besides physical and behavioural similarities or differences, there is also what we could call the aesthetic factor. As a rule, we tend to care more for aspects of the ecosystem that score high on the 'cuteness' factor. This makes animals that belong in this category better candidates for an empathetic attitude than others. One example here is how pandas often figure in the media, especially during their reproductive cycle when the world seems to hold its breath as it awaits the birth of the baby panda.

On the opposite end of the spectrum, the negative reputation of sharks has over the years overshadowed the fact that approximately 50% of shark species are threatened or near threatened with extinction (International Fund for Animal Welfare – IFAW). This aesthetic dimension also affects the areas chosen for ecological consideration and care. Because of what is called 'the beauty bias', it has been observed that ecology has produced a greater number of studies of beautiful, pristine places than of inhabited areas (Kovacs et al., 2006). In some cases even, the aesthetic factor may be stronger than scientific considerations, at the expense of species that score high on the endangered scale but low on that of aesthetics.

According to one group of researchers working on this issue:

> **Understanding the role that human aesthetic appreciation of animal species plays in conservation has become a prominent concern in conservation science. Studies have explored which visual characteristics of animals explain human preferences for them and related attitudes. Others have specifically investigated the influence of animal attractiveness on conservation decision-making, demonstrating that aesthetic judgments of wild animals influence attitudes towards their conservation among the general public** (Roque de Pinho et al., 2014)



(image: Pew Charitable Trusts)

So we can identify at least 3 factors that affect our attitudes towards non-human beings, making them candidates for a variety of attitudes of caring, and most importantly empathy:

- Physical similarity
- Behavioural similarity
- Aesthetic factors

As we saw above, if there is a high degree of physical or behavioural similarity, attitudes such as empathy are activated almost automatically, in ways that are not unlike the empathy we extend to other human beings. This is because when there is such similarity, we are also able to interpret animal behaviour in ways that seem to be natural extensions of the ways in which we interpret and understand human behaviour. This effect diminishes as we move towards parts of the natural world regarding which such identifications are not forthcoming.

As we saw earlier, empathy, as a form of caring, is mostly associated with negative emotional and cognitive states on the part of the person to whom we show empathy. This is so because the value and significance of empathy comes into play as an ability provide active support and help by putting oneself in the shoes of someone experiencing hardship. Ultimately, empathy is an attitude that is most relevant to cases of vulnerability. This also accounts for its close connection to altruism (Eisenberg et al., 2008).

EMPATHY TOWARDS NATURE AS A WHOLE

This connection between empathy and helping shows itself in our responses towards the natural world. For example, when we read about an environmental catastrophe such as a massive oil spill affecting a pristine coral reef, our sense of distress may initially come from picturing the damage caused on a stretch of immense natural beauty. This reaction may be quite selfless: it might make little difference whether the affected area was a place we would regularly visit and is now no longer available to us. After all, we often hear in the news of environmental catastrophes in places we have never visited, nor are likely to visit. But our sense of distress might remain equally intense because we can still visualize the damage to something fragile and beautiful.

But then a further thought might make this feeling of distress even more intense. This is the thought of the suffering experienced by the living beings whose life and well-being depend on the natural environment that has been destroyed. And once we have this thought, it may also become apparent that our feelings of distress for the catastrophe is not all that dependent on beauty after all, on whether we would describe the stretch of nature destroyed as being idyllic, pristine or unspoilt.

Our feelings go beyond the aesthetic satisfaction we might have had upon witnessing what used to be a beautiful stretch of pristine and unspoilt nature. That is to say, we might experience similar feelings of distress upon learning of an environmental catastrophe in a harsh and unforgiving area of the planet, for example a stretch of the Antarctic, a remote and uninhabited region of the Sahara, or an isolated volcanic region in Iceland.

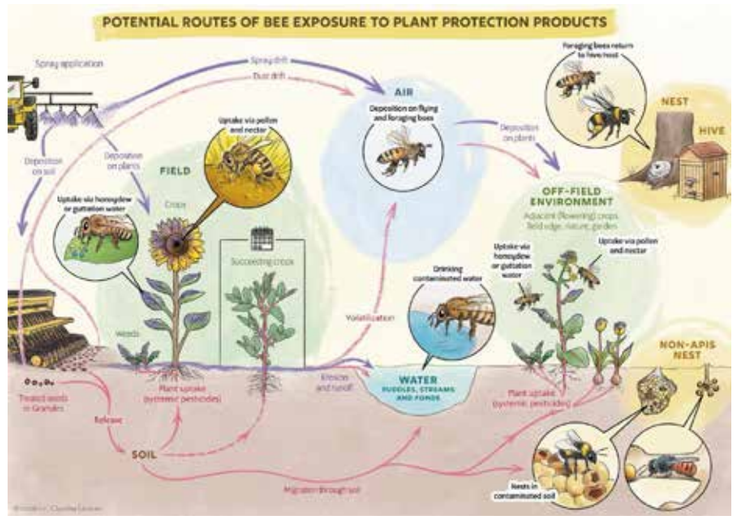
We can think here of the particular feeling of anguish we might experience when we read about the hundreds of nuclear tests carried out over the past decades in what for many people are distant regions of the world. Ultimately, our worry is not limited to the dangers of a nuclear arms race, but also to the long-lasting damage caused at the test-sites. The fact that they are remote means at the same time that they were untouched ecosystems. Our thought and feelings of empathy also extent to the thousands of species that we might not even be aware of and which will have vanished without a trace.

This is what leads one prominent researcher to define empathy with nature as follows:

> **The understanding and sharing of the emotional experience, particularly distress, of the natural world (Tam, 2013)**

When we view nature as a whole or read about a specific ecosystem, we do not only focus on the effects on non-human beings capable of suffering or distress. Rather, our sense of empathy is directed towards an entire system of interrelated natural phenomena. Yet our sense of distress at its destruction is not only the result of knowing that this intricate natural system has been upset. We do not merely view nature as an intricate mechanistic system (though there is a tendency as Sobel, 1996, has pointed out), but one in which each element depends on the other to remain alive.

From this perspective, this means that even if we focus on the survival of a particular species, we are likely to connect its survival to that of other animals and situate it within its natural environment. This, for example, is the approach taken by organizations that seek to draw attention to the importance of bees (some of which are on the endangered species list) whose populations have sharply declined because of insecticides, herbicides and global warming. The interconnection here is not present only between bees and plants, some of which are pollinated exclusively by bees. It is also that some bee species have coevolved with flowers: their body shapes and flight patterns are perfect fits for the particular flowers they pollinate.



(image: phytoweb.be)

This focus on particular animals, plants or areas with the aim of seeing this as part of a broader interconnected system, also plays an important role in environmental education and the ability to connect with nature through empathy. It also brings in the imagination, which we mentioned above as crucial factor in establishing a connection of empathy with both humans and non-human beings (Sobel, 1996).

For example, though most people are exposed to environmental degradation and the effects of global warming either in their daily lives or through news stories, they do not necessarily feel connected with what this entails for non-human beings and the environment. Often, our need to do something in the context of a heightened environmental consciousness results in actions that though beneficial, remain rather abstract. The close connection that is necessary for us to see our actions as having a direct impact and for our ability to connect empathically, is missing. For instance, though we may be committed to recycling or to use as much as possible public transport instead of our cars, we do not have first-hand immediate access to the good this does. We do good and hope, at the end of a long chain of events, that this will help.

But there is a way to make such concerns specific and allow environmentally conscious people to establish a meaningful relationship with the environment, one that will also allow them to adopt an empathetic attitude towards it. Asking for instance people to become conscious of environmental issues in their neighbourhood, or to observe the flora and fauna at a local level is a first step towards establishing a relationship of empathy and developing a broader 'ecocentric worldview' (Sobel, 1996, Lithoxoidou et al. 2017).

This is part of 'place-based environmental education' in which one for instance begins developing an empathetic attitude towards the ecosystem by empathizing with animals at a local level. Yet this connection with nature on a broader scale is not only established by direct contact with nature at an accessible level, but also by storytelling and role-playing which, through the imagination, allow the cultivation of an empathetic attitude. This, for example, might involve a transition from a state whereby one is merely aware of the effects of climate change on particular animals and plants, to imagining undergoing these effects as a living organism.

Art is yet another important source of empathy not only towards people, but also nature. After all, art has always had a privileged place as a means of expressing and communicating thought, emotion and experience. It has also had a privileged place in bringing about a profoundly transformative effect in how we view others and the world around us.

Chapter 5
Art and Empathy towards Nature

ART AND EMPATHY: A PRIVILEGED RELATIONSHIP

Empathy involves a form of committed attention to someone else or to something else. In this respect it necessarily involves attention to detail. In the human case, to another person's particular choice of words, their particular way of describing and conveying their thoughts and experiences, to their gestures and so on. As we saw earlier, such attention to detail is a vital part of the dynamic process of empathizing with other people, of being able to truly put ourselves into another person's shoes. This involves more than adopting a positive attitude towards them; it involves what some authors and theorists have described as 'losing oneself in the other' (Gruen, 2013), of attempting to experience thoughts and feelings from their perspective.

In the case of empathy towards nature we saw that adopting such an attitude also involves attention to detail. This time, however, this attention takes the form of engaging in specific concrete actions aimed at sustainability and the preservation of our natural environment. Such actions involve in large part shifting from an abstract level of various environmentally conscious activities to attention to specific animals or plants at a more local level. The thought was that a closer relationship, aided by observation and imagination, allows us not only to see the connection with the broader ecosystem but, more importantly, to develop an attitude of empathy towards it.

Here are some ways in which art can broaden and intensify our emotional and cognitive lives, and thereby put us in a better position to adopt an empathetic attitude towards nature

- People use art to express their feelings and narrate their stories, allowing us to become more aware of their personal experience and perspective, especially of the sort that we might describe as impossible to put into words. Examples here include Pablo Picasso's well-known depiction of the horrors of war in his Guernica but also the work of lesser-known artist such as Erich Heckel, whose portraits that capture the zeitgeist of interwar Germany (for instance, his Self Portrait).

- The activity itself of art-making often involves collaborative projects which bring people together. This collaborative dimension brings people into contact under a common creative cause in which different perspectives are shared and combined within a collective project. A paradigmatic example here is

music, especially contemporary forms such as jazz in which the success of any performance depends on each musician being continuously aware and open to others' improvisational nuances and expressive intentions.

Art has the ability to highlight and to bring to the foreground issues that are vital to a community and globally, for instance by drawing attention to discrimination, the environment, mental health and identity. The role of art is particularly important when it comes to issues that are of a controversial or subject to various forms of censorship. These are also likely to be the issues that other members of the community, or the rest of the world, might be unaware of, or have difficulty understanding, thus diminishing any prospects of genuine empathy towards marginalized groups. One example here is the art of Keith Haring who used his prolific output to support causes and organizations such as the AIDS campaign and the fight against apartheid in South Africa.



Tomb painting, *Nebamun hunting in the marshes.*

ART AND EMPATHY TOWARDS NATURE: MORE THAN MEETS THE EYE

From the Egyptian wall painting of the tomb of Nebamun, Claude Monet's waterlily paintings, Henri Rousseau's painting The Dream to de Zurbarán's Agnus Dei, art has provided countless instances of masterful depictions of nature. Part of the genius of the artists behind them has been their ability to create an intimate connection between the subject of their art and their viewer. Lipps, for instance, whom we saw earlier, spoke of the contemplation of a work of art as an 'inward release from one's own ego' whereby one is transported into the work of art (Kyprianidou, 2023).

It is almost impossible to walk away from such works of art without being to some extend transformed in one's attitude to nature. Just as in the case of people, the empathetic attitude towards nature that art instils in us, is a matter of attention to detail and a commitment on our part to take our time to observe.

In this detail from the tomb of Nebamun, the scene unfolds gradually for the viewer through the time taken to observe. Though initially it seems like a static depiction not very different



Claude Monet, *Water Lillies*

to a wallpaper motif, the scene comes alive as we notice that the animals are caught up in an incident from a hunt in which the bird on the top is almost touchingly depicted as fighting for its life. We may also notice the care with which the artist has rendered the bird's feathers but also the cat's fur, in the latter case also a sign of the privileged status accorded to cats in ancient Egypt.

At the time, humans and animals were fellow travellers in life and death. The wall paintings' purpose was to ensure such companionship into eternity: in other tombs, Egyptian queens are depicted along with their pet cats, geese and monkeys. Writing on this relationship between humans and non-humans in ancient Egypt, Herodotus says that animals 'in the country, whether domesticated or otherwise, are all regarded as sacred' (Hagen & Hagen, 2016).

Though the word 'sacred' might not have the same meaning today, it may be understood as an attitude of extreme respect towards all living beings. It is precisely this attitude that is reflected in an artist's decision to dedicate the greater part of his life in perfecting the skill that will allow him be responsive to all the observed details in the natural environment. Developing this skill is a form of homage to the artist's subject, an admission that there is more complexity than is initially visible. In a certain sense, the artists dedication to perfecting the skill that would give him the freedom to depict nature in whichever way or degree of detail he chooses, can be seen on an analogy to the time and attention we might invest in seeking to understand another person through the empathetic attitude.

One can view the art of Claude Monet, a painter who was also a master gardener, in a similar spirit of attention to detail and as revelation that there is much more going on if we care to observe it. Monet's famous series of approximately 250 paintings of water lilies are a reflection of the painter's love and painstaking observation of nature. It is in fact a nature that he gradually created and surrounded himself with near his house and studio at Giverny. It took the form of a garden that kept increasing in size and in which plants and flowers were even arranged according to colour.

Monet's work conveys this sense of attention to nature not so much in terms of detail in the conventional sense of the word (for example, as one sees in botanical illustrations), but in the sense of exploring the change of light, colour and form of a single subject at various times of the day (*An Eye for Art*, National Gallery of Art). His close observation of his garden and of nature was primarily directed at how the change of seasons and the quality of light, especially its reflection on water, from one period to the next changed the entire physiognomy of the natural settings he chose to paint.

One of the most poignant depictions of non-human nature likely to arouse in us feelings of empathy is Francisco de Zurbarán's 17th century painting *Agnus Dei*, which represents a lamb that is tied and bound in a sacrificial position. Yet it is not only the animal's state of captivity that, especially today, brings to mind our complete subjection of animals to our aims and purposes; it is also the animal's resignation to its fate and the sense of profound melancholy that the painting perspective and use of light conveys. This is what the description to the painting at the Museo del Prado conveys when it describes the poignancy of Zurbarán's painting in terms of its ability to 'concentrate the viewer's attention on a lamb that seems to meekly accept its fatal destiny'.



Francisco de Zurbarán, *Agnus Dei, 1635.*

Above we saw 3 of the many possible examples of how art can inspire an attitude of empathy towards non-human nature. There are countless more. For instance, Henri David Thoreau's Walden stands out as one of the most prominent examples in literature of an artist's life that was thoroughly dedicated to extolling the virtues of closeness to nature and 'imaginatively connected to the vast web of natural life' (Wulf, 2017). In his book and the journals that he kept meticulously during his life, he combined both a scientist's keen observation of detail and a poet's ability to create a living bond with our natural surroundings.

More recently and among contemporary artists dedicated to the cause of drawing attention to the fragility of our natural environment, we find the work of Sophie Green whose hyper-realistic painting of animals seek to connect people with nature, inviting the viewer to 'stand eye to eye with some of the world's most endangered animals'. Her idea that 'it is impossible to admire the beauty of the animal world without also reflecting on its vulnerability' comes very close to articulating the main ingredient within an empathetic attitude towards nature through art.



Sophie Green, *Chimpanzee* https://www.instagram.com/sophiegreenfineart/?hl=en

The effect of viewing art and its potential for bringing about an empathetic attitude towards nature is in tune with Lipps' understanding of empathy, which the author Rachel Corbett, in writing about Lipps, describes as follows:

The moment the viewer recognizes a painting a beautiful, it transforms from an object into a work of art. The act of looking, then, becomes a creative process, and the viewer becomes the artist.

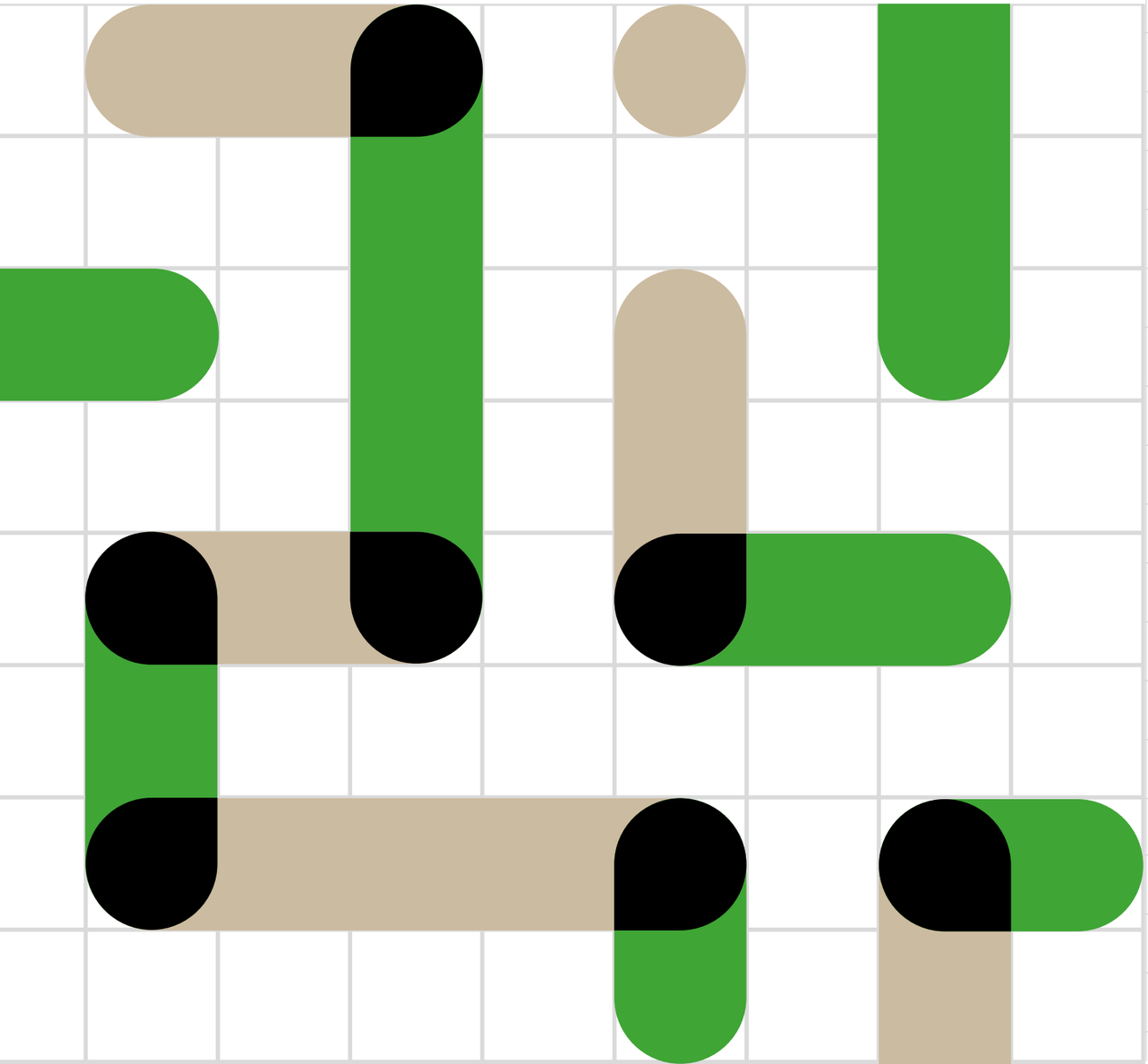
We can read this as a description of how in viewing art that represents the non-human world of living things puts us in tune with exactly the feelings and thoughts of the artists themselves in their particular choice of subject matter and representational decision.

The idea that there is much more to see and understand than initially meets the eye brings us closer to the idea of a nature that is not there only for our aesthetic appreciation or well-being. Nor is it there as the recipient of an abstract desire to see it preserved through an environmental consciousness or a series of sustainable actions performed out of duty – though these are equally important. Rather it invites us, through the artist's skilfully depiction of a scene, to regard nature as a totality that requires an empathetic attitude to be understood fully and to be protected.



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Training Guide I:
Empathy



I. Course overview:

The proposed course, which may take the form of a series of lectures, workshops, classroom interactions between students and visits by experts to discuss different aspects of the subject, initially provides a conceptual overview of the term ‘empathy’ with specific references to how this is used in everyday language, what we normally mean by the term, what we intend to convey, and so on. This section includes some important points of differentiation between empathy and affiliated concepts and attitudes. A further section provides a historical overview of the term, with references to key figures within the broader contexts of their work. The two concluding sections provide example-oriented instances of the multi-level connections between empathy, on the one hand, and the non-human world and art, on the other. These particular sections can form the basis for examining the possibility, through empathy, of a much-needed transformation of attitudes, towards others (e.g. in reference to overcoming prejudice broadly understood) and the environment, by fostering attitudes and actions that promote sustainability.

II. Level: BA or MA

III. Course duration: 13 weeks

IV. Credit/Hours: 60/90 ECTS

V. Learning outcomes:

The course may be seen as a basis for the acquisition of the following skills, among other possible ones:

Knowledge-related skills

- A substantial understanding of empathy as a concept and attitude that takes its point of departure from a familiar and everyday use of the term.
- The ability to identify specific aspects of empathy along with the ability to discriminate between empathy and affiliated concepts and attitudes in a way that mutually illuminates the concepts and attitudes under examination.
- A more holistic understanding and appreciation of the intrinsic value of the natural environment through an examination of the way living beings are interconnected, by, among other things, directing attention to the details of this interconnectedness as a system worthy of respect and protection beyond human interests.
- An example-based path towards an ability to regard art as a vital medium in the expression and communication of various fine-grained instantiations of empathy towards both humans and the natural world.

Practical implementation

- The ability to discriminate between a host of different attitudes within oneself and others through a critical examination of the attitude of empathy.
- The acquisition of practical skills connected to the process of reaching out to others in a more effective manner, with the aim forming a comprehensive idea of their current circumstances, their feeling and their backgrounds, but also with the specific aim of taking initiatives to reduce prejudice, marginalization and alienation by adopting non-judgmental attitudes of understanding towards others.

- A re-orientation in the way we view the natural environment that will inspire a series of practical outcomes and activities directed at greater awareness, sustainability and the protection of our natural resources.
- An increased awareness, through the development of individual art projects, of the way in which such projects may heighten our awareness of the natural environment through the perspective of empathy, especially in view of today's urgent environmental problems such as climate change, natural resource depletion and species extinction.

VI. Course content

The main subject of this course is empathy, its various forms, its points of differentiation with other similar attitudes, and its connection with the non-human world and the arts. The course will focus on an understanding how empathy works, its various defining aspects, and on how to adopt attitudes of empathy. It will also focus on the idea of viewing nature as an interconnected system worthy of respect in its own terms and on the crucial contribution of the arts in conveying and inspiring attitudes of empathy towards human and non-human life.

VII. Methodology

The course will be based on a traditional teaching format through lectures, essay-writing, in-class discussions, and personal project assignments. It will also include a series of workshops with the aim of fostering an interactive environment for the exchange of ideas between teaching staff and students on an equal basis. This may also include sessions in which students are put into groups with the aim of practicing the empathic attitude among themselves as a form of training for real-life situations. Furthermore, it will include a series of visits by experts and guest speakers in the various fields connected with the course content, accompanied by Q & A sessions with either prepared (as an assignment) or on the spot questions from students. The course will also include a number of museum visits with the aim of viewing and discussing select works that are prime instances of how art conveys and fosters attitudes of empathy. This may also include classroom screenings of films, documentaries or particular scenes from films with the aim of discussing various aspects of how empathy is represented in particular artistic media, as well as readings of passages from specific literary works.

VIII. Course outline

Week 1–2	◯ Introduction: the stories of others: why do we tell stories? ◯ What is it to describe our thoughts and experiences? ◯ What is it to be sympathetic towards other people's experiences and life stories? ◯ How do we do this in everyday life? Telling our own stories and responding to those of others. ◯ *Classroom activity*: students will each write about a personal experience to which other students will respond, citing reasons for their responses.
Week 3–4	◯ From the story to the person: the person behind each story. ◯ The minds of others: how do we bridge the gap? ◯ Empathy: a particular way of 'entering' other people's minds. ◯ What is to adopt an attitude of active and non-judgmental listening?
Week 5–6	◯ Putting ourselves in the shoes of others. ◯ The differences between feeling what one feels and adopting their perspective. ◯ The various ingredients of empathy. ◯ Classroom activity: students forms groups or pairs with the aim of practicing the empathic attitude.
Week 7–8	◯ An overview of the history of empathy. ◯ Brief presentations of the overall work of its key figures. ◯ Identifying the different routes and the different fields through which empathy emerged as a clearly defined concept. ◯ *Suggested screening for discussion:* Heider and Simmel animation (available on YouTube)
Week 9–10	◯ Empathy for humans and non-humans: 'reaching out' to non-human life. ◯ Becoming empathetic through an awareness of the interconnectedness of nature. ◯ Appreciating and valuing nature for our own self-interest v. for its own sake. ◯ *Suggested screening for discussion:* A Life on Our Planet (David Attenborough)
Week 11–12	◯ Art as the par excellence route for expressing the inner world of thoughts and feelings, and a prime route to the empathetic attitude. ◯ The 'before' and 'after' of art: how does art alter our perception of others and nature? ◯ Discussion of individual artworks selected by students as prime examples that convey empathy. ◯ Suggested screening for discussion: TED talk/Beth Ann Fennelly, How literature can help us develop empathy (available on YouTube).
Week 13	◯ Discussion and critical assessment of personal project

IX. Evaluation

- ◯ participation in discussions
- ◯ participation in brainstorming sessions
- ◯ proven ability to critically think, respond and respect others' views
- ◯ attendance and active participation in field trips, screenings, lectures and workshops

30%

Take home examination
A three-page essay on an empathy-related topic
Suggested topics:
"What is to be in someone else's shoes?"
"Conveying a personal experience through writing or the pictorial arts"
"What is it to view nature as worthy for its own sake?"
"What actions would you suggest to increase awareness of nature as an interconnected system?"

30%

Final examination
Essay or project

"Design an introductory course for junior school students on empathy in relation to others and the environment"
"Design a booklet of actions and activities that would heighten our empathetic attitude towards our natural environment"
"Select no more than 3 works of art (from any medium) and discuss the ways they function to inspire an attitude of empathy in the viewer"
"Select an anti-hero or morally ambiguous character from a literary work or film: does the author/director manage to convey his/her perspective in a way that could activate feelings of empathy in us?"

40%

X. Suggested reading

Week 1-2
"Empathy: the stories of others"

Classroom Discussion
Suggested screening for discussion: Jamil Zaki, TED Talk.

Week 3-4
"Empathy: the minds of others"

Mezzenzana, F. & Peluso, D. (eds) (2023). *Conversations on Empathy: Interdisciplinary Perspectives on Imagination and Radical Othering*, Routledge.

Week 5-6
"Empathy: putting ourselves in the shoes of others"

Matravers, D. (2017), Empathy, Polity.
Maibom, H. (ed.) (2017), The Routledge Handbook of Philosophy of Empathy, Taylor & Francis.

Week 7-8
"The History of Empathy"

Matravers, D. & Waldow, A. (Eds.) (2018). Philosophical Perspectives on Empathy: Theoretical Approaches and Emerging Challenges, Routledge.
Eisenberg N. & Strayer J. (Eds.) (1987). Empathy and its development, Cambridge University Press.

Week 9-10
“Empathy for non-humans”

Carson, R. (2022). The Silent Spring, Mariner Books Classics.
Sobel, D. (1996). Beyond Ecophobia: Reclaiming the Heart in Nature Education, Orion Society, Great Barrington MA.
Singer, P. (2023). Animal Liberation Now, Harper Perennial.
De Waal, F.B.M, (2010), The Age of Empathy: Nature’s Lessons for a Kinder Society, Crown.

Week 11-12
“Art and Empathy”

Ratiu, D-E. & Vaughan, C. (2017). Proceedings of the European Society of Aesthetics, European Society of Aesthetics, Vol. 9.
Worringer, W. (2007). Abstraction and Empathy: A Contribution to the Psychology of Style, Ivan R. Dee.

Week 13
Project Guide

Karaarslan-Semiz, G. (Ed.) (2022). Education for Sustainable Developmentt in Primary and Secondary Schools: Pedagogical and Practical Approaches for Teachers, Springer.

Suggested Reading

Antoine de Saint-Exupéry (2000). *The Little Prince*, Clarion Books.

Baron-Cohen, S. (2003). *The Essential Difference: Men, Women and the Extreme Male Brain*, Perseus Books.

Baron-Cohen, S. (2011). *Zero Degrees of Empathy: A New Theory of Human Cruelty,* Allen Lane.

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Eagleman, D. (2016). *The Brain: the story of you*, Canongate Books.

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Frith, U. (1989). *Autism: Explaining the Enigma*, Oxford: Blackwell Publishing.

Gordon, M. (2012). *Roots of Empathy*, The Experiment.

Gruen, L., (2015). *Entangled empathy: An Alternative Ethic for Our Relationship with Animals*, Lantern Publishing.
Gutsell, J.N. & Inzlicht, M. (2012). 'Intergroup differences in the sharing of emotive states: neural evidence of an empathy gap', *Social Cognitive and Affective Neuroscience*, June, 7(5).

Hagen, R.M. & Hagen, R. (2016). *What Great Paintings Say*, Taschen.

Hausheer, R. (2009). 'Fichte and Schelling', in O'Hear, A.

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Hugo, V. (1982). *Les Misérables*, Penguin Classics.

Hume, D. (1978). *A Treatise of Human Nature*, Oxford: Oxford University Press, 1978.

Karaarslan-Semiz, G. (Ed.) (2022). *Education for Sustainable Developmentt in Primary and Secondary Schools: Pedagogical and Practical Approaches for Teachers*, Springer.

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Kovacs, Z.I, LeRoy, C.J., Fischer, D.G., Lubarsky, S., (2006). 'How do Aesthetics Affect our Ecology?', *Journal of Ecological Anthropology*, 10.

Kyprianidou, E. (2017). 'Empathy for the depicted' in Ratiu, D.-E. & Vaughan, C.

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Lithoxoidou, L.S., Georgopoulos, A.D., Dimitriou, A.T., Xenitidou, S.C. (2017). 'Trees have a soul too!: Developing Empathy and Environmental Values in Early Childhood', *The International Journal of Early Childhood Environmental Education*, 5(1)

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Learning Objectives

Upon completing this chapter, you should be able to:

- Understand, analyse and discuss some of the basic aspects of sustainability.
- Acquire an overview of the subject in connection with the four main pillars: human, social, economic and environmental sustainability.
- Discover, identify, adopt and implement sustainability methods and techniques, as well as current trends in the field.
- Explore sustainability policies and trends within the artistic industry, discovering current examples.
- Gain an understanding of the vital role of the arts and the creative sectors in enhancing, encouraging and adopting a sustainable approach.

PART 2: SUSTAINABILITY IN THE ARTS

Chapter 1

What is Sustainability: The Four Pillars

Exploring and investigating the topic of Sustainability in the artistic field and industry requires the understanding, on behalf of art practitioners, of its definition in the broader sense. Most widely known as being broken down into **four main pillars**, which are yet interdependent and interconnected, Sustainability touches upon a different field, addressing a specific audience based on the respective pillar:



HUMAN **SOCIAL** **ECONOMIC** **ENVIRONMENTAL**

Human Sustainability is defined in its broader sense as maintaining and improving the human capital and, subsequently, ensuring and investing in the health of human existence of both current and future generations. In a humanely sustainable world, access to education, nutrition, knowledge, and health are prioritised; the well-being and health of all individuals are promoted; access to basic needs contributing to a population's quality of life is ensured. Human sustainability extends towards multiple dimensions, such as social justice, cultural diversity, environmental prosperity, and economic welfare.

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Social Sustainability aims to provide and sustain a quality of life for every individual within a society, meeting their needs while encouraging inclusive and coherent societal policies. In a socially sustainable society, all individuals are prioritised and have access to healthcare, housing, clean water, food, and education. To achieve this, sustainable societies encourage implementing policies and strategies that ensure the promotion of dialogue, the elimination of discrimination, and the involvement of the communities in decision-making, all constituting key aspects of this pillar. Gender equality and the empowerment of women and girls are also being prioritised in a socially sustainable world, naturally entailing the investment in education and professional development of marginalised or underrepresented populations.

Economic Sustainability emphasises and ensures economic growth through the efficient allocation of resources. It is primarily defined as the ability of a particular economy to sustain the present and future generations of a population by effectively distributing wealth, respecting natural resources, and avoiding damage to the planet. A sustainable economy invests in human capital (education, healthcare, and the skills of individuals brought to the society or workplace) while effectively putting in place long-term planning. For the universal economy to be or become sustainable, international synergies and collaborations are required and must be put forward so as to promote fair trade and reduce poverty and inequality. Other economically sustainable factors include promoting innovation, encouraging entrepreneurship and creativity, and investing in technology.

Environmental Sustainability ensures that the planet and its natural resources are being exploited in such a way that they will still be available for future generations, the latter being able to utilize and enjoy them in the years to come. This pillar encompasses broader and specific eco-friendly actions and policies, such as minimising pollution, reducing waste, protecting the ecosystem and its biodiversity, conserving water, and overall encouraging the planet's well-being. This pillar also incorporates educating and raising awareness on Climate Change by teaching, advocating, and outreach.

For the purposes of this Curriculum, it is essential to accentuate the relation and interconnection between Creative Sustainability and the aforementioned definition of Sustainability. Sustainability in the Arts inevitably touches upon all four pillars, thereby addressing issues related to the creative and artistic world, set out in the following pages. Touching upon aspects of human, social, economic, and environmental sustainability, the **Creative Industry and the Arts** in general are called to define the term according to their specific field (architecture, dance, film, etc.), to understand, perceive, grasp and implement elements intrinsically connecting the artistic and cultural field with sustainability matters.

Chapter 2
What is Sustainability in the Arts?

Sustainable art is capable of creating something out of nothing

In current times, the Arts and Culture give strong emphasis on social responsibility and environmental activism, with the creative industry fields —including those of visual and performing arts, architecture, and design— taking the lead in the public debate about Sustainability and the Environment. The attention and interest surrounding Sustainability in the Arts gave rise to the development of innovative works and the appearance of the so-called 'green artists' and 'green artistic and cultural institutions' that either make use of original materials and media or apply and adopt a diverse range of sustainable policies, in their attempt to express a strong environmental message, to highlight the current deteriorating social state of populations, as well as to educate and engage audiences in sustainability actions.

This socially, humanely, and politically responsible practice, known as **Sustainable Art**, may indeed vary from one discipline to another, yet it always encompasses and embraces **one specific, conscious, universal mission:** to save the planet and its population on a social, humane, environmental and economic level. Collaborating with nature, minimising and recycling waste, adopting eco-friendly and social policies and techniques, involving underrepresented members of a society in artwork, and, ultimately, finding environmentally-friendly alternatives in art practice are all dimensions, aspects, and elements composing the much-sought-after definition of Sustainability in the Arts.

What does Sustainability mean?

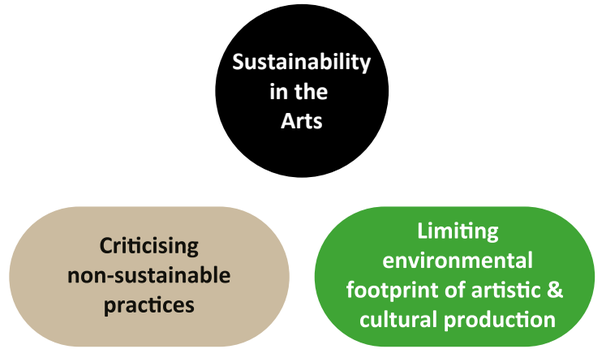
Perceptions and views about Sustainability generally vary and, naturally, may be differentiated from one period to another, thus posing a challenge when defining the term. In a conference room with 200 participants, 200 different definitions will be attributed to “Sustainability”. In general, however, in the Anthropocene Epoch, this “unofficial unit of geologic time, used to describe the most recent period in Earth’s history when the human activity started to have a significant impact on the planet’s climate and ecosystems” (National Geographic), **SUSTAINABILITY** may be understood **as the humanity’s effort to limit the negative impact of humankind on the planet to ensure the existence of healthy ecosystems for future generations** (Efi Kyprianidou, EMPACT Presentation “What is Sustainability in the Arts”).



Creative Sustainability or Sustainability in the Arts

For the purposes of this Training Curriculum on Empathy & Sustainability, addressed to artists, art practitioners, students, and cultural professionals, it is crucial to define **Sustainability in the Arts** and establish its significance in modern and contemporary art.

As a starting point, the term may be understood in two different ways: firstly, Sustainability in the Arts is related to the role of the creative fields in highlighting environmental issues and criticising non-sustainable social practices, and secondly, turning this criticism upon the artistic world itself, examining the ecological footprint of artistic and cultural production, the operation method and policies of such organisations or international artistic and cultural events (i.e., Biennale).



In the same vein, **Creative Sustainability** may also be related to one’s ability to think and imagine creatively; in other words, for that different type of imagination that artists generally dispose of in their attempt to seek new solutions to old, “persistent” problems that transcend conventional boundaries. The latter may be achieved through multiple methods: by artists and art professionals adopting **Sustainable Materials and Techniques** (Chapter 5 of this Training Curriculum); **transforming their Spaces and Galleries into eco-friendly, viable venues and working art studios** (Chapter 5); implementing and encouraging **Collaborative Art Practices** (Chapter 6); producing **Socially Engaged Art** (Chapter 7) and **Public Art** (Chapter 8); and, lastly yet not least importantly, **Engaging their Audiences in Sustainability Actions** (Chapter 9). The following pages intend to inspire, affect, and encourage the artistic and cultural world and its professionals towards adopting a more environmentally, humanely, economically, and socially conscious approach in their field, in both practical and non-practical matters concerning their artistic sector.



Forest of Fontainebleau, Rousseau

A Glance at History

The connection between art and sustainability is no new to the art world: for centuries, and over time, Art has been realised through multiple media, primarily consisting of processes related to nature. Although the artist's initial intention of not causing harm to the earth was not the primary purpose of art at its beginnings, one cannot help but notice that its evolution through time has essentially resulted as a natural consequence. Beginning to explore different ways of creating art with nature is the very origin of Art itself.

Landscape paintings depicting the very wonders of the natural world have traditionally been a favourite field for artists, with Art itself being considered up to the 19th century as a "mirror of nature". Still, becoming interested in environmental issues is admittedly a more recent phenomenon, possibly detected for the first time in Fontainebleau, the French school of painters, headed by Theodore Rousseau who, in 1848, initiated one of the first environmental campaigns in France and universally, requesting the legal protection of Fontainebleau's Forest, which was, at the time, under the threat of urbanisation and industrial exploitation. Rousseau was passionate to the core about nature and intended to "preserve its virgin impression", painting clean landscapes free from mythological subjects, thus making him one of the precursors of impressionism. The Forêt de Barbizon soon became home to the Barbizon colony of artists, with the latter staying in its village, located between plains and the forest, making them the first to be painting "en plein air".

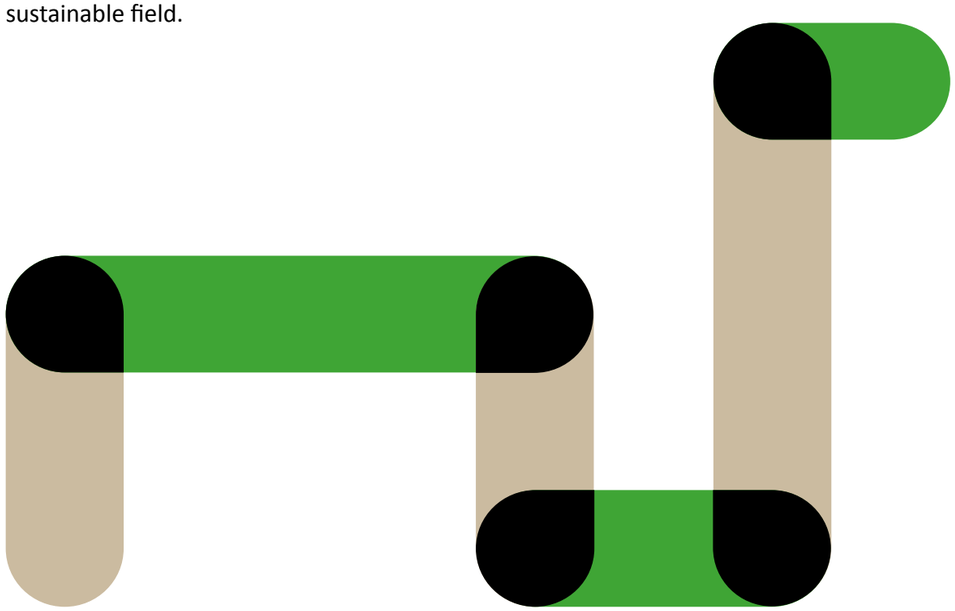
During the 20th century, modern art focused on taking natural elements out of their surroundings and analysing their formalistic properties (colour, size, shape, rhythm) in an almost radical alienation of the work from daily life. This artistic practice reflected the isolation of the industrial society and its detachment from nature. In the '60s-'70s, and alongside the development of the ecological movement, the artistic practice turned towards the public sphere, acquiring a universal character, with artists beginning to design installations in the natural environment, thus highlighting the ecological crisis.

Although boundary-breaking art has changed over the decades in multiple ways, it is relevant to acknowledge the work of those artists who were amongst the first to make an impactful change by leaving their environmental artwork as a legacy to this world. Revolutionary artist **Gustav Metzger (1926-2017)**, known as the pioneer of auto-destructive art, raised awareness about the environment through his artworks, demonstrating the destruction provoked by the war. Feminist performance artist **Ana Mendieta (1948-1985)** created in the '70s the series *Siluetas* using her own body to produce imprints in landscapes, thus connecting her home country, Cuba, from which she fled, with her current environment, and consequently highlighting one's relationship with all (common) natural surroundings. Performance artist, sculptor, and art theorist **Joseph Beuys (1921-1986)** planted, in 1982, with the help of volunteers, 7000 oak trees over five years in Kassel, Germany. The purpose of this revolutionary project, titled *7000 Oaks – City Forestation Instead of City Administration, was to modify the city's living space* as a response to extensive urbanisation. On the one hand, the objective was to set up an ongoing plan of tree planting as a global mission producing environmental and social change, and on the other hand, to raise awareness "about the human dependence on the larger ecosystem educational outreach". In J. Beuys's words: "*I not only want to stimulate people, I want to provoke them.*" Environmental textile artist **Edith Meusnier** (1950) used ancient braiding techniques to create transparent artworks interwoven in natural landscapes. Environmental photographer **Chris Jordan** (1963) exposed the excessive amount of waste produced by modern cultures via large-format and long-zoom artworks. **Alan Sonfist** created *Time Landscape* (1965-78), a small park with endemic plants, bushes, wild flora, and flowers, representing the Manhattan landscape as it used to be enjoyed by American indigenous people. The latter was created as a living monument for the forest once covering Manhattan, "a natural memorial akin to war memorials". Additionally, works such as those produced by Agnes Denes refer to how one sees the planet without leaving a trace on it. In *Rice/Tree/Burial*, **Agnes Denes** explores the boundaries and possibilities of communicating with nature with the work consisting of three acts: *"I planted rice to represent life (initiation and growth), chained trees to indicate interference with life and natural processes (evolutionary mutation, variation, decay, death), and buried my Haiku poetry to symbolize the idea or concept (the abstract, the absolute, human intellectual powers, and creation itself)"* (Agnes Denes official site).

Amidst the new art movements that made their appearance in the '60s, **Land Art** and **Conceptual Art** became intrinsically related to Sustainability, affecting modern approaches to ecology in the arts. Specifically, Land Art became a determining point in history since it detached the art from the gallery, locating it in a natural environment.
Pioneering artist Robert Smithson chose the desert and other isolated landscapes for his large-scale installations/interventions in the natural environment. However, he was highly criticised for ignoring the tremendous footprint on nature; characteristically, R. Smithson

used two tracks and one bulldozer to move 6783 tons of soil to produce his massive emblematic earthwork titled *Spiral Jetty* (1970) in Utah, US. The lack of attention towards ecology in this work even led to environmental protests, which successfully impeded the implementation of other works by the same artist. On another occasion, protesters disrupted the passage of tracks carrying broken glass to an isolated island in Canada for another work of Smithson's.

Visiting the work of the first green artists is relevant in equipping today's eco-conscious art practitioners with the knowledge and tools to turn both Art and their practice into a sustainable field.



Current Trends And Steps

Today, the interrelation between sustainability and contemporary art may also be approached from an alternative perspective, in addition to highlighting the environmental crisis as a subject. Instead, the consequences of works of art on the environment must be explored in lieu of simply questioning whether these convey an ecological message. For instance, it is relevant to calculate the environmental impact of a large-scale work, such as a museum installation, thereby considering the footprint of materials used for its production. Artistic spaces are called to reconsider the duration of an exhibition, ideally by extending the latter, thus allowing a larger audience to attend by increasing visibility and reducing carbon emissions. Galleries are encouraged to analyse the life cycle of all elements composing a work, including the consequences of its creation, transportation, mounting, and dismounting upon the closing of an exhibition. Music, theatre, and film festivals are incentivised to adopt eco-friendly policies, including reducing their printing materials and minimising their disposable items. All artistic and cultural infrastructures are encouraged to embrace an energy-conscious policy overall, severely taking into account the energy consumed for lighting, heating, or cooling their building, as well as the daily electricity consumption.

In practice, it is useful to focus on the ecological footprint of artistic and cultural institutions instead of on the footprint of a single artwork. Artists themselves have taken the lead in highlighting the negative environmental footprint of museums and art spaces, including the large quantities of energy needed to maintain the ideal conditions for the presentation and conservation of works of art. A relevant example is the work of Danish artist Tue Greenfort, created for Sharjah Biennale, which involved the agreement between the hosting museum and the artist, according to which the museum was bound to reduce the cooling temperature by -2 degrees Celsius during the exhibition duration – an environmental statement by itself.

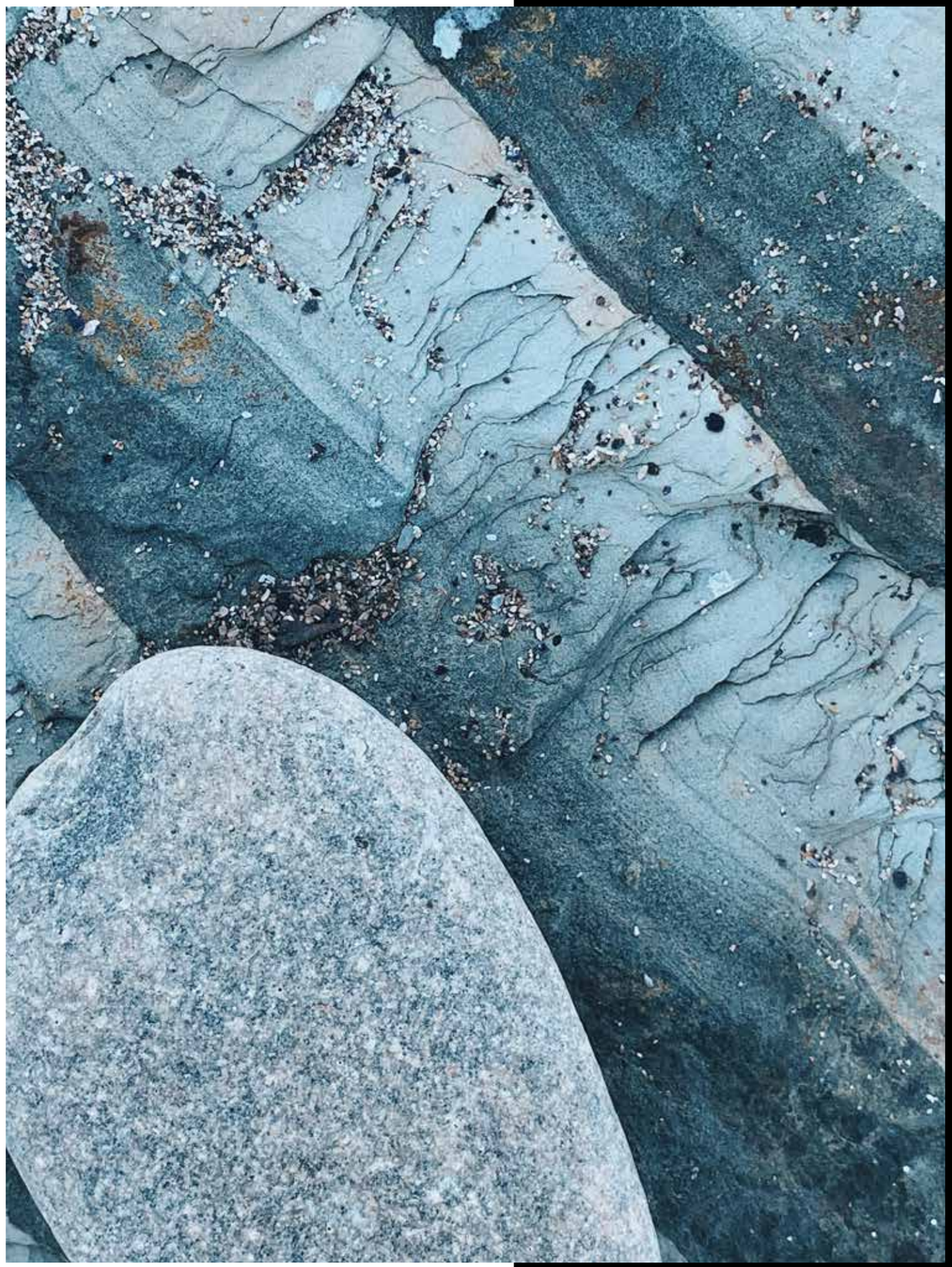
With the art world becoming all the more mindful of its impact on the planet, pursuing alternative, more responsible (both socially and economically) policies and practices in art has become increasingly necessary, if not urgent. Despite the small scale of the art industry as a whole, artists and art professionals are gradually becoming more and more aware of their responsibility to inform, influence, and affect the art sector in terms of sustainability issues, yet also to improve their own practice by adopting an array of green, renewable, climate-friendly methods, techniques and materials. Finding conceptual ways of producing socially, humanely, environmentally, and economically respectful art becomes a necessity that must not be overlooked.

What Does The Future Uphold?

Prioritising a more socially, humanely, economically, and environmentally responsible future must be the mission and vision of the artistic sector as a whole.

- **Technological innovation**
- **Collective and public art**
- **Policy advocacy**
- **Circular economy practices**
- **Enhanced global collaboration**

The pages that follow include information and guidelines related to Creative Sustainability or Sustainability in the Arts, while taking into account all current and future trends in the field, also considering the path and actions of the EMPACT Project "The Art of Thinking like a Mountain", the 24-month transnational cooperation project led by the Cyprus University of Technology (CY) as lead partner, Espacio Rojo (SP), Nature, Art & Habitat Residency (IT), National Academy of Theatre and Film Arts "Kr. Sarafov" (NATFA) (BG), Umetnostna Galerija Maribor (SL), Vorres Museum (GR), Wisefour Ltd. (CY), and Fondazione Lamberto Puggelli (IT), co-funded by the Creative Europe Programme of the European Union.



Chapter 3
Arts and Climate Change

The unprecedented destruction of the planet currently facing tremendous rainfall changes, severe forest fires, devastating weather-related disasters, and extreme events such as intense heatwaves and rising sea levels all pose a major threat to the Earth, the human and non-human populations. These significant damages caused to the entire ecosystem have a menacing impact on the planet. Although the artistic and cultural world may arguably be amongst the least responsible industries for the severe consequences affecting the Earth, they are most responsible for **effectively and powerfully raising awareness** since their impact meaningfully resonates with audiences from all backgrounds, ages, cultures, nationalities, and capabilities, both on a local and international level.

The current dialogue between **Climate Change** and the **Arts** is a developing field that inspires action and erects awareness. While environmental artists and their impactful work is no new trend, this global issue affecting all geographical regions, has been increasingly taking the lead universally, with more art practitioners —ranging from visual, performing, multidisciplinary, literary artists and art industry professionals— becoming engaged with the subject and inspiring their audience with their environmental work. Multiple such artists from all disciplines and fields have been engaged in climate change causes, either by conveying an environmental message through their work, by involving the audience itself in the creative process, by hosting relevant events (screenings, concerts, performing arts projects, poetry sessions) or by producing works that are driven by environmental objectives, which urge the viewer to take action and confront the new reality threatening the planet.

Integrating the arts in this dialogue has a tremendous, positive impact since the process motivates and enhances understanding of Climate Change. Yet, **how could art professionals practically empower climate change engagement?** Below are some ideas and guidelines that may help the artistic field expand its environmental scope:

- **Teaming up with an environmental association** fighting against Climate Change. In the case of a gallery/museum/artistic space/collective, practitioners are encouraged to establish an all-year-round collaboration with an environmental organisation: endorsing it, presenting its work to the public, providing the space for donations, hosting green educational events are all relevant actions to be hosted, adopted, and implemented.

- **Introducing a collective art initiative** that will bring artists and audiences together in creating an artwork or project (students' street art, public performance, etc.) addressing an environmental issue.

- **Designing an eco-conscious operation and strategic policy** that will enable all individuals in the organisation (institution, gallery, museum, festival) to understand the climate urgency, become conscious about Climate Change, and eventually adopt such policy themselves (e.g., responsibly managing waste, partnering up with environmentally friendly suppliers, encouraging water conservation by introducing relevant methods).

- **Organising a Climate Change documentary film screening** that will promote discussion, raise awareness, enlighten the audience, and bring together people from different backgrounds towards the same purpose.

- **Initiating an educational, environmental workshop** to empower, inform, and motivate the participants. Opting for a younger target group will unquestionably have a positive effect on the generations to come.

Establishing a Climate Strategy

For professionals involved in the art industry today, whether individually or collectively, **setting up a climate strategy** has become all the more relevant and essential. The policy-establishing procedure will enable the practitioners and staff members of a cultural/artistic entity, to **become committed and informed**, to learn and become educated on the subject. It is indispensable in the first place to become familiar with the notion of Climate Change, including its causes, consequences, repercussions and current trends. Subsequently, it is helpful **to assess** the extent to which the artist/collective/organisation may contribute to its fighting, taking into account all available opportunities. All actors and stakeholders **are to be encouraged and involved** in this process, such as the members of a theatrical organisation, cine-club or museum friends, gallery employees et al., so as **to set specific targets and goals**. Such goals must be tangible and realistic, as well as adaptable to the nature and mission of the artistic entity. Yet another essential step towards establishing a climate strategy, is to **assess the energy efficiency** of the venue or the organisation (studio, theatre, concert space), and **establish waste reduction management measures**. Additionally, it is advantageous to encourage collaboration with a green organisation (including NGOs, governmental agencies, educational organisations) for exchanging knowledge, promoting dialogue and motivation. **Continuously improving and upgrading** such climate strategy policy is crucial since the ongoing situation is constantly changing, and new technology is being invented and adopted.



Fig.1: Establishing a Climate Strategy in the Arts

Opportunities for Enhancement

From arts education institutions to cultural heritage museums and from performing arts centres to contemporary art galleries, the opportunities for enhancement of such entities' sustainability levels almost always vary according to the field or sector they are involved in and the industry they represent. For instance, improving the sustainability policy of an art museum may range from encouraging the spectators to attend an exhibition in a greener way, thus enhancing green transportation, to ensuring that the museum premises comply with eco-friendly practices. For a music festival, though, the opportunities for fighting against climate change may range from reducing or banning all plastic products and applying strict waste reduction measures to supporting only local food producers, thus imposing to all food point owners the purchase and consumption of local-only ingredients. Figure 2 below illustrates a number of climate-friendly ideas and initiatives to be adjusted according to the artistic and cultural sector of an entity or a collective.

Green Transportation: encourage the audience to reach the venue in numbers in a greener way, thus reducing carbon emissions.

Nature-friendly premises: ensure that the building/premises are in compliance with environmentally friendly practices (such as solar panels, geothermal heating, energy-saving cooling, water conservation appliances), all deriving from a sustainable building design.

Green garden: sustain and cultivate a green area (for instance a museum green rooftop) or a garden that will host a variety of activities while becoming a relaxing refuge for visitors.

Waste management: adopt a proper and efficient waste management system, by recycling, reusing, upcycling the material, ultimately enhancing sustainability.

Environmentally-friendly public participation: motivate, involve and engage the public by organising and hosting public art events and actions, or organise an artistic competititon open to the public.

Social kitchen: team up with professional chefs and volunteers alike for the establishment of a social kitchen that will serve localy-only delicious, homemade food, embracing sustainable food and cooking methods, by prioritising marginalised social groups.

Fig.2: Climate-friendly initiatives

Chapter 4
Sustainable materials and techniques

With sustainability taking the form of a global movement, all the more artists opt for eco-conscious, natural materials and techniques that promote an environmentally responsible artistic practice. The pages that follow outline a number of **sustainable techniques alongside ecological materials** that may be adopted by artists, art practitioners and professionals as a useful tool in their practice.



Eliminate waste

Sustainability begins where “waste is not considered as waste”. First and foremost, a sustainable artist pursues a waste-free practice either by finding ways of reusing their excessive supplies, or by reducing waste in the first place. Figure 1 below sums up ways and methods that will enable art practitioners to effectively eliminate waste, thus adopting a sustainable practice, in addition to keeping their creative space free from unnecessary chaos:

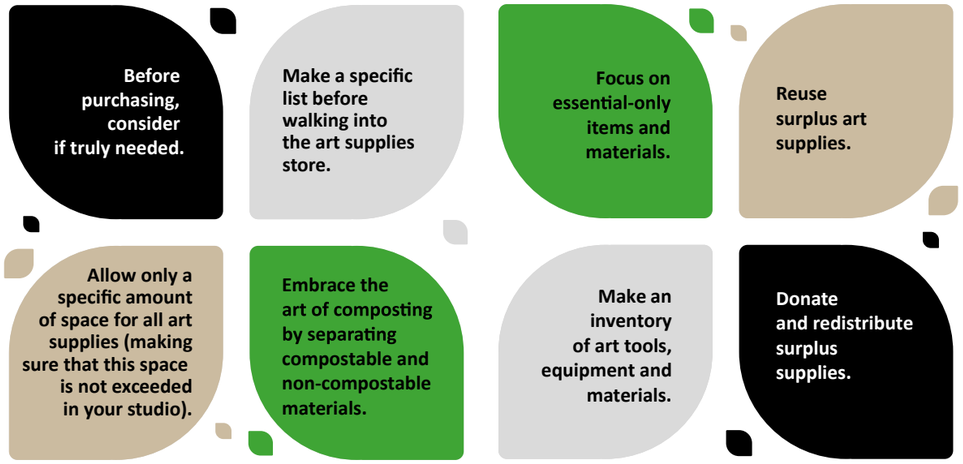
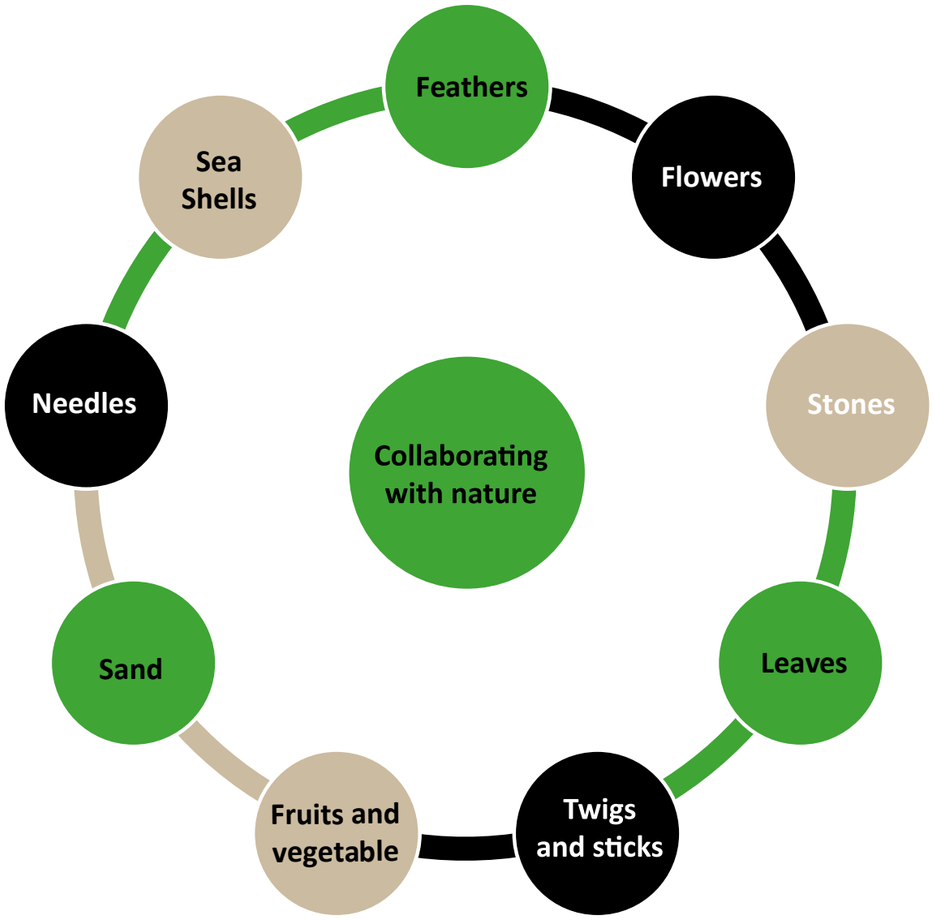


Figure 3: Waste-eliminating tips for artists



Collaborate with Nature

Nature has traditionally been not only a great source of inspiration for creating art but also an inexhaustible art supply providing unique ways of producing expressive, original, and sustainable works of art. In that sense, an artist does not necessarily need to be labelled as an ‘environmental artist’ in order to collaborate with nature in sustainable ways. Finding art supplies in nature is a passionate activity in itself, especially when those supplies can transform a simple work into an admirable work of art.



Leaves

A great naturally sourced art supply, ideal for creating collage, for adding natural texture to a painting enabling the artist to produce a stunning creation with the help of nature. In addition to cutting leaf shapes that may be used as stencil, leaves can also produce great sculptures, when twisting or weaving them to create 3D sculptures. Another fascinating technique using leaves is Pressed Leaf Art, a nature-inspired craft that preserves and arranges leaves for creatively composing a work of art. For the latter, a heavy book is needed in order to flatten/press the leaves, parchment paper to protect them, as well as glue for adhering them to paper. This admittedly nostalgic process of incorporating leaves in art will enable the artist to experiment with the beauty of nature in their practice without harming the environment.

Flowers

Offering to artists their colourful, vibrant petals whether for producing botanical illustrations, or for practicing pressed flower art (see above), flowers can be used as an inventive technique creating delicate, 3D compositions. Moreover, the artist can experiment with flower collage, consisting of combining dried or pressed flowers with cut-outs, found objects, fabric pieces thus preserving the natural beauty of colourful flowers. Alternatively, flowers can also be used in embroidery or fibre art, to create floral patterns and 3D elements.

Twigs and sticks

May be used in endless artistic possibilities: for creating intriguing lines when drawing, dipping their ends in paint and using them to create unique textures and patterns; for producing twig furniture pieces, building up tiny objects such as chairs and tables; for producing a twig collage, incorporating them into other natural materials such as fabric, canvas or wood; for using them as a background on different surfaces; or even for producing twig jewellery, wrapping them into string or wire, producing earrings or pendants.

Pine needles

An equally inventive way of adding a natural element to a work of art, pine needles may be used to create decorative woven baskets, bowls, wall hangings, and trays; as a pine needle embroidery work, sewing them onto fabric or combining them with other embroidery materials for an enhanced artistic creation. Pine needles, if cleaned and dried, may also be preserved and used in Pottery, their imprint being left on ceramics for a natural feel and a rustic touch.

Seashells

Famous for their decorative facilities, seashells have been used for centuries in art, and are traditionally connected to ancient civilisations. By definition, they make up an excellent, sustainable material that adds variety, depth and interesting shapes to art works when used in an inventive way. Admittedly, seashells have always been a popular decorative art element whether in functional art or in jewellery-making (by drilling holes into sea shells to create beads, and combining them with alternative materials such as leather and wire to produce earrings, pendants, necklaces); by arranging them into creative mosaic patterns or for producing seashell collage.

Additionally, they are excellent as a printing method (by applying paint to their flat surface and pressing it onto materials such as paper or fabric).

Stones

An eco-friendly choice by definition, stones are readily available in nature and, if responsibly used (by obtaining permission, if necessary, for respecting natural habitats under threat), they consist of an abundant and easily accessible resource. Stones typically have a low environmental impact, they are long-lasting and, most importantly, come in various textures, shapes and colours, which makes them ideal for a natural art supply. Similarly to seashells, when thoroughly cleaned and dried, they can be painted and used for creating textures collages, mixed with other materials such as flowers, twigs or leaves. They can also produce mosaic creations if arranged on a surface, can create site-specific sculptures when stacked and balanced, DIY rock art crafts, or simply used for rock painting.

Sand

When ethically and responsibly used, sand can result in aesthetically-pleasing and tactile works of art. Sand stamping, sand mosaics or even sand writing are all different techniques employing sand. Nonetheless, the sand artwork must be disposed responsibly if it reaches the end of its lifecycle: the artist must consider recycling or upcycling it, separating it from other materials, and then returning it to its original source. Although a natural, sustainable material, it is important to consider creating artworks from sand only as a temporary installation, then dismantling them and returning the materials to their initial birthplace, thus avoiding leaving a lasting impact on nature.

Feathers

Also coming in various types, colours and sizes, feathers may also be used in inventive ways, such as for becoming transformed into brush strokes or for creating and embellishing feathered masks in costume-making, for embroidery and textile art, or simply for becoming incorporated into art works as a decorative element.

Fruits and vegetable

Last but not least, abundantly colourful fruits and vegetables may be a truly original and rewarding way of creating natural dyes for painting or using slices of veggies and fruits in order to create innovative printmaking and stamping techniques.

Clay as a Biodegradable Material



Ceramic art, arguably one of the most ancient artistic techniques, dating back to at least 24,000 BC, which has been developed to this date by all cultures, finds itself today having as a primary tool one of the most sustainable materials that leaves an almost zero imprint on the environment. **Traditional clay** being a natural material and a biodegradable one, can return to the earth after its lifecycle ends. Amateur and professional ceramists and artisans-potters use clay in their practice to produce both functional and non-functional items, utilising a naturally occurring geological material.

Inspired by this naturally occurring source having an abundance of distinctive characteristics, the EMPACT Project hosted a 3-day workshop titled "Arts, CSR and Entrepreneurship" focusing specifically on clay and pottery. In the frame of a rural session held at Vouni village, Cyprus, the Project brought together a significant number of participants over the course of three days, consisting of amateurs, professionals, artists, and fine art students who learned how to turn clay into artistic, usable, functional, and decorative objects, by enhancing and improving their techniques and skills. The workshop hosted renowned ceramic artists Irene Zinonos, Michaella Karagiorgi, Ioannis Nestoros from Cyprus, and Ioanna Hatzipanigiri from Greece.



ER Socially Engaged in Madrid, October 2023. 'The whisper of clay', ceramic creation laboratory group

Opting for Compostable and Biodegradable Art supplies

It may be a real challenge for artists to adopt a zero-waste approach; however, this does not mean that their eco-friendly art supplies selection cannot be enhanced with an array of sustainable materials that leave a minimum impact on the environment. In the following lines, art practitioners are encouraged to adopt a series of environmentally friendly art supplies, whether biobased, biodegradable, or compostable, that embrace an ecologically conscious artistic production practice. First and foremost, when purchasing compostable art supplies, artists must ensure that these come with an eco-friendly label or green certification and, most importantly, that the selling companies foster and adopt sustainability practices during the production process.

Compostable paint is defined as a paint type that decomposes into natural elements, developed in juxtaposition with traditional paints, which have been leaving a significant environmental impact on the planet for several decades now. Compostable paints may be relatively easily to be found: they perform similarly to traditional types of paint, are free from harmful substances, contribute to improved air quality, and can certainly be disposed of in composting facilities or even at home. Today, compostable paints may be found in a wide range of shades and colours, proposing a varied palette to the eco-conscious artist. In addition to providing an improved indoor air quality (since traditional paints usually contain VOCs), compostable paints may be easily disposed of, thus simplifying waste management for artists, and overall reducing the environmental impact.

Similarly, **biodegradable sculpture materials** also constitute an excellent compostable art supply, primarily used by sculptors: ***traditional clay*** is a natural, biodegradable material that returns to the earth after its lifecycle ends; ***papier maché*** consists of a paste of flour and water that can be easily moulded into different forms; bamboo is often used in sculpture and can naturally decompose over time; ***natural resin*** from trees also makes up an excellent sculptural material, alongside wood, which can naturally be carved or shaped into sculptural objects.

In addition to compostable paints and biodegradable materials, another great alternative is **natural pigments**, which usually consist of dyes derived from organic sources, such as plants and minerals. For instance, *charcoal* is one of the oldest, traditionally used mediums, produced by burning wood; *sepia* is the brown pigment obtained from cuttlefish; *ochre*, most commonly used in antiquity in cave paintings, is derived from earth and its colours vary from brown to yellow and red; *cochineal* is a red dye coming from raw pulverized bodies of insects; *ultramarine*, a natural dye deriving from the semi-previous stone lapis lazuli, a vivid blue pigment. Although the process of adopting natural pigments in artistic practice may be long and experimentative, it is truly rewarding, advantageous, and undoubtedly sustainable. Firstly, artists must source their pigments, usually minerals or plants (i.e., turmeric for yellow, spinach for green, beetroot for red, etc.), grind them into fine powder, remove any coarse particles using a sieve, and bind them to mix up the pigments. As mentioned, the process requires a lot of experimentation by the artist



called to test and understand the behaviour of such pigments. However, if appropriately prepared and applied, natural pigments may reveal a rich and diverse colour palette that is courageously sustainable.

Likewise, artists can also opt for **compostable sketchbooks, canvases, brushes and pencils**, all widely available on the market. These must be labelled as ‘compostable’ and made of natural, sustainable materials such as responsibly sourced wood, plants, or recycled paper. The latter must be made of biodegradable materials that, if properly disposed of, will eventually break down into organic matter. For instance, compostable brushes are made of natural bristles, bamboo, or wood; compostable canvases may be made of cotton, jute, linen, or hemp; compostable sketchbooks may be made of recycled paper, their binding may be stitched with natural fibres, while the cover materials may be made of plant-based plastics. It all depends on the manufacturer, which is why the brand and product matters, therefore, it is always advisable to opt for a responsible provider.



Buying Second-Hand Supplies

Creatively reusing materials for producing a piece of art may be another sustainable statement that enables the artist to save resources, both financial and material ones. Hence, in addition to using eco-friendly craft supplies, art practitioners can opt for pre-used materials instead, many of which are available on online stores or flea markets. No matter the artistic domain, whether for sculpting, drawing, painting or sketching, this guide provides an array of ideas for second-hand supplies, such as pre-used canvases in good condition, still usable paintbrushes, and rollers -despite possible minor damage- unopened paint tubes, partially used charcoal sticks and still-fresh sets of pencils and crayons, printmaking tools and ceramics utensils. In addition to these budget-friendly solutions that may come in as an excellent alternative to purchasing new apparatuses, artists are also encouraged to consider pre-used frames that are still in good condition, which may have aimlessly been abandoned in second-hand shops by artists of non-finished works.

Alongside second-hand art supplies, another eco-friendly practice that falls under this spectrum are second user art books and magazines, including rare ones, that are found on sites and in-store, at very reasonable rates. The selection of second-hand books and publications is wide: from collectible, scarce publications and previous-century art catalogues, to newly-released editions and titles, the second-hand option is the epitome of sustainable artistic practice and expression.



Choose a Transparent Manufacturer (and Clean Products)

Even when artists have no other option but to purchase their materials, it is wise to always opt for a transparent arts supplier. From the manufacturer's social responsibility to the lifespan of the product itself, art makers are encouraged to consider multiple aspects and factors related to their sustainability practices: What materials do they use? Do they have a social responsibility policy? Does their production process involve an environmentally friendly practice? Are they certified as an eco-label? What is the manufacturer's waste management policy? Is the chosen packaging method sustainable? Do their transportation methods leave a major carbon footprint? Will the product itself return to nature when its lifespan comes to an end? It is crucial to pose these questions that concern the transparency and reliability of the manufacturer/supplier both to ensure that minimum harm (or, even better, no harm at all) is done to the environment and to make a statement about one's own ecological practice as an art maker. Most suppliers and manufacturers make statements of such policies on their website, alternatively, artists can check out the company's reputation by verifying customer reviews. As far as the product itself is concerned, it is useful to always check whether the products have been ethically sourced, what their level of toxicity is, and whether these are plant-based.

Employ environmentally friendly packaging, delivery and shipping methods

Taking steps towards incorporating, adopting or, if necessary, purchasing sustainable packaging, delivery, and shipping methods is vitally important in becoming a green art professional. As far as **packaging** is concerned, multiple options are available for prioritising sustainability beyond choosing minimalist packaging to reduce waste: for instance, by selecting *biodegradable materials, recycled paper or cardboard*, by setting up a *circular packaging* policy, by finding an eco-friendly supplier that offers *compostable packaging*, by *saving ink* on packaging, by offering no bags at all or replacing plastic ones with a completely compostable solution, by *choosing corrugated cardboard* (an environmentally-friendly solution that minimises waste and is entirely reusable and multifunctional). Additionally, when packaging a work of art, it is time to think of mono-material options (consisting, as the word reveals, of only one material, thus making the recycling process much easier), *bioplastics* (that are naturally available), or even *edible packaging solutions*

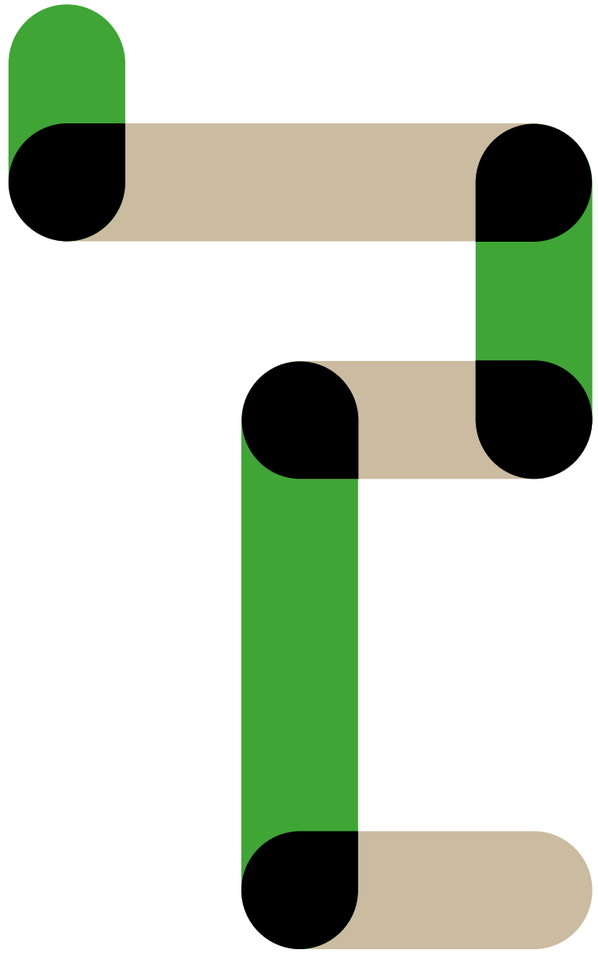
such as starch-based packaging and edible films made from proteins (depending on the artwork or product).
As far as the **delivery** methods are concerned, in addition to selecting electric or low-emission vehicles for transportation, especially on a local level, artists may also consider alternative practices such as opting for collaborative delivery methods in partnership with other businesses or artists. This would involve numerous professionals/businesses joining forces to reduce the environmental impact. Other solutions include collaborating with a bicycle courier for carrying goods locally/in the vicinity, or selecting rail and water transportation in case of long-distance shipping and deliveries.

Making Supplies Last Longer

Notwithstanding that it may sound challenging for creators to 'make their supplies last longer', art practitioners are encouraged to organise their available reserves and stock in a way that creativity and efficiency are not being impeded. Besides using quality products to avoid wasting them, there are multiple other ways for methodically organising and storing art supplies, thus benefitting from a clean, free-from-encumbrances studio/workspace. First and foremost, art practitioners are urged to regularly make an inventory of their equipment and supplies. This will enable them to know what they dispose of, but also to avoid purchasing unnecessary material. Secondly, utensils, tools, and brushes must always be properly cleaned and prevented from drying out or from being kept in direct sunlight, under moist conditions, or in extreme temperatures, factors that frequently cause damage to art equipment. Equally importantly, creators are strongly encouraged to organise a storage spot for every tool and equipment by using separators and labelled containers. Improper storage, mishandling and extreme weather conditions are all factors that may obstruct the longevity and endurance of art supplies, conditions that are often too disregarded when it comes to already-owned supplies.

Donating Art Supplies to School Teachers & Community Centres

An impactful and socially-responsible way of being sustainable in terms of art supplies, is simply to donate any excessive art supplies to teachers, art schools, community centres, artistic programmes for youth, and other relevant (preferably underserved) communities who may be unable to purchase them. In itself, this is a sustainable way of supporting communities that may strive to find art supplies and equipment, both socially, economically, and environmentally. Artists may reach out to such audiences by contacting art schools or other community centres that may be interested in receiving them. Additionally, they may consider detecting any creative workshops and events held and organised by non-profit organisations. Teaming up with other creatives from various disciplines may also be beneficial towards this endeavour.



Recycle & Upcycle: Repurposing Materials

Unquestionably, repurposing art materials is one of the most sustainable approaches artists can adopt in order to ignite their environmental consciousness, but also to educate and influence others, such as students and art teachers. From reusing discarded works of art —for instance old canvases, fabric scraps, broken pottery, obsolete jewellery, cardboard— to repurposing materials from installations such as textile-based works, ***recycling*** and ***upcycling*** both contribute to environmental awareness, practices all the more adopted by artists, with ecologically friendly initiatives springing into action around the world.

First and foremost, it is essential to distinguish the two practices: how does **recycling** differ from **upcycling**? Both practices empower sustainability since they both involve the transformation of existing, found materials into something new. Recycling, on the one hand, is a traditional approach according to which items, having concluded their life cycle, i.e., waste, are collected and destroyed to become transformed into something new. Upcycling, on the other hand, although similar in purpose, gives a second life to an item no longer

in use that still serves its original function. With both approaches transforming waste into new products, creatives opt for these methods to efficiently reuse objects and artefacts, and incorporate them into their artistic practice.

The function of reusing in the Arts has also been described as “Aesthetic Upcycling”, or found object art. This action/culture has a twofold purpose: firstly, to raise awareness about environmental issues such as waste, consumption, and sustainability, and, secondly, in a more generic way, to make practitioners rethink of the concepts of “beauty” and “value”. It is known that found objects, in the scope of aesthetic upcycling, can form the raw material for sculptures, installations, or assemblages. Materials, whether recycled or not, have the potential to be incorporated into paintings, collages, mixed media artworks, etc.

A Glance at the Recycled Art Movement

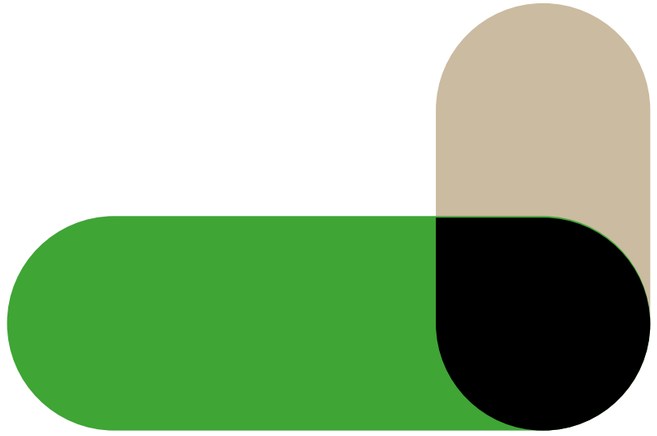
Vik Muniz is one of the most famous artists connected to the so-called “recycled art movement”. His large-scale pieces, which require them to be digitally projected onto the ground from a height, have inspired the documentary *Waste Land*, which focuses on Muniz’s project *Jardim Gramacho* in Rio de Janeiro. Tim Noble and Sue Webster are known for the “shadow sculptures,” made from recycled materials and rubbish, which, when light is shed in front of them, cast shadows on the surrounding walls, creating realistic figures. Belgian artist Wim Delvoye has carved delicate floral and organic patterns into different tires, which looked like they were made from cast metal. In the same vein, Pakistani artist Khalil Chishtee uses plastic bags as a metaphor for “recycling our identity”, questioning, in parallel, the idea of value in fine art, where bronze or stone are conventionally more highly regarded.

Yuken Teruya, exploring the dangerous lengths of our rampant consumerist habits, transforms big company names into mystical forests, using Kirigami. Chiharu Shiota showcased *Over the Continents*, which featured an accumulation of nearly 400 individual shoes that she had personally collected. Each shoe came with a note from the donor describing the people they have lost along with past moments, creating an emotionally charged installation.

Ghanaian sculptor Anatsui is renowned for his large-scale installations made from recycled materials like discarded bottle caps and metal fragments. He arranges these materials to create beautiful, shimmering tapestries that explore themes of consumption, globalization, and African cultural heritage. Hiroshi Fuji is the creator of *Jurassic Plastic*, an installation of dinosaurs and animals made from unwanted plastic toys that he has personally collected from countries around Asia. His long-term project, *Kaekko*, was initiated some 20 years ago as an exchange system for old toys. Since 2000 there have been over 5,000 Kaekko Bazaars.

Synergies For a Sustainable Future: Teaming Up with Artists From Other Disciplines

Teaming up with artists from other disciplines can result in a rewarding and enriching experience for art practitioners: from sharing shipping and delivery costs, to adopting the same supplier of packaging materials, synergies in art can build a truly sustainable future. In addition to exploring new territories when collaborating with an art practitioner from a different discipline, a cross-arts collaboration can inspire innovation and creativity, while being impactful. In this sense, artists can collaborate in order to produce a transdisciplinary, collective work of art, by raising funds and donating them to a project or programme that embraces sustainability. More reading is suggested in Chapter 6 “Collaborative Art Practices”.



Chapter 5
Sustainable Art Spaces, Galleries And Institutions

In recent years, galleries, art spaces, museums, and cultural organisations have been taking the lead in adopting a sustainability policy, firstly by understanding their primary responsibility of responding to the urgency of climate change, and secondly by putting in place a socially and humanely oriented strategy. This responsibility of the artistic world as a whole may be interpreted in multiple ways depending on the structure itself: for some of these structures, the green transition may be translated into a reduced carbon footprint of their activities; for others yet, it may result in implementing eco-focused educational programmes with a potent impact on their audiences. Others are finding innovative, sustainable methods of building new walls, ceilings, and floors to create new environments for an exhibition; others are advocating for a more eco-conscious and socially oriented lifestyle within their art sector. In their majority, and given the tremendous consequences of climate change, art spaces and galleries are primarily requested **to educate** their audiences on a wide range of social, economic and environmental issues, while also to internally **adopt a number of policies and directives** that will enable them to convert their structures, both in form and in content, into more viable places.

How effectively is an art space able to incorporate a greener policy? To what extent are cultural and artistic structures affected and empowered by the UN Sustainable Development Goals? What are the tools and strategies for overcoming challenges in implementing a more eco-conscious approach in the Arts field? The following lines set out practical guidelines and suggestions on efficiently transforming an artistic structure into an environmentally, socially, economically, and humanely viable place whose impact will be meaningful for future generations.

Incorporating (Or Re-Designing An Art Space Into) an Energy-Efficient Structure

More and more art spaces, museums, and galleries have been re-designed in recent years to meet the demands and challenges imposed by climate change, as well as to comply with more environmentally friendly building requirements. First and foremost, such artistic venues are called to invest in ecological systems and operations, for instance by incorporating eco-conscious heating & cooling systems, installing solar panels, implementing an efficient recycling policy, minimising plastic and waste, adopting specific water-conservation practices, and other similar methods. Although such demands oftentimes come at a cost, efficiently implementing them will ensure a sustainable future for the organisation, helping it to become self-sustaining.

According to the International Council of Museums: “Museums are perfectly positioned to address and enhance sustainability as they are able to work with communities to raise public awareness, support research and knowledge creation to contribute to the well-being of the planet and societies for future generations.” During the past decades, multiple museums across the world have expressed a meaningful statement in practice, converting their structures into sustainable museums. Not only do shows and art exhibitions demonstrate the globe’s deteriorating state while, at the same time, exposing the endangered natural world, but they also seek to improve their own sustainability policy and eco-conscious practices that will help them become greener entities. The following subchapter outlines a number of them, taking into account their sustainable approach in a holistic way: in architectural structure, in content, and in mission.



A glance at the example of Sustainable Museums

The National Museum of Natural History, Paris, France

A pioneering museum in terms of environmental awareness, the Musée National d'Histoire Naturelle in Paris is highly concerned about the planet's future, and exceptionally engaged in transmitting scientific knowledge to the young generations. Its policy involves multiple aspects such as: raising awareness about the interdependence of ecosystems by advocating the "One Health" concept putting the "relationship between Homo sapiens and the rest of the living world at the centre"; engaging in public debate by contributing and participating in the negotiations of commitments signed by France (Paris Agreement, 2015 and COP 15 Biodiversity in China, 2021); developing participatory science, thus nurturing the naturalists of the future; lastly, by issuing the "Museum Manifestos", multidisciplinary texts highlighting current issues of natural history.

The Shanghai Natural History Museum, China

An icon of sustainable architecture, the museum is inspired by the relationship of the human being with nature. Its most emblematic features are probably its green roof, cell wall, which has been designed to "maximize daylight and minimise solar gain", as well as the courtyard pond that also acts as a rainwater collection system. The museum's mission is to symbolise the harmony between man and nature.

The Biomuseo, Panama City, Panama

A 4000m^2 structure designed by Frank Gehry, located on a peninsula previously occupied by a US-military base, the Museum of Biodiversity outlines and showcases the vast ecological and geological history of biodiversity in Panama, while highlighting the role and impact of humans in the 21st century. Encouraging its visitors to protect and cherish the environment, the Museum raises awareness about the significance of biodiversity in and beyond the country. Characteristically, its installation *The Living Web* is a 15-meter living sculpture combining microorganisms, animals, insects, and plants to produce the feeling of interconnected life. Its geographic location is of primary importance since the isthmus of Panama literally changed the world, merging two continents and resulting in an "unprecedented exchange of flora and fauna".

The Exploratorium, San Francisco, USA

The museum is "en route to becoming one of the first and largest zero net energy museums in the world". A pioneer in eco building and sustainability, the museum has been designed to renovate a historic building using recycled materials. Moreover, it aims at producing as much energy as it consumes thanks to its energy-efficient building system in combination with solar energy. The Exploratorium also makes use of Bay water for geothermal exchange, which means that there is no need for a cooling tower of a boiler and that the museum's heating and cooling systems control the temperature overall.

The Museum of Tomorrow, Rio de Janeiro, Brazil

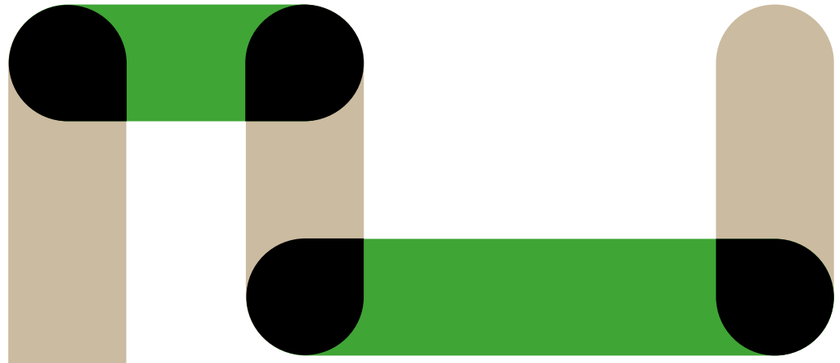
It is not only the mission of this museum that is itself sustainable, but most importantly, its content: the Museo do Amanha explores the opportunities and challenges that the human population will be facing and tackling in the near future from the perspective of sustainability. With the structure of the building being an experimental one, arguably one of the most fascinating architectural buildings ever designed, its content focuses on ecology, and its overall statement is the need for change to avoid environmental and social collapse.

The Photographers' Gallery, London, UK

The renowned Photographers' Gallery in London has implemented an ongoing programme on the topic of climate emergency, firstly by focusing on photography exhibitions that adopt methods for raising awareness, educating, and revealing the urgency of the climate crisis, but also by "critically interrogating the environmental impact of photography itself". In the frame of this programme, The Photographers' Gallery has also released a series of practical videos, titled *Green Hacks* "to learn DIY techniques and processes towards more sustainable photography". The latter includes tips, how-to videos, such as non-toxic analogue techniques and DIY lens upcycling, hence presenting creative yet sustainable hacks.

The Museo de Arte Moderno de Buenos Aires, Argentina

As per the CIMAM, in its attempt to adopt a more sustainable policy, the Museo de Arte Moderno de Buenos Aires in Argentina has, in recent years, extended the duration of its exhibitions according to their size. Specifically, prior to 2020, 'Major Exhibitions' that covered a space between 800-1200m^2 used to last 7 months, whereas now their duration has been extended to one year. Similarly, 'Medium Exhibitions' covering a space between 400 and 800 m^2, were extended to 6-7 months, and 'Small or Project Shows' now last between 3 and 6 months. The environmental impact of a touring exhibition is admittedly too often downsized and neglected, for this reason, it is highly important to reconsider if and for how long an exhibition is to tour. The decision itself of whether an exhibition will tour also unavoidably affects the choice of materials, including the mounting and display process, therefore, it is crucial to tackle the question of touring and overall avoid it if the footprint is too large.



Adopting and Imposing Eco-Friendly Materials for Exhibitions

Artefacts, installations, and works of art often require new material being used or purchased for their display, exhibition, and mounting processes. However, it is highly urgent that the contemporary art world considers replacing traditional materials with more eco-conscious options such as recyclable plastics, biodegradable, reclaimed wood, bamboo, and generally materials that may be reusable in terms of display. This may also be translated into multiple exhibitions benefitting from a single, universal way of display.

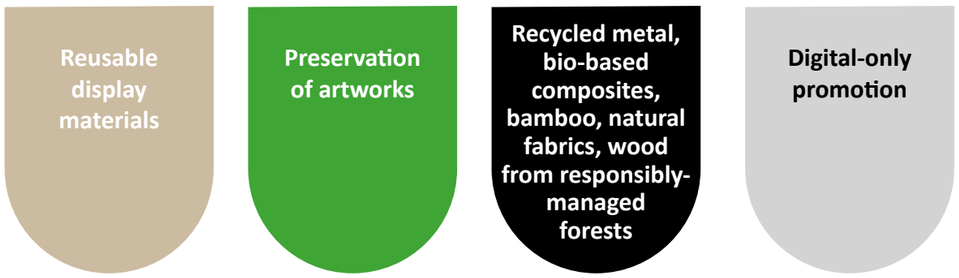


Fig.1: Towards greener exhibition methods and materials

Focusing on the Local Element

Especially in the recent years of the Covid era, artistic spaces and galleries were left with no other option but to work with local artists. This resulted in a surge in 'locality', which is, by definition, a sustainable practice, since support is being offered to the local economy, thus fostering the vitality of local artists, and providing them with income and opportunities. For larger-scale artistic spaces, such as museums and galleries, the option of the local element may be interpreted in various benefits, such as reduced carbon footprint, enhanced support to small-scale, local producers and ecosystems, all promoting the idea of self-sufficiency and empowering the resilience of the community. Opting for local artists also reduces the dependence of the community on external factors.

Going 100% digital and 0% printing

Printing only the essentials is one of the most evidently meaningful and easily implementable ways for an artistic organisation towards becoming a more sustainable one. Additionally, transforming an entire printed archive into a digital one is a decisive leap forward for a museum or a gallery towards this purpose. Evaluating the current system and detecting the purposes of going digital are the very first steps towards achieving 100% archiving digitisation, which may be followed by scanning all documents and organising all data into a single, universal digital archive.

Similarly, a low-print policy must be established when it comes to promotional materials, such as leaflets, flyers and art catalogues, converting them all into e-promotional information: art catalogues can be purchased if they are digital too, whereas invitations may be sent only electronically. If there is an absolute need for printing out, it is suggested that eco-friendly paper and inks be used.

Offering Ecological Educational Programmes (for children too)

Art and global sustainability have been intrinsically related, with the first one unabashedly exposing the diversity of environmental issues faced by the planet during the past decades. Cultivating and adopting a sustainable policy is critical to art spaces and galleries, yet so is the establishment of an eco-conscious educational programme that will be impactful for young and senior visitors alike. A sustainability-related **educational programme** may be adopted by a gallery or a museum, whether periodically or on an annual basis, and may be applied in diverse ways: by, preferably regularly, bringing together members of an age-specific or a field-specific group to collectively work on a relevant activity; by encouraging artists to collaboratively work together in the frame of a residency (see more in Chapter 9: Engaging Audiences); by setting up, within the artistic space, a community garden and inviting the audience to engage actively; by organising a field trip to a local conservation area/park. Additionally, curators and museum executives may also consider nominating, hosting and inviting a 'sustainability ambassador' whose presence will be inspiring for the museum's visitors and followers.

Partnering up with other ecological organisations may be beneficial to both entities, especially when it comes to addressing these programmes to a younger audience. When designing the curriculum for such educational programmes and environmental projects, it is critical to form age-specific groups, also addressed to children and young adults, who constitute an invaluable audience for the future of artistic spaces, galleries, and museums. Topics such as 'climate action', 'peace and life on land', 'reduced inequalities', 'affordable and clean energy' may become particularly interesting for artistic spaces that intend to embrace an educational approach towards their audience building.

Chapter 6

Collaborative Art Practices: Empowering Social Sustainability

Collaborative art is defined as an artistic and creative procedure involving numerous individuals, institutions, or associations, altogether contributing to the creation of the same artwork or project. This synergetic artistic process, which may take multiple forms, brings together art practitioners from different fields and disciplines, and may be expressed in a diverse range of ways.

Embracing the idea that the artist is no longer alone in the studio, and that the work of art is no longer isolated in the four walls of a museum, Collaborative Art provides the space and opportunity to bring together a number of individuals for a common creative purpose. Whether these are solo artists (photographers, musicians, painters, etc.) or groups of people (architects, dancers, performance troupe members), collaborations can take place on a disciplinary, interdisciplinary, or transdisciplinary level, involving not only the artistic and creative fields but also other communities in the broader sense, such as a group of neighbours, athletes, etc. Sharing a common vision or having a joined purpose, the latter parties work together in a synergetic manner to share skills, experiences, become connected, contribute to the society, engage the public and involve the community, ultimately producing art.

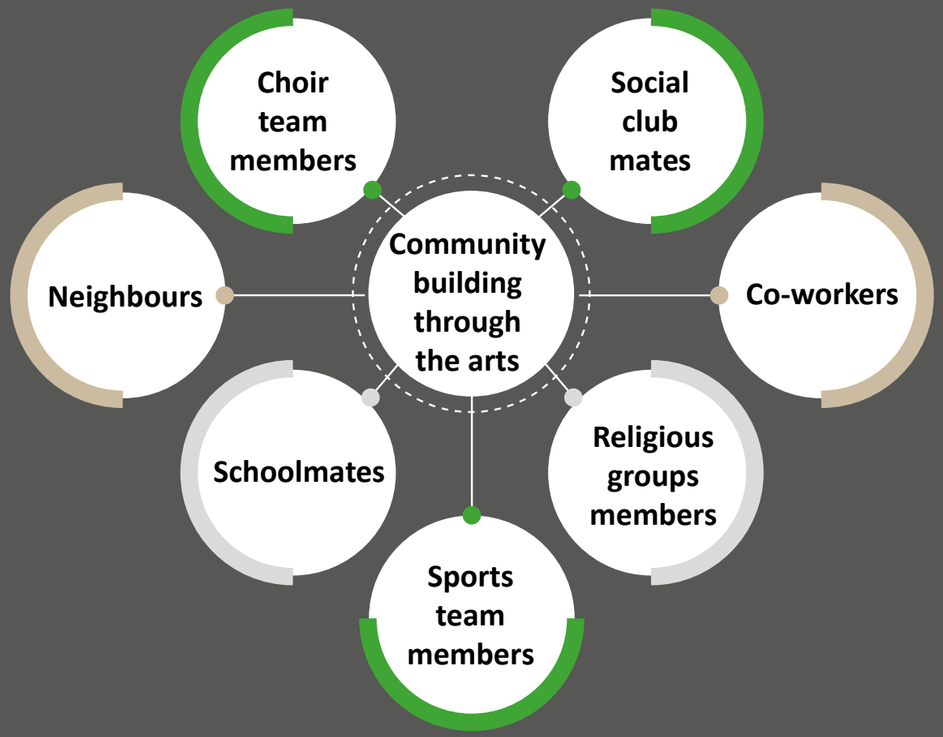
Fig. 1: Impact of collaborative arts



Collaboration Between Non-Artists

This form of partnership enhances creativity between individuals who do not necessarily possess an artistic background or consider themselves artists. A mural created by students over a specific period of time, an installation of found objects produced by the local residents on a city's main square, a collective photography exhibition of a senior group of hikers are all examples of collaborative art between non-artists that foster the sense of community through the creative process. Frequently encountered, these projects enhance community participation, celebrating the diversity of people coming together, while boosting the connection between a certain group. Such collaborative art projects most often distance themselves from the traditional artistic space (such as a gallery or a museum), reclaiming their place in the public or semi-public sphere and, most importantly yet, they are accessible and open to the community: parks and playgrounds, schools and universities, hospitals and prisons all accommodate collaborative art projects naturally promoting community engagement and empowering social sustainability.

Fig.2: Community building through the arts



Transdisciplinary Collaborations

In the same vein, art practitioners may often partner with non-artists or non-artistic institutions towards the shared goal of producing an impactful work of art. For instance, the outstanding example of a photographer partnering up with a bird-protection association brought a fruitful collaboration raising awareness about the illegal killing of migratory birds on the Mediterranean island of Cyprus: “The result of multiple collaborations between creatives, led by photographer Silvio Augusto Rusmigo and designers Omiros Panayides and Thalis Nicolaou” took the form of a book-artefact, a documentary film, and an interactive installation. The creatives joined forces with the environmental non-governmental organisation BirdLife Cyprus, highlighting the unlawful killing, trapping of, and consuming songbirds. In this sense, it is interesting to examine this project under the scope of transdisciplinarity. Through his artistic medium, the photographer, Silvio Augusto Rusmigo, in his exhibition titled *Kochinohoma* (meaning *Red Soil* in the Cypriot dialect), brought multiple elements and stakeholders together: he partnered up with a graphic designer/editor (Omiros Panayides), an environmental association for the protection of birds (BirdLife Cyprus), a designer and curator (Thalis Nicolaou), a cinematographer who turned this endeavour into a documentary film (Costas Drakos), a gallery that exhibited their work (A.G. Leventis Gallery), and a craftsman, specifically a blacksmith who undertook the fabrication/construction of the installation display and mounting. The result was a powerful artistic synergy educating, informing, and inspiring the community, which attended the exhibition in numbers, and confirmed the need for such transdisciplinary artistic collaborations.



EXHIBITION CREDITS / Duration: 20 September – 9 October 2022 (extended to 16 October 2022) / Documentary film premiere: 19 September 2022 / Coordinators: Loukia Loizou Hadjigavriel - Director of the A. G. Leventis Gallery and Katerina Stephanides - Curator of the A. G. Leventis Gallery / Created by: Silvio Augusto Rusmigo, Omiros Panayides, Thalis Nicolaou / Head Curator and Exhibition Design: Thalis Nicolaou /Graphic Design: Omiros Panayides / Documentary: Costas Drakos / Sound: Panayiotis Mina / Text: Vasiliki Anastasi / Supported by: BirdLife Cyprus and the Sovereign Area Police Anti-Poaching Unit / Funded by: MAVA Foundation, BirdLife Cyprus, The A. G. Leventis Gallery / Special thanks to: Martin Hellicar, Tassos Shialis, Elena Markitani, Markos Charalambides, Olivia Christodoulides, Argyro Nicolaou, Atelie Demetriades Ltd, Arnold's Digital Printers Ltd / Media Sponsor: Cyprus Mail

Interdisciplinary Collaborations: A Glance at the EMPACT Projects

By enabling individuals to learn from one another, interdisciplinary collaborations can be proven beneficial to all parties since they foster educational opportunities while broadening the horizons of the involved individuals. A musician and an architect, a dance artist and a filmmaker collaborate together, despite originating from different artistic fields, embracing the posed challenge and ultimately providing a work of art that will transcend all boundaries.

In the frame of the EMPACT Project, **a two-day collaborative interdisciplinary artistic project** took place, which produced a participatory community mural. Centred around the thematic fields of migration, empathy, nature, and sustainability, this interdisciplinary project, which took place in collaboration with *Pame Kaimakli*, a community festival held in Nicosia, Cyprus in September 2023, was the result of a partnership between Konstantinos Avramidis, architect and lecturer at the University of Cyprus, and street artist Vasilis Vasiliou (aka Twenty-Three). Their synergy resulted in the production of a socially engaged mural and an associated workshop. The workshop, which preceded the mural, aimed at engaging the local community, and equipping it with practical skills for participating in the creation of the mural hosted in the neighbourhood of Kaimakli. For the creation of the mural, solely carbon-neutral spray paint and recycled cardboard paper were used. The participation was open to the wide public, and the workshop took the form of a walk that sought to map urban elements and imprints of local hidden histories in the neighbourhood. These were to be transferred in the mural by the individuals who tracked them. Engaging members of a community in such activities helps **exploring shared experiences and understanding different perspectives**. The mural itself was a collaborative effort, representing the collective aspirations of the participants towards a more sustainable and inclusive society.



The mural's theme and iconography addressed social and environmental sustainability issues in the divided city of Nicosia. They focused on promoting interspecies inclusivity and undermining the notion of borders on the island. As a starting point, the artwork considered the migratory birds calling Cyprus their 'home' symbolising the interconnectedness of all beings while challenging the conceptual and physical existence of borders. The portrayal of birds with human characteristics and elements of the local Cypriot culture was used in an attempt to critically comment on the cultural/natural divide, while also encouraging viewers and participants to empathise with nature, promoting a sense of responsibility towards environmental preservation and sustainability. At the same time, this added a multiscale dimension to the project: it highlighted how the local social ecosystem interacts with and mutually shapes and is being shaped by the global environment.

Another collaborative interdisciplinary project was also organised in the frame of the EMPACT Project by the Vorres Museum in Athens, Greece, involving an artist/archaeologist collaboration: Dimitris Alithinos, an honorary doctor of the Department of Fine Arts of A.P.Th., and Stavros Vlizos, an archaeologist and associate professor at the Ionian University joined forces in a collaborative artistic project that addressed the **necessity for creative dialogue between artists and experts** focused on sustainability. Held at the Vorres Museum in the summer of 2023, the project featured a significant event: Dimitris Alithinos conducted his 230th Concealment ritual on the museum grounds in Paiania, Attica, symbolically hiding one of his works within the earth, embodying a "Concealment of memory" for the future. The concept originated in 1981 from Alithinos' concerns about the potential annihilation of humanity, a theme still relevant today, driving the ongoing work-in-progress called *Katakrypsis*, which has evolved over the years.



The collaboration unfolded within a structured framework, encompassing a series of online preparatory meetings between the artist and the expert to exchange knowledge and perspectives. Additionally, a workshop at the Vorres Museum commenced from the project's inception in June, running through September 2023, engaging both the artist and the expert. This workshop was open to the public and culminated in creating a collaborative artwork. Recognizing the project's intended impact on audiences, the artist and expert shared their research and knowledge with the participating public during the workshop. A discussion during this collaboration shed light on the **unique aspect of concealing artworks within a museum setting**. Dimitris Alithinos reflected on the experience of working in a museum, surrounded by the imprints and history of past painters. He highlighted the importance of remaining humble and learning from the timeless artifacts present in a museum.

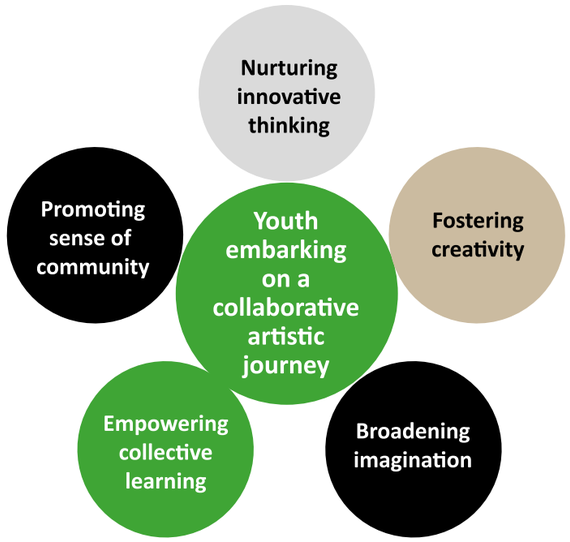
Yet another collaborative interdisciplinary project took place between Pantelis Chandris, artist and associate professor at the Athens School of Fine Arts, and philosopher/historian Pavlina Kirkou. The theme of this project was centred around the "Solar System/Resilience of Perception for the Wonder of Nature" and "The Role of Shadow in the Synesthesia of Environmental Space Perception". The creation of the artwork titled *Orbital Objects* involved an exploration of painting, focusing on understanding the role of shadow in the works of artists like Giorgio Morandi, Francis Bacon, and Edvard Munch. The artist delved into the concept of expressing presence through the absence of the object being referred to. They envisioned a **'peculiar planetary garden' where sculptures and paintings functioned as rotating objects orbiting around a central sculpture:** a white, frozen, and motionless flame reminiscent of eternal yet silent flames seen in monuments and statues. Additionally, the creation included references to flames forming a connecting web to other works, symbolizing 'pyres' conveying messages inspired by ancient beacons. The artist's themes explored pairs and oppositions, such as Shadow and Light, Pictorial Representation and Sculptural Form, Fragmentation and Reassembly, White-Black, and Soft-Hard, showcasing a rich tapestry of artistic exploration and expression.



Collaborative Art For Young Audiences

Inspiring the youth towards a more sustainable future through the Arts may undoubtedly result in the active engagement of young audiences in the collaborative art field. Does it suffice to equip “the artists of the future” with sustainable materials and introduce them to environmentally-friendly techniques? Is it enough to teach them how to save, recycle, and upcycle materials? Probably not. Educating novice artists and introducing them to the fundamentals of collaborative art practices is one of the most effective ways of engaging their interest and fostering their creativity. Such synergetic art projects and programmes are commonly implemented in schools, enabling the members of a young audience to come together and produce a joined art project. With children and young adults teaming up on such artworks, their sense of sharing, listening, respecting and, consequently, collaboratively achieving, is being enhanced. This creative process of getting the youth together for the creation of a common artwork eventually leads to the development of a creative young generation that will learn what partnership, cooperation, and respect towards other ideas mean.

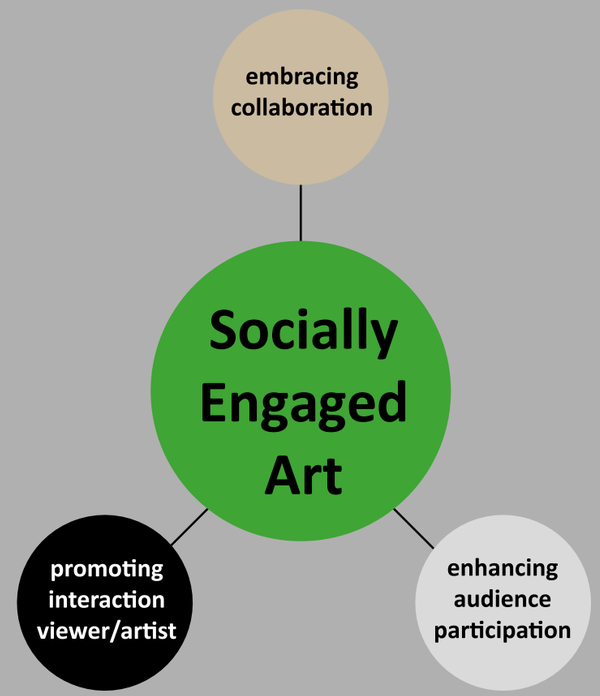
Fig.3: The youth embarking on a collaborative artistic journey



In this sense, helping the youth embark on a collaborative artistic journey may take multiple forms and bring diverse benefits. Art professionals and cultural actors are all encouraged to implement a number of relevant actions towards this purpose: launching a collaborative art project competition, partnering children up with environmental causes and associations, promoting teamwork through an all-day sustainable artistic workshop, inaugurating residencies for children centred around a relevant eco-conscious thematic are only some ideas that could be efficiently designed and implemented.

Chapter 7
Socially Engaged Art

Within the broader field of “Community Art”, which may be defined as the form of art embracing dialogue with the community, most often connecting a professional artist with people with little affinity to the arts, one encounters yet another field of significant importance: **Socially Engaged Art**, thanks to its participatory nature, ideal for addressing social issues, is defined as a community-based art that embraces collaboration, enhances audience participation and promotes interaction between the artist and the viewer/spectator.



In the context of this form of art, **people**, whether randomly chosen or selected on purpose based on the audience they are affiliated to, take the lead, and become transformed into the artistic medium itself, sometimes even the material, with the **artist** being integrated into the community, and raising awareness about a certain issue. The latter is usually political, social, or environmental, and concerns the broader public, whether professionally or generally interested and involved in the arts, or having scarce relationship with the artistic field. Socially Engaged Art enables art practitioners to educate, help, and share with a community.

Not Looking at Art – Becoming Part of it

Human interaction plays a vital role in Socially Engaged Art: rather than following a specific creative process of production, visitors, spectators, and participants become the artistic medium. This type of practice is driven by human-oriented characteristics combining a sustainable and empathetic nature:

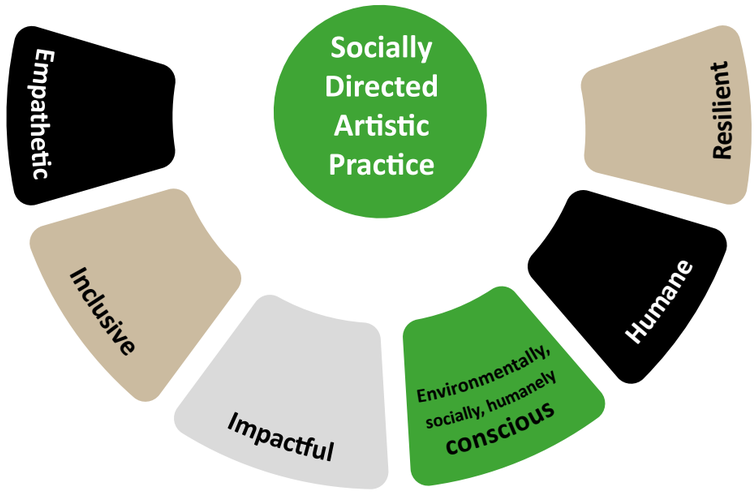


Fig.1: Characteristics of Socially Engaged Art

Collaborative activities form the epicentre of socially engaged art, ranging from **workshops, discussions, producing public art and hosting interactive events**. Naturally, such artistic products are always centred around and driven by social, environmental and political issues, with their main objective being to raise awareness while advocating for and addressing current concerns.

Evaluate Before Producing

- **Focus on a tangible issue**
- **Be culturally sensitive**
- **Involve a marginalized audience**
- **Understand the community**
- **assess the project's environmental impact**
- **consider the materials and their sustainability**

Prior to producing a socially engaged artistic work or project, practitioners are encouraged to ask themselves a number of vital questions that will eventually result not only in an impactful artwork but also in a sustainably-driven one: **What is the exact issue to be addressed? Who is the target audience? Which cultural aspects must be taken into account? What is the environmental impact? How will the project evolve in the future? What materials (if any at all) will be used and will they be repurposed or recycled once the project is over?** These critical questions will enable the producer to design responsibly, and evaluate accurately the project's outcome, as well as its present influence and future development.

A GLANCE AT THE EMPACT's socially engaged art projects

In the frame of the EMPACT Project, a number of socially engaged collective art interventions took place, including interactive workshops with local communities.

→ ***The Future is Already Present*** was an artistic project, an intervention led by renowned artists Anna Lytridou and Benjamin Deakin, which took place at the Cyprus University of Technology's Fine Arts International Research Centre in Ayios Ioannis Pitsilias. The project aimed at engaging the local community and student participants by encouraging them to **repurpose and re-contextualise scrap metal and fabrics** which were to be used for the project. Inspired by the installation pieces, the artists worked together with the participants by combining their items into communally created "framing devices". Anna Lytridou primarily creates outdoor installation works, while combining the aesthetics of painting with the accessibility and approachability of public sculpture. Unlike the prescriptive relationship between viewer and art object in a gallery, these works are intended to invite the viewers/participants to walk around and between the pieces, finding their viewpoint and personal engagement with the work. In a landscape context, the pieces function as "framing devices", again disrupting the conventional relationship between the art object and the environment.



The Nature Outside and Inside Me organised by the National Academy for Theatre and Film Arts “Kr. Sarafov” in collaboration with Dance & Art Company “SOFISTIK-JIVO” and “Unseen Theatre” was a performative form of artistic expression led by author and project lead Prof. Velimir Velev. The performance sought to directly impact and provoke by involving the audience or random people in the event. The artistic action was a short-term behavioural intervention in the public space with the artists making direct contact with the attendees by involving them in an unusual situation.



Weaving links: Days of Artistic Creation and Ecology was held at Espacio Rojo featuring artists Alejandra Díaz-Guerra, Rebeca Sforzani, and the AL FRESCO Museos Efímeros (AL FRESCO Ephemeral Museums) Collective. Espacio Rojo closely worked with the Lourdes Hernández Equality Space towards an artistic intervention and workshops facilitated by artists around the concepts of art, design, crafts, and ecology. Target groups included women from different collectives working with vulnerable women. It also aimed at reaching people with little affinity to standardized art and culture. The artist, too, occupied a different position than the one acquired in the professional artistic sphere. His standardised and individual role was configured in such a way as to link art, social context, and people. His work was co-created together with artisans, artists, and the community, while he was also involved in the organisation of the project and in the training through open and participative workshops. The relationship between contemporary art, design, and ecology under the concept of Sustainable Crafts added value to manual skills and intangible cultural heritage as an important part of the creative process. All materials used were renewable and guaranteed environmental sustainability.

L'Aria Buona organised by Fondazione Lamberto Puggelli focused on music and geology, involving two researchers, and a pianist and composer. The aim was to foster intellectual cooperation between artist and scientist, encouraging them to share their knowledge and practice in order to produce original artworks and performances inspired by Sustainability and Empathy.



Active Community Participation: Embracing a Diverse, Marginalised Audience

Socially engaged art requires the active participation of a diverse group of people, social agents, and artists in a creative process that aims at rendering culture as accessible as possible. When interested in becoming engaged in such a form of art, practitioners and art professionals are encouraged to think of involving in such participatory workshops a **diverse audience** that often consists of either marginalised individuals or persons excluded from or disregarded by society: immigrants, elderly people, persons with disabilities, women and girls, ethnic minorities, LGBTQIA+ individuals, refugees, people with low income, homeless people or inmates are all potential social groups to be invited in this participating process. Additionally, it is equally relevant to involve and reach people with little affinity to standardised art and culture.



Fig. 2: Reaching, involving and embracing a diverse audience

Did you know?

- In 1987, Suzanne Lacy's ***The Crystal Quilt*** brought together 430 women over the age of sixty who performed in a 1-hour long tableau, broadcast by public TV. This large-scale participatory performance was attended by over 3000 people and staged on an enormous rug with tables placed to resemble a quilt. It was converted into a public gathering of senior women and addressed issues of female aging and visibility.

- In 1992, artist Rirkrit Tiravanija created an exhibition titled ***Untitled (Free)*** at 303 Gallery in New York. Converting the gallery into a kitchen, the artist served rice and Thai curry for free, "inviting the visitor to interact with contemporary art in a more sociable way, [blurring] the distance between artist and viewer."

- In 1993, artist Rick Lowe established ***Project Row Houses***, in collaboration with the Third Ward community involving seven African American artists who "began to explore how they could be a resource to the community and how art could be an engine for social transformation." Together, they collaborated in transforming houses in a predominantly African American neighbourhood, into a cultural space, including art studios, exhibition spaces and residences for visiting artists. The project addressed issues of urgency such as poverty and lack of housing. It also included a residential programme for single mothers, while it also extended into the outdoor space with public art installations.

- In 2008, committed contemporary French artist Jean René, most well known as JR, paid tribute to female victims of violence by painting the Morro da Providencia favela in Brazil's Rio, by covering "each panel with female faces". The project was titled ***28 Millimeters, Women are Heroes***. Similarly, one year earlier, JR and street artist Marco organised "the largest illegal photography exhibition ever, the ***Face 2 Face project***". The latter involved the exhibition of portraits of Israelis and Palestinians next to one other, "in monumental formats on both sides of the [separation] wall". In addition to the people who accepted to be photographed, for the mounting of this exhibition, JR involved people from both sides, as revealed by a photo on the artist's website demonstrating "nuns in action".

Chapter 8
Public Art

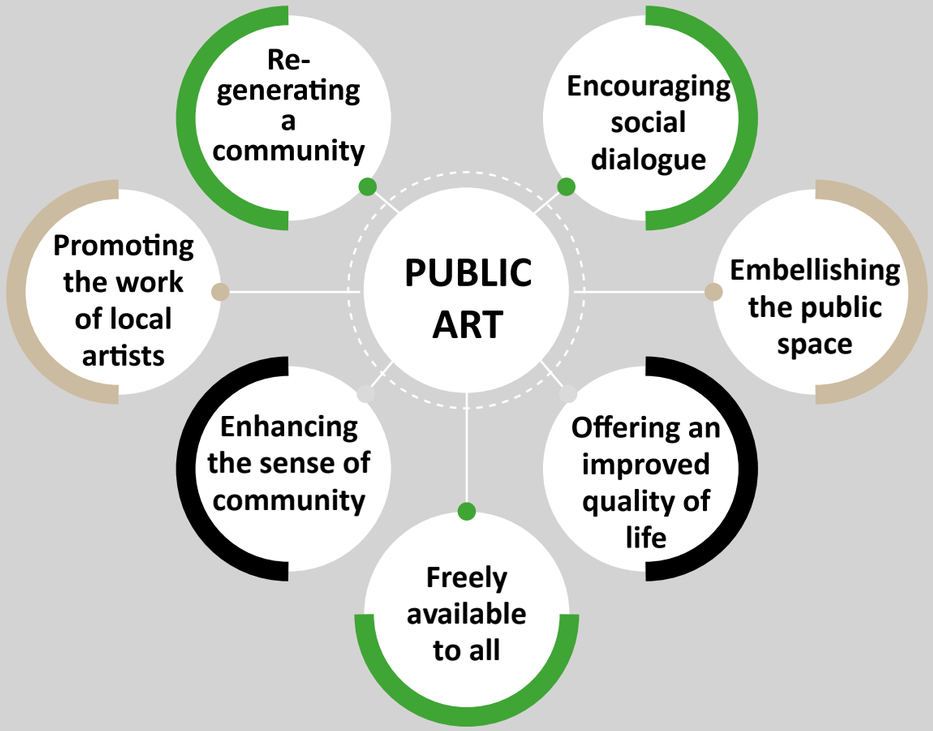
Public art aims at producing art accessible to everyone. It is usually exposed and displayed in spaces that are open to the broad public, from train stations and bridges to public gardens and city squares. Although exhaustive in its scope and presence, public art can take multiple forms and sizes, ranging from installations to sculptures and from performance art to community murals. Especially in our days, public art has an important role to play: not only does it augment the aesthetic and cultural experience of the spectator, but it, most importantly, engages the audience in the purpose and scope of the artwork itself.

When it comes to Sustainability, public art acquires an even more significant role to play: it makes a work/installation accessible to a wide audience so that such individuals have no other option but to face it, admire it, and become involved and engaged with it. The work itself is seen and experienced in a space that belongs to everyone, as the four walls of a museum no longer encompass it, nor is it accessible at an entry fee. It is owned by and available to all eyes, ears, and senses, without restrictions and boundaries. This is specifically why artists and art practitioners who wish to convey a sustainability-related message are encouraged to employ and utilise the form of public art as a beneficial tool, as a social and political commentary, as an artistic expression.

Just like public monuments are celebrating significant events commemorating human history, environmental monuments must play a similar role: they must pay tribute to the ecological and human systems, commemorate the planet's history, and record the life and extinction of natural phenomena.

Producing Accessible & Approachable Art

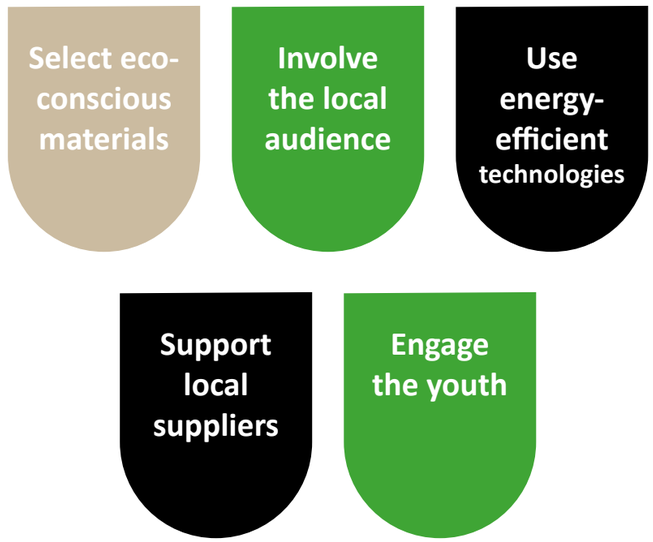
Regenerating a neighbourhood with the addition of a new public artwork, contributing to the encouragement of public dialogue by introducing performing arts activities, promoting the work of local artists by installing a large-scale artwork on the façade of an emblematic building, and overall providing an opportunity for an enhanced public space, are all benefits of producing **accessible** and **approachable** public art. The shared experience deriving from the people who visit, surround, or admire this work of public art, unquestionably empowers their sense of community, while also celebrating their cultural identity. Be it an entire garden, a community mural, a mosaic artwork, an interactive architectural installation, or a graffiti street artwork, public art embellishes people's commonly-owned space and improves their quality of life. Additionally, public art can be used as a tool of inclusivity since the artwork is not restricted to the privately owned space of a gallery or a museum; it is free, accessible to everyone, both humans and non-humans, enjoyed by all members of the community, weaving their artistic, social, and cultural fabric.



Environmental Public Art

An environmental public art is a work addressing climate change issues, embracing sustainability, and engaging the audience towards an environmental cause. Additionally, it may be an artwork that directly collaborates with nature, and may be whether permanent or temporary. While environmental art has taken multiple forms over the years and has been adopted by artists in a diverse range of ways, it steadily expresses a universal message, that of environmental awareness and nature conservation, and primarily makes use of sustainable techniques and materials for its production.

When producing a temporary or permanent sustainable artwork, the selection of materials, alongside other factors such as the energy efficiency and low environmental impact, must all be taken into account. First and foremost, eco-conscious materials, such as recycled waste or biodegradable ones must be used, ideally sourced locally thus supporting the local market. Additionally, for the making of such public artwork, creators are encouraged to consider sustainable ways of maintaining it, as outdoor works must be durable and resilient to weather conditions. Furthermore, when it comes to lighting such artwork, energy-efficient technologies must be encouraged, in order to significantly reduce emissions. To make the artwork even greener and inclusive, artists are urged to engage the public and involve the community in its making, therefore providing a collaborative space for creation.



Teaming Up With The Youth

Alongside the creation of a public artwork, artists and art practitioners are encouraged to collaborate with the youth on an educational programme intrinsically connected to such public artwork. For instance, the artist can join forces with a specific community (school, association, sports team) in the creation of this work, both to convey an environmental message and to share ecological knowledge with the youth. Engaging the young audience plays a vital role in sustainability education since it enriches their knowledge about climate change, inspires environmental action, enhances their sense of belonging, and promotes awareness on sustainability.

Chapter 9
Engaging Audiences in Sustainability Actions

With the Arts acquiring social and political importance that is admittedly more urgent than ever before, artists are increasingly incorporating environmental themes in their practice, not only in ways that embrace sustainable materials and techniques but also in a way that puts Sustainability at the thematic epicentre of their work, thus effectively **engaging their audience** towards this purpose. Over the past decades, multiple artists have challenged and questioned the relationship between the arts and the environment, firstly as a means of expression, secondly as a means of stimulating dialogue with their audience by raising environmental issues.

Working towards a sustainable future in the artistic and cultural world begins, first and foremost, by **educating and influencing an audience**, whether the latter incorporates art practitioners, industry professionals, or the wider audience. Although this process may vary from one artistic practice to another, a few steps may be identical across all artistic fields and cultural practices, starting with the “learning by seeing others” or the “learning by doing” method. The pages that follow indicate a diverse array of practices that may be implemented in order to engage a (specific or non-) audience in sustainability actions, while highlighting the benefits acquired when and if such practices are efficiently put in place.

Establishing, Disseminating, and Participating in Residencies

By initiating and disseminating relevant residency projects, artistic associations, cultural spaces, and artists/art practitioners are being given the opportunity to **engage (themselves or their audiences) in sustainability actions.** The latter practitioners can actively and practically participate in programmes especially designed for artists, researchers, and professionals, that derive from or are centred upon a relevant theme or cause. These residencies may be applied by museums, galleries, and cultural associations on an annual or regular basis, ideally in natural settings or places that bring the participants together towards a collective endeavour. Whether working solo or in collaboration with other artists/art professionals, participants are able to learn by doing, to enrich their knowledge and practice, but also to develop a project by contributing to the broader thematic of sustainability. The resident may acquire many benefits from such an experience: they are given the space and time to become creative, inspire others, collaborate and network, professionally and artistically develop, and receive recognition and exposure while experimenting with a subject.

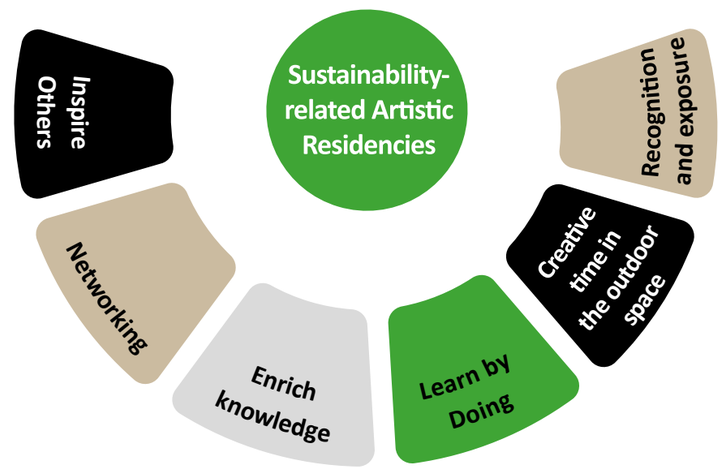


Fig. 1: Sustainability-related artistic residencies

In the frame of the **EMPACT Artistic Residencies Programme**, which was implemented throughout 2023 and continues its course in 2024 too, **four empowering residencies** were organised and implemented in Italy, Greece, Bulgaria, and Spain. The latter facilitated artists in producing, through sustainable practices, art that fosters an empathic stance towards non-human beings, as well as in acquiring experiential knowledge on environmental issues.

In Italy's Taleggio Valley, five artists (Ana Pečar, Andria Zachariou, Kaja Rakušček, Lea Petrou and Mirian Kolev) were selected to explore the topic of ***Air: Commons, Chaotic Fluid, Inspiration*** exploring the function, mechanism, importance and state of air from a range of natural, ecological, social, political and ecological perspectives. Through this practice, they were asked to reflect upon the impact of air pollution and air quality degradation. To do this, the participating artists visited high and low pastures, walked across the mountains, attended dedicated lectures by specialists in the area, and were guided across the surrounding landscapes (natural and built). Additionally, they were offered the opportunity for site-specific investigations.

"My participation in the residency programme has reinforced my artistic journey through the enriching experience of the collaborations. The events, the interconnections, and the amazing landscapes made me realise my deep need for research in sustainability through the arts. My understanding is that art plays a crucial role in the development of a more aware and environmentally responsible society."

Andria Zachariou, EMPACT resident



Anna Lytridou's installation in Ayios Ioannis Pitsilias forest, Cyprus.









Workshop: Bodies as Garden, Sonia Ntova, Maria Papadopoulou, Vera Karavakou.

Similarly, in August 2023, the EMPACT's Greek partner welcomed visual artists Veredas Lopez, Alva Moca, and Venelin Shurelov, all three working in media, to ***The Vorres Museum Artistic Residency*** and presented them with the opportunity to gain in-depth knowledge of the Greek modern art through their engagement with the museum's permanent collection. The residents were subsequently given the opportunity to develop artworks related to a given subject while taking full advantage of the surrounding scenic natural environment – a paradigm of Mediterranean gardening redefined in the light of climate change, focusing on a sustainable approach.

Within the same residencies programme, three selected artists (Konstantinos Kotsis, Rebecca Sforzani and Margherita Isola) produced artworks around the topic of ***Nature, Health, and Care*** as part of a same-titled residency that took place at Espacio Rojo in Madrid, Spain. Each of the resident artists engaged in an artistic research process intending to foster change and social inclusion. The artists successfully positioned themselves as key agents in the promotion of empathy and sustainability within their respective communities. To this end, artists interacted with diverse, vulnerable, and social collectives in the ***Carabanchel area of Madrid***. These collectives included schools, community kitchens, and neighbourhood associations, women's groups, climate change movements, activists, artisan networks, and artistic collectives. Each artist selected a specific group to collaborate with on their research project. The residencies offered the artists the chance to work with international collaborators (curators, cultural professionals) and produce new work at their equipped venues. The residencies culminated in the host partner presenting the work to the public.

Finally, in August-September 2023, another artistic residency of the National Academy of Theatre and Film Arts "Kr. Sarafov" (NATFA) took place, centred upon the theme of ***Water: Memory & Movement***. Held in Sozopol, one of the oldest cities on the Bulgarian Black Sea coast, the residency welcomed three artists (Dimitris Savva, Andrea Davanzati, and Giulia Pellegrini) allowing them to explore the meaning of movement and structure of water, as well as the ecological transformations of nature as a result of these processes. Additionally, the residents were asked to reflect on the social impact on the environment.

"The residency allowed me to experience and record the rich underwater soundscapes of Sozopol's Black Sea, inspiring me and providing me with essential and defining material to realise my sound performance 'Black Watering."
Dimitris Savva, EMPACT resident

The result of such residencies being established and effectively disseminated has a tremendous explicit and direct impact on all stakeholders involved. Whether the audience is already passionate about socio-environmental sustainability and the role of the arts, or if such audience has no previous similar experience, residencies always constitute an efficient, inspiring, and stimulating method of engaging people in sustainability actions.

Supporting A Cause – Helping A Sustainability Organisation

Although in their majority, art galleries and cultural associations are currently caught in yet another financial setback due to the ongoing, unstable economic situation, may engage in an environmental cause and become committed to it. Whether by generally supporting and promoting its actions, by raising funds and donations for an association, or by contributing to a specific project, such initiatives, especially when associated with a relevant and reliable eco-friendly programme, have a direct and explicit impact. Their audience —followers, visitors, spectators, or even sponsors/investors— is pledged to support an environmental cause.

A glance at current trends: the example of film festivals

A rising interest in sustainability actions through audience engagement has been observed in recent years by cultural festivals across the world. Specifically, film festivals are currently motivating their audience (and themselves) in policies and actions such as reducing paper and waste, investing sums collected by accreditations, and raising funds for a specific cause. An impressive outcome of such an initiative was marked by the prestigious Festival de Cannes, in France, which has raised, since 2021, the notable amount of €2,200,000, of which €200,000 constitutes a direct contribution from the festival itself. As stated on the official festival site, a committee of independent experts was formed with the task of selecting 20 different environmental projects. The funds the Festival de Cannes raised were fully donated to environmental contribution and sponsorship projects spanning the entire globe. Indicatively, in 2023, the Festival funded the 1 OCEAN Foundation, which supports scientific research missions, as well as the ASPAS Foundation, which works towards improving the protection of specific areas in France by enhancing free evolution. Both associations were funded by the Festival for their projects with a sum of up to €50,000 each. More similar actions took place on a local level in 2022, with Cannes IFF supporting GERES, a scheme that empowers isolated families and individuals living in energy poverty. In addition to these, in 2023, the Festival funded five farmers from the South of France planting Low Carbon Label orchards.

Raising funds is unquestionably an impactful action for a cultural association, engaging its audience toward an urgent cause. Yet another example of a concrete sustainable strategy establishment is Locarno Film Festival in Switzerland, which "contributes to the Sustainable Development Goals" through six pillars: *Mobility* (pledging its audience to get to Locarno using public transportation, and moving around by hiring a bike); *Water* (reducing the number of PET bottles used in the official festival venues and partnering up with the City of Locarno for locating fresh drinking water fountains); *Waste Reduction* (informing the public about responsible waste separation and by donating leftover materials to a foundation that uses them to make handmade products); *Diversity & Inclusion* (holding a panel discussion on "Embracing Diversity in the Film Industry" thus working towards fostering a more inclusive film industry); *Measuring CO2e* (calculating the CO2 emissions and "working towards a comprehensive plan to reduce the carbon footprint of the Festival").

In addition to the above festivals taking practical action towards sustainability, some others go as far as imposing a so-called "green fee" to all their accredited guests. More specifically, it is worth mentioning the notable case of Thessaloniki International Film Festival, Greece, whose actions aim at outsetting their guests' travel footprint. During its latest edition in November 2023, the TIFF "channeled the amount of 16,795 euro […] to a series of measures, actions, and initiatives aiming at reducing the Festival's environmental footprint and tackling the repercussions of the climate crisis". The imposition of the said "green fee" was unquestionably a substantial leap forward, towards the direction of sustainability, with the Festival's actions serving "as a springboard for raising awareness, addressing both the audience and the professionals taking part in the Festival".

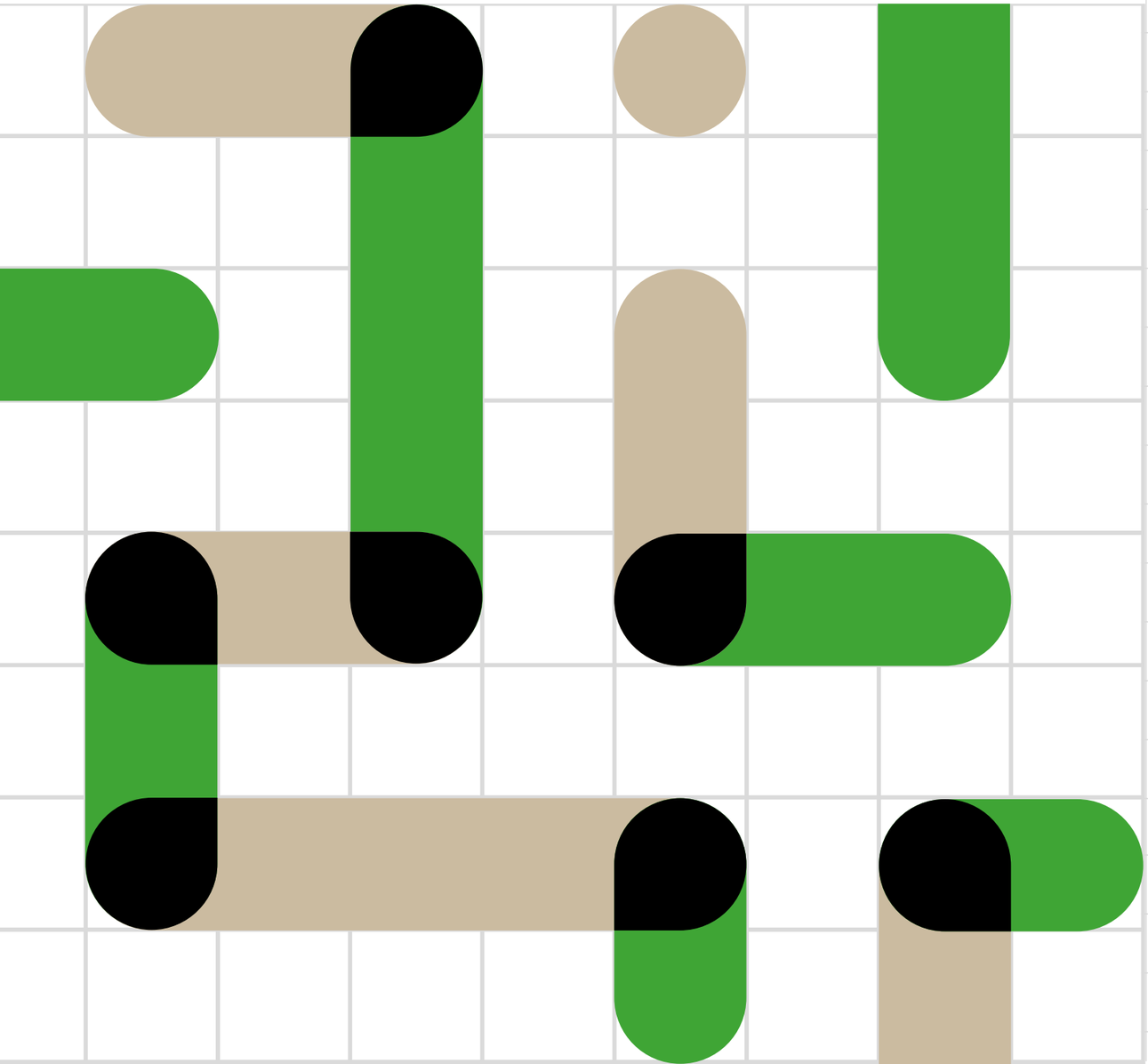
In a similar vein and within the same field, another initiative was recently established as "the starting point for an ever-improving practice of organising more environmentally friendly festivals": The Green Charter for Film Festivals aspires to constitute a platform collecting information about practical, eco-conscious solutions at all stages of a festival organisation. More than "a call for strict guidelines", the Green Charter is a community that supports the festivals in becoming more aware of their impact on the planet.

Producing Participatory Art

Engaging an entire village, a neighbourhood or a community into creating a participatory artwork is perhaps one of the most explicit and active ways of captivating the attention of an audience and effectively involving them into the artistic process. Participatory art may be defined as an interactive and collaborative form of art that enables the wider audience to become involved in an artistic or creative process. Spectators contribute to the artistic outcome, instead of being mere observers, sometimes even performing themselves. Sustainability-focused participatory artwork may bring substantial benefits to a community, breaking the boundaries between audience and artist whilst empowering the spectators' sense of belonging, whether to the community or the outcome of the artwork.

Art professionals may consider various different practices deriving from the generic participatory art scope: **interactive installations** (centred, for instance, around the topics of climate change, air pollution, recycling, water conservation) invite the audience to directly participate in the process and narrative, considered as an inspiring tool that stimulates the visitor's curiosity, knowledge and awareness; **community artworks** such as public art sculptures or community murals are being produced specifically thanks to the participation of the audience members who get together either to highlight a critical social, political or environmental issue, or to honour a significant community figure. The latter constitute a remarkable structured opportunity for collaboration and collective reflection; **performance artworks**, yet again involving the participation and performance of the audience as a result of collaborative practice. The EMPACT Project has undertaken and implemented various such collaborative artistic initiatives, further explored in Chapter 6 of this Guide titled "Collaborative Art Practices".

Training Guide II:
Sustainability In And For Artistic Practices



The guide set out below demonstrates a **training guide sample** encompassing the broader topic of “Sustainability in the Arts” touching upon all aspects of the previously included chapters of this curriculum.

I. Course overview:

The proposed course is based on a combination of lecture series adopting authentic learning including open discussion on topics, issues, trends and problems related to Sustainability in the Arts. The course will investigate the following questions: What is Sustainability in the Arts? What values and principles govern the creative industry fields? How can sustainable techniques and materials be incorporated in one’s artistic practice? What is the relationship between arts and climate change? How can an art space, gallery or museum become a sustainable structure by adopting an eco-conscious policy? What is the impact of different forms of sustainable practices (active community participation, collaborative arts, socially engaged art, public art, transdisciplinary artistic collaborations)? In what ways can the creative and artistic fields make room for the engagement of a more diverse audience?

II. Level: BA or MA level

III. Course duration: 13 weeks

IV. Credits/Hours: 60/90 ECTS

V. Learning outcomes:

Throughout this course, participants will be able to progressively develop the following **set of skills**:

Critically acquiring knowledge:

- Gain knowledge and become familiarised with key concepts and core principles of sustainability;
- Analyse the effect and impact of sustainable practices and policies;
- Assess the relation between the four key pillars of sustainability (social, environmental, economic and human);
- Determine critical questions about the current, past and future trends in sustainability.

Practically implementing knowledge:

- Acquire the ability to identify and communicate the impact of the Arts on climate change and, generally, on environmental issues;
- Design and establish a sustainable policy of an organization/museum/artistic space;
- Assess the environmental and social impact of a process, practice or technique;
- Develop, apply and design sustainable decision-making and solutions;
- Collaborate with key agents on the design, development and establishment of eco-conscious policies.

Inspiring and communicating:

- Be able to communicate sustainability issues and inspire others towards this purpose;
- Be able to develop and communicate an action plan;
- Advocate for environmental stability in the creative fields;
- Provide networking opportunities amongst experts, peers and organisations.

VI. Course content

Sustainability in the Arts or Creative Sustainability is the main subject incorporated in this course, outlining the social, economic, environmental and human dimensions of the subject. The course will focus on the opportunities and challenges encountered by the creative and artistic fields, while further deepening into practical and hands-on aspects tackling critical questions (i.e. how to incorporate sustainable materials and techniques or how to engage an audience etc.). The course content defies the boundaries of Sustainability merely seen from an environmental point of view, additionally focusing on the role of the artist and art practitioner in applying and providing first-hand expertise.

VII. Methodology

The delivered lectures will apply **traditional teaching methods** with the use of handouts and the involvement of interactive discussions. Specifically, the "Q&A" and brainstorming techniques will be prioritised in order to detect, register, extensively discuss views, ideas and stances of the participants on key sustainability issues (i.e. the impact of the artistic fields on sustainability, the relevance of a climate strategy, brainstorming on social, economic and climate-friendly initiatives in the arts, tangible techniques in artistic practice enhancing and embracing sustainability). Alongside **case studies** and tangible, **real-life examples**, the methodology techniques to be applied aim at encouraging the active participation and involvement of students, while transferring and registering their ideas on the board, thus enhancing understanding and facilitating the transition between the different teaching units. Moreover, during the lectures, the Cornell note-taking method will be applied to record down meaningful ideas and facts, summarised in "the Cue column". The latter will enable the participants to methodically work, study and ultimately defend or judge stances and views on Creative Sustainability. Finally, tutors may opt to subsequently post or distribute further educational material to ensure and solidify understanding. Alongside the above teaching methods, additional embedded learning tools will be employed such as **documentary screenings** and lectures by **guest speakers** to be invited during the course with the aim of sharing experiences and expertise with the participants thus enhancing their learning process, and empowering networking between peers (such as academic experts, art professionals, environmental scientists). **Hands-on workshops** focusing on relevant topics (upcycling) will be organised and, finally, a f**ield trip** will be offered at the end of the course.

VIII. Course outline

Week 1–2	◯ Introduction to Sustainability in the Arts: the four pillars ◯ A glance at history: providing the context from Rousseau to current trends ◯ What does the future uphold for sustainability? ◯ **Documentary Screening:** *La panthère des neiges* | *The velvet queen* (dir. Marie Amiguet & Vincent Munier).
Week 3–4	◯ The dialogue between the Arts and Climate Change ◯ Practical stances of art professionals ◯ The importance of establishing a climate strategy for artistic institutions ◯ **Guest speaker:** Discussion on climate-friendly initiatives in the arts
Week 5–6	◯ Introduction to sustainable materials and techniques: from eliminating waste to employing biodegradable materials ◯ Natural derivatives ◯ Responsible techniques (recycling, upcycling, packaging, shipping, donating) ◯ **A hands-on workshop:** upcycling furniture
Week 7–8	◯ A glance at Sustainable Art Spaces & Galleries: energy-efficient, responsible structures ◯ Critically reviewing and implementing green exhibition methods and materials
Week 9–10	◯ The naissance & impact of Collaborative arts, Socially-engaged and Public art: definitions, dimensions, challenges
Week 11–12	◯ Engaging audiences in Sustainability Actions: part one (tangible practices and examples) ◯ Engaging audiences in Sustainability Actions: part two (residencies as a powerful tool)
Week 13	◯ **Field trip** for collecting natural plants for dye-making [&] ◯ **Birdwatching field trip** for bird observation, sketching, painting and photographing [featuring invited local artist].

IX. Evaluation

Course participation — 30%

Course participation includes:
- involvement in discussions
- participation in brainstorming sessions
- ability to critically think and respect other views
- attendance to field trips, documentary screening, lecture and hands-on workshop

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Take home examination — 30%

A three-page essay on a Sustainability-related topic (examples include:
“Socially engaged art: local artists inspiring the community”.
“The Land Art movement: past, current and future trends”.
“Producing participatory art: a glance at current trends”.)

Final examination — 40%

Essay or project

Essay covering a universal topic in creative sustainability such as:
“The impact of circular economy on Sustainability in the Arts”;
“The role of the artist as a carrier of eco-conscious values”;
“Museums and galleries: Embracing climate-friendly artistic actions”;
“Exploring the multimodal relationship between Arts and the four pillars of sustainability”.

[OR]

Project: “Design and implementation of a socially-engaged installation project” (i.e. a community mural / a collective garden / a land art project”

[OR]

Project: “Matching an environmental campaign with an arts institution: a simulation exercise”.

X. Suggested reading

Week 1-2 “Sustainability in the Arts: an introduction to the four pillars”

The Routledge Companion to Contemporary Art, Visual Culture, and Climate Change
Edited by T.J.Demos, Emily Eliza Scott, Subhankar Banerjee
Cultural Sustainability and the Nature-Culture Interface: Livelihoods, policies, and methodologies
Edited by Inger Birkeland, Rob Burton, Constanza Parra and Katriina Siivonen
Art and Ecology in 19th Century France: The Landscapes of Theodore Rousseau.
Princeton University Press, 2000
Agnes Denes website
http://www.agnesdenesstudio.com/works2.html

Week 3-4 “Arts and Climate Change”

Climate Crisis and the Glocal Green New Deal:
The Political Economy of Saving the Planet
By Noam Chomsky and Robert Pollin
Ecoart in Action: Activities, Case Studies, and Provocations for Classrooms and Communities
Edited by Amara Geffen, Ann Rosenthal, Chris Fremantle and Aviva Rahmani.
Published by: New Village Press
Plasticity of the Planet: On Environmental Challenge for Art and Its Institutions.
Texts by Defne Ayas, Viviana Checchia, Grzegorz Czemiel, Daniel Falb, Cathy Fitzgerald, Mira Gakjina, Alexander Hope, Anne Szefer Karlsen, Jarosław Lubiak, Małgorzata Ludwisiak, Ewa Majewska, Catharine Malabou, Nataša Petrešin-Bachelez, Małgorzata Sugiera, and Magdalena Ziółkowska (2019).

Week 5-6 “Sustainable materials and techniques”

Yiannis Christidis, “Tracing trash: organizing tangible content for sustainable art”.

Waste&Materials. Collections Care: Packing, Storage & Transport. A Step-By-Step Guide for Sustainable Action. Volume I. Texts by Ki Culture.

Week 7-8 “Sustainable Art Spaces & Galleries”

Museums and Sustainability: NEMO Network of European Museum Organisations website [available on 20 February 2024]
International Council of Museums on Sustainability [available on 5 March]
Museums on the Climate Journey. Essentials Guidebook 6 Tips to a Sustainable Management of a Museum. Text by We Are Museums.

Week 9-10 **“Collaborative Arts” | “Socially-engaged art” | “Public art”**	Bishop, C. (2012). Artificial Hells. Participatory Art and the Politics of Spectatorship. London: Verso Making Socio Ecological Art and Science Collaboration [available on 20 February 2024 here]
Week 11-12 **“Engaging audiences in Sustainability”**	*Kagan, S. (2018). Culture and the arts in sustainable development: Rethinking sustainability research. In Cultural Sustainability (pp. 127-139). Routledge*

Questions and Assignments

- What is the impact of circular economy on Sustainability in the Arts?
- What are the main challenges involved in adopting a sustainable policy?
- How can the Arts contribute to Climate Change?
- What other examples from your own personal experiences can be stated, that enrich the wider topic of Sustainability in the Arts?
- What are your thoughts on the multimodal relationship between Arts and the four pillars of sustainability?

Suggested Reading

Bertling, J. G. (2015). The art of empathy: A mixed methods case study of a critical place-based art education program. *International Journal of Education & the Arts*, *16*(13).

Curtis, D. J. (2009). Creating inspiration: The role of the arts in creating empathy for ecological restoration. *Ecological Management & Restoration*, *10*(3), 174-184.

Demos, T. J. (1969). The politics of sustainability: art and ecology. *Radical nature: art and architecture for a changing planet*, *2009*, 17-30.

Galafassi, D., Kagan, S., Milkoreit, M., Heras, M., Bilodeau, C., Bourke, S. J., ... & Tàbara, J. D. (2018). 'Raising the temperature': the arts on a warming planet. *Current Opinion in Environmental Sustainability*, *31*, 71-79.

Gayá, P., & Phillips, M. (2016). Imagining a sustainable future: Eschatology, Bateson's ecology of mind and arts-based practice. *Organization*, *23*(6), 803-824.

Girard, L. F. (2010). Sustainability, creativity, resilience: toward new development strategies of port areas through evaluation processes. *International Journal of Sustainable Development*, *13*(1-2), 161-184.

Ginsburgh, V., & Penders, A. F. (1997). Land artists and art markets. *Journal of Cultural Economics*, *21*, 219-228.

Haley, D. (2011). Ecology and the art of sustainable living. *field:*, *4*(1).

Joubert, L. (2004). Creative communities: The arts, social responsibility and sustainable planning and development. *WIT Transactions on Ecology and the Environment*, *72*.

Kagan, S. (2011). *Art and Sustainability: Connecting Patterns for a Culture of Complexity (2nd emended edition 2013)*. transcript Verlag.

Kagan, S. (2018). Culture and the arts in sustainable development: Rethinking sustainability research. In *Cultural Sustainability* (pp. 127-139). Routledge.

Moldavanova, A. (2014). Sustainability, aesthetics, and future generations: Towards a dimensional model of the arts' impact on sustainability. *Transitions to sustainability: Theoretical debates for a changing planet*, 172-193.

Simus, J. (2008). Environmental art and ecological citizenship. *Environmental Ethics*, *30*(1), 21.
Tiberghien, G. A., & Green, C. (1995). *Land art*. London: Art data.

Wheeler, W. (2009). Creative evolution: a theory of cultural sustainability. *Communication, Politics & Culture*, *42*(1), 19-41.

Referenced examples of Artists, Festivals, Museums, Exhibitions and Events

Agnes Denes
http://www.agnesdenesstudio.com/works2.html

Cannes Film Festival
https://www.festival-cannes.com/en/

The Green Charter for Film Festivals
https://greencharterforfilmfestivals.org/up/CharterGCFFF.pdf

Kochinochoma - Red Soil, Exhibition, Silvio Rusmigo
https://www.silviorusmigo.com/red-soil.html

Locarno Film Festival
https://www.locarnofestival.ch/about/organization/sustainability.html#:~:text=The%20Festival%20strives%20to%20reduce,waste%20is%20properly%20deposed%20of

The National Museum of Natural History, Paris, France
https://www.mnhn.fr/en

The Shanghai Natural History Museum, China
https://www.snhm.org.cn/eg/

The Biomuseo, Panama City, Panama
www.biomuseo.org

The Exploratorium, San Francisco, USA
https://www.exploratorium.edu/about/sustainability-the-exploratorium-as-exhibit

The Museum of Tomorrow, Rio de Janeiro, Brazil
https://museudoamanha.org.br/en

The Photographers' Gallery, London, UK
https://thephotographersgallery.org.uk/climate-emergency#:~:text=The%20Photographers'%20Gallery's%20ongoing%20programme,environmental%20impact%20of%20photography%20itself

The Museo de Arte Moderno de Buenos Aires, Argentina
https://museomoderno.org/

Thessaloniki International Film Festival
https://www.filmfestival.gr/en/all-news-en/28704-the-next-green-steps-of-the-festival-the-festival-channels-the-green-fee-to-a-series-of-sustainable-actions

Learning Objectives

Upon completing this chapter, you should be able to:

- understand the essence of CSR and the importance of including culture/arts in CSR strategies.
- explore examples and practices of CSR, sustainability and the arts.
- analyse similarities and differences between CSR, corporate philanthropy, sponsorship and other methods of corporate support for the arts.
- learn how to bridge the gap between artists, cultural professionals and the companies' CSR's programmes.
- analyse the advantages and disadvantages of both CSR and sustainability in arts and arts management practice.
- seek new ways of cooperation between the corporate and the artistic world, as well as new opportunities for funding.

PART 3: EMPATHIC AND RESILIENT ARTISTS

Chapter 1
What is resilient art and artist?

Understanding The Concept Of Resilient Art And Artist

As defined by Ron Martin and Peter Sunley, the term resilience describes how an entity or system responds to shocks and disturbances[1]. It's the notion of springing back into shape after being knocked down. In today's world of economic and political turmoil, being able to withstand the related shocks and stresses - for both individuals and societies at large - is more important than ever. Resilient art and artists are those who possess the ability to bounce back from challenges, setbacks, and criticisms. They embody a spirit of perseverance and adaptability in the face of adversity, using their creativity as a tool for resilience. Resilient art refers to creative works that demonstrate or embody resilience, either through their content, the materials used, or the circumstances of their creation. It can manifest in various forms across all artistic disciplines, including visual arts, literature, music, and performance arts. Resilient art often explores themes of survival, recovery, resistance, adaptation, and growth in the face of adversity, challenges, or trauma. It might express the artist's personal journey of resilience or represent broader societal and community experiences of overcoming obstacles.

"In art, resilience is the capacity of the work of art to preserve through aesthetics its particularity distinguishing it from any other object, despite the increasing subjectivization in the production of works. Resilience in art appears as a response to the gradual setting aside of beauty during the twentieth century resulting today in an inability to define the work of art." [2]

Defining resilient art is not just about the subject matter or style but also about the underlying strength and tenacity that shines through in the work. It's an art that withstands pressures, criticism, and changing trends while remaining authentic to its creator's vision.
Resilient artists navigate through obstacles with grace and determination, constantly evolving their craft in response to external circumstances. They embrace failure as a stepping stone towards growth rather than an endpoint.

In essence, resilient art reflects the resilience of its creator - it tells stories of survival, transformation, and triumph over life's challenges.

[1] Ron Martin, Peter Sunley, "On the notion of regional economic resilience: conceptualization and explanation", Journal of Economic Geography, Volume 15, Issue 1, January 2015, Pages 1–42, https://doi.org/10.1093/jeg/lbu015
[2] Source: https://en.wikipedia.org/wiki/Resilience_in_art

Characteristics Of Resilient Artist

Resilient artists possess a unique ability to adapt and overcome challenges. They display unwavering determination in the face of adversity, using setbacks as fuel for growth. These artists exhibit a willingness to take risks and explore new avenues for creativity. Their resilience allows them to bounce back from criticism and rejection, emerging stronger and more inspired than before. The resilient artist is someone engaged in any form of art—be it painting, writing, music, dance, or any other creative field—who demonstrates a remarkable ability to withstand and recover from challenges, adversities, or failures they encounter in their creative endeavors and personal lives. This resilience can manifest in various ways:

- **Perseverance**: Resilient artists continue to create and express themselves through their art despite facing obstacles, criticism, or periods of self-doubt. They don't give up easily and are committed to their craft.
- **Adaptability:** Resilient artists can adapt to changing circumstances, whether it's shifts in the art market, new trends in their field, or personal life changes. They find ways to stay relevant and true to their vision, even when it means changing their methods or exploring new mediums.
- **Optimism:** They maintain a positive outlook, seeing failures as opportunities to learn and grow. This optimism helps them to stay motivated and continue working toward their goals, even when success seems distant.
- **Emotional strength:** Creating art often involves putting personal feelings and experiences into the work, which can be emotionally taxing. Resilient artists have the emotional strength to delve into these deep experiences and use them to fuel their creativity, rather than being overwhelmed by them.
- **Resourcefulness:** They find creative solutions to practical problems, whether it's making the most of limited materials, finding new ways to showcase their work, or navigating the financial challenges that can come with a career in the arts.
- **Support-seeking:** Recognizing the importance of community, resilient artists are not afraid to seek support, feedback, and collaboration. They understand that connecting with other artists, mentors, and supporters can provide the encouragement and inspiration needed to overcome challenges.
- **Self-awareness and growth:** They are aware of their strengths and weaknesses and are committed to personal and professional growth. This includes being open to criticism, learning new skills, and continuously refining their art.
- **Passion for the art.** Resilient artists pour their hearts and souls into their work, finding solace and purpose in the act of creation. These individuals have an innate drive to keep pushing forward, even when obstacles seem insurmountable.
- **Open-minded and flexible.** Resilient artists embrace change as an opportunity for growth rather than something to be feared or avoided. This flexibility enables them to evolve with the ever-changing landscape of the art world, staying relevant and innovative in their practice.

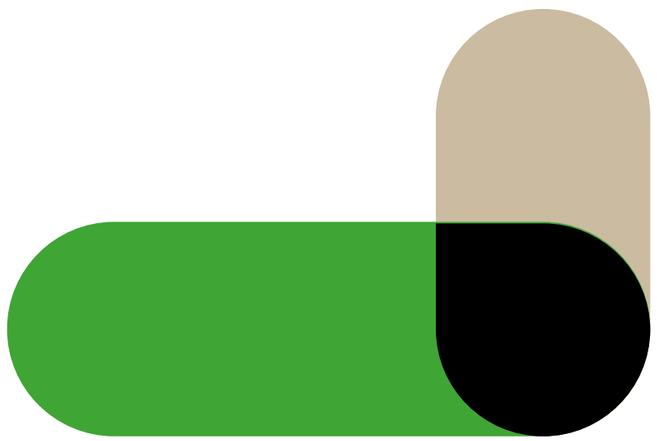
In summary, a resilient artist embodies the strength, adaptability, and perseverance required to navigate the complexities of a creative life, using challenges as stepping stones to further their art and personal growth.

Aspects Of Resilient Art

There are several key aspects of resilient art:

- **Content and Themes:** Art that delves into stories of overcoming hardships, whether personal or collective, often focusing on strength, hope, and renewal after periods of struggle.
- **Process and Creation:** The act of creating art under challenging conditions or with limited resources can itself be an act of resilience. Artists who continue their work despite political oppression, economic hardship, or personal trials demonstrate resilience.
- **Materials:** Using recycled, found, or unconventional materials to create art can reflect resilience, showcasing innovation and adaptability in the face of limitations or environmental concerns. Here comes the idea of a circular economy which is a part of another survey.
- **Community and Engagement:** Art that fosters community strength, healing, and solidarity in the aftermath of events like natural disasters, wars, or social injustices can be seen as resilient. This can include public art projects, participatory performances, or workshops aimed at healing and rebuilding communities.
- **Preservation and Restoration:** Efforts to preserve and restore cultural heritage and artworks threatened by natural disasters, war, or neglect also fall under the umbrella of resilient art. These practices highlight the resilience of cultural memory and identity.

Resilient art resonates because it reflects the universal human capacity to face challenges and emerge transformed or strengthened. It offers inspiration, catharsis, and a sense of connection, reminding viewers or participants of their resilience and the collective ability to overcome adversity.



Examples Of Resilient Art Throughout History

Throughout history, art has served as a powerful medium for resilience in the face of adversity. Below are a few well-known examples from the history and current times:

- The mural paintings of **Diego Rivera**[3] during the Mexican Revolution exemplify art's ability to amplify social justice movements and inspire hope among the oppressed. Similarly, Picasso's Guernica stands as a stark reminder of the horrors of war and an enduring symbol of resilience in times of chaos.

- In more recent times, artists like **Ai Weiwei**[4] have used their work to challenge political oppression and advocate for human rights in China. **Banksy's** provocative street art[5] not only challenges societal norms but also demonstrates how art can be a tool for activism and resilience against mainstream ideologies. The anonymous England-based street artist, Banksy, often tackles themes of political authority, human rights, and environmental concerns. His work is resilient not only in content but also in form, as street art often faces the threat of being removed or destroyed.

- The works of **Frida Kahlo**[6], with their raw emotion and unapologetic self-expression, continue to resonate with audiences worldwide, showcasing the transformative power of art in overcoming personal struggles. Kahlo is renowned for her poignant self-portraits that reflect her personal tragedies, including physical injury and emotional torment. Her art is a testament to her resilience, turning her pain into a powerful creative force.

- **"The Rebirth of Cigoli"** Installation by Andreco: Italian artist Andreco created a site-specific art installation in the town of Cigoli, which had been affected by a landslide[7]. The project, involving local communities, aimed to symbolize the area's ecological and cultural regeneration, showcasing resilience through environmental art. The Italian artist Andreco focuses his research on the relationship between the human being and nature, between the built environment and the natural landscape, which translates into the creation of symbologies that appear through different media.

- **Climate 04-Sea Level Rise**[8] is the fourth step of the Climate project, which is composed by a series of interventions that took place in different European cities; the project started in Paris in November 2015 during the Cop 21, the UN conference about Climatic Changes, and subsequently continued in Bologna and Bari.

[3] Source: https://www.diegorivera.org/
[4] Source: https://www.britannica.com/biography/Ai-Weiwei
[5] Source: https://www.britannica.com/biography/Banksy
[6] Source: https://www.smithsonianmag.com/arts-culture/frida-kahlo-70745811/
[7] Source: https://www.andreco.org
[8] Source: https://www.climateartproject.com/climate-04-see-level-rise/

- In the field of literature, **"The Diary of Anne Frank"**[9] is a profound testament to the resilience of the human spirit in the most harrowing conditions. Written while hiding from the Nazis during World War II, it offers a poignant, hopeful perspective despite the surrounding horrors.

- An example in music is the song **"Alright" by Kendrick Lamar**[10], which became an anthem for the Black Lives Matter movement, encapsulating hope and resilience in the face of systemic racism and injustice. Its refrain, "We gon' be alright," offers a powerful message of perseverance.

These examples remind us that resilient art is not just about aesthetics but also about courageously confronting challenges through creative expression.

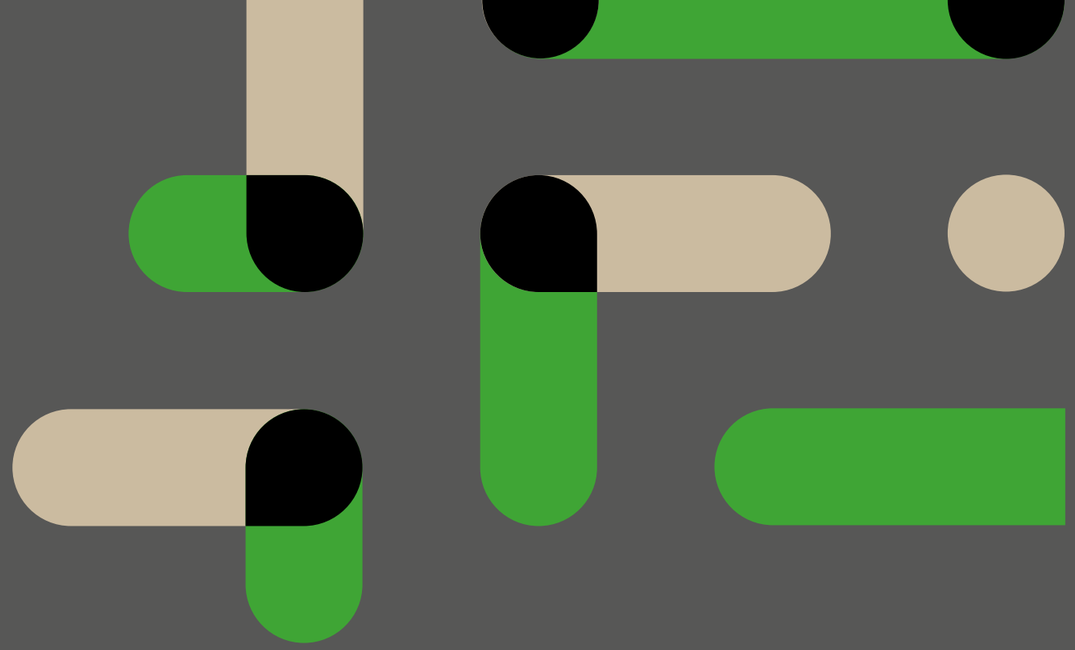
1.5. RESILIENT ART IN RESPONSE TO COVID-19 PANDEMIC

The COVID-19 pandemic presented unprecedented challenges for artists worldwide. Many found themselves grappling with canceled exhibitions, closed studios, and limited opportunities to showcase their work. However, amidst the chaos and uncertainty, there emerged a wave of resilience among artists who refused to be silenced by the crisis. In response to the Covid-19 pandemic, artists around the world have shown incredible resilience through their art.

Some artists turned their living rooms into makeshift studios, embracing new mediums and techniques to express themselves in innovative ways. Others took to social media platforms to connect with audiences virtually through live streams and interactive showcases.

Many artists have embraced digital platforms, hosting virtual exhibitions and performances to reach audiences despite social distancing restrictions. Others have turned to creating art that reflects themes of hope, unity, and resilience in the face of adversity. Collaborations between artists and communities have also emerged, fostering support networks and creative exchanges that inspire growth and innovation. Virtual exhibitions, online

[9] Source: https://www.annefrank.org/en/anne-frank/diary/
[10] Source: https://genius.com/Kendrick-lamar-alright-lyrics



workshops, and social media campaigns have become vital tools for artists seeking to engage with audiences in meaningful ways.

The Covid-19 pandemic has accelerated the shift towards virtual exhibitions and online sales in the art world. Artists worldwide have embraced digital platforms to showcase their work, reaching a global audience from the comfort of their studios.

Online galleries and virtual tours have provided a new avenue for artists to connect with collectors and art enthusiasts, breaking down geographical barriers in the process. The convenience of browsing artwork from home has made art more accessible to a wider audience than ever before.

Moreover, social media platforms have played a crucial role in amplifying artists' reach and visibility during these challenging times. Platforms like Instagram, Facebook, and TikTok have become essential tools for artists to promote their work and engage with followers directly.

The importance of resilient art and artists in society

Resilient artists play a crucial role in society by reflecting the diverse experiences and emotions of humanity through their work. They have the power to inspire, provoke thought, and evoke strong emotions in their audience. In times of turmoil or uncertainty, resilient artists provide a sense of solace and connection through their art. Their ability to **adapt to challenges** and persevere in the face of adversity serves as a source of hope and resilience for others. By continuing to create amidst obstacles, they demonstrate the importance of creativity and self-expression as tools for healing and growth.

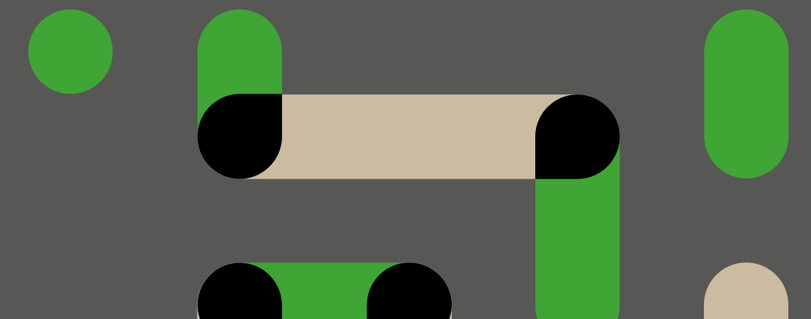
Resilient artists also **push boundaries, challenge norms,** and spark important conversations on social issues. Their courage to speak truth to power often leads to positive change within society. Through their artistry, they amplify marginalized voices and bring attention to pressing concerns that may otherwise go unnoticed. Resilient artists serve as beacons of light in dark times, reminding us of the beauty and strength that can emerge from struggle.

In times of turmoil or uncertainty, art has the ability to **provide solace and inspiration.** It can serve as a source of comfort during difficult periods by offering hope and resilience through its creative expressions. Additionally, art has the capacity to **spark conversations** about important social issues that impact our communities.

Resilient art can act as a form of **therapy, offering comfort and catharsis** for those experiencing distress or uncertainty. It encourages introspection and reflection, allowing individuals to process their feelings in a creative and constructive manner. In times of crisis, when words may fail us, art steps in to communicate complex emotions that words alone cannot capture.

Moreover, resilient art fosters connection among people by creating a **sense of unity and solidarity.** It brings communities together through shared experiences and expressions of collective strength. By showcasing the human capacity for resilience in the face of adversity, art inspires courage and instills hope in the hearts of many facing challenges.

Looking ahead, the future of resilient art and artists seems to be filled with innovation and adaptability. As the world continues to navigate through uncertain times, artists are finding new ways to express themselves and connect with audiences. The resilience displayed by these creatives serves as a source of inspiration for many. In the coming years, we can expect to see a rise in collaborative projects that bring together diverse talents from various disciplines. Artists will likely continue to harness technology to reach wider audiences and explore unconventional mediums. By supporting these talented individuals through patronage, promotion, and recognition, we can ensure that their voices are heard and their work is appreciated.



Chapter 2
Circular economy vs linear economy in the arts

Understanding the concept of linear economy

The time we live in is defined by environmental consciousness and sustainability. Therefore, it is imperative for artists and cultural institutions to rethink their creative practices in order to minimize waste and maximize the use of resources in the most efficient way.

The concept of a circular economy is all about reimagining and entirely restructuring the traditional linear economic model of production and consumption. In a linear economy, **resources are extracted, transformed into products, used by consumers, and ultimately discarded as waste** (See Fig. 1). In a linear economy, the key principle is to produce, consume, and dispose of products in a straight line from extraction to disposal. This means resources are extracted, used once or for a limited time, then discarded as waste. The focus is on maximizing production efficiency and economic growth without considering the long-term consequences.

The linear economy is based on **the principles of take-make-dispose**. Resources are extracted from nature to create goods that serve their purpose until they are thrown away. This linear model leads to resource depletion, environmental degradation, and waste accumulation. By prioritizing short-term consumption over sustainability and regeneration, the linear economy promotes a throwaway culture where products have a limited lifespan before being discarded. This approach contributes to pollution, greenhouse gas emissions, and habitat destruction.

The principles of the linear economy drive continuous consumption and production cycles that perpetuate environmental harm while **neglecting opportunities for resource conservation and reuse.** As we delve deeper into these principles' effects on our planet's health and well-being, it becomes evident that transitioning towards more sustainable models is crucial for future generations' prosperity.

One major consequence of the linear economy is the **excessive production of waste.** Many artists rely on materials that are not biodegradable or easily recycled, leading to increased waste generation. This not only harms the environment but also adds additional costs for proper disposal. This approach has led to significant environmental degradation and resource depletion over time.

Moreover, in a linear economy, there is often an **emphasis on mass production and consumerism.** This can lead to a devaluation of art as unique creations become overshadowed by cheap and disposable goods. Artists may struggle to find recognition and financial support in such a system.

Additionally, limited access to resources due to overconsumption further restricts artistic possibilities. The high demand for certain materials drives up prices, making it more difficult for artists with limited budgets to pursue their creative endeavors fully.

The linear economy poses challenges for artists who strive for sustainability and innovation in their work. Therefore, adopting circular economy principles within the arts industry is the new imperative.



Fig.1 Linear economy cycle: The "take, make and waste" approach to production

Understanding the concept of circular economy

On the other hand, a **circular economy** aims to create a closed-loop system where resources are kept in use for as long as possible through strategies like **recycling, reuse**, and **repair** (See Fig 2). Rather than being considered waste at the end of their life cycle, materials can be regenerated or repurposed to create new value. One key principle is **designing products for longevity and reusability,** ensuring they can be repaired or repurposed instead of being disposed of after a short lifespan. Another principle involves **recycling materials to create new products,** keeping materials in use for as long as possible.

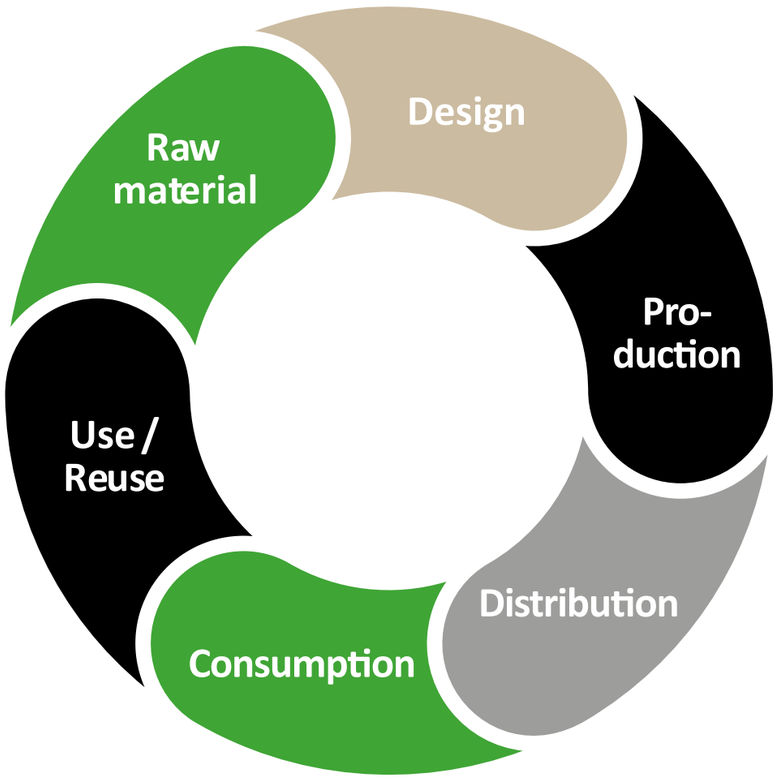


Fig 2: Circular economy phases

In the Circular Economy, **various key players** contribute to its success.

- **Businesses** play a significant role by redesigning products and processes to minimize waste and promote reuse. They are crucial in driving innovation towards sustainable practices.

- **Governments** also have a vital part to play by implementing policies that support the transition to a circular economy. Regulations and incentives can encourage businesses and consumers to prioritize sustainability.

- **Consumers** themselves are essential players as their choices influence demand for eco-friendly products and services. By supporting companies that embrace circularity, individuals can drive positive change towards a more sustainable future.

- **Non-profit organizations, research institutions, and industry associations** are additional key players that provide expertise, advocacy, and collaboration opportunities within the circular economy ecosystem. Together, these diverse stakeholders work towards creating a more efficient and environmentally friendly economic model.

The **benefits** of the circular economy are numerous. One significant advantage is the reduction in waste generation as resources are reused, repaired, and recycled instead of being discarded after a single use. This not only minimizes the strain on natural resources but also lowers greenhouse gas emissions, contributing to environmental sustainability.

Moreover, transitioning to a circular economy **fosters innovation and stimulates economic** growth by creating new opportunities for businesses to develop sustainable products and services. By extending the lifespan of products through remanufacturing or refurbishment, companies can tap into new revenue streams while reducing their environmental footprint. **Technology** plays a crucial role in advancing the circular economy further. From blockchain for supply chain transparency to artificial intelligence for efficient resource management, technological innovations drive progress.

Additionally, a circular economy promotes **resilience by diversifying supply chains** and reducing dependency on finite resources vulnerable to fluctuations in global markets. It also enhances resource security by encouraging efficient resource management practices that minimize risks associated with sourcing materials from unstable regions.

Furthermore, this shift towards a circular model **encourages collaboration among stakeholders along the value chain**, fostering partnerships that drive collective action toward achieving common sustainability goals. In essence, embracing the principles of a circular economy not only benefits the environment but also paves the way for long-term prosperity and well-being for present and future generations alike.

How the circular economy can benefit the arts?

In the context of the arts, embracing a circular economy means finding innovative ways to reduce waste generation while nurturing creativity. Artists can adopt sustainable practices by using eco-friendly materials or upcycling existing items in their work. Cultural institutions can play an instrumental role by promoting collaboration among artists and facilitating art exchanges on topics related to the environment and circular economy. By transitioning from a linear to a circular economy mindset of artists, creatives and arts managers, the goal is to not only minimize our impact on the environment but to also inspire others through creative sustainability solutions. Artists and cultural organisations can influence public opinion; therefore it is important that they embrace this transformative shift towards more responsible artistic practices.

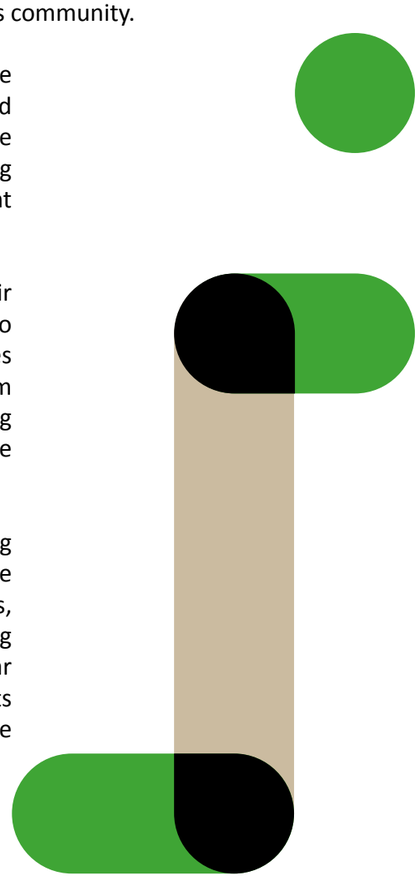
As outlined above, one of the key benefits of the circular economy is its focus on reducing waste and promoting resource efficiency. In the context of the arts, this means finding ways to repurpose materials, extend product lifecycles, and minimize environmental impact. For example, **artists can use recycled or upcycled materials** in their creations, breathing new life into discarded objects while adding a unique touch to their artwork (see part 3 below).

Moreover, adopting a circular approach can lead to **cost savings** for artists and cultural organizations. Instead of constantly purchasing new supplies or equipment, they can explore avenues such as sharing resources or collaborating with other artists. This not only reduces expenses but also fosters collaboration within the arts community.

The circular economy also encourages a shift towards more **sustainable business models** in the arts. For instance, instead of relying solely on selling physical artworks, artists can explore alternative revenue streams such as digital sales or licensing agreements. This diversification helps create a more resilient and adaptable creative sector.

Furthermore, by integrating principles of sustainability into their artistic practices, creative professionals have an opportunity to **raise awareness** about pressing social and environmental issues through their work. Art has always been a powerful medium for sparking conversations and inspiring change; embracing the circular economy allows artists to further amplify these messages.

In summary, the potential benefits that arise from applying circular economy principles in the arts are vast: reduced waste generation, content satisfaction, sustainable business models, promotion of social values,and increased collaboration among others. It's clear that transitioning from a linear to a circular economy offers numerous advantages for both individual artists and the wider arts industry as we strive towards creating a more sustainable world for us and for the future generations.



Key areas of circular economy practices in the arts

Artists and cultural organizations in many countries around the world are increasingly embracing the principles of circular economy to create a more sustainable and resource-efficient approach. Here are several key areas of circular economy practices in the arts:

- **Upcycling materials.** Many artists are finding innovative ways to repurpose discarded or unused materials into new works of art (see examples in part 3 below). By giving new life to these materials, they not only reduce waste but also add value through creative transformation. Artists can make conscious choices in their practice by opting for eco-friendly supplies and techniques that reduce excess waste generation. In theatre productions for example, upcycling old costumes and props adds character and uniqueness to performances while reducing environmental impact. By giving new life to existing pieces, theaters demonstrate that creativity knows no bounds when it comes to sustainability. Repurposing set pieces for multiple productions is another way the arts industry embraces circular practices. By maximizing the use of resources, theaters minimize waste and set an example for other industries on how to operate sustainably.

- **Collaborative sharing platforms.** Online platforms have emerged that connect artists with unused or underutilized resources such as studio space, equipment, and props. This enables collaboration, reduces individual consumption, and encourages resource-sharing within the artistic community. Furthermore, collaborations with sustainable brands or eco-conscious sponsors can provide additional resources and exposure for artists committed to circular practices. These partnerships not only support the artists financially but also promote awareness of environmental issues through art.

- **Sustainable event production.** Event organizers are adopting circular practices by minimizing waste generation through recycling initiatives, promoting reusable cups or water bottles by the audience, instead of single-use plastic ones, and sourcing locally-produced food for events.

- **Digitalization of artworks.** With the advancement of technology, digitalization has opened up new possibilities for artists to create and distribute their work while reducing the environmental impact associated with physical production and transportation.

- **Artistic activism for social change.** Artists often use their artwork as a means to raise awareness about environmental issues and advocate for positive change in society's attitudes toward consumption patterns.

Challenges in implementing circular economy practices in the arts

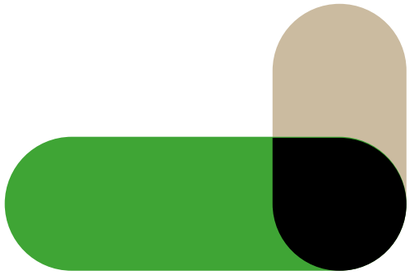
One of the key obstacles in implementing the circular economy is the mindset shift required. The linear economy has been deeply ingrained in our society, with its focus on consumption and disposal. Shifting towards a circular model requires artists, cultural institutions, and consumers to rethink their approach and collaborate together.

Additionally, the **lack of awareness and education on sustainable practices** can hinder the adoption of circular economy principles in the arts. Artists and stakeholders need access to resources and information to make informed decisions about their creative processes.

On a practical level, sourcing recycled or upcycled materials for artworks can be difficult at times, leading to **logistical challenges.** Finding reliable suppliers who offer sustainable alternatives is crucial for successful implementation.

Financial constraints are also a challenge - implementing sustainable practices often comes with upfront costs that may be difficult for individual artists or smaller organizations to bear. However, it's important to recognize that investing in sustainability can lead to long-term savings and benefits.

Another challenge lies in **changing established systems and processes** in the arts industry. From production methods to exhibition models, many aspects of the current system are designed around linear principles. Adapting these structures will require collaboration between artists, galleries, curators, and other stakeholders.



Steps to transition from a linear to a circular economy in the arts

Transitioning from a linear to a circular economy in the arts industry requires careful planning and implementation. There is no one-size-fits-all solution when it comes to implementing a circular economy in the arts industry due to its diverse nature. Different art forms have unique requirements and limitations that must be considered when designing sustainable strategies. Here are some key steps that can be taken to facilitate this transition:

- **Raise awareness.** The first step is to educate artists, cultural organizations, and audiences about the concept of a circular economy and its benefits for the arts. This can be done through workshops, seminars, conferences, and other types of collaborative learning and sharing, incl. online resources.
- **Foster collaboration.** Encourage collaboration among artists, designers, producers, and consumers to create innovative solutions for reducing waste and promoting sustainability in the arts industry. By working together, stakeholders can exchange ideas and best practices.
- **Embrace sustainable materials.** Artists can explore using recycled or upcycled materials in their creations instead of relying solely on new resources. Additionally, incorporating renewable energy sources into art production processes can further reduce environmental impact.
- **Implement recycling programs.** Set up systems for the proper disposal of waste generated by art exhibitions or performances. Recycling bins should be easily accessible throughout venues to encourage visitors to dispose of their waste responsibly.
- **Implement alternative business models.** Explore alternative business models that promote sharing or renting artwork, assets, or resources, rather than traditional ownership-based sales models. This allows artworks to have longer lifespans while reducing demand for new materials.
- **Encourage local sourcing.** Promote sourcing artistic materials locally whenever possible as it reduces transportation-related emissions. Sourcing from local artisans also supports the local economy while minimizing carbon footprint.
- **Adopt digital platforms.** Utilize digital platforms such as online galleries or virtual performances which reduce paper consumption and allow wider audience access without physical travel requirements.

By taking these steps towards a circular economy in the arts industry, current trends towards sustainability, culture, and issues related to waste generation will gradually decrease, reducing negative impacts on our environment. There is hope for a more sustainable future through embracing the circular economy concept in all areas, including arts and culture. By shifting from a linear approach to one that prioritizes recycling, reusing, sharing resources, and minimizing waste generation, artists can play a crucial role in shaping a greener society.

The benefits of adopting a circular economy in the arts are multi-faceted. Not only does it reduce environmental impact by conserving resources and reducing waste production but also fosters creativity through innovative practices like upcycling and repurposing materials. Additionally, it opens doors for collaborations between artists and local communities or industries that further contribute to regional development. To accelerate this transition,it is vital that education initiatives raise awareness about sustainable practices among emerging talents.

Chapter 3

Artists' involvement in the circular economy practices: Examples of 5Rs

The 5Rs of waste management in the arts: An overview

As described above, circular economy promotes the idea of keeping materials in use for as long as possible and reducing waste by designing products with the end of their life cycle in mind. This model can easily be applied to the art world, where materials can be used in many ways and repurposed for future projects. A circular economy is an economic model that aims to reduce waste and promote the use of regenerated materials and systems by focusing on the reuse and recycling of resources as well as the reduction of waste and pollution. Below is the **famous 5Rs model of waste management and its application in the arts:**

- **Refuse** to buy items that we do not need, and/or items that can harm us, the companies and the environment.

Artists are increasingly embracing the concept of refuse by saying no to wasteful practices. Instead of succumbing to the throwaway culture, they are taking a stand and making conscious choices about materials and processes. Some artists have opted out of using single-use plastics or harmful chemicals in their creations. By refusing these environmentally damaging elements, they are not only reducing their own ecological footprint but also setting an example for others in the industry. From choosing eco-friendly paints to sourcing materials from sustainable suppliers, these artists are leading the way towards a more mindful approach to art-making. Their refusal to contribute to unnecessary waste is inspiring a new wave of creative expression that prioritizes environmental stewardship alongside artistic innovation.

- **Reduce:** to consume less and live a “simplicity” life – less stressful, think about what we really need before buying.

By embracing the concept of reducing waste, artists are making conscious choices to minimize environmental impact. From using digital tools to eliminate physical materials, to sourcing eco-friendly supplies, artists are finding innovative ways to create while cutting down on waste production. Some artists opt for minimalist approaches, focusing on essential elements in their work rather than excess materials. This not only reduces waste but also challenges them to think more critically about their artistic choices. By incorporating upcycled or reclaimed materials into their art, artists give new life and purpose to discarded items that would otherwise end up in landfills. This approach not only showcases creativity but also promotes a sustainable mindset within the artistic community.

- **Reuse:** rely on items that we can use again and again in the production (or other) processes; use items we already have, instead of buying these again.

Artists have a knack for seeing beauty in unexpected places. Through the lens of creativity, what some may discard as trash becomes a treasure trove of artistic potential. Reuse is not just about sustainability; it's about transforming the ordinary into the extraordinary. Think old newspapers woven into intricate sculptures or plastic bottles turned into avant-garde installations. The possibilities are endless when artists reimagine materials with fresh eyes and innovative techniques. By breathing new life into discarded items, they give them purpose beyond their original intent. Repurposing materials isn't just an artistic choice; it's a statement against our throwaway culture. It challenges us to reconsider what we perceive as valuable and worthy of preservation. Artists leading the way in reuse inspire us to look at our surroundings through a different lens – one that sees potential where others see waste.

- **Repurpose:** use something for another purpose instead of throwing it out

Artists take discarded items like metal scrab, old newspapers, bottle caps, or even broken furniture and transform them into stunning works of art. The process of repurposing not only gives new life to forgotten objects but also sends a powerful message about sustainability and creativity. By showcasing the potential in what others see as trash, artists inspire us to think differently about our own consumption habits and waste production. Repurposed art serves as a reminder that there is value in everything – we just need to look at things from a different perspective. It challenges us to reconsider our throwaway culture and encourages us to get creative with how we reuse materials in our daily lives.

- **Recycle:** if the above options do not work: just recycle!

By giving new life to old materials, these artists not only reduce waste but also spark conversations about sustainability and environmental awareness through their work. Recycled art pieces often carry a deeper message about consumption, waste management, and our impact on the planet. The use of recycled materials adds an element of uniqueness

and texture to artworks that traditional mediums may not offer. Artists find inspiration in unexpected places, turning trash into treasure with innovative techniques and designs that captivate audiences worldwide. Whether it's creating intricate mosaics from glass bottles or fashioning jewelry from reclaimed metals, artists continue to push boundaries in what can be achieved through recycling. Their commitment to sustainable practices serves as a reminder of the power of creativity in promoting eco-friendly habits and inspiring change.

Examples of 5Rs from different art fields

Name Of Project:



A Swan Takes Shape[11]
Field:
Architecture
Focus:
The Swan childcare centre is constructed according to circular principles by reusing old materials.
Autor/Nationality/Place:
Architectural firm Lendager, Gladsaxe municipality, Denmark
Short Description Of The Project:
With the construction industry responsible for approximately half of all resource extraction on a global scale, the need to transform the building into one that operates according to circular economy principles is imperative. A prime example of a possible approach can be found in Gladsaxe Denmark, where the architecture firm Lendager has been in charge of building “the Swan” childcare. Taking its name from its resembling of a flying swan, the childcare has been built on the site of an old school reusing materials such as bricks, roofing tiles, wood rafters, steel bike racks, concrete, lamps, and even the school’s old clock. All of which drastically reduces the building’s amount of waste and its CO2 footprint.

The Swan childcare centre is the first building being constructed according to circular principles to be awarded the Nordic Swan EcoLabel, awarded to buildings reducing its environmental impact and advancing circular economy. The certification is given to buildings adhering to criteria including:

- Low energy consumption
- A good indoor environment
- Strict requirements regarding use of chemicals and sustainable wood
- Strong possibility to reuse and recycle parts of the building

The combined demolition and construction project has created valuable new knowledge, insights, and experience regarding how to design and construct in a circular manner.

[11] A Swan Takes Shape: https://stateofgreen.com/en/solutions/a-swan-takes-shape/



Name Of Project:
Make Fashion Circular[12]
Focus:
Make a circular economy for fashion
Field:
Fashion
Autor/Nationality:
Ellen MacArthur Foundation
Short Description Of The Project:
Clothes are an everyday necessity and for many an important aspect of self-expression. Yet the way clothes are made and used today is extremely wasteful and polluting. Make Fashion Circular, an initiative by drives collaboration between industry leaders and other key stakeholders to create a textile economy fit for the 21st century. Its ambition is to ensure clothes are made from safe and renewable materials, new business models increase their use, and old clothes are turned into new. This new textile economy would benefit business, society, and the environment. The project requires industry and government to work together and needs significant investment, large-scale innovation, and transparency. The project has numerous areas of impact: resource use, economic and social value, fighting climate change issues and environmental pollution.



Name Of Project:
Sofia Paper Art Fest[13]
Focus:
Annual unique paper art festival
Field:
Festival
Autor/Nationality:
Amateras Foundation, Bulgaria
Short Description Of The Project:
Paper Art is a contemporary form of the visual arts that has emerged as a continuation of traditions and crafts connected with the paper. The artists who use paper as a medium interconnect traditions and innovations with experiments and the pursuit of new opportunities. The paper provokes new means of expression and usage of new technology that enriches contemporary art.

Devoted to this concept Sofia Paper Art Fest was founded in 2011 as a successor of the Amateras Annual Exhibition/Competition for Paper Art which started in 2009. The festival also includes: Biennial for Paper Art, Paper Art Academy, Exchange and Guest Exhibitions, Art in Urban Environment, Theatre and Film, Green Architecture and related events.

The Theatre and Film section is unusual for paper art. It was created by the organizers with the desire to show the enormous possibilities and different uses of paper, not only as a material, but also as an invention and an expressive medium with its own specific, pictorial language. In theatre, animation and cinema, paper is rarely used, but there are many striking examples in these arts, where set designers and directors look to this specific medium to achieve the suggestion they are looking for in their projects.

[12] Make Fashion Circular: https://www.ellenmacarthurfoundation.org/topics/fashion/overview
[13] Sofia Paper Art Fest: https://www.amateras.eu/en/spaf



Over the years, many vivid works have been presented thanks to director Katya Petrova, known for her innovative vision and unconventional approach to puppetry. At the same time, theatre companies such as La Strada, Lumagi, Tsvete and Elephant are very often tempted to work with this material and achieve remarkable results in terms of visual and aural suggestion. Over the years there have been exhibitions of work by the Puppetry Scenography and Performances Department by the Puppetry School at the National Academy of Theatre and Film Arts, where the teachers have stimulated this new approach to theatre. In all editions of Sofia Paper Art Fest, this section occupies an important place, challenging a new understanding of paper art. At the same time, in the traveling formats, trailers of the theatre performances arouse the huge interest of the audience and create new friends of this art.

The 2023 edition was held under the motto “Air and Power” and the overall program of the festival was built on a cascade principle, in accordance with the conditions of social distancing during the COVID-19 pandemic. Together with the core of the festival-paper art, there were important other events happening, e.g. educational formats, digital art, and discussion forums.

The upcycled art and artists: Essence and examples

The “upcycled art” is about transforming discarded materials into beautiful pieces of art that hold both aesthetic and environmental value. The core idea is to breathe new life into old items, giving them a fresh purpose and story to tell. By upcycling, artists challenge conventional norms of consumption and production, encouraging us to rethink our relationship with objects around us. It celebrates imperfections, uniqueness, and individuality, making each piece one-of-a-kind. The process involves innovation and imagination - seeing potential where others see waste. Artists often combine different materials in unexpected ways, creating visually stunning artworks that provoke thought and inspire change. Upcycling art is not just about creating something new; it's a statement against mass production and disposable culture. Understanding the essence of upcycling art means embracing experimentation, resourcefulness, and sustainability in artistic expression. It encourages us to look at the world through a lens of possibility rather than limitation.

The upcycle art is important because it:
- extends the life of materials that are difficult, expensive, or impossible to recycle;
- reduces the amount of waste from the landfills and the society;
- leads to a reduction in energy used in the production of goods and products;
- promotes an important message for greeting our Planet.

Below are some examples of upcycling artists.

Brian Mock [14]
Brian Mock is a sculptor, creating art from 100% reclaimed materials, such as as nuts, bolts, screws and cutlery. His work is intricate with thousands of pieces all hand-welded to create unique pieces. Brian has began exploring art at an early age with drawing, painting, and woodcarving, and his artistic career dates since 1997 as a self-taught artist. He turns discarded everyday metal items into the most breathtaking sculptures of animals, people, musical instruments and more.



Caroline Berzi [15]
Caroline Berzi is an Egyptian artist, focusing on painting, serigraph, and installation pieces. She became an artist after working seven years as a financial analyst. Her work is inspired by Ancient Egyptian heritage. She creates scared flowers from bottles to represent nature’s fragility and beauty.



Vik Muniz[16] is an artist and photographer from Brasil, whose work has been exhibited worldwide. He believes that art is a catalyst for positive change in the society. In 2011 he was designated UNESCO Goodwil Ambassador for his practical projects in arts education as a driving force for social inclusion and sustainability.



[14] Brian Mock Instagram page: https://www.instagram.com/brianmockart/
[15] Caroline Berzi Instagram page: https://www.instagram.com/carolineberziart/
[16] Source: https://artmuseum.princeton.edu/story/vik-muniz-artist-and-activist

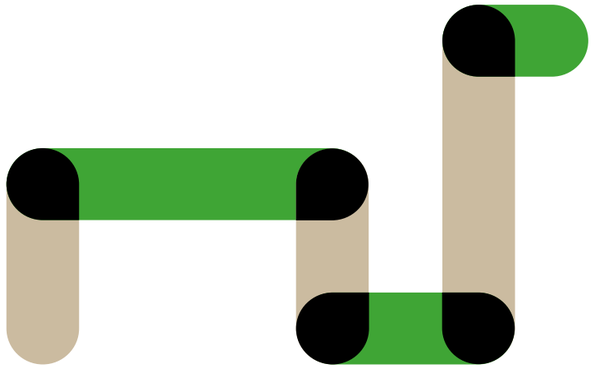
Jeanne K. Simons[17] describes herself as an eco-artist who creates no waste, with the goal to elevate the natural world through her artistic projects, not to denigrate it. Her mission is to describe and honor the interconnection between humanity and the natural world. The materials she works with include grass, ivy, kelp, tiny bits of moss, dried fennel, fern, cedar bark and flowers. Her artistic work and passion is also related with societal issues of global concern, including racism, sexism, climate change, patriarchy and capitalism.



Trends in upcycled art

Upcycling has become a significant trend in the art world, with artists and creators turning discarded items into unique masterpieces. One reason for this growing popularity is the positive environmental impact it has. By repurposing materials that would otherwise end up in landfills, upcycling helps reduce waste and promotes sustainability. Moreover, upcycled art pieces are one-of-a-kind creations that stand out in a world of mass-produced goods. The appeal of owning something truly unique and original drives the demand for upcycled art across various mediums like home decor, fashion, and furniture.

Additionally, the process of upcycling challenges artists to think outside the box creatively. It pushes them to see potential in everyday objects that others might overlook. This innovative approach not only showcases their skills but also sparks inspiration within the artistic community. As more people seek ways to express themselves artistically while being mindful of their ecological footprint, upcycling continues to gain momentum as a compelling trend in the art world.



[17] Jean K.Simons website: https://jeanneksimmons.com/

Chapter 4
What is CSR and how is it relevant to artists?

Corporate Social Responsibility (CSR): Brief Introduction, history and evolution

The concept of corporate social responsibility (CSR) has gained significant traction in recent years and is shaping the way businesses operate. In today's rapidly evolving business landscape, companies are increasingly recognizing the importance of going beyond profits and embracing their role as responsible global citizens. Companies that embrace CSR not only contribute to the greater good but also build trust and loyalty among their stakeholders. By aligning business goals with societal needs, organizations can create long-term value while making a positive difference in the communities they operate in. Moreover, embracing CSR can lead to improved employee morale and productivity as workers feel proud to be associated with a company that values giving back. It also helps attract top talent who are increasingly looking for employers whose values align with their own. Integrating CSR into business strategies is no longer just an option – it has become a necessity for companies looking to thrive in today's competitive landscape.

The **history and evolution of corporate social responsibility** (CSR) can be traced back to the early 20th century when some companies began to recognize their responsibilities beyond profit-making. However, the term has its roots in the late 1800s when the rise of philanthropy combined with deteriorating working conditions made some business companies starting reconsidering their production models, beginning to donate to community causes. In the 1950s and 1960s CSR gained more attention as during this period companies increased their attention and donations to charitable causes, supporting local communities, and taking steps towards environmental preservation. This was largely driven by societal pressure and increased awareness of the impact businesses have on society.

The **term 'Corporate Social Responsibility"** was coined in 1953 when the American economist Howard Bowen published the book "Social Responsibilities of the Businessman"[18] where he identified the great power of corporations and recognized that their actions had a tangible impact on the society. He emphasized that businessmen have an obligation to elaborate policies that are beneficial for the common good. Eelis & Walton (1961)[19] emphasized on CSR mainly from an ethical point of view. Later, Sethi (1975)[20] and Carroll (1979)[21] discussed companies' desirable social role and leadership in the dynamic social system. Carroll elaborates a Social Performance model, consisting of three key social responsibilities of a company: Economic, Legal and Ethical.

In the following decades, CSR continued to evolve as communities, stakeholders and the society as a whole demanded that corporations be more accountable, transparent, socially and environmentally concerned. Gradually, the concept expanded beyond mere philanthropy to include ethical business practices, responsible supply chain management, and diverse sustainability efforts. "Corporate social responsibility is a business model by which companies make a concerted effort to operate in ways that enhance rather than

degrade society and the environment. CSR can help improve various aspects of society as well as promote a positive brand image for companies.” [22]

Today's understanding of CSR encompasses a wide range of initiatives such as reducing carbon emissions, promoting diversity and inclusion within organizations, ensuring fair labor practices throughout supply chains, and investing in renewable energy sources. As society becomes increasingly concerned about issues like climate change and inequality, companies are recognizing that incorporating CSR into their operations is not only good for public relations but also essential for long-term success. By aligning their values with those of their customers and stakeholders, businesses can build trust while making a positive impact on society.

To stay relevant in today's competitive landscape, companies must embrace CSR as an integral part of their business strategy. This means going beyond mere compliance with regulations and proactively seeking ways to address social challenges while creating shared value for all stakeholders involved. Moreover, certain industries have been at the forefront of integrating art into their CSR initiatives. Beyond just monetary donations or sponsorships, businesses are realizing the power of art in driving positive change, because art and artists have a unique ability to inspire creativity, promote cultural dialogue, and challenge societal norms.

To address the importance of CSR, the International Organisation for Standardization introduced the ISO 26000 standard to help steer organisations in a more socially responsible direction. “Responsibility of the organization for the impact of its decisions and activities on society and the environment, through transparent and ethical behavior that:

- contributes to sustainable development, including the health and well-being of society;
- takes into account the expectations of stakeholders;
- is in accordance with applicable law and in accordance with international standards of conduct;
- is integrated throughout the organization and is practiced in its relationships.” [23]

[18] Bowen, Howard (1953). Social Responsibilities of the Businessman, University of Iova Press, USA
[19] Eelis, R. and Walton, C. (1961). Conceptual Foundations of Business. Homewood: Richard D. Irwin Sethi, S. P. (1975). Dimensions of
[20] Corporate Social Performance: An Analytical Framework. California Management Review, 17, 58-64.
[21] Carroll, A.B. (1979) A Three Dimensional Conceptual Model of Corporate Social Performance. The Academy of Management Review, 4, 497-505.
[22] Source: https://www.investopedia.com/terms/c/corporatecitizenship.asp
[23] Source : ISO 2600: https://www.iso.org/iso-26000-social-responsibility.html

ISO 26000 also identifies 7 core subjects of social responsibility. Each subject covers a variety of issues that need to be addressed (See Fig 3).



CSR is called as well “corporate citizenship”, which means that companies need to be conscious of the kind of impact they are having on all aspects of society, including economic, social, and environmental. CSR relates to internal human resource management methods and approaches - It feels good to work for a company that is doing good for its staff and for society. This is why companies that are engaged in CSR are more attractive for new employees and are performing better at retaining existing employees.

CSR is often broken into four categories: environmental impacts, ethical responsibility, philanthropic endeavors, and financial responsibilities.

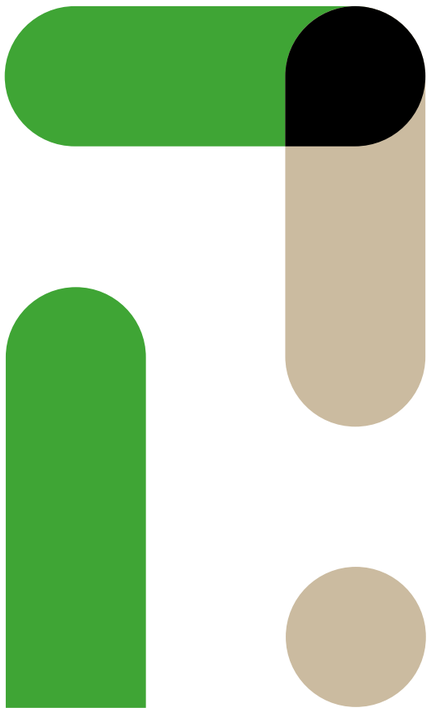
Importance of CSR in the current business landscape: internal and external impact

One key reason why CSR is important in the current business landscape is because it helps companies **build trust and reputation**. Consumers are becoming more conscious about where they spend their money, and they want to support businesses that align with their values. By demonstrating a commitment to CSR initiatives such as sustainability efforts or philanthropic projects, companies can attract loyal customers who believe in their mission.

Implementing CSR initiatives can lead to **enhanced brand reputation and increased customer loyalty** for companies. Consumers today are becoming increasingly conscious of the values and ethical practices upheld by companies they support. When businesses engage in socially responsible activities, such as donating a portion of their profits to charitable causes or implementing eco-friendly manufacturing processes, they not only meet consumer expectations but also differentiate themselves from competitors.

Furthermore, engaging in CSR activities can also lead to **cost savings** for businesses. For example, adopting environmentally-friendly practices can reduce energy consumption or waste generation, resulting in lower operational costs over time.

Moreover, embracing CSR can also lead to **increased employee satisfaction and engagement.** Employees want to work for organizations that not only prioritize profits but also care about making a positive impact. When employees feel proud of the company they work for and its values, it boosts morale, engagement and productivity. companies can foster employee engagement by providing opportunities for staff to participate in CSR efforts or initiatives. This could include organizing volunteer days or offering paid time off for employees to support local organizations or causes they are passionate about.



Additionally, integrating CSR practices into business operations can **help mitigate potential risks.** This includes minimizing negative environmental impacts or ensuring ethical supply chain management. By proactively addressing these issues, companies can avoid reputational damage or legal trouble down the line.

The impact of CSR extends far beyond the walls of businesses. It has a **profound effect on society and the environment** as well. By embracing CSR practices, companies can contribute to positive change and create a more sustainable future. At the societal level, CSR plays a pivotal role in addressing pressing issues such as poverty alleviation, education, healthcare access, and gender equality. Through partnerships with NGOs or direct community involvement programs, companies can actively contribute to improving the quality of life for individuals in need. Furthermore, when it comes to environmental impact, CSR initiatives help reduce carbon footprints through measures like adopting renewable energy sources or implementing waste reduction strategies. By investing in sustainability practices that prioritize environmental protection over profit alone, businesses play an essential role in mitigating climate change effects and preserving our planet's resources for future generations.

Furthermore, embracing CSR allows businesses to **adapt to changing** societal expectations. As consumers demand greater transparency from corporations regarding their social and environmental practices, companies need to evolve accordingly in order to stay competitive.

In summary: CSR covers four key areas:

- Responsibility in the marketplace
- Environmental responsibility
- Community activities
- Treatment of employees and internal stakeholders

Incorporating CSR into business strategies is crucial in today's world. It allows businesses to contribute positively towards creating a sustainable future for all stakeholders involved - from customers and employees to local communities and the broader global society.

How companies can incorporate CSR into their strategies and operations?

The is increasing pressure on companies to engage with communities and impact positively on society which is causing them to look more favourably on partnerships that engage with local communities or address social problems, compared with traditional sponsorship activities. Companies can incorporate corporate social responsibility (CSR) into their operations by implementing a variety of strategies and initiatives. One way is through the integration of CSR principles into their **mission statements and core values.** By clearly articulating a commitment to social and environmental sustainability, companies can set the foundation for incorporating CSR throughout all aspects of their operations.

Another key aspect is **promoting ethical business practices and responsible supply chain management.** This involves ensuring fair labor practices, reducing waste, and minimizing environmental impact. Companies can also engage in philanthropic activities such as donating to charitable causes or volunteering in community service projects.

Furthermore, **transparency and accountability** are crucial when it comes to CSR. Companies should regularly measure and report on their progress toward achieving social and environmental goals. This not only keeps stakeholders informed but also holds the company accountable for its actions.

Incorporating CSR into company operations requires a **holistic approach** that encompasses values alignment, sustainable practices, employee engagement, philanthropy, transparency, and accountability. By doing so, businesses can create positive impacts on society while simultaneously driving long-term success.

Challenges and criticisms of CSR

CSR has gained significant traction in recent years, although not without some challenges and criticisms. One major challenge faced by companies when implementing CSR initiatives is the **potential conflict between their social objectives and financial goals.** Balancing the two can be a delicate task, as investing in socially responsible practices may require additional resources that could impact profitability.

Critics question the motives behind some CSR initiatives, suggesting that they are **driven more by public relations rather than genuine concern for societal well-being.** This skepticism arises from instances where companies engage in unethical practices or contribute to environmental harm while simultaneously promoting their CSR efforts.

Additionally, critics argue that corporations should not bear sole responsibility for addressing social issues but **instead advocate for greater government intervention and regulation.** They believe that relying on voluntary actions from businesses alone may undermine systemic changes needed for sustainable development.

Another challenge lies in **the measurement and evaluation** of CSR efforts. Critics argue that there is a lack of standardized metrics to assess the effectiveness of these initiatives. Without clear benchmarks, it becomes difficult to gauge whether companies are truly making a positive impact or merely engaging in "greenwashing" – superficial attempts to appear socially responsible without substantive change.

Despite these challenges and criticisms surrounding CSR, it remains an important concept with considerable potential for positive change if approached sincerely and transparently by businesses. By acknowledging these concerns and working towards meaningful solutions collaboratively with stakeholders, companies can help address them effectively while continuing to strive toward creating shared value for all parties involved.

CSR changing the relations between businesses and the arts

Investment in communities is a distinct part of CSR strategies and is a way of contributing to societal problems. Responsible corporate behaviour is an important part of an effectively functioning business company.

In recent years, CSR changes the context in which businesses consider funding for arts activities, which goes much beyond just sponsorship and corporate philanthropy. The art and culture sector is often not among the forefront sectors that come to mind when thinking about CSR, but it is gradually improving its importance. CSR and the arts join the common goal - to contribute to societal and environmental issues through their work or initiatives.

Three significant areas of change are identified in the research on relations between CSR and arts[24].

- Companies look at partnership with the arts more favorably in comparison with the traditional sponsorship practices, due to the positive impact on the society and communities which the arts bring.

- Companies are required more and more to monitor and report on their social and environmental impacts, and their engagement with the arts adds value to these efforts.

- The new trends in CSR go beyond old-style patronage and traditional forms of support for the arts, moving towards strategic forms of relationships between arts and business.

Through CSR strategies and methods, business companies target arts and artists as it helps them to seek a wider outreach to consumers and clients outside of the traditional media coverage. Also, they engage with a bigger number of stakeholders, suppliers, buyers and community members. Another key driver is the internal benefits for the staff of the business company – employees, Boards and other internal stakeholders can be engaged in creative projects and targeted artistic programs, which increases motivation and work-leisure balance satisfaction. This could also lead to increased innovation capacity and seeking new approaches in work environment. The set of possible benefits for a business company to engage with arts and artists are summarized in Fig 4.

Fig 4: Benefits for businesses to engage with the arts



[24] Corporate Social Responsibility and the Arts: How business engagement with the arts is changing (2004). The SMART Company, Arts & Business publication, UK

On the other hand, arts organisations and artists gradually improve their understanding of what companies are seeking to achieve through their community investment and target their proposals more accurately. This is because in the majority of cases, the business funding for the arts is part of the community investment budgets.

Arts and artists increase and improve their activities in achieving local communities, engaging with a wide range of stakeholders, injecting creativity into business processes. The art has always been a powerful medium for expressing emotions, raising awareness, and inspiring change. By leveraging their creativity, artists can play a crucial role in addressing various social and environmental challenges. They have the ability to spark conversations, challenge norms, provoke thought, and evoke empathy through their artwork. For instance, many artists today are using their platform to advocate for causes they believe in. They create pieces that shed light on issues such as climate change, inequality, mental health stigma etc., generating dialogue among viewers. This not only raises awareness but also encourages society to take action towards creating positive change.

What should arts organisations do to better engage in CSR campaigns?

Artists and arts organisation need to better use the opportunities that CSR strategies provide and put efforts into increasing the profile of the arts sector among business companies and CSR professionals. Arts organisations have to compete with many other causes when applying for community investment funds. Below are some of the ways for artists to better engage with the CSR of the companies:

- Improving their understanding of what companies are looking for and getting bettercin targeting creative proposals to businesses, proving the societal impact of the arts on society more directly. When artists seek to engage with businesses, it's crucial to understand the needs and goals of these companies. Businesses are driven by various objectives such as increasing revenue, enhancing brand visibility, or supporting corporate social responsibility initiatives. By taking the time to research and comprehend what a business is looking for in an artist collaboration, you can tailor your pitch and services accordingly. This could involve aligning your artistic style with the company's values or contributing to their marketing campaigns.

- Networking and building relationships with business professionals is crucial for artists looking to engage with companies. Attending industry events, workshops, and conferences can provide valuable opportunities to connect with potential partners. Utilizing social media platforms like LinkedIn is important for arts organisations to expand their professional network and showcase their portfolio. Engaging with businesses by commenting on their posts or participating in relevant discussions could be a way to enlarge networking opportunities. Developing local-level personalized partnerships also assists the collaborations between arts and business companies. Building authentic connections takes time, so patience in nurturing arts-business relations is crucial.
- Representing the arts sector in debates, events and public gatherings related to CSR practices and trends in order to raise awareness about the unique contribution that art can make in helping companies achieve their CSR objectives.
- Finding common passion. Artists could seek joint causes with businesses, especially in supporting and working with local communities, promoting diversity and inclusion, or advocating for environmental sustainability. Such initiatives could provide artists with a sense of purpose beyond just creating beautiful artwork, or achieving business goals for companies.

Fig 5 summarises key practical tips and methods for better engaging of artists in CSR campaigns of business companies.

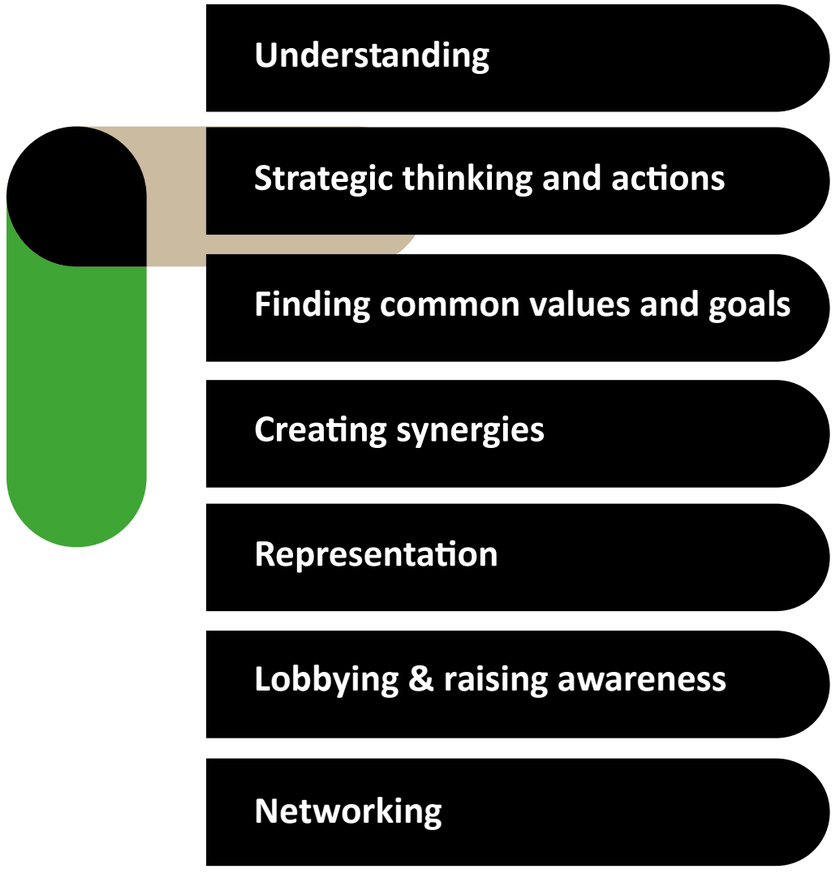


Fig 5 summarises key practical tips and methods for better engaging of artists in CSR campaigns of business companies.

Future trends in CSR

As we look ahead to the future, it is clear that corporate social responsibility (CSR) will continue to play a significant role in the business landscape. Here are some emerging trends that are shaping the future of CSR:

- **Sustainable Practices.** One key trend is an increased focus on sustainability, and increasing agendas on environmental sustainability in strategic development. Companies are recognizing the importance of adopting environmentally friendly practices and reducing their carbon footprint. From implementing renewable energy sources to promoting recycling initiatives, businesses are finding innovative ways to minimize their impact on the environment. This shift towards eco-friendly practices will not only benefit our planet but also lead to cost savings for businesses in terms of resource efficiency.

- **Stakeholder Engagement.** Another trend is a greater emphasis on external and internal stakeholder engagement. Companies are realizing that effective CSR involves not only philanthropy and community outreach but also engaging with employees, customers, suppliers, and investors. This approach fosters trust, enhances reputation, and creates long-term value for all stakeholders involved.

- **Diversified initiatives.** One emerging trend is the focus on inclusive initiatives that aim to make art accessible to all members of society. From funding educational programs to promoting diversity in artistic expression, companies are embracing a broader definition of support for the arts.

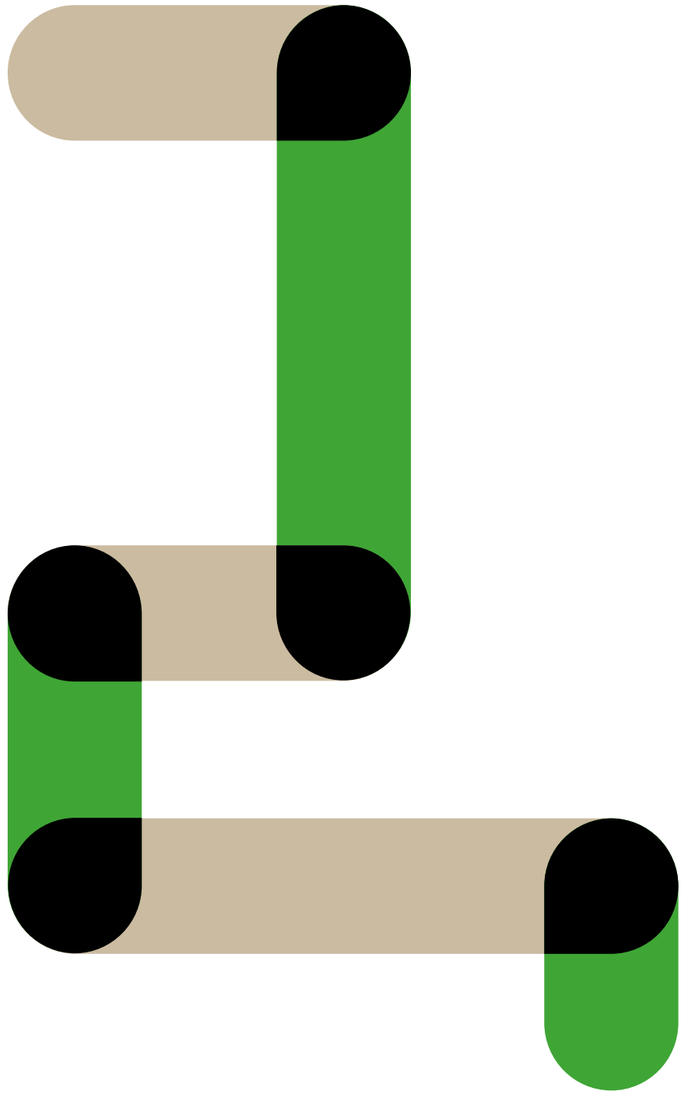
- **Local actions.** CSR is quickly becoming more about the smaller and essential impact, that can be made within the local communities where a company's footprint resides and where the workforce lives, works, and plays. Deeper connections between businesses and their surrounding communities in order to better understand local community issues and how long-term partnerships can truly achieve sustainable change.

- **Technology Integration.** With advancements in technology, companies can leverage digital platforms and tools to enhance their CSR efforts. For example, utilizing data analytics can help identify areas where social or environmental impacts can be minimized or improved upon. Advancements such as blockchain technology can provide transparency in supply chains while artificial intelligence can help identify areas where sustainable practices can be implemented more effectively.

- **Diversity and Inclusion.** A growing trend within CSR is placing a strong emphasis on diversity and inclusion within organizations. As society becomes more diverse and inclusive values gain prominence, companies must ensure equal opportunities for all employees regardless of gender, race or background. Promoting diversity at all levels of management ensures equal opportunities for all individuals while fostering creativity and innovation within the company culture.

- **Ethical Supply Chain Management.** Ethical sourcing has become increasingly important as consumers demand transparency on where the resources and raw materials for production come from and how they were produced. This includes ensuring fair labor practices throughout supply chains by working with suppliers who adhere to responsible manufacturing standards.

Companies that embrace these trends and integrate CSR into their core operations will not only enhance their reputation and improve visibility in the society but will also develop environmentally friendly internal processes and better engagement with their employees, as well as with the communities.



Chapter 5
Arts Entrepreneurship: Sustainability aspects

Key theories on entrepreneurship: A brief overview

There are numerous theories and concepts on entrepreneurship, but nevertheless, there is no agreed definition. Diverse concepts could be split into several groups, based on their historical appearance and key aspects[25].

- The first group of concepts stresses on **entrepreneurs as risk-takers.** Richard Cantillon (1680–1734) was the first to recognise the importance of entrepreneurship for the development of the economy and the market. He defined the entrepreneur as a person who is ready to take in order to receive future profit and is prepared to accept the consequences of risky decisions.

- The second group of concepts emphasises **the role of entrepreneurship for achieving productivity** due to renewed allocation of resources and the importance of entrepreneurship in overall economic development. Jean-Baptiste Say (1767–1832) described entrepreneurs as those who transfer economic resources to areas with higher productivity and organise production processes by combining diverse factors of production with information and experience. These concepts are also related with understanding of entrepreneurs as people who work in competitive situations and aim at higher effectiveness, considering the market situation.

- Another group of concepts focuses on the **importance of innovation and creativity** in the overall entrepreneurial process. Joseph Shumpeter (1883–1950) defined the entrepreneur as someone who creates new combinations of factors of production aiming at new products; new processes, methods and technologies; new markets; and/or new resources. He connected entrepreneurship with innovation and emphasised that entrepreneurs have special skills for dealing with uncertainty.

- Emphasizing on the **personal characteristics and traits of entrepreneurs** is another group of concepts, proving that entrepreneurs are driven by their high need for achievement and strong motivation. They are self-confident, determined and committed, optimistic, creative, imaginative and proactive, able to work in ambiguity and uncertainty.

- **External factors** also shape entrepreneurial personality. These are the family background, employment history, social networks, cultural background, country's conditions, prior managerial experience, and more. These factors can have a positive or negative influence on the person's decision to become an entrepreneur.

[25] Source: Varbanova, L. (2016). International Entrepreneurship in the Arts, Routledge, New York/London

- Some theories connect entrepreneurship with **management skills**, emphasising that entrepreneurs are "doers". They have to be able to manage financial, human, material and other resources to implement an idea and transform it into an opportunity. Successful entrepreneurs are also leaders who have a vision, motivate and inspire others towards achieving long-term goals.

Arts entrepreneurship: Between business objectives and social values

Applying entrepreneurial theories in the field of arts and culture is a relatively new phenomenon. Arts entrepreneurs are not attached to an organisation, structure or a team. They start with a creative idea, seek investments between artistic ideas (products, services) and diverse audiences and stakeholders. They activate the innovative aspects of a creative process, seek ways to commercialize the final results, transforming them into a profitable venture and seeking options for long-term development and sustainability and/or financial support, take a certain degree of risk, and organise a creative idea leading it to a successful end that has both economic benefits as well as social impact. Arts entrepreneurs are those who play an intermediate role

While arts entrepreneurs possess the same characteristics as entrepreneurs in other sectors, there are some unique aspects of their work. Arts entrepreneurs have both business, as well as social objectives. They care not only about business matters but also about social causes, being fully aware that art is a powerful tool for social change. Their aim is to not only increase the revenues as a result of implementing of a business idea, but to also make art more accessible, gain supporters, solve a social problem through the arts, to bring media and policy attention to cultural and artistic practices and organisations. Successful entrepreneurs in the arts and culture sector are people driven by their love for the arts. They understand the creative processes as well as outcomes so that they can match them in the best possible way with relevant audiences and supporters. Arts entrepreneurs have to consider the preferences of external stakeholders and know how to balance diverse tensions between them, especially in situations of controversial viewpoints on what art quality is, how to measure success and how to balance creativity with business matters in a cultural venture.

Successful arts entrepreneurs are also effective networkers, with a high ability to communicate, collaborate and connect. Looking at strategies for partnership and collaboration is an important angle of their work, especially when considering international expansion and growth. The ability to work in a multicultural context and possessing cross-cultural communication skills is also a must.

Arts entrepreneurs are visionary leaders, strategic managers and social innovators who aim to achieve an effective synergy of creative, economic and social results in a sustainable mode[26]. Arts entrepreneurship is a unique activity that combines artistic and entrepreneurial visions to create and run ventures that have economic as well as social impact on the communities and the society as a whole, while at the same time helping artists to not only create but to also survive and prosper in a long-term.

[26] Reference: Lidia Varbanova, "2013. Strategic Management in the Arts", Routledge, New York/London. P.17.

Sustainability in relation to arts entrepreneurship

The most commonly used definition of sustainability is that this implies "meeting the needs of the present without compromising the ability of the future generation to meet their own needs."[27] Discussions on sustainability usually refer to three main angles:

- A system that can run effectively without further input from outside because it uses its own resources once when set in motion.
- Environmental sustainability, where the focus is on promoting sustainable living and concern about protection of the natural environment.
- Financial sustainability, referring to a business model that generates money in a long-term on a reliable basis.

Sustainability in the entrepreneurial practice usually refers to the process of searching for new opportunities that make more efficient use of energy and natural resources, exploit new alternative sources of energy that are cheaper to produce and less harmful to nature and the society. Sustainable enterprises are the ones that tackle the world's most critical problems, utilize the resources in harmony with each other for both current and future generations, and the results of their operations have minimal negative impact on the environment, community and society as a whole. Managing a sustainable business requires *"continuing commitment by businesses to behave ethically, to contribute to the economic development while improving the quality of life for the workforce, their families, the local and global community as well as future generations."*[28] From a financial perspective, sustainability entrepreneurship means also elaborating an innovative idea into a durable business model that will attract clients, buyers and audiences and has a promising growth potential in a long-term.

Sustainability in the arts and culture sector can be regarded at three main levels:

First, it often refers to the so called "four-pillar model of sustainability"[29] that incorporates the following interlinked dimensions:
- environmental responsibility;
- economic health;
- social equity, and
- cultural vitality (well being, creativity, diversity and innovation).

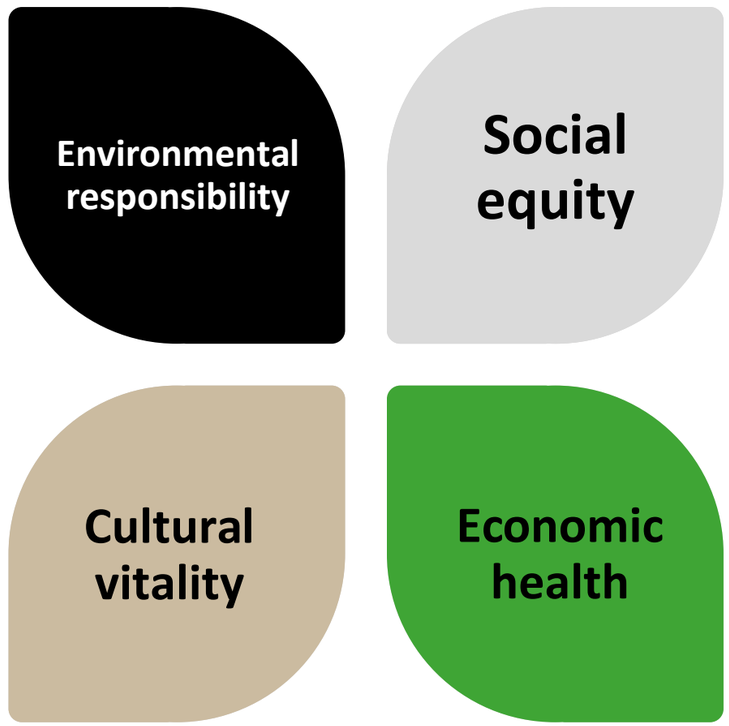
[27] Source: World Commission on Environment and Development., UNESCO document 1987: http://www.un.org/documents/ga/res/42/ares42-187.htm

[28] Crals, E; Vereeck L., 2004, "Sustainable Entrepreneurship in SMEs. Theory and Practice", 3rd Global Conference in Environmental Justice and Global Citizenship. February, Copenhagen.

[29] Hawkes, John, 2001, "The Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning", Cultural Development Network (Vic.).

This model recognizes that culture and arts are critical for building up sustainable future in the three other areas. Community's vitality and quality of life are closely related to its cultural participation and engagement. Culture plays an immense role in building lively cities and communities where people are motivated to live and work, to visit and to enjoy life. The "four pillars" model refers also to the need to incorporate culture, arts and creativity in the regional sustainable plans and strategies. This is one of the reasons why the "creative city" approach to policy and development plans have become very important worldwide, especially in the last decade.

Fig 6: The four pillars of sustainability



Second, sustainability is an important focus in the development of arts and creative industries. Together with having a great contribution to GDP, job creation and overall business growth in a country, creative industries are important motivators for innovations and creativity in many other sectors of the economy. The world today, more than ever before, faces pressing environmental and social challenges, such as climate change, poverty, health issues, social inequality, utilization of scarce resources and many more. There is a need for greater innovation and creativity for solving these global problems. Responsibilities of arts entrepreneurs and managers are to not only put in place systems and tools towards sustainable development, but to engage audiences and communities in this process, to help in changing their behaviours, actions and attitudes towards solving complex issues of global concern.

Third, sustainability on the level of arts enterprises usually refers to realization of an idea into a new venture while understanding and implementing the interrelations between different systems - financial, social, ecological and cultural one. Internal sustainability is a goal of each business – to please customers, to make money and therefore – to survive in a long-term. But there are also external dimensions of sustainability in a cultural enterprise - to manage the venture in a harmony with the overall physical and social environment in which it operates. Therefore, the cross-collaborative commitment of both arts managers, entrepreneurs and artists, and their ability to work in interdisciplinary settings becomes more and more important. Sustainable artistic enterprises are the one that consider and cross boundaries with other key societal areas such as environment, health care, education, social care and more. Bringing new angles and innovative thinking to projects and ventures is possible only by collaborative input by clients and external stakeholders.

Sustainability is not just a word or a concept, but a *"cultural change process"*, which requires also an ongoing learning both of individuals and organizations in the cultural sector, so that they can see the "bigger picture" of operating in a harmony with the overall political, economic and social systems.

Key areas of sustainability in the arts entrepreneurship practice

Managing artistic organisations and projects in a sustainable mode is not new, but a gradually developing trend worldwide. There are several key common areas defining what sustainability means for undertaking an entrepreneurial project, or organizing an event in the cultural sector.

• Sustainable design of art spaces and equipment

When organizing an event, the arts entrepreneur has to select the right venue (e.g. theatre hall, gallery, concert hall, art center, etc. Today's modern design focuses on environmentally friendly features and materials that are more related to nature and the earth. It is important to consider how an art venue is designed to fit in with the surrounding area so that it looks like it is naturally grown in a place, and not artificially sticking out from the surrounding landscape. The "zero-house"[30] concept has become popular, although still not widely used in the construction of cultural venues.

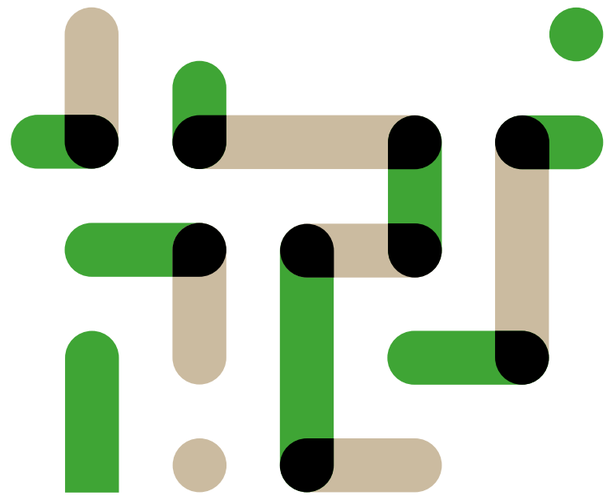
• Using eco-friendly materials[31]

Arts entrepreneurs need to be conscious about what kind of material resources they prefer for organizing a creative process. Art galleries are especially active in exhibiting art objects made from eco-friendly materials and recycled products. Such "eco-exhibitions" attract wider audiences and support local artists. Eco-friendly art galleries often exhibit lesser-known local artists. In this way they eliminate shipping and travel costs and reduce the pollution from the travel emission.

• Organization of arts events in a sustainable way

Arts entrepreneurs often organize large events that bring profit and have a social impact (e.g. festivals, concerts, live shows, music events). Arts and festivity can contribute to the greater welfare of the population as they are a source of pleasure, happiness, discovery, learning and wonder. On the other hand, if not well managed, arts events can cause damage to the environment. Incorporating sustainability into the overall organisation of an event involves a whole package of integrated actions and tools, for example[32]:

- **Use of organic materials and products during the event;**
- **Minimizing waste through recycling and other methods;**
- **Use of alternative transportation (where possible) for reducing the harmful carbon emission;**
- **Water conservation during the event – reducing the amount of sewage and waste of water;**
- **In case of use of food – considering the impact of the transportation, storage and packaging.**



[30] The "zero house" term refers to the use of solar panels that produce more than enough power and energy for the whole building that can further be stored in a battery to last the house for an entire week.
[31] Note: "Environmentally-friendly", "eco-friendly" or "green" materials are the one that refer to having reduced, minimal or no harm at all on the eArtsstems and the environment as a whole.
[32] See also: Environmental Handbook: http://www.miljohandboken.no/english/about-the-environmental-handbook/

The benefits that the "green events" in the field of arts bring could be summarized in six groups:

- **Stimulation of local economy.** Festivals and other large artistic events attract a lot of tourists, boost local businesses, open new jobs, and use local suppliers of goods and services.

- **Cost-saving business models.** Using local products and materials, conserving energy, and reducing waste reflect to decreasing operational costs.

- **Green innovations.** Efforts in organizing a green event may lead to innovations in technologies, tools and techniques on how to use resources more efficiently.

- **Encouragement of local artists.** Many arts entrepreneurs organize such events with the aim to also give a stage to the local artists and make them more visible.

- **Higher reputation.** Concern about sustainability brings media attention and raises awareness among staff, audiences, decision-makers and communities on the importance of global actions against the negative influence of global warming.

- **Collaborative approach.** Managing an event by considering sustainability dimensions usually requires the involvement of all key stakeholders, such as sub-contractors, hosting organisations, suppliers, venues, financial institutions, volunteers, Boards and others.

Sustainable management of entrepreneurial arts projects and initiatives is important because it saves money in the long-run, helps future audiences to enjoy a clean environment (venues, heritage, cultural sites), increases the credibility of an art event among audiences, sponsors, media, stakeholders, and the society as a whole. It also advances the organizational culture and employees' engagement in the sustainable management of an organisation or a project.

Examples of sustainable entrepreneurial and management practices in the arts

• A complex sustainable approach to festival management

Montreal International Jazz Festival[33] features every year, since several decades, more than 1000 concerts and activities – 60% of which are free of charge. The festival brings over 2 million visitors. Since the very first editions of the festival, the organizers have demonstrated care and respect for social and environmental values through concrete actions – and in that time the sustainability discussion was not that much on the agenda. Currently, the Montreal International Jazz Festival can be considered as an excellent model for sustainable development. The festival has been recycling waste for over 20 years, and in that time it was a very pioneering action among the artistic communities. Today, the Festival recuperates approximately 30 tons of waste (cartons, plastic, glass, aluminum, wood) – in cooperation with the consortium Echo-Logique[34]. The festival is carbon neutral for several years now[35] – making it one of the first events in North America to have received such certification. Another effort made is using stage equipment with energy efficiency standards and using organic cleaning products in dining areas around the festival. The festival's promotional materials are printed on recycled paper. During the festival, rainwater is harvested to water plants and composting is a common practice. Also, the festival's boutiques offer ecological clothing and accessories for sale.

An important aspect of sustainability is that the festival organisers care not only about the environmental issues and economic aspects, but also about the cultural development of communities, e.g. supporting local artistic talents, and empowering the community to make music through a free outdoor program. The festival becomes an extraordinary public platform for local artists. Another way of involvement of local communities is that the festival hires more than 1000 people every year – mainly young people and students. It also offers personalized services for people with limited mobility.

• Growing globally as a socially responsible company

Cirque du Soleil is a Quebec-based company recognized all over the world for high-quality, artistic entertainment. The organisation's mission is *"To evoke imagination, provoke the senses and evoke emotions of people around the world; to extend the limits of the possible…";* "To offer the artists and creators the necessary freedom to imagine their most incredible dreams." Since its inception in 1984, more than 100 million spectators have seen a Cirque du Soleil show. The business has over 5,000 employees and artists worldwide, representing more than 50 nationalities. Cirque du Soleil hasn't received any grants from the public or private sectors since 1992. The organization cares about global issues and explores innovative ways to balance the economic, social and environmental goals. Cirque du Soleil *has adopted a proactive environmental policy addressing four main areas:* water management, air quality and climate change, waste management and hazardous waste disposal, education and awareness. Several areas of sustainability management and entrepreneurship in their activities are worth to be highlighted:

- The headquarters of the organisation are located far from the city center of Montreal with the main aim to revitalize an abandoned area of the city. The parking lot space is made of ingredients derived from vegetable oil, not from chemicals.

- Cirque du Soleil has a regular evaluation of the carbon footprint, especially in areas where the "hot spots" are, for example during touring. A specialized Green Committee makes regular analysis of sustainability and suggests management actions required.

- Every year since 1989, *Cirque du Soleil* and its founder put a sum equivalent to 1% of the company's gross revenue into our social and cultural action programs as well as into the ONE DROP Foundation[36].

[33] Website: http://www.montrealjazzfest.com

[34] Website: www.echologique.ca

[35] Note: Carbon neutrality refers to removing as much carbon dioxide from the atmosphere as we put into it. It also means having a net zero carbon footprint.

[36] One Drop Foundation: http://www.onedrop.org

- The company has a bicycle sharing program and public transportation program for its employees.

Cirque du Soleil wishes to be recognized not only as a “creativity” and “business” related organisation, but as one having a “vision about sustainability”.

• In search of sustainable business models

The Center for Sustainable Practice in the Arts (CSPR)[37] is an intentional for-profit organisation, exploring hybrid business models for investments in the arts. The CSPR regards sustainability in the arts through environmentalism, economic stability and strengthening cultural infrastructure. The company provides resources to artists and arts organizations by researching, creating, gathering and distributing information with the help of partners and development of special initiatives. The CSPA Institute and developing curriculum aim at providing open source learning to a rising generation of artists. The CSPA Knowledge Network distributes daily information through web posts, monthly newsletters, a quarterly publication, a curated bookstore, and social networking.

• Audiences contributing to sustainability

Canada’s premiere music awards show JUNO Awards[38] and the Canadian Academy of Recording Arts and Sciences (CARAS) are jointly committed to event sustainability. In the last 5 years, they have worked closely with Strategic Solutions to develop a comprehensive sustainable strategy. They engage and encourage all JUNO partners to minimize and manage waste, decrease the consumption of water and energy, reduce the carbon footprint, and purchase environmentally and socially responsible goods and services[39]. JUNO Award’s website offers a list of suggested actions which each audience member could do to contribute to event sustainability, for example: travel to and from JUNO Week events by foot, bicycle or public transit; dispose of waste and recyclables in appropriate receptacles; get to know the local culture and purchase locally produced goods; turn off any lights, TVs, air conditioners or heaters when leaving the hotel room, and much more.

• Collaborative approaches

The art nowadays is becoming more and more interactive and engages audiences in diverse ways. Artists are not just creators, but also social leaders” as they can shape public opinion. Therefore, they are in a favourable position to provoke people to rethink the future of our planet. Networks and associations of artists worldwide, both online and offline, play an increasing role in the debates on sustainability issues. Two of the many examples of such artistic-public collaborative approaches are:

- **Julie’s Bicycle[40]** is a pioneering not-for-profit organisation that mobilises the arts and culture to take action on the climate change, nature and justice crisis.It aims to bridge the gap between the creative industries and sustainability by helping thousands of arts organizations to measure, manage and reduce their environmental impacts. Julie’s Bicycle focuses on highimpact programs and policy change to fight climate change and has partnered with over 2000 organisations in the UK and internationally.

- **Climate Music[41]** is a hybrid-type of a platform (online and offline that engages people from all backgrounds to be engaged in a creative collaborative process with composers and a science team. During and after most performances, audiences have the opportunity to engage with members of the science team, artists, and organizational partners about solutions to the climate crisis.

• Engaging young people

In order to effectively the global concern about climate change, it’s crucial to engage the young generation. There are numerous successful examples of involving children and young people in environmental projects with artistic elements. **Cape Farewell** project, initiated by artist David Buckland in 2001, is widely acknowledged as *“the most significant sustained artistic response to climate change”*[42] . The ambition of the project is to create a new bank of ideas and to find a new language to talk about climate change. The project brings artists, scientists and educators together to address and raise awareness about climate change. Together with annual expeditions to the Arctic (started in 2003), the team organises follow-up exhibitions, events, films and publications, involving youth, as well as general audiences. The project focuses on the effectiveness of combining science, art and other subject areas in the educational curriculum to educate young people about climate change and to inspire them to engage creatively in sustainability issues.

• Sustainability online

The discussion on sustainability is slowly moving online – more and more cultural organisations and networks use the power of the new media, social networks and other Web 3.0 tools to widely advocate sustainability issues and look for management tools and strategies to solve them.

- **ecoartspace[43]** is a popular blog among artistic and environmental communities, founded in 1997 as one of the first websites dedicated to art and environmental issues. Ecoartspace is a growing community of artists, scientists, curators, writers, non-profit organisations and businesses that are developing creative and innovative strategies to address global environmental issues. Their approach is participatory, collaborative, interdisciplinary and uniquely educational.

- **Green Music Australia[44]** organises, facilitates and inspires musicians and the broader industry to make changes to improve our environmental performance, from energy use to packaging and waste to transport. This online platform works cross-sectorial involving musicians, arts managers, agents and promoters, environmental consultants, venues and festival managers.

[37] Centre for Sustainable Practice in the Arts: http://www.sustainablepractice.org
[38] JUNO Awards, Canada: https://junoawards.ca/
[39] Reference: http://junoawards.ca/events/sustainability/
[40] Julies Bycicle: http://www.juliesbicycle.com
[41] Climate Music: https://climatemusic.org
[42] Website: www.capefarewell.com
[43] ecoartspace: https://www.ecoartspace.org
[44] Green Music Australia: https://www.greenmusic.org.au

GreenMuse[45] is a website of green ideas and innovations, covering environmental news and green design from around the world.

Strategic approach to sustainability in the arts entrepreneurship

As already discussed in this Toolkit, environmental sustainability is an important issue in society and arts cultural entrepreneurs invest more and more efforts to integrate sustainability in their strategic and operational management. Arts entrepreneurs need more information, guidance, tools and training to initiate and perform events and initiatives with sustainable elements. They have to combine efforts and enter into a constructive dialogue at all levels to tackle the complex relations between sustainability, culture, arts and communities. There are five important strategic areas where joint further actions are required:

- First of all, there is a need in many countries to bring the cultural dimension of sustainability to the agenda of policy-makers through collective advocacy actions. Policy makers in many countries still consider culture and arts as a “luxury” area to be subsidized, but not as an essence of our sustainable future.

- Second, business companies are still not fully aware of implementing practices of including arts and culture projects into their corporate social responsibility strategies. It is important to convey the message that the cultural and artistic life of communities is equally important as their education, health and well-being is.

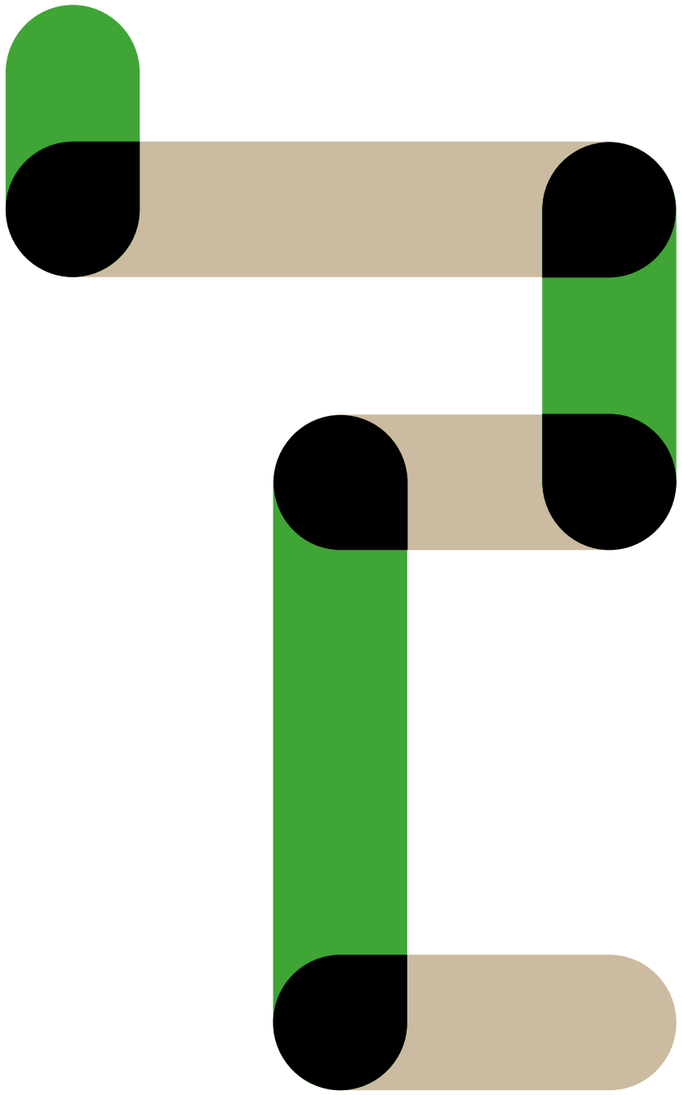
- Third, at the strategic organisational level, there is a need to incorporate sustainability and environmental policy as part of the strategic plans of entrepreneurial startups and cultural organisations, both business and nonprofit ones.

- Fourth, Funding organisations that support arts entrepreneurship and arts and culture sector in general need to review their policies and guidelines to improve the support of projects considering environmental criteria in addition to artistic and financial ones, and to also ensure that environmental sustainability is a core issue in their strategic development.

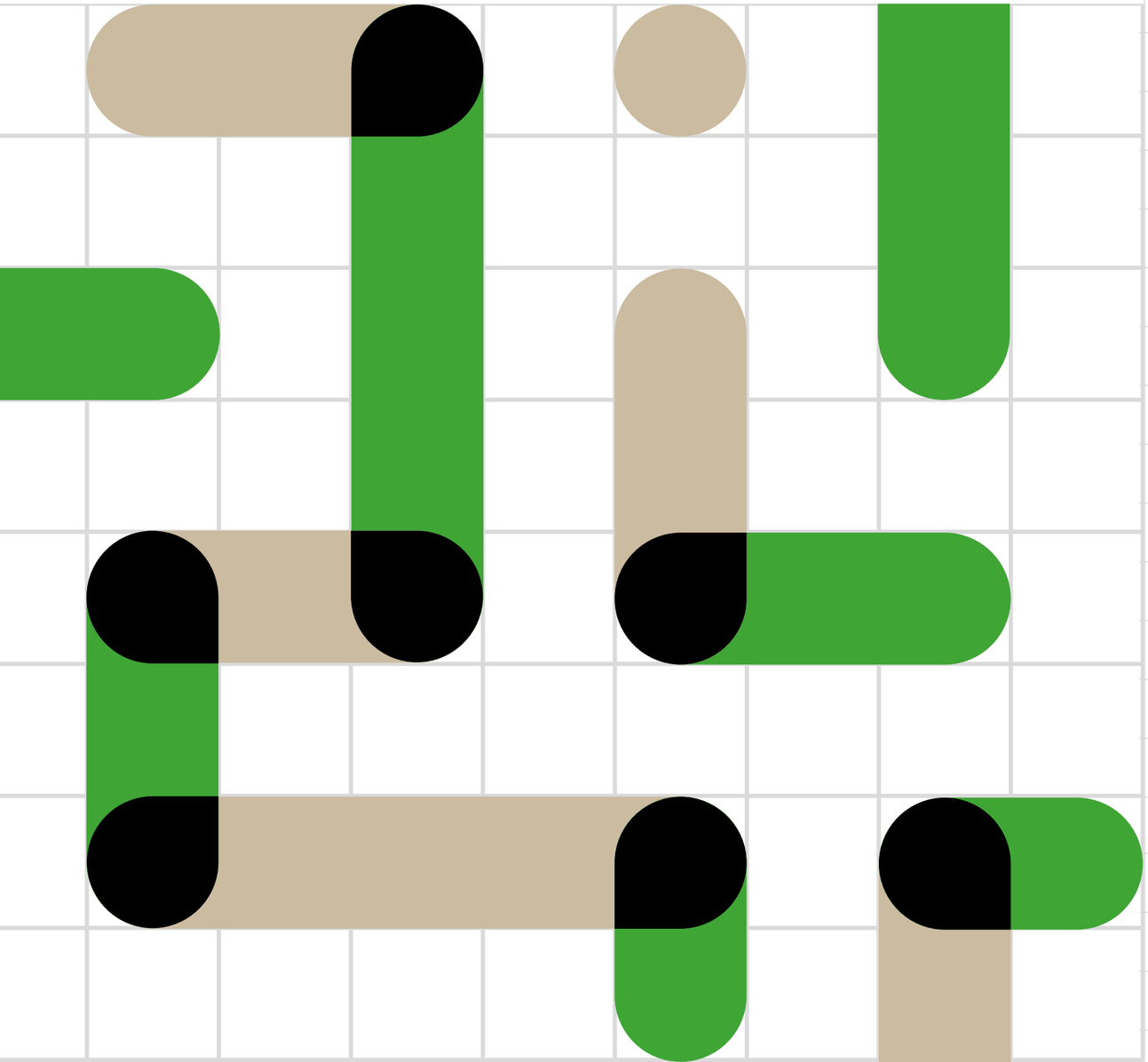
- Fifth, collaboration between artists and educational institutions is essential in order to foster experimental learning. There is a need to elaborate and implement innovative educational approaches for working with children and youth, as well as new training approaches incorporating sustainability into arts management courses and programs. Young people are the ambassadors of the sustainable development messages and without their understanding and active engagement we couldn’t succeed.

[45] Green Muse: http://www.greenmuze.com/

It is important to initiate and to invest in minor local projects and emerging artistic initiatives related to sustainability in every small city. Effective changes sometimes start from very small projects and on an individual level. If each one of us is involved in one way or another in creative and artistic solutions to sustainability problems, we could achieve a lot in the long run.



Training Guide III:
Module: Artists, Sustainability and Corporate Social Responsibility



Title	Artists, Sustainability and Corporate Social Responsibility
Brief Needs Analysis	Companies' corporate social responsibility (CSR) strategies lack mechanisms and partnerships with artists and arts organisations. CSR is also little understood by the arts communities as a way to build a bridge between businesses and artists. There is a need to find out effective methods and tools for collaboration between the art world and the corporate world and to take on board discussions on CSR by inviting artists and creatives. Sustainability practices need to include culture as the fourth pillar both from a policy and man-agerial perspective. There is a need to study opportunities and risks in sustainable practices in culture and creative industries and apply them where possible in order to increase the connec-tion between the arts and the environment in all its dimensions.
Learning Objectives and Study Skills	The main objective of the module is to increase the target group's knowledge on CSR, environmental sustainability and the arts from theoretical and practical perspectives, as well as to help them acquire the necessary knowledge and experience to successfully build strategic collaborations between arts and businesses, for a more sustainable future. This training/educational module aims to support the capacities of artists and cultural operators by training them on how to connect their work to corporate initiatives ((activities that link the arts support actions with the companies' Corporate Social Responsibility strategies). After completing this training/educational seminar, the participants will be able to: ◯ Understand the theoretical discourses and practical dimensions of sustainability in the arts and arts management practice. ◯ Understand the essence of CSR and the importance of including culture/arts in CSR strategies. ◯ Analyze similarities and differences between CSR, corporate philanthropy, sponsorship and other methods of corporate support for the arts. ◯ Be able to bridge the gap between artists, cultural professionals and the companies' CSR's programs. ◯ Analyze the advantages and disadvantages of both CSR and sustainability in arts and arts management practice. ◯ Seek new ways of cooperation between the corporate and the artistic world, as well as new opportunities for funding. **The Module aims to provide answers to the following questions (examples):** ◯ What do we mean with the terms corporate social responsibility, corporate philanthropy, environmental sustainability and related terminology? ◯ How could CSR be better related to arts and artists? ◯ What are the essence and practical dimensions of sustainability and environmental sustainability?

- Why culture is considered the “fourth pillar of sustainability?$
- How artists and arts managers could be more proactive to engage with CSR strategies of companies?
- In what way CSR strategies and methods could be better related to arts and cultural practices?
- How can artists and businesses develop mutually beneficiary strategies and tools to engage in the cultural development of a city or a region?

Time / date & place

The module can be held in different timing/hours

Target Audiences (Short quanti-tative and qualitative profile)

Profile of possible participants:

- Postgraduate students (PhD level)
- Graduate students (MA level)
- Arts and cultural managers and experts
- Professionals and experts from CCIs
- Academia and researchers in the field of CCIs, sustainability and CSR
- Media representatives

Speakers / moderators

Profile of possible speakers/moderators:

- Experts in the field
- University professors
- Postgraduate students (PhD level)
- Trainers in arts and cultural field

Key themes of the module

Corporate social responsibility, arts and artists: key theoretical discourses, current situation, practices and future trends
Environmental sustainability in the arts: key theoretical discourses, current situation, practices and future trends

Sessions / themes of the module

Session 1:
Environmental Sustainability in the Arts: Essence and Practices
Session 2:
Corporate Social Responsibility (CSR): A strategic approach to company’s sustainable development
Session 3:
CSR, artists and arts organisations: impact, implications, results
Session 4:
Future trends in CSR, sustainability and the arts: The way forward.

Learning objectives of the module:

The module supports participants in:

- Understanding the practical dimensions of sustainability in the arts and arts management practice.
- Understand the essence of CSR and the importance of including culture/arts in CSR strategies.
- Exploring examples and practices of CSR, sustainability and the arts.
- Analyze similarities and differences between CSR, corporate philanthropy, sponsorship and other methods of corporate support for the arts.
- Learn how to bridge the gap between artists, cultural professionals and the companies’ CSR’s programmes.
- Analyze the advantages and disadvantages of both CSR and sustainability in arts and arts management practice.
- Seek new ways of cooperation between the corporate and the artistic world, as well as new opportunities for funding.

Content and structure of Sessions (in detail):

Session 1: Environmental Sustainability in the Arts: Essence and Practices

- What is the meaning of sustainability? Key theoretical discourses.
- The four pillars of sustainability: the importance of culture as the fourth pillar.
- How can artists and cultural managers contribute to the environment and environmental impact? Examples/practices.
- Sustainability in the performing/stage arts: examples/ practices.
- Opportunities and risks in sustainability in the arts.

Session 2: A strategic approach to company’s sustainable development

- What is a CSR? Elements, pillars, areas of CSR: key theoretical discourses.
- Why companies should invest in society? Why culture is so important in it?
- CSR in the sustainable development of a company.
- Corporate philanthropy-sponsorship-CSR: differences and co-relations.
- Why the strategic approach to CSR is so important. interrelationship of corpo-rate social responsibility, corporate integrity, organizational culture, and cor-porate strategy.

Session 3: CSR, artists and arts organisations: impact, implications, results

- How is CSR relevant to the arts and culture sector? Advantages and disadvantages/
- Why do culture and arts seem excluded from CSR practices?
- Impact and implications of CSR on the corporate culture and on the arts organisa-tions and projects. Examples based on research from different countries.
- How could the cultural actors re-negotiate their relationship with the business ecosystem to facilitate the implementation of CSR actions in the field of culture and arts?

Session 4: Future trends in CSR, sustainability and the arts: The way forward (Repre-sentatives from corporations & practices of CSR in the respective country):

- The future needs its artist! How do companies apply CSR in 2024 and beyond: advanced practices and future trends.
- What could be some basic guidelines/suggestions for the artists/cultural players to take into consideration to become more resilient themselves and attract funding from CSR?
- Environmental sustainability and the arts: The way forward.
- Wrap-up of the seminar.

Teaching Language:

English or another one

Teaching/ learning methods and tools of the Module:

The seminar combines presentations (in PPTs format) with:

- Case studies and examples from different countries
- Videos
- Images
- Quizzes with https://www.slido.com/
- Reflections from participants via Miro https://miro.com/
- Q/A sessions with participants

Resources: Reading list: to be sent to participants before the seminar (documents, articles, books, videos, links, etc…)

Environmental sustainability:

- Finish Roadmap to Circular Economy 2016-2025 (2016), Sitra Studies, Finland: https://media.sitra.fi/2017/02/28142644/Selvityksia121.pdf
- Greater London Authority (2008). Green Theatre. Taking Action on Climate Change. London, UK: https://sustainablepractice.org/wp-content/uploads/2012/12/Green-Theatre-Report.pdf
- The Seven Creative Climate Trends: https://www.creativeclimateleadership.com/the-seven-creative-climate-trends/

CSR:

- Bosetti Luisa (2019) Corporate Community Investment: A Strategic Approach, https://www.researchgate.net/publication/338764398_Corporate_Community_Investment_A_Strategic_Approach
- Gehrig Cynthia (1998) Socially Responsible Investing and the Arts, https://www.giarts.org/article/socially-responsible-investing-and-arts
- Reena Devi (2022) Does the art world know what social responsibility means?, USA https://www.cobosocial.com/dossiers/art-world-social-responsibility/
- UNESCO. (2012). Culture: a driver and an enabler of sustainable develop-ment. Geneva: United Nations.: http://www.un.org/millenniumgoals/pdf/Think%20Pieces/2_culture.pdf

Resources:

Reading list: available to participants after the seminar (documents, articles, books, videos, links, etc…)

Environmental sustainability:

- Banta, Michael; Gaston, Lauren; Goldmark, Sandra & Morris, Edwart (2021). The Sustainable Production Toolkit: https://www.sustainableproductiontoolkit.com
- Blackburn, William (2008). The Sustainability Handbook. The Complete Management Guide to Achieving Social, Economic and Environmental Responsibility. Routledge.
- Creativity is Boosting Urban Sustainability – 10 examples: https://www.citiestobe.com/creativity-art-urban-sustainability/
- Farley, Heather & Smith, Zahary (2020). Sustainability. Is It's Everything, Is It Nothing? Routledge.

CSR:

- Arts & Business (2004) CSR and the Arts. How business engagement with the arts is changing, https://www.aandbcymru.org.uk/documents/2012-04-26-14-31-46-Sept09_REI_%20Understanding%20CSR.pdf
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- ESSnet-Culture. (2012). European Statistical System Network on Culture - Final Report. Luxembourg. Ανακτήθηκε 20 Σεπτεμβρίου, 2018, από https://ec.europa.eu
- Halkos, G. & Skouloudis, A. (2016). Cultural Dimensions and Corporate Social Responsibility: A cross-country analysis, MPRA Paper 69222, University Library of Munich, Germany.
- Have, C. (2017). The New Golden Age: Arts and Culture as a Growth Engine. Denmark: Have Publishing.
- Iamandi, I. & Constantina, L. (2012). Quantifying Corporate Social Responsibility Involvement in Art and Culture Projects in Romania and Bulgaria. Procedia Economics and Finance, 3, 1122 – 1127.
- Klamer, A., Petrova, L., Mignosa, A. (2006). Financing the Art and Culture in the European Union. European Parliament, Policy Department Structural and Cohesion Policies.
- Kotler, P. & Lee, N. (2005). Corporate Social Responsibility: Doing the Most Good for Your Company and Your Cause. Hoboken, NJ: John Wiley & Sons, Inc.
- Salvan, L. (2013). Cultural responsibility. Small steps to restore anthropology in economic behaviour. Interviews and best practices. Tafter journal – Esperienze e strumenti per cultura e territorio n. 63.
- Stern, L. (2017). Corporate Social Responsibility & The Arts. Washington, New York: Americans for the Arts: http://animatingdemocracy.org/sites/default/files/CSR_Report_FINAL.pdf
- The Smart Company. (2005). Understanding Social Corporate Responsibility, a Guide for Art Organizations The Smart Company for Arts & Business.
- UN Sustainable Development Goals, SDG 11 Sustainable communities - https://sdgs.un.org/goals/goal11

Suggested Reading

Corporate social responsibility and the arts

Bulut, D. & Bulut Yumrukaya, C. (2009). Corporate Social Responsibility in Culture and Art. Management of Environmental Quality: An International Journal, Vol. 20, Issue 3, Emerald Group Publishing Ltd., 311-320.

Crane, A., McWilliams, A., Matten, D., Moon, J. & Siegel, D. (Eds). (2008). The Oxford Handbook of Corporate Social Responsibility. Oxford, U. K.: Oxford

European Commission (EC). (2018). A New European Agenda for Culture. Brussels: Publications Office of the European Union. file:///C:/Users/myrtw/Downloads/swd-2018-167-new-european-agenda-for-culture_en.pdf

Habisch, A., Jonker, J., Wegner, M., & Schmidpeter, R. (Eds.). (2004). Corporate social responsibility across Europe. Springer Science & Business Media.

Have, C. (2017). The New Golden Age: Arts and Culture as a Growth Engine. Denmark: Have Publishing.

Iamandi, I. & Constantina, L. (2012). Quantifying Corporate Social Responsibility Involvement in Art and Culture Projects in Romania and Bulgaria. Procedia Economics and Finance, 3, 1122 – 1127.

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Korza, P., & Bacon, B. S. (2010). Trend or Tipping Point: Arts and Social Change Grantmaking. Washington, D.C.: Americans for the Arts.

Salvan, L. (2013). Cultural responsibility. Small steps to restore anthropology in economic behaviour. Interviews and best practices. Tafter journal – Esperienze e strumenti per cultura e territorio n. 63.

Romy Greer, M. (2020, January). Where are arts and culture in CSR? Linkedin. https://www.linkedin.com/pulse/where-arts-culture-csr-michael-romy-greer/

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UNESCO. (2012). Culture: a driver and an enabler of sustainable development. Geneva: United Nations.

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Varbanova, L. (2016). International Entrepreneurship in the Arts, Routledge, New York/London

Varbanova, L. (2012). Strategic Management in the Arts, Routledgem New York/London

Voreakou, M. (2019). Culture and CSR in Cyprus. Cultural Responsibility as a Catalyst for the Cultural Development. [Master's thesis, Open University of Cyprus]. https://kypseli.ouc.ac.cy/handle/11128/3892

Environmental sustainability in the arts

Antweiler, Werner (2014). Elements of Environmental Management, University of Toronto Press.

Garret, Ian (2015). Arts, The Environment and Sustainability, American for the Arts, New York

Blackburn, William (2008). The Sustainability Handbook. The Complete Management Guide to Achieving Social, Economic and Environmental Responsibility. Routledge.

Cassar, May (1995). Environmental Management. Guidelines for Museums and Galleries. Routledge.

Epstein, Marc J.; Elkington, John, Herman B. "Dutch" Leonard (2008). Making Sustainability Work. Best Practices in Managing and Measuring Corporate Social, Environmental and Economic Impacts, Routledge.

Farley, Heather & Smith, Zahary (2020). Sustainability. Is It's Everything, Is It Nothing? Routledge.

Finish Roadmap to Circular Economy 2016-2025 (2016), Sitra Studies, Finland: https://media.sitra.fi/2017/02/28142644/Selvityksia121.pdf

Fogel, Daniel S. (2016). Strategic Sustainability. A Natural Environmental Lens on Organisations and Management. Routledge.

Freidman, Frank (2011) Practical Guide to Environmental Management, 11th edition. Environmental Law Institute: USA.

Gutterman, Alan (2021). Managing Sustainability. Routledge.

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Hitchkok, Darcy & Willard, Marsha (2008). The Step-by-Step Guide to Sustainability Planning. How to Create and Implement Sustainability Plans in Any Businesses or Organisation. Routledge.

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Banta, Michael; Gaston, Lauren; Goldmark, Sandra & Morris, Edwart (2021). The Sustainable Production Toolkit: https://www.sustainableproductiontoolkit.com

Punpeng, Grisana (2020) Three Pillars of a Sustainable Creative City in ASEAN: Examples From Thailand, Singapore & Indonesia

Savarimuthu, Xavier Sj; Rao, Usha & Reynolds, Mark (Eds) (2021) Go Green for Environmental Sustainability. An Interdisciplinary Exploration of Theory and Applications.

Schalteeger, Stefan & Wagner, Marcus (2006). Managing the Business Case for Sustainability. The Integration of Social, Environmental and Economic Performance. Routledge.

Smith, Fraser (1997). Environmental Sustainability. Practical Global Applications, Routledge.

Sustainable Development Goals: https://www.un.org/sustainabledevelopment/sustainable-development-goals/

Sroufe, Robert & Sarkis, Joseph (2007). Strategic Sustainability. The State of the Art in Corporate Environmental Management Systems. Routledge.

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Wagner, Sigrun (2020). Business and Environmental Sustainability. Foundations, Challenges and Corporate Functions. Routledge.

Creative Industries: Environmental Sustainability & Green Management

Bakalli, Marlen (2014). The Creative Ecosystem: Facilitating the Development of Creative Industries, United Nations Industrial Development Association, Vienna.

Bazalgette, Peter (2017). Independent Review of the Creative Industries. London: DDCMS: https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/649980/Independent_Review_of_the_Creative_Industries.pdf

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Julie's Bicycle, Arts Council England (2022) Culture Beyond Plastic: Understanding and Eliminating Problem Plastic: https://juliesbicycle.com/wp-content/uploads/2022/01/JB-Plastics-Briefing_Web-1.pdf

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Lazaretti, Luciana (2013). Creative Industries and Innovation in Europe. Concepts, Measures and Comparative Studies. Routledge.

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Todorovic, Milan & Bakir, Alain (2016). Rethinking Strategy for Creative Industries. Innovation and Interaction. Routledge.

Throsby, David (2005). Linking cultural and economic sustainability. A paper delivered to the international conference Transformations: Culture and the Environment in Human Development. Australia: Australian National University, Canberra.

UNESCO/World Bank (2021). Cities, Culture, Creativity: Leveraging Culture & Creativity for Sustainable Urban Development & Inclusive Growth: https://www.worldbank.org/en/topic/urbandevelopment/publication/cities-culture-creativity

Waste management and the arts, upcycled art

Artists using recycled materials: https://uaacs.org/artists-using-recycled-materials/

Interviewing the Must-follow upcycling artists (2016). Rubbish please: https://www.rubbishplease.co.uk/blog/upcycling-artists-interview/

Recycled art: A form of environmental activism: https://www.watsonwolfe.com/2021/01/04/recycled-art-a-form-of-environmental-activism/

Upcycled Art, when waste becomes art: https://www.iberdrola.com/culture/recycled-art

Waste not, make art: Exploring the quirky works of Nicole McLaughlin: https://www.stirworld.com/see-features-waste-not-make-art-exploring-the-quirky-upcycled-works-of-nicole-mclaughlin

Resilient artists and art

Blatchford, Laurel (2019). Culture and Creativity are Fundamental for Resilient Communities: https://www.frbsf.org/research-and-insights/publications/community-development-investment-review/2019/11/culture-and-creativity-are-fundamental-to-resilient-communities

Bourley, Princessa (2023). The Art of Resilience: Embracing the "It Is What It Is" Mentally: https://www.linkedin.com/pulse/art-resilience-embracing-what-mentality-princessa-bourelly-mba/

Edgley, Rod (2020) The Art of Resilience: https://www.blinkist.com/en/books/the-art-of-resilience-en

Tollast, Oscar (2017). Why is Art Importance for Resilience? Salzburg Global Seminar.

UNESCO (2022). Culture in Times of Covid: Resilience, Recovery and Revival: https://unesdoc.unesco.org/ark:/48223/pf0000381524

Specific creative industries and the arts fields

Music

Julie's Bicycle: Green Orchestra Guide: A simple guide to sustainable practices: https://abo.org.uk/assets/files/Publications/Developing/GreenOrchestrasGuide_ASimpleGuideToSustainablePractices.pdf

Museums

Brophy, Sarah & Wylie, Elizabeth (2008). The Green Museum: A Primer on Environmental Practice. Rowman & Littlefield Publishers Inc.

Cassar, May (1994). Environmental Management: Guidelines for Museums and Galleries, Routledge.

Theatres

Julie's Bicycle (2010). Moving Arts: Managing the carbon impact of our touring: https://juliesbicycle.com/wp-content/uploads/2022/01/MA_Vol3_Theatre_Report_2010.pdf

Policy & Structure Support

UNESCO (2016). Culture: urban future; global report on culture for sustainable urban development: https://unesdoc.unesco.org/ark:/48223/pf0000245999

World Cities Culture Forum (2019). Culture and Climate Change, Handbook for City Leaders: http://www.worldcitiesculturefo rum.com/assets/others/Culture_and_Climate_Change_Handbook_for_City_Leaders.pdf

Online resources & libraries

Carbon Management Tools & Resources, Creative Carbon Scotland: https://www.creativecarbonscotland.com/carbon-management/tools-and-resources/

Centre for Sustainable Practice in the Arts Library: https://sustainablepractice.org/programs/library/

Circular Design Guide: https://www.circulardesignguide.com

Costume Directory: https://www.sineadkidao.com/the-costume-directory

Creative Green Tools, Canada: https://www.facebook.com/cgtoolscanada

Green Production Guide (Film, Television, Streaming Industry): https://www.greenproductionguide.com

Green Spark Group: Sustainable Production Resources: https://www.greensparkgroup.com/resources

ICAO Carbon Emission Calculator: https://www.icao.int/environmental-protection/CarbonOffset/Pages/default.aspx

Initiative for Energy Justice resources: https://iejusa.org/resources/

Reel Green Tools: https://www.creativebc.com/reel-green/tools/

Sitra, Finland Publications: https://www.sitra.fi/en/publications/

VoLo foundation videos: https://volofoundation.org/videos/

VoLo climate change research: https://volofoundation.org/research_category/climate-change/

Online news & blogs

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6 Traits of Sustainable City, DIGI (June, 2021): https://www.digi.com/blog/post/sustainable-city

Creativity is Boosting Urban Sustainability – 10 examples (2019): https://www.citiestobe.com/creativity-art-urban-sustainability/

Envisioning a Green New Deal on Stage (April,2021): https://artistsandclimatechange.com/2021/04/22/envisioning-a-green-new-deal-on-stage/
Top 10 Eco-friendly Cities around the World, Open Access Government (July 2019): https://www.openaccessgovernment.org/top-10-eco-friendly-cities-around-the-world/53998/

Appendix: Environmental Sustainability Organisations

General

Africa No Filter: https://africanofilter.org

Bruntland Commission (former World Commission on Environment and Development): https://idl-bnc-idrc.dspacedirect.org/handle/10625/53401

Climate Justice Alliance: https://climatejusticealliance.org

Drawdown Project (Climate Solutions): https://drawdown.org

Green Climate Fund: https://www.greenclimate.fund

Green Kids Inc.: Inspiring the Next Generation of Environmental Leaders: https://www.greenkids.com

Earth Day Canada: https://earthday.ca

Ecocity Builders: https://ecocitybuilders.org/

Ecocity World Summit: https://ecocity-summit.com/

Ecology: https://www.ecology.co.uk/

Environnemental Management Centre LLP (EMC), Mumbai, India: https://www.emcentre.com

Ekkonnect Knowledge Foundation, India: https://ekonnect.net

European Green Capital Award: https://ec.europa.eu/environment/europeangreencapital/

Finnish Innovation Fund Sitra: https://www.sitra.fi/en

Friends of the Earth: https://friendsoftheearth.uk/

Green Science Policy Institute: https://greensciencepolicy.org

Indigenous Environnemental Network: https://www.ienearth.org

Initiative for Energy Justice: https://iejusa.org

Intergovernmental Panel on Climate Change, UN: https://www.ipcc.ch

Knowledge Café, Georgia: https://codnebi.ge/

Land Art Generator: https://landartgenerator.org

Natural Resources Defence Council: https://www.nrdc.org

OEKO-TEX: Made in Green: https://www.oeko-tex.com/en/our-standards/made-in-green-by-oeko-tex

Special Climate Change Fund: https://climatefundsupdate.org/the-funds/special-climate-change-fund

Synchronicity Earth: https://www.synchronicityearth.org/

Sustainable Green Printing Partnership: https://sgppartnership.org

The Cleo Institute: https://cleoinstitute.org

UCLA: Laboratory for Environmental Narrative Strategies, UCLA: https://www.ioes.ucla.edu/lens/

We Players, San Francisco, USA: http://www.weplayers.org

World Business Council on Sustainable Development: https://www.wbcsd.org

VoLo Foundation: https://volofoundation.org

Specific: Arts and creative industries

Activate: https://activate.zone

ACT European Cooperation Project: https://artclimatetransition.eu

All About Earth: https://www.allaboardearth.com

APE Artistic Project Earth: https://www.apeuk.org/

Art Aia: https://artaiafvg.wordpress.com/

Artists Citizens on Tour: http://www.act-tour.org/english.html

Arts Earth Partnership, Venice, CA, USA: https://www.artsearthpartnership.org

Art Works for Change: https://www.artworksforchange.org

Art, Climate, Transitipn: https://artclimatetransition.eu/

Association for the Study of Literature and the Environment ASLE: https://www.asle.org/

AY Music: https://www.aymusik.com

Bimblebox Art Project, Australia: https://bimbleboxartproject.com/

Biosphere Sounddscapes, Australia: http://www.biospheresoundscapes.org/

Broadway Green Alliance: https://www.broadwaygreen.com

Cape Farewell: https://www.capefarewell.com/

Centre for Sustainable Practice in the Arts, Canada: https://sustainablepractice.org

City as Living Laboratory: https://www.cityaslivinglab.org

Climate Change Theatre Action: https://sustainablepractice.org/ccta/

ClimateCultures Network: https://climatecultures.net

Climarte: https://climarte.org/

Climate Museum: https://climatemuseumuk.org

Climate Music: https://climatemusic.org

Climate Stories Project: https://www.climatestoriesproject.org

Climate Visuals: https://climatevisuals.org

Climate Wisconsin: https://climatewisconsin.org/

Cirque du Soleil: https://www.cirquedusoleil.com/citizenship

Creative Carbon Scotland: https://www.creativecarbonscotland.com/

Creativ' International: https://www.creativ-intl.com/en/green-products/

Culture Features: https://www.facebook.com/CultureFutures/

Culture Fund: https://www.culturefund.org.zw/cultureactions

Contributors

Spyros Petrounakos has a background in Philosophy from the University of London (UCL), UK, the University of Athens & National Technical University of Athens, Greece, and the University of Ioannina, Greece. He is based in Athens, Greece, and has been working in the publishing sector for a number of years as a book reviewer, editor, writer and translator. Current professional activities include work as an editor for the publishing department of the National Museum of Contemporary Art | ΕΜΣΤ, Athens, Greece. Over the years, he has contributed work to scholarly and non-scholarly publications, including writing for print and online magazines, as well as news outlets. He has contributed writing for the books *Frankenstein and Philosophy* (Open Court, Chicago, 2013), *The Philosophy of J.J. Abrams* (University of Kentucky Press, 2014), the journals *Icon* and *Diplomatic Courier*, and editorial and translation work for the books *Seduced by Radium* by M. Rentetzi (Pittsburgh University Press, 2023), *Green Political Thought* by A. Dobson (the Green Institute, Athens, Greece, 2013), *101 Notes on Oriental Tobacco* (Benaki Museum Publications, 2014), among others. He has contributed book reviews and articles for *Neos Kosmos* newspaper (Australia) and *Athinorama* magazine (Greece), for which he contributed interviews with number of authors including Margaret Atwood, Ian McEwan, Paul Auster and Jonathan Franzen.

Prof. Dr. Lidia Varbanova has professional experience as an educator, consultant, researcher and project manager in over 60 countries. Her portfolio focuses on strategy, policy, entrepreneurship, innovation, organizational development, capacity building, online technologies and environmental sustainability, with a special emphasis on arts, culture and creative industries. She has received several distinguished academic and research awards, among them: the “Dragan Klaic” European Award for excellence in teaching, FULBRIGHT Fellowship, Japan Foundation Fellowship, and NATO Fellowship. Her key books *are Strategic Management in the Arts and International Entrepreneurship in the Arts*, published by Routledge. Prof. Varbanova is currently a full-time Professor and Director of the MA Program in *Management of Performing Arts and Industries* at the National Academy of Theatre and Film Arts in Sofia, Bulgaria. She is also an international consultant with UNESCO and Project Lead for NATFIZ for two European projects – EMPACT and IN SITU: Place-based Innovations of Cultural and Creative Industries in Non-Urban Areas.

Dr. Yana Dzharova-Karakoleva, is a lecturer at the National Academy for Theatre and Film Arts “Kr. Sarafov”, Sofia, Bulgaria in the Screen (“Dramatrugy for TV reality shows and “Theory and history of TV) and Stage Arts Faculties. She also works at the International Relations Department in NATFA and coordinate all the national and international travels of the academic staff and students in different art events. She takes part in variety of interernational projects and regurarly participate in a workshops and scientific conferences. Dr. Yana Dzharova-Karakoleva currently is part of the NATFA team of two European projects – EMPACT and IN SITU: Place-based Innovations of Cultural and Creative Industries in Non-Urban Areas.

Stephanie Papasavva is a language professional, translator and content writer with 15+ years of experience. Having obtained a French national Bachelor’s degree in Foreign Languages applied in the business world – English/Spanish, from the University of Nice, Sophia Antipolis in 2007, she continued her studies and graduated with an MSc in Scientific, Technical and Medical Translation with Translation Technology from the Imperial College London. In 2012-2013, she pursued further studies and obtained an LCCI Higher in PR from the MC Institute of Public Relations Cyprus and an MBA from the Cyprus Institute of Marketing. Her working languages are Greek, English, French and Spanish. She specializes in the translation, copywriting, and proofreading of academic texts, corporate documents, legal documents and reports. During the past years, she has developed a strong interest in copywriting for the cultural and artistic sector. She is a certified and registered Sworn translator of the Republic of Cyprus.

Iliana Dimitrova has coordinated successful national and international projects such as the European co-funded projects and programs: Erasmus, TIP PROJECT – Transferring Innovative Practices in 2nd chance education addressing ELET; StudAVP, Summer MEDIA Studio; Four Corners; Artesnet Europe and Inter}Artes. Ms. Dimitrova has also managed projects funded by the Bulgarian Operational Programmes focused on improving the quality of arts training and professional development of students and young researchers (MA and PhD). She was in charge of managing a project on improving the quality of management systems that incorporates digitally managed learning processes. Ms. Dimitrova is in charge of coordinating projects of NATFA, co-funded by the Culture Programme of Sofia Municipality, the National Culture Fund at the Ministry of Culture, and the Ministry of Education in Bulgaria.

EMPACT partners

CUT | Cyprus University of Technology
www.cut.ac.cy

NATFA | National Academy for Theater and Film Arts (NATFA) “Krastyo Sarafov”
www.natfiz.bg

Espacio Rojo
www.espaciorojo.com

Fondazione Lamberto Puggelli
www.fondazionelambertopuggelli.org

UGM l Umetnostna Galerija Maribor
www.ugm.si

NAHR | Nature, Art & Habitat Residency
www.nahr.it

Vorres Museum
www.vorresmuseum.gr

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