



Talk from Teo Greenstreet (Community Circus Centre, Curious School of Puppetry)

This is a chance to look back on ten years of work and at how things have changed: understanding has improved so much

Technologies of foolishness – an early work in which Teo asked what skills we have that can change society. In the arts, we are still sitting on a treasure box of resource but people didn't see it that way then. The attitude of cultural leaders was that 'this is too big, too complicated and nothing to do with what I do'

There was a need to work with organisations directly – for example, the group worked with Julie's Bicycle

Case For Optimism project – engaging arts leaders with climate change. Key speaker was Paul Allen, Centre for Alternative Technology, he brought the elephant into the room

How do we harness change?

Just creating space for these conversations is so important

According to echo-philosopher Joanna Mason: 'Of all the dangers that we face, none are as dangerous as the deadening of our response'

Review your practice:

R – reconnect: you to yourself, you to others, you to nature

E - emotions: our emotional response of fear, anger, rejection, denial

V – values: care, self-acceptance and concern

I – imagining: ‘What is possible in art becomes possible in life’ – Brian Eno

E- exploring: the skills art gives us. Creativity and empathy.

W- wonder: arts helps us to wonder

High Hopes project: young people especially need space to express themselves

- It is young people who are driving the conversation



Talk by Sara Trentham (Chrysalis Arts)

Chrysalis – about being super local: dealing with what's on your doorstep

Began as a way to support artists and became about the ethics of artists' decisions and so concern about environment underpins everything

Technology makes environmentally friendly work and collaborations possible

Based in North Yorkshire village – not an urban centre. Can you still make work that has an impact from a more rural setting?

What do we do that is about more than data and turning the light off? – CPD support for artists

'Greening arts practice'

Slow art – a way of taking time to consider how we work. The ability to say 'no'

Quiet activism – making changes in your practice, the commissions you accept, the briefs you influence.

David Hayley – Capable Futures project is pragmatic about what's realistic. How do we manage things with the resources we have?

Developing a 'Gap Guide' and series of principles to help organisations to be more environmentally conscious.

You can read more about the Gap Guide by downloading this press release.

Feedback session

Lucy Neal's book *Playing for Time: Making Art as If the World Mattered* is recommended

Could the council's new Head of Culture have environmental work written into their contract?

The Culture Collective:

- Cultural strategy for Sheffield (cross-sector) being produced
- Sign up for Rebecca Maddox's newsletter if you would like to be kept abreast of what's happening

Where they don't see how their own practice could be improved, can freelancers write conditions into the contracts to improve the practice of organisations (there is a risk of losing work to be considered here) and could commissioners do the same with artists?

The importance of encouraging creative responses to nature

Sustainable prosperity – the opportunity to build a business/ career based on your principles. What is my vision of prosperity and how can I work towards that?

Rough notes from discussion (courtesy of Nick Nuttgens):

In universities get students to make demands

Invisible Flock's work at Eureka – the young people have influenced the museum policies

Trust and relationship building

How do you help people to deepen their conversations? See Joanna Macy's advice

Hold people carefully, consider the well-being of your participants

Solestalgia – sense of trauma from the changed environment

Teo started work on the young people show by looking at appreciation (things you like and love) - see Joanna Macy work, Active Hope Book

Max – telling the truth – compared to hope – need to believe things can be different, then act

Town – Paul Allen talks of a yawning chasm between now in the future – you can start in the future and backcast

Sarah – what do you control?

Catherine – the power of the individual within the system

Look at it as a philosophical problem

Ethical choice of work, ethical choice of materials > communicating your choices

Sarah – interpretation

Different art forms are good for different things – participation and engagement – provocateurs or mirrors?

Artist role is advocacy, we're intermediaries

Teo – How do we make spaces for dialogue, e.g. within large building based arts organisations – how does an organisation learn? How can we prod?

Next steps:

- Would like to hear from academics working in this field – there are better models elsewhere we could learn from
- Malaika and Ruth Nutter to present to Culture Consortium