

# 11 Years and Beyond: A Visual Exploration of Collective Arts for Climate Justice

by

Hannah Gelderman

B.F.A, University of Alberta, 2012

A Master's Project Submitted in Partial Fulfillment  
of the Requirements for the Degree of

MASTER OF EDUCATION

in Leadership Studies

Department of Educational Psychology and Leadership Studies

Project Supervisor: Darlene Clover, PhD

© Hannah Gelderman, 2020

University of Victoria



This work is licensed under a Creative Commons  
Attribution-NonCommercial-NoDerivatives 4.0 International License.

# ABSTRACT

As we collectively navigate the interconnected climate and inequality crises and fight for a just and habitable future, the arts and creative practices have a critical role to play. In *11 Years and Beyond: A Visual Exploration of Collective Arts for Climate Justice* I focus specifically on the role of locally produced, participatory visual arts as a response to both the drivers and the impacts of the climate crisis. From a climate communications perspective participatory visual arts have already proven effective in engaging people in climate solutions (Burke, Ockwell, & Whitmarsh, 2018; Roosen, Klöckner, & Swim, 2018). In addition to improving climate change communications, participatory visual arts offer us a platform to envision a different world (Galafassi et al., 2018), strengthen our activism (Duncombe & Lambert, 2018), build community connection (Berman, 2017), and increase our resiliency (Huss, Kaufman, Avgar & Shuker, 2016) which all help us to navigate, resist and transform our current capitalist, colonial paradigm. Artists, organizers and others who facilitate participatory art projects have an important role to play in these processes, but I have found that there is a lack of resources for those seeking to make change at the intersection of art and activism. To fill this gap I have used arts-based research methods (thus leveraging the power of the arts in my own research) to create *Collective Arts for Climate Justice*, an illustrated guide in zine format, that advocates for the use of locally produced, participatory visual art practices as a necessary part of our response to our current crises. Because "arts-based forms have the potential to reach wider audiences, including nonacademic audiences" (Leavy & Harris, 2019, p. 216) I have illustrated all my background information (e.g., my literature review), as well as the zines, to ensure that all my research can be as accessible as possible. Through this I hope to invite organizers, artists, and others to utilize community based visual arts to further expand our collective and community capacity to respond to the climate crisis. The growth of participatory art practices can help invigorate and strengthen us as we fight for climate justice, renew our relationships with the land, and build the world we want to live in.

# ACKNOWLEDGEMENTS

I want to acknowledge that I live, work and study on the territories of the Lekwungen peoples, that is the Songhees and Esquimalt, as well as the WSÁNEĆ peoples who as families and communities have lived here for millennia.

As I seek to take up my responsibilities as a settler and work towards climate justice I recognize that I do so on lands that have been stolen from people who have continuously resisted colonization and who are offering clear solutions to our current crisis. I strive to honour the histories, peoples and knowledges of this land and I am grateful to be able to orient my climate justice work to align to decolonizing, justice-based, Indigenous led initiatives.

-----

I also want to acknowledge the folks that have supported and encouraged me through this project. I have recieved so much support and feedback from friends, family, my partner and my supervisor. This project would not have existed if not for the work of others. I have drawn on the research of many others, as well as my own experiences of participatory arts, which have all been in collaboration with others. I have also learned so much about the necessity and power of art in seeking climate justice from other organizers and artists through trainings and workshops, as well as from working alongside them. All of this has informed my understanding and in different ways has led to the creation of the *Collective Arts for Climate Justice* zines. Thank you to all who have been a part of it and to all those reading. I am grateful to be building a new world alongside you!

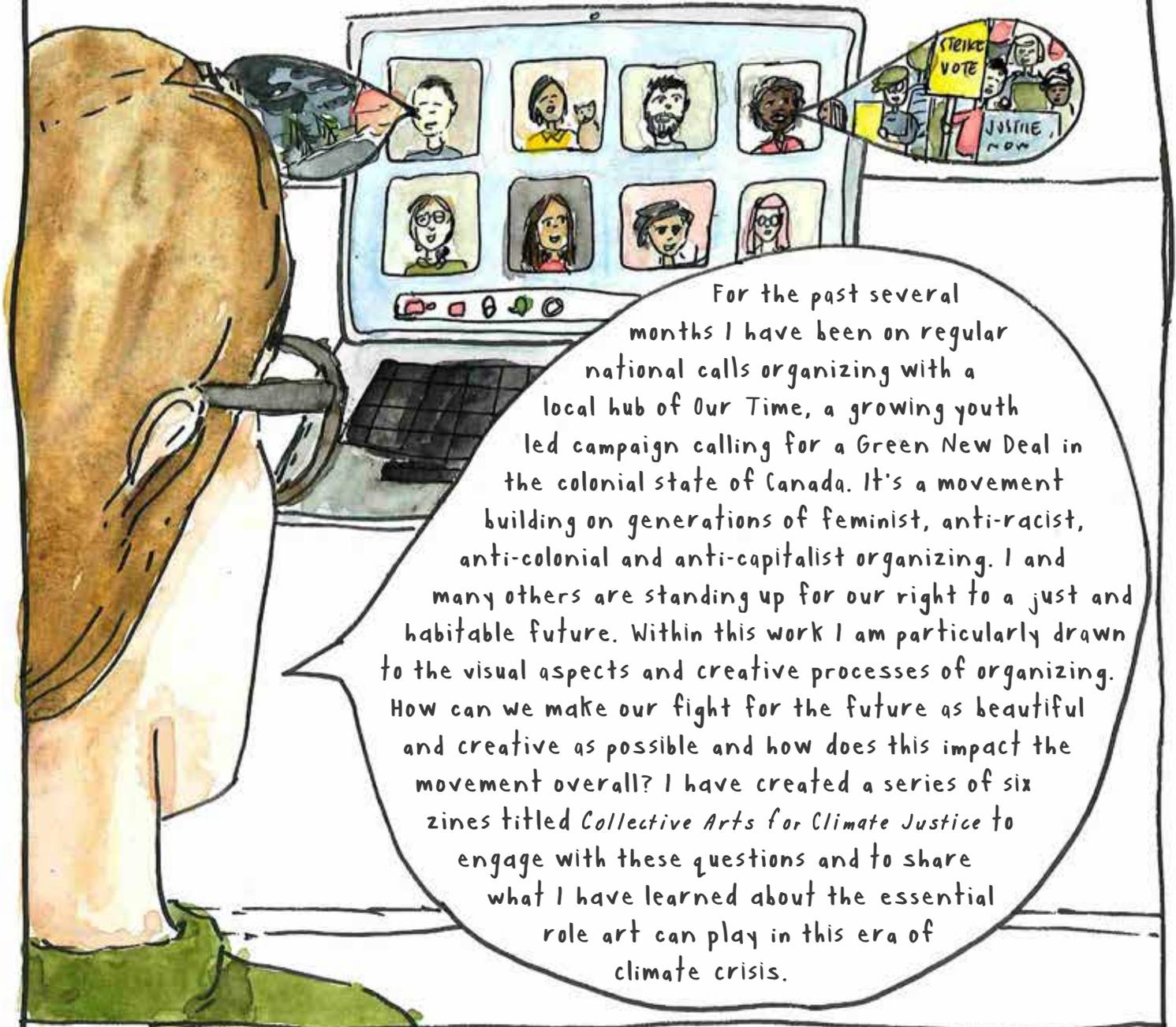
## Table of Contents

Part One: Introduction	5
A Bit About Me	6
Our Current Situation: Climate Crisis and Inequality Crisis	8
Our Solution: Climate Justice	10
How We Get There: Hope and Action	11
A Note On Terms	13
Purpose	15
Participatory Arts and Climate Justice	16
Why Have You Illustrated This?	17
Why Zines	18
Structure of this Project	19
Conclusion	21
Part Two: Review of the Literature	22
Sources and Scope	23
Art and Social Change	24
Art and Social Change in Canada	26
Imagination and Storytelling in Social Change	27
Art in Activism and Social Movements	28
Collective Arts and Prefiguration	29
Art, Resilience and Crisis	31
An Example: Walking With Our Sisters	33
An Example: Positive Energy Quilts	34
Art and Climate Change Communications	35
An Example: People on the Path	37
Conclusion	38

Part Three: Collective Arts for Climate Justice	39
Zine 1: Collective Arts for Climate Justice	40
Zine 2: Storytelling and Imagination	42
Zine 3: Visuals in Activism	44
Zine 4: Power in Collaboration	46
Zine 5: Responding to Crisis and Building Resilience	48
Zine 6: Logistics and Resources	50
Part Four: Conclusion	52
References	54



# PART ONE: INTRODUCTION



For the past several months I have been on regular national calls organizing with a local hub of Our Time, a growing youth led campaign calling for a Green New Deal in the colonial state of Canada. It's a movement building on generations of feminist, anti-racist, anti-colonial and anti-capitalist organizing. I and many others are standing up for our right to a just and habitable future. Within this work I am particularly drawn to the visual aspects and creative processes of organizing. How can we make our fight for the future as beautiful and creative as possible and how does this impact the movement overall? I have created a series of six zines titled *Collective Arts for Climate Justice* to engage with these questions and to share what I have learned about the essential role art can play in this era of climate crisis.

In this introduction I share who I am and where I come from. I provide the social and environmental contexts in which I am situated and that inform this project. Then I provide an overview of my methods and introduce the literature in which all this work is grounded. Lastly I explain the format and sections of *Collective Arts for Climate Justice* including the main themes of each zine.

# A BIT ABOUT ME



My name is Hannah Gelderman and my pronouns are she/her. I have created *11 Years and Beyond: A Visual Exploration of Collective Arts for Climate Justice* as a part of my Master of Education in Leadership Studies at the University of Victoria.



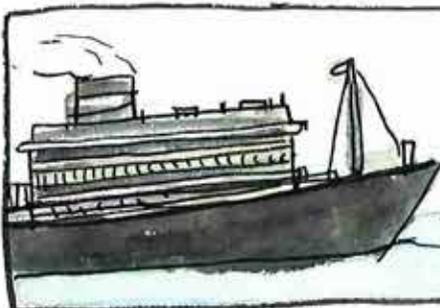
I have a background in visual arts and I have worked as an art educator and arts programmer in a variety of community settings. I am most energized by collaborative art projects!



I am a climate justice organizer with a few different volunteer run groups. When I say organizer(s), I am referring to myself, and others who work collectively to plan, strategize, execute events, trainings, campaigns and actions, and who mobilize, support, mentor and engage others in the movement.



I ground myself with a feminist perspective and a "transformative worldview" (Cresswell & Cresswell, 2018, p. 9). To me this means I believe change is both possible and necessary, and it is important to me that my research contributes to this social change and social justice.

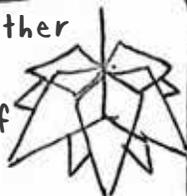


I am a settler here on Turtle Island, my grandparents and great-grandparents all immigrated from the Netherlands.



They settled in Treaty 6 Territory, in and around Edmonton, Alberta. This is also where I grew up.

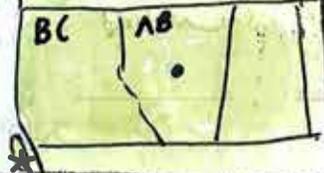
I am learning the other side of this settler colonial history - of the genocide of the Indigenous peoples of this land.



I am also learning of the ongoing resistance, and the ways in which I can also work to dismantle oppressive structures and work towards decolonization.



• where I grew up  
\* where I am studying (on a colonial map)





I SPEAK FROM MY PERSPECTIVES  
AND EXPERIENCES. AS AN ABLE-BODIED,  
CISGENDER, HETEROSEXUAL, EDUCATED  
WHITE WOMAN I CARRY MANY  
PRIVILEGES. THIS INFORMS MY  
UNDERSTANDING AND LIVED  
REALITY. I HAVE MUCH TO CONTINUE  
TO LEARN FROM THE DIVERSE  
EXPERIENCES OF ALL HUMANS  
WHO CALL THIS PLANET HOME.  
I INVITE YOU TO TAKE AND ADAPT  
WHAT I SAY TO FIT YOUR OWN  
UNDERSTANDINGS, EXPERIENCES AND CONTEXTS.

# OUR CURRENT SITUATION

## CLIMATE CRISIS

IPCC SPECIAL REPORT:  
Global Warming of 1.5 °C (2018)

Major emissions reductions needed by 2030 to limit warming to 1.5 °C (IPCC, 2018).

Canada's Changing Climate Report (2019)

Canada is warming twice as fast as global averages (Bush et al., 2019).

VICE  
(Beaumont, 2019)  
"Canada Declares Climate Emergency, Then Approves Massive Oil Pipeline Expansion"

## SOCIAL AND INEQUALITY CRISIS

Rising Tide of White Supremacy in Canada  
Friends of Simon Wiesenthal Center for Holocaust Studies (FSWC)

"A rampant resurgence of [white supremacist] ideology can be seen in Canada" (FSWC, 2019, p.2)

National Inquiry into Missing and Murdered Indigenous Women and Girls (2019)

"This [colonial] violence amounts to a race-based genocide of Indigenous Peoples, including First Nations, Inuit, and Métis, which especially targets women, girls, and 2SLGBTQQIA people" (pp. 1-2).

Statistics Canada  
Huge "increase in hate crimes" in Canada targeting racialized people.  
(Armstrong, 2019, p.17)

The Guardian  
"Richest 1% on target to own two-thirds of all wealth by 2030" Savage (2018).

# RESULTING FROM HISTORICAL AND ONGOING:



The three of which do not operate in isolation from each other and drive both inequality and the climate crisis (Gobby & Gareau, 2019; Perkins, 2019). Gobby and Gareau identify that "inequality, climate change, colonialism and capitalism are not separate forces and structures, but linked in deep-seated, complex ways" (p. 156). Perkins (2019) is clear in stating that capitalism and colonialism intentionally continue to concentrate the amount of wealth and power in the hands of elites, and this growth is predicated on the "exploitation of less-powerful people and of nature" (p. 183) which is also "the prime driver of climate change" (p. 183). Ruder and Sanniti (2019) in discussing ecofeminist-informed ecological economics as an alternative economic system, use the term "capitalist patriarchy" to describe the manifestation of dominance over women and nature" (p. 6) which creates problems at a global scale as "the consequences of these systems of power threaten the viability of life on Earth (sic)" (p. 6). In the Canadian context the entire (destructive, growth-based) economy has been built on the exploitation of land and resources as well as "the theft of Indigenous land and the violation of Indigenous rights" (Gobby & Gareau, 2019, p. 460). The National Inquiry into Missing and Murdered Indigenous Women and Girls is unequivocal in stating that the "process of colonization has, in fact, created the conditions for the crisis of missing and murdered Indigenous women, girls and 2SLGBTQQIA people that we are confronting today" (p.19). This is just an introduction to complex systems and issues. It is clear that we need massive changes to turn our planetary trajectory and to ensure justice and dignity for all people in this process.

# OUR SOLUTION: CLIMATE JUSTICE

When I speak about climate solutions it is imperative that these are grounded in a climate justice framework.

Climate justice recognizes that colonialism, capitalism and patriarchy are the root causes of climate change and in seeking climate justice these systems need to be dismantled.

Climate justice understands that the drivers and impacts of climate change are unevenly distributed. Those who are least responsible for causing climate change are most impacted. Those most responsible for climate change are most insulated from the impacts (Kluttz & Walter, 2018).

## CLIMATE JUSTICE

Climate justice ensures that those who have been most harmed by these systems are centred in solutions processes. In Canada this means recognizing that Indigenous communities are at the forefront pushing for justice based climate solutions.

A recent Red Paper published by the Yellowhead Institute titled *Land Back*, asserts that "Indigenous jurisdiction can indeed help mitigate the loss of biodiversity and climate crisis" (Pasternak, King & Yesno, 2019, p.12).

Climate justice fights for a justice based transition away from fossil fuels in a way that protects human rights, redresses unequal burdens and holds those most responsible for climate change accountable (Jafry, Mikulewicz & Helwig, 2019; Robinson & Shine, 2018).

Climate Justice is understood and enacted in various ways as people act from their own experiences and circumstances (Tokar, 2019). Jafry et al. (2019) assert that this variety is a strength because it would be "contradictory to expect rigid conceptual compliance to a term rooted in equity, fairness and ...emancipation" (p. 8).

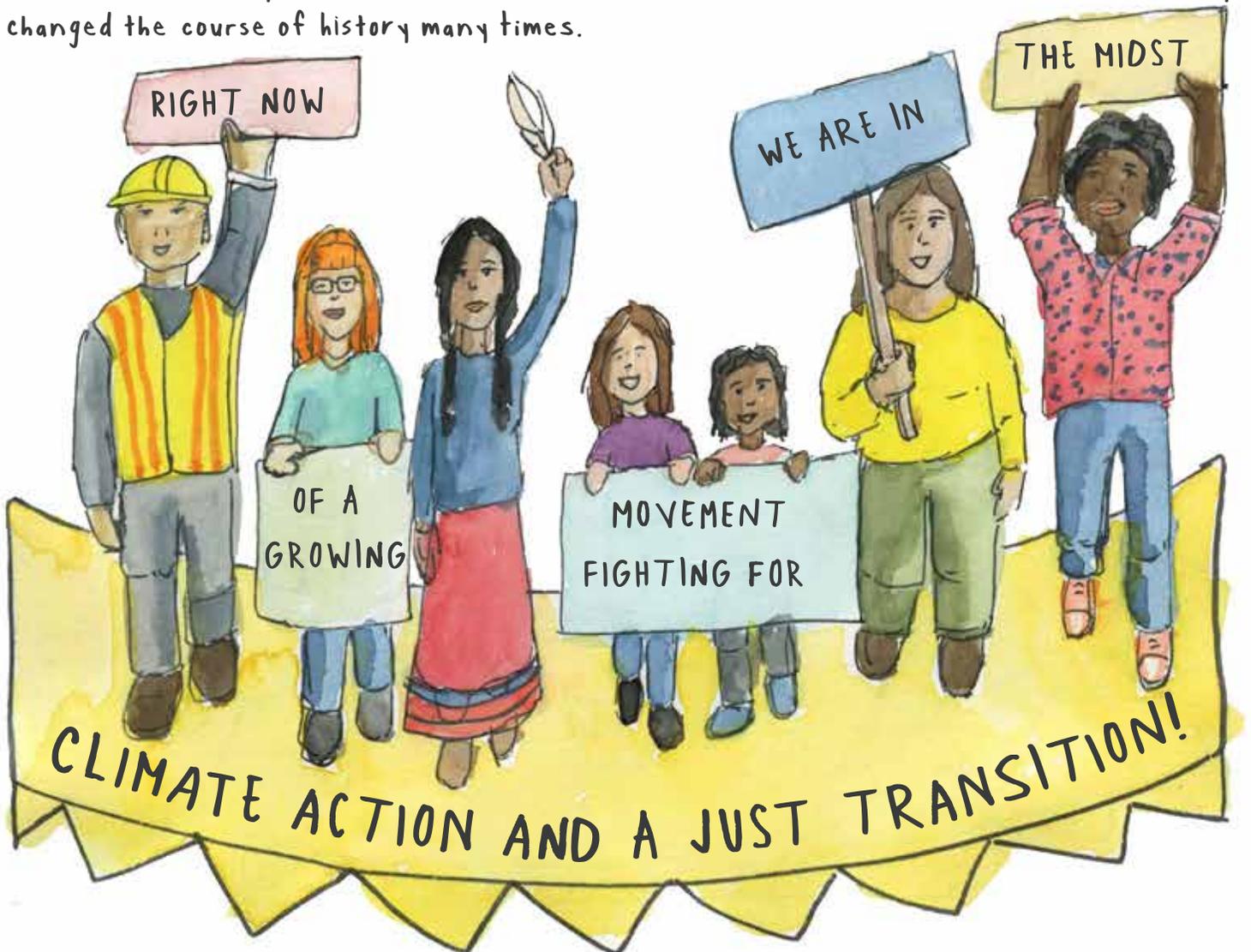
Over the past year visionary frameworks for a just transition, under the banner of the

**Green New Deal**  
and the **Red Deal**,  
have gained prominence and momentum.

So how do we get there? How do we make the Green New Deal and Red Deal a reality? The short answer is we organize and build a mass movement!

# HOW WE GET THERE: HOPE AND ACTION

People have and continue to consistently resist and act in response to oppression and injustice in many ways from small everyday actions to large scale public confrontations. When all these actions are coordinated and pull in the same direction on the same issue they can turn into a social movement. Social movements have successfully changed the course of history many times.



The people powered organizing of Our Time, and of other groups pushing for a Green New Deal such as the Sunrise Movement are based on a style of organizing called momentum-driven organizing. Engler and Engler (2016) explain momentum-driven organizing, as a "form of activism that uses strategic non-violence to navigate a path between structure and mass protest" (p. 81) that has the goal of "changing broad public opinion" (p. 103). This can then create the conditions for people to take back the power [from oppressive or unjust governments and other powers] and make change. To shift public opinion there needs to be a dedicated group of core organizers who "are willing to go out of their way to help advance the movement" (p. 107) through organizing, taking action and engaging others. Within this, art is a valuable tool that can help continue to build momentum and grow the movement.

IN MY EXPERIENCE ARTS-BASED ORGANIZING

HAS SUCCESSFULLY INVITED CONSTRUCTIVE CONVERSATIONS,  
STRENGTHENED COMMUNITY RELATIONSHIPS  
AND ENGAGED NEW PARTICIPANTS.

ALL WHICH CONTRIBUTE TO GROWING THE MOVEMENT  
AND CREATING CHANGE.

This is why I am focussing on art, and specifically locally produced participatory visual arts in *11 Years and Beyond: A Visual Exploration of Collective Arts for Climate Justice*.

As I mentioned earlier I am a visual artist and so this where my own experience and interest lies. This is why my focus is on visual arts (such as drawing, painting, photography and sculpture...). Much of what I share is also applicable to the arts more broadly (e.g. dance, theatre, poetry, ...).

I emphasize locally produced projects because at the community level, participatory art projects can have greater resonance in that they speak to the local contexts such as land, histories, values and solutions. Fazey et al. (2018) explain that when engaging people in climate solutions "approaches that use a locality to help people connect to emotions and social meanings associated with climate impacts may be particularly fruitful" (p.39). Local connections can make the project and concepts more relevant to those both creating and engaging with the art.

# A NOTE ON TERMS

There are many overlapping terms used to speak about community based, participatory or other socially engaged arts. I provide a few definitions and identify the terminology I use.



## PARTICIPATORY ARTS

Participatory arts is a broad term that encompasses art processes where people other than the artist(s) take part or contribute. Matarasso (2019) defines participatory art as the wide range of "collaborative practice[s] in which artists work with others to make art" (p. 48) which can include a variety of arts and cultural activities in different contexts.

For Burke, Ockwell and Whitmarsh (2018) this participation can take place after an artwork has been completed or conceptualized by an artist, so when viewers actively interact with or contribute to an art work while it is being exhibited. Others such as Matarasso (2019) and Shefik (2018) assert that the participation must take place during the creation phase of the project. In this case participation necessitates co-creation between artists and others, but it allows for the artists to be directing the work.

## COMMUNITY ARTS

Community art is a type of participatory art, that is created by and in community. Most definitions of community art offer more specifications on participants and the purpose than the broader participatory art. For Cohen-Cruz (2002) and Congdon and Blandy (2003) community art occurs at the site of the community, and its making may be for any purpose (e.g. activism, recreation, culture, traditions). For others, such as Knight and Schwarzman (2005), community art is at the site of the community and has a more explicit goal that it "consciously seeks to increase the social, economic and political power of that community" (p. xvi).

For Matarasso (2019) community art differs from participatory arts because community members determine the need for the project and engage in the art making rather than artists simply speaking with community and then developing their own works. Hutcheson (2016) also identifies that processes of community art honour "the perspectives, knowledge, stories, skills and cultural practices of community members" (p. 6) and are based on "inclusivity, participation, equity and social change" (p. 6).

## ART FOR SOCIAL CHANGE

The International Centre of Art for Social Change [ICASC] (2019) uses the term art for social change (ASC) and defines it "as collective art-making by groups of people (who may not self-identify as artists) about what matters to them. .... Designed to engage heads, hearts, and hands, ASC is rooted in social, environmental, and political justice and is a form of cultural democracy designed to nurture insight, exchange and action" (italics in original) (p. 1). I understand this conception of art for social change to be quite similar to community arts as defined by Matarasso (2019) and I include it here because much of the literature coming from Canada uses this term.

## MY USAGE

In *11 Years and Beyond* I use the terms participatory arts and collective arts as synonyms. They are both umbrella terms that include the more specific community arts and art for social change. I use broad terms to be able to encompass projects that range from one off art builds open to the public, to long term community directed art projects. I believe that this whole range of participatory practices are necessary as we seek climate justice. I combine Matarasso's (2019) and Burke et al.'s (2018) understandings of participatory arts to encompass projects that viewers contribute to as well as projects that are co-created by professional and non-professional artists.



# PURPOSE

My goal with *11 Years and Beyond: A Visual Exploration of Collective Arts for Climate Justice*, was to create a project that would be useful to artists, organizers or others, like myself, who want to leverage the power of the arts as we work for climate justice.

## ARTISTS



HOW CAN WE USE OUR INSIGHTS AND SKILLS TO WORK FOR CLIMATE JUSTICE?

HOW CAN I CONTRIBUTE TO THE ORGANIZING HAPPENING IN MY COMMUNITY?

## ORGANIZERS



HOW CAN ARTS-BASED ORGANIZING HELP US ENGAGE PEOPLE?

HOW DO WE MAKE OUR ACTIVISM MORE CREATIVE?

There are resources available on the how-to's of artistic activism. (The Center (sic) for Artistic Activism, [art.350.org](http://art.350.org); [actipedia.org](http://actipedia.org) (USA)).



What is lacking is the conceptual underpinnings (the why is this important) in an accessible format and applied to our current climate crisis.

Also lacking are resources or research specific to the role of visual arts in climate justice organizing in the Canadian context. Recently ICASC (2019) identified that there are unmet needs in three key areas of art for social change (ASC) in Canada. First there is a need for education which includes more resources on ASC and more professional development opportunities. Second there is a need for more partnerships between organizations. Third is the need to increase awareness of ASC in order to strengthen it's use, to value and gain support from those who are currently outside of the field. While my project is not created in direct response to this report, it will contribute to the field of ASC in Canada and meet parts of these identified needs. In particular, *Collective Arts for Climate Justice* will be a resource, and it has the potential to raise awareness as it circulates to circles and communities that are outside of the current ASC field (for example to activists, organizers and educators).

# PARTICIPATORY ARTS AND CLIMATE JUSTICE



So you've talked about the climate crisis and the need for a just transition, you've mentioned that art can help engage people in social movements and you've talked about the terms you use. Are there ways that art can help us navigate the climate crisis specifically?

The key question! From my experience and confirmed in the literature there are many contributions that locally produced participatory visual arts projects make to climate justice.



One of the primary ways that art can support climate action is through enhancing climate change communications (Burke et al., 2018; Roosen, Klöckner, & Swim, 2018; Chandler, Baldwin & Marks, 2014). Transformation won't happen solely by informing people of the climate science. There needs to be emotional and imaginative engagement for people to care about an issue and "the arts could provide a powerful conduit for such engagement" (Galafassi, et al., 2018, p. 73).



Another way that arts can contribute to climate justice is by inviting reflection, which can lead to a change in perspective and behaviour (Burke et al., 2018). In particular participatory art projects have the potential to engage both those involved in the creation of the project as well as the audience. Chandler et al. (2014) also identify that artists can facilitate spaces for "creative thinking, ... emotional responses, and ... participatory, reflective practices" which can all support people's learning and move to action.

Additionally, as I focus on in my zines participatory arts can offer a means to share stories and envision a different future, strengthen the climate justice movement, build community through collaboration and foster resilience as we struggle with crisis.



## WHY HAVE YOU ILLUSTRATED THIS?

I have produced this artistically because I want to leverage the power of visual arts. I am advocating for the use of arts in response to climate change for these same reasons. Weber (2008) states that visuals can:

Express what cannot be verbalized

Engage emotion

Present ideas in new ways

Invite reflexivity

Explore nuances and complexities

Reach new audiences

Move people to action



Each of these is important as we navigate our lives, and especially our lives in this era of the climate crisis. The climate crisis is a huge and complex issue, there needs to be many different avenues of engagement and change in ways that hold space for uncertainty while at the same time engaging people in solutions.

As we collectively fight for a habitable future, this project leverages the power of the arts as a contribution to the vast and varied change efforts addressing the climate crisis. My aim is for all the research in *Collective Arts for Climate Justice* to be shared in an accessible and engaging way. Leavy and Harris (2019) in discussing ways to take feminist research from theory to practice look at the dissemination of research and explain that "arts-based forms have the potential to reach wider audiences, including nonacademic audiences" (p. 216) and they stress the importance of disseminating research outside of the academy. They assert that "feminists seek to conduct research in order to, in some way, make the world a more just and equitable place, [therefore] research is intended to matter beyond the academy" (Leavy & Harris, p. 210) so this is why I have made illustrated zines and illustrated all my background information.

I have also produced this visually and artistically because art making is a process I enjoy!

# WHY ZINES?

I have created *Collective Arts for Climate Justice* specifically in zine format for several reasons.

Zines allow for text and image combinations. Text and image combinations can utilize the strengths of each medium (Kuttner, Sousanis, & Weaver-Hightower, 2018) and engage viewers with material and content more than information presented only as only text or only images (Lazard & Atkinson, 2015).

Zines can be informative while also being artistic and visually engaging

Zines are easy to create, print, reproduce and distribute, both in hard copy and digitally (Kearney, 2007)

Zines are accessible for new and intended audiences to both read and access.

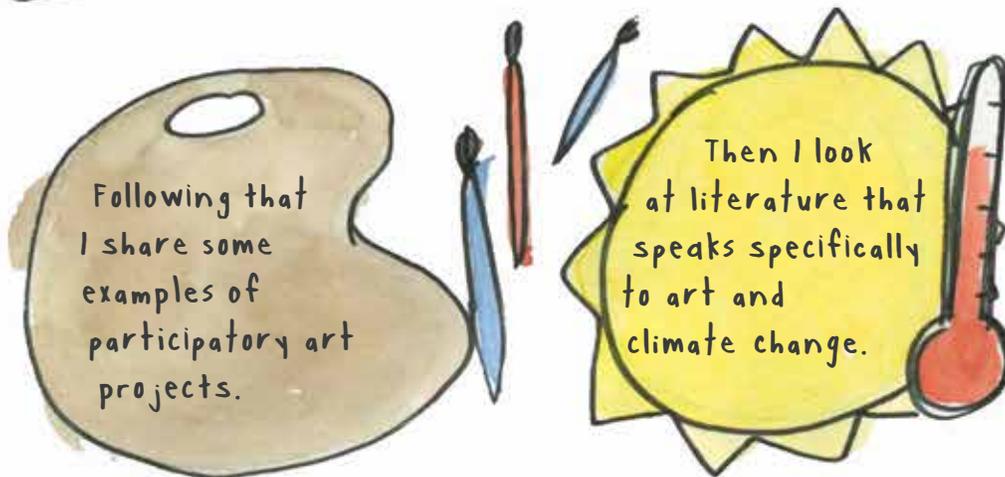
Atalay, Bonanno, Galman, Jacqz, Rybka, Shannon, . . . Wolencheck, (2019) summarize many of these points when they explain that zines and other methods of visually representing research...

... "are excellent for thinking. They challenge us to clearly explain complex concepts and ideas, using words and images together to interweave multiple lines of evidence into coherent, compelling, and engaging visual narratives. These tools allow us to move academic knowledge into the hands and minds of diverse audiences, including policymakers, community partners, and other scholars, both in our own field and across disciplines" (p. 769).

# STRUCTURE OF THIS PROJECT

## PART 2

Following this introduction, in part two I provide the background and literature review that grounds *Collective Arts for Climate Justice* and share examples of participatory visual art projects. I situate this project within the long history of art and social change, with a focus on art and social change in Canada. Next I look at literature and studies from the following four areas that speak to how art and creative processes work in the service of social change and climate justice.



## PART 3

In part 3 I present the zines (see the following page for the intro on those!)

## PART 4

In part 4 I conclude with some next steps and final reflections.

### Zine 1: Collective Arts for Climate Justice Introduction

In the first zine I introduce the series, I explain what I mean by local participatory visual arts and I introduce myself. I know that many people experience climate change in ways drastically different than I do, so I want it to be clear that I am putting forward an invitation for readers to draw from my learning and my experiences and to take it up in ways that make sense in their own context.



### Zine 2: Storytelling and Imagination

In the second zine I share the power of using art for visual story telling. Through collective visual arts we can share our stories and imagine the future that we want. In order to make something a reality and to know what we are working towards, we first need to imagine it.



### Zine 4: Power in Collaboration

In the fourth zine I explain the value and importance of doing this work collectively. I explain how as we work together we can learn from and support each other. As we do this we are embodying (prefiguring) the world we want.

### Zine 3: Visuals in Activism

In the third zine I look at the role of art in social movements and the application of collective visual arts to the climate justice movement.

### Zine 5: Responding to Crisis

In the fifth zine I explore the role of art in communities that are navigating disaster and the ways that art can help build resilience. As communities will increasingly experience extreme weather and disasters, it is valuable to know ways that art can contribute to recovery and resilience.

### Zine 6: Logistics and Resources

In the sixth and concluding zine I offer readers guidance on tangible next steps. I provide some starting points for logistical considerations such as space, materials and resources, as well as links to websites with project ideas and how-to guides. I also provide some questions and considerations around working collaboratively and engaging with new communities, including links to additional readings on ethics to offer guidance on how to approach this work in a mindful way.

# CONCLUSION

IN CONCLUSION, AS WE COLLECTIVELY FIGHT FOR A HABITABLE FUTURE, I HAVE CREATED *11 YEARS AND BEYOND: A VISUAL EXPLORATION OF COLLECTIVE ARTS FOR CLIMATE JUSTICE* FOR MY MASTER OF EDUCATION PROJECT. THROUGH THIS I HOPE TO INVITE ORGANIZERS AND ARTISTS ACROSS THE COUNTRY TO UTILIZE PARTICIPATORY ARTS TO SHARE OUR VISION AND GROW OUR MOVEMENT. TOGETHER AS WE LEVERAGE THE FULL POTENTIAL OF THE ARTS, AS ONE NECESSARY TACTIC AMONG MANY, AND AS A PART OF A STRONG, DIVERSE,

ANTI-OPPRESSIVE, ANTI-RACIST AND HOPEFUL MOVEMENT FOR CLIMATE JUSTICE WE CHANT

"WE BELIEVE THAT WE WILL WIN!"



# PART TWO:

## REVIEW OF THE LITERATURE

In part two I provide an overview of the literature that is the foundation for *11 Years and Beyond: A Visual Exploration of Collective Arts for Climate Justice*. I start broadly with art and social change in general, then narrow to art and social change in Canada. I expand on four aspects that are most significant to my project:

1  
The necessity of imagination and storytelling in social change.

2  
The role of art in social movements and activism.

3  
The value of community based and participatory projects.

4  
The use of art to build resilience and respond to crisis.

I then share two examples of participatory visual arts projects responding to social and environmental injustices in Canada



Next I look at literature specifically on climate change and participatory visual arts. I share an example of a project I was involved in, *People on the Path*, that demonstrates how participatory community based visual arts can effectively and positively engage people in climate justice.



I am taking my project up in these discourses because we can learn about the role of art in climate justice from looking at the way art has been leveraged in other struggles for social justice. The climate crisis is a complex and multi-layered issue and the arts are relevant to several different aspects of climate change mitigation and adaptation.

# SOURCES AND SCOPE

For this review of the literature I used a combination of academic and non-academic sources...

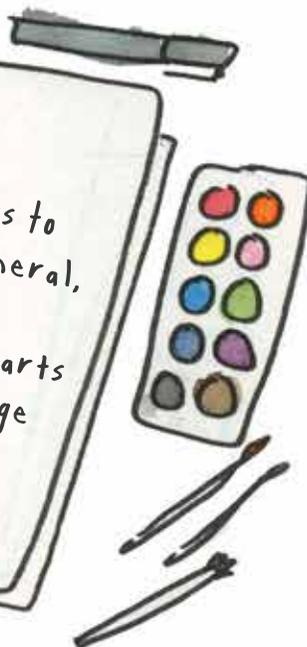
...including peer-reviewed articles, studies, books, websites and organizational resources.

These latter sources include reports, guides and workbooks on community based arts produced by community groups, organizations and government agencies.

As there are many overlapping terms in this field (such as community art, participatory art, socially engaged art, activist art, art for social change) ....

...I conducted web and library database searches of all of the terms and selected the sources that pertained most to my project.

Some of the literature I selected speaks to the arts in general, and is broadly applicable to all arts based social change efforts.



Where possible I used sources that spoke directly to collectively produced visual arts projects in community settings. Even more specifically, when available I used sources that spoke to participatory arts and engagement on climate and environment.



# ART AND SOCIAL CHANGE

There is a long history of art contributing to social change (Centre for Artistic Activism [C4AA], 2018). People participating in social movements have used diverse modes of art to advance their struggles for change and artists have long been engaged in the "relationship between art, politics and activism" (Esche, 2007, p. 7). There are many theories of social change, which I will not attempt to outline here.



It is sufficient for this project to say that art can support social change in many different ways by encouraging conversation, engaging emotion, inviting participation, sharing stories and strengthening social movements, which are all processes that invite engagement and learning around issues and injustices that desire to be changed (C4AA, 2018; Milbrandt, 2010).

Harlap (2006) echoes this. In presenting results of a comprehensive study involving organizations and individuals who employ art for social change Harlap determined that the arts are used for:

- "working toward equity and justice;
- raising consciousness and awareness;
- fostering individual empowerment and participation;
- bringing people together and building relationships among individuals and groups;
- creating dialogue;
- giving voice and telling stories; and
- creating new visions and opening new imaginations for what the world could be" (p. 192 ).



In the context of this project, when I speak of social change I specifically mean change activities that aim towards social justice, which includes but isn't limited to gender, racial, migrant, environmental and climate justice. Social justice is a process of learning and understanding systems of oppression, their intersections, and the ways we have been socialized to maintain them, and then working to dismantle them (Adams & Zuniga, 2018; Bell & Desai, 2011). Social justice arts based practices therefore work to resist and dismantle these systems as well, and works towards collective liberation.



Because systemic oppression operates simultaneously at the individual (micro) level, the community, organizational or institutional (meso) level and at the societal or the collective (macro) level, education and liberation efforts must also be enacted at each level (Adams & Zuniga, 2018). There are many organizations and scholars who believe that art is a highly effective tool to contribute to change at each of these levels (e.g., The International Centre of Art for Social Change, 2016). A study by Serra, Enriquez & Johnson (2017) explored the community art project Mujeres al Borde, an activist (art and activism) centre in Columbia. Mujeres al Borde base their work on the fact that "micro-transformations... at the individual level, have the potential to generate macro-transformations which involve entire political systems and structures" (p.111). Newman, Curtis and Stephens (2003) in reviewing other studies of community art projects found that participants reported positive change personally in areas such as "making new friends, being happier, more creative and confident, [and] a reduced sense of isolation" (p. 318). Socially they had "more cross-cultural community understanding, [a] stronger sense of 'locality'" (p. 318) and the projects brought "different groups together" (p. 318).

# ART AND SOCIAL CHANGE IN CANADA

Here I look specifically at art and social change in the Canadian context as this is where I am situated. First a note on my use of the term Canada. I understand Canada as a settler colonial state and structure, on lands that have a history that stretch back millennia. I again assert that the climate justice work we do is rooted in that belief, and in turn needs to dismantle the white supremacist and colonial structures of the state.



Art and social change work in Canada is comprehensively overviewed by the Canadian based International Centre of Art for Social Change [ICASC] (2019).

In their recently published report on the "current state and future needs of arts for social change (ASC) in Canada" (p. 1) they identified what they called "a rich, vibrant, and growing" (p. 2) arts for social change sector in Canada, with a 50 plus year history and over 500 organizations throughout the country that work in ASC.

They provide examples of ASC projects and organizations and are clear in stating that ASC work has a positive impact in the diverse settings in which it is practiced. They identify that ASC "is an important element for the creation of just and sustainable societies" (p. 14). And in apt reflection of our current era they offer that "in a time of increasing social polarization and complexity, creative processes that nurture often-unheard voices, develop critical thinking, encourage collective mobilization, and support citizen engagement are more important than ever before" (p. 14).



Also contributing to the literature on the power of art and social change is the body of scholarship on arts-based adult education in Canada. Arts-based adult education is one of the core practices of adult education and has the power to engage people in learning and transformation (Clover & Stalker, 2007). Arts based education has shown to be effective and powerful in social justice education (Bell & Desai, 2011), anti-racist education (Clover, 2006), and environmental adult education (Clover, Jayme, Hall & Follen, 2013). I illustrated in my project how arts based education can effectively engage and educate for climate justice due to it's ability work with the complexities of climate change and it's intersections.

# IMAGINATION AND STORYTELLING IN SOCIAL CHANGE

Creativity and imagination are central to arts-based practices and are a critical part of social change (Duncombe & Lambert, 2018). Visual arts can first offer a means to share stories and experiences of past collective injustice and pain (Berman, 2017). Bell and Desai (2011) articulate that the arts can make "visible the stories, voices, and experiences of people who are rendered invisible by structures of dominance" (p. 288). This can spread awareness and engagement around the oppressive systems that need to change.

Secondly, and in response to this, the visual arts offer a means to "imagine, create, and transform the practices that sustain oppression as it endures across history and locality" (Bell & Desai, 2011, p. 288). Berman (2017) explains that art can invite people to envision a "new paradigm in which to move forward" (p. 1). As we envision the future we have the power to imagine alternatives to the status quo which can enable us to act to make those alternatives our reality (C4AA, 2018; Mohanty, 2012). These future visions are a crucial precursor to action. Milkoireit (2017) explains that in order to "motivate and guide any kind of change" (p. 1) it is necessary to have "explicit visions of desirable (sustainable) and undesirable futures" (p. 1).



Through these imaginative and arts based processes people can claim their voice and agency, which gives power and possibility to make change both individually and collectively (Berman, 2017). Together, through art, we can collectively envision a just and sustainable future so that we can work towards it and invite others to join in on that vision.

This literature on the necessity of storytelling and imagination informs the second zine. If we truly want to achieve justice based climate solutions we need massive transformations. For this to happen we need to radically re-envision and then reorganize our society. Imagining this change can be challenging, especially when the dominant discourse is still the voice of global capitalism. At this point in time it's on those participating in the diverse and connected social movements, those challenging the status quo, the artists, the organizers and others, to facilitate opportunities for new stories.

# ART IN ACTIVISM AND SOCIAL MOVEMENTS

Visual messaging in activism is critical. Signs, banners and other art can help share and clarify messages. Messages and images are strong communicators and can raise awareness and invite reflection.

Signs, banners and other props such as puppets or costumes can also increase visual presence and physical size of a crowd.

Additionally, signs and banners that are similar can increase visual unity for an event or movement.

Visuals increase the opportunity for photos and media coverage which can help stories travel further online and get more attention.

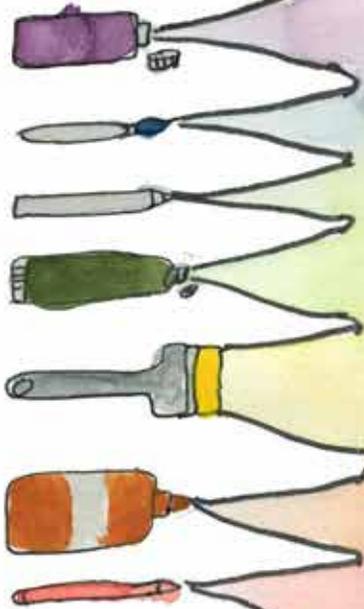
In this digital age the arts lend themselves well to social media.

This cultural arena is also where people already direct attention so to share images and media through popular culture is effective (Burke, et al., 2018; Duncombe & Lambert, 2018). Another aspect of the role of art in social movements is that the 'other side' is also telling their stories (D. Solnit, April 2016, Arts Organizing for Social Justice Workshop at Powershift Alberta). To counter those who are invested in the status quo, and without the support of lobbyists or billions of dollars in subsidies, we need to creatively tell our stories of injustice and our solutions. Last, but not least the process of collective art-making in the social movement setting can be an exciting and low barrier way to engage people, and it also provides an informal time for conversation and learning.

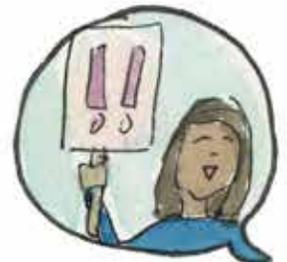
Just imagine a rally with no signs!?

This literature on the role of art in social movements informs the third zine. This is important because as I have already talked about there is a growing social movement pushing for climate justice and so being intentional about visuals, messaging and storytelling can strengthen climate justice organizing.

# COLLECTIVE ARTS AND PREFIGURATION



As I explained earlier my emphasis is on participatory visual art projects - works that are created collectively and collaboratively. Much of the literature on art for social change also speaks to collaboration. Berman (2017) states that "one of the key aspects of a method employing arts for social change is the central recognition of its collaborative nature" (p. 9). This process "inherently involves reciprocity and interconnectedness" (p. 9) which highlights the relational nature of collaborative art making. As we seek climate justice we need to change entire systems, so it is not enough to advocate for individual changes. Clover et al. (2013) state that although "individuals are important, the collective, through social action, is the more powerful position to take" (p. 3) and it is the collective that will bring political and systemic change.



Chandler et al. (2014) and Burke et al. (2018) have also identified that arts based engagement around climate and environment is more effective when it involves participation. Chandler et al. argue that "bringing together diverse participants and incorporating works that are participatory, collaborative, time- and process-based" (p. 506) can facilitate reflection and conversation around critical issues which, in addition to inviting connection with others around environmental concerns, can also "put us in touch with what we value within our environment and crystallize both emotional and intellectual understandings of why we might be motivated to take actions to sustain it" (p. 506). What they are stating here is the way participatory creative practices can provide a space for both connection and reflection on environmental concerns.



Hutcheson (2016) identifies that the process of co-creation in community art can, among other things "strengthen community bonds, dialogue across differences.... enhance public life and promote active citizenship [and] inspire or mobilize social action on a specific issue" (p. 11) which are all necessary as we navigate the climate crisis.

Also connected to collective work is the concept of prefiguration. Prefiguration refers to the ways in which we can embody the world we want to live in as we organize for it.

If we want our future to be built on care, relationship and collaboration and we can already do that through our participatory art processes, then we are prefiguring the world we want. As Solnit (2016) explains it, if our "activism is already democratic, peaceful, creative, then in one small corner of the world these things have triumphed" (pp. 80-81).

This literature on the importance of working collectively inform the fourth zine as well as my overall emphasis on participatory arts.



# ART, RESILIENCE AND CRISIS

Art absolutely has a role to play in response to crisis and natural disaster (Huss, Kaufman, Avgar & Shuker, 2016; Puleo, 2019). Research has shown "interventions involving arts have been found to be especially useful in enhancing community resilience" in post-disaster situations (Huss et al., 2016, p. 286).



I view this time of crisis we are in to be twofold, and very much connected. First there is the slow crisis of capitalism that is constantly taking a physical and emotional toll on us, even as we (to varying degrees) function within this system. Second there are the urgent crisis, such as emergency situations and extreme weather disasters.

In either instance participatory art processes can aid in building strong, connected and creative communities which increases resiliency. This can support people to function as best they can within the slow crisis and also resist the systems that perpetuate them. When the time comes participatory art processes also aid in navigating more urgent crisis. In the specific context of the climate crisis I borrow from Fazey et al., (2019) to define resilience, not as 'bouncing back' (because our current crisis-perpetuating status quo as a norm is damaging), but rather as a process of enacting transformational change based in equity and justice and being prepared as possible to navigate difficult circumstances.



LeBaron and Cohen (2012) identify that the arts are multifaceted in their direct relationship to resilience for a few reasons. First because art is "participatory and inclusive: it emerges from the deepest layers of human beings [and] involves an implicit recognition of shared humanity and creativity" (p. 2). This speaks to the importance of social relationships as a piece of resiliency and the ways that art can foster human connections. They also identify that art "evokes imagination and creates alternative visions in collaboration with others" (p. 2), which highlights how creativity and visual art processes can provide opportunities for inventive responses to challenging circumstances and a re-imagining of communities and worlds post-disaster. Lastly they state that art is "spacious in accommodating mystery and [the] spiritual aspects of people [and it] contributes to healing, empowerment, and self esteem for individuals and groups" (p. 2), which indicates how the arts can provide a space for the emotional, psychological and spiritual aspects of humans which are also central to wellbeing and resilience.

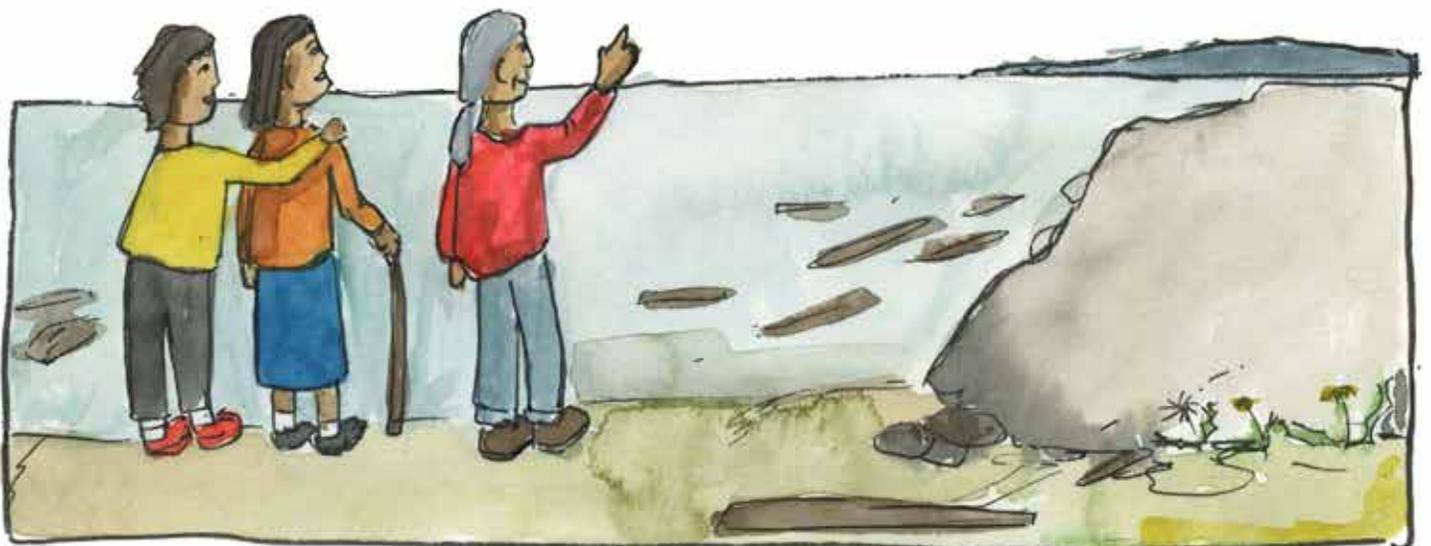
Huss, et al. (2016) found that the use of arts in post-disaster contexts "addresses trauma, enables positive action, envisages the future and fosters personal and social reorganisation in culturally contextualised ways" (p. 288). This can support resiliency at the level of the individual as well as the collective. In looking at Haiti in the aftermath of the 2010 earthquake, Puleo (2014) similarly demonstrates that engagement with the arts and imagination are valuable in post disaster situations

because they enhance the geographical imagination that is essential to post-disaster recovery. In relation with place, self, health, and resilience, imagination fuels the recovery process and in turn is bolstered by it, as imagination, self, and place re-emerge in an intricate dialog (sic) (p. 577).

This can contribute to the "restoration of health and place at an individual scale and that the products of these activities circulate among observers to facilitate a similar recovery at collective scales" (p. 568).

On a list of ten essentials for community resilience initiatives in response to climate change, Fazey et al., (2018) state that community resilience initiatives need to "build narratives of climate change [that] enhance climate literacy and inspire hope and action" (p. 31) as well as "engage directly with futures to release creativity, imagination and change" (p. 31). Furthermore they advocate for "creative public participation methods" to engage people around climate change as this can "engender positive emotions such as hope, responsibility, care, and solidarity, and thus potential to inspire action" (pp. 31- 35). Others essentials for community resilience initiatives that they listed pertained to work in justice based transformations, emissions reductions, increased adaptability and cross sector solutions. This speaks to the way in which art contributes as one of many different tactics of change as we build resilient communities and push for climate justice.

This literature on the role of arts in fostering resilience informs the fifth zine.



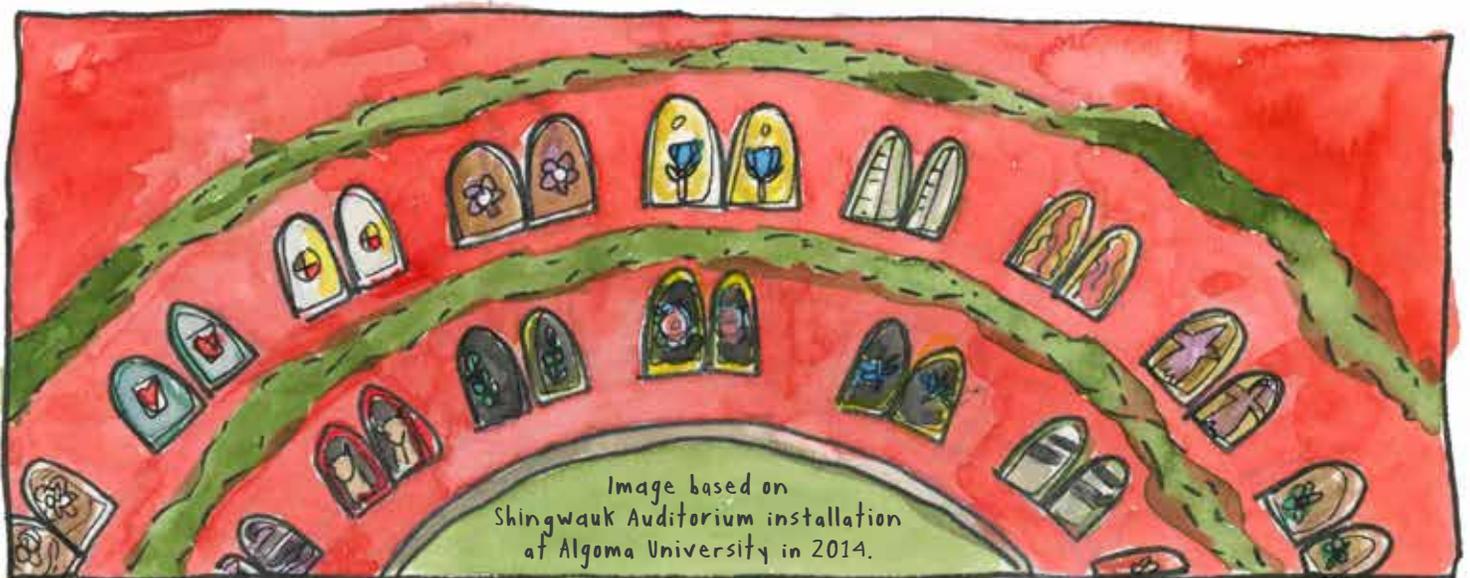
# AN EXAMPLE: WALKING WITH OUR SISTERS

*Walking With Our Sisters* ([walkingwithoursisters.ca](http://walkingwithoursisters.ca)) is an example of a participatory visual arts project on the social justice and human rights crisis of missing and murdered Indigenous women and girls (MMIW). *Walking With Our Sisters* is a commemorative art installation that consisted of over 1800 moccasin vamps (the top part of the moccasin, also called uppers). Each pair of vamps represents the unfinished life of a missing or murdered Indigenous woman (Dewar, 2015). Hundreds of people responded to the call from Métis artist Christi Belcourt for submissions for moccasin vamps for this installation. *Walking With Our Sisters* was created and shared to "honour the lives of missing and murdered Indigenous Women of Canada and the United States; to acknowledge the grief and torment families of these women continue to suffer; and to raise awareness of this issue and create opportunity for broad community-based dialogue on the issue" ([walkingwithoursisters.ca/about/the-project/](http://walkingwithoursisters.ca/about/the-project/)).

Colonization outlawed many artistic and cultural practices of Indigenous peoples in what is now called Canada. In relation to community arts Hutcheson (2016) identifies that "Indigenous cultures have always understood that artists can make important contributions to public life as visionaries, healers and educators" and asserts that "Indigenous artists are leading the way in making art that is relevant and accountable to their communities and to public life" (p. 6) which *Walking With Our Sisters* exemplifies.

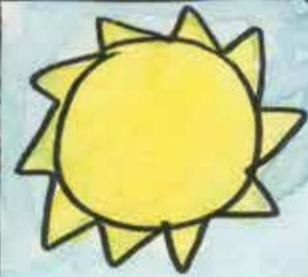
This is also demonstrated by the way the National Inquiry into Missing and Murdered Indigenous Women and Girls (2019) valued artistic contributions and expressions. As stated in the report

"Artistic expressions can send a message of hope or loss, resilience or reconciliation. They can bear witness to injustice, recognize the human dignity of those who are targeted, and raise awareness that will ultimately hold those who are responsible, accountable for the violence that persists today. Art is an important tool for healing..." (p. 17).



# AN EXAMPLE: POSITIVE ENERGY QUILTS

The *Positive Energy Quilts* project is an example of a participatory visual arts project around an environmental issue (Clover, et al., 2013; Clover & Hall, 2009). In the early 2000's BC Hydro proposed to build a gas fired power plant in Nanaimo on Vancouver Island. This was opposed by many in the community who would rather see renewable energy projects.



Initiated by fabric artist Kristin Miller, concerned community members decided to respond and raise awareness about the project by creating quilts.

Miller who had not been politically active before this occasion wanted to take action in a way that utilized her skills.

Others were keen to join this endeavour. A team formed and sent pieces of fabric out to those who wanted to participate.

Participants were asked to create a square depicting how they felt about the power plant and then return their square to the organizers who quilted them all together. Some of the squares were more political, while others more personal. The quilters did some of their quilting in public.



One time they quilted in front of a BC Hydro public meeting. This offered a chance to converse with passers-by about why they opposed the project.

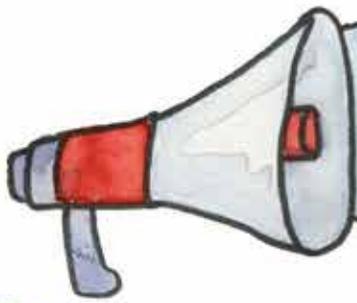


In this way the *Positive Energy Quilts* engaged those who created the quilt, as well as the public through the public quilting sessions and later through displaying the quilts.

The quilts "proved to be a very creative, engaging and dynamic tool of public education, a way to encourage dialogue around a local source of pollution, but also, broader social and environmental issues that have an impact on the community and the world" (Clover, et al., 2013, p. 91). They also contributed to successfully stopping the project!



# ART AND CLIMATE CHANGE COMMUNICATIONS



Participatory visual arts projects have already proven effective in engaging people in climate solutions from a climate communications perspective (Roosen et al., 2018; Galafassi et al., 2018). Burke et al. (2018) write that the most effective climate change communications...

- ⚡ are framed in the values of the target audience;
  - ⚡ come from a trusted messenger/source (someone from the same demographic as the target audience, friends and family, non-expert sources);
  - ⚡ need to engage on an emotional level (so in ways other than simply stating climate science);
  - ⚡ use relevant, original and positive imagery (so don't use cliched, negative, distant images such as a starving polar bear in the arctic);
  - ⚡ have local resonance - speak to local contexts, histories, values and solutions;
- Furthermore they assert that the arts have the capacity to provide or enhance these aspects of climate communications.

From the above list, one that stands out is the ways in which art can engage people by enabling an emotional connection to the issue. Science and facts alone do not sufficiently engage most people or move them to action (Roosen et al., 2018; Chandler et al., 2014). Scientific information should be accompanied by, or communicated through other ways, and one of those can be visual arts. This can help people "care about such issues in order to be motivated to take action" (Chandler et al., 2014, p. 506). Art can make climate change easier to comprehend or understand, as well as make climate change resonate in a more personal way. Chandler et al. sum this up by saying "creative practice... can be a culturally transformative tool, engendering social learning and reflection on environmental values that operate as catalysts for change" (p. 506).

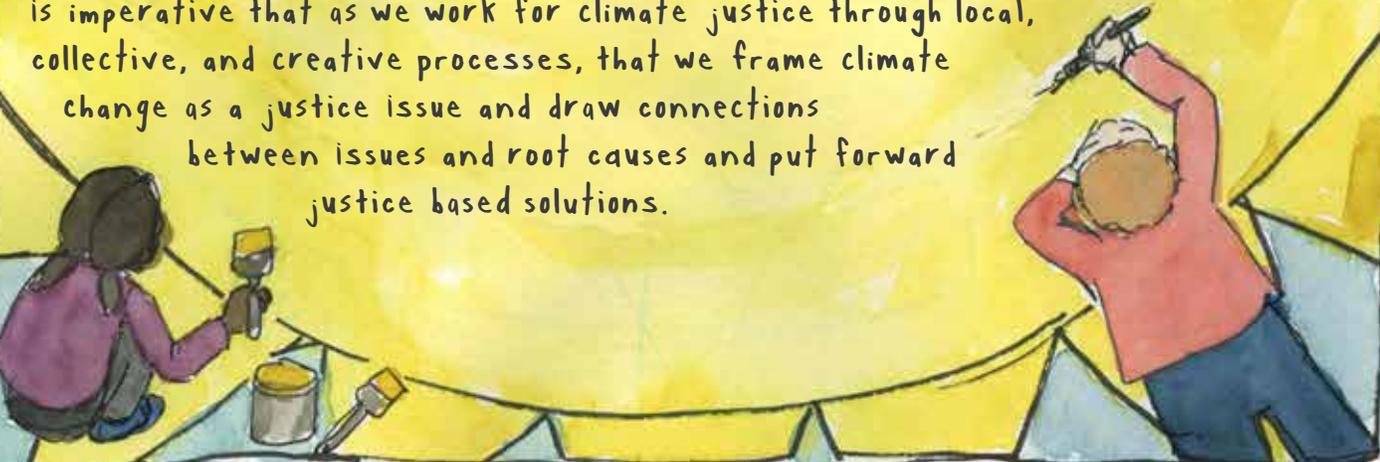
Additionally, arts based engagement and communication around climate change is even more effective when it involves participation. (Burke et al., 2018; Chandler et al. 2014) (As opposed to simply viewing a climate change related artwork). The participatory aspect combines the power of collaborative art processes with the effectiveness of arts based climate change communications.



Through a literature review Roosen et al. (2018) offer a psychological perspective and speak to the process of reflection inspired by art. Engaging with art can invite people to pay attention, be mindful and reflect. Reflection can offer a chance to "disrupt everyday routines and open a window of opportunity for the consideration of behavioural changes" (p. 90) (I would add the reminder that the most effective behaviour change is making the choice to become involved in collective action and efforts). They also explain how artistic processes can provide an opportunity for people to acknowledge feelings of loss and mourning due to climate change.

Sommer and Klöckner (2019) share their results from a study of visitors responses to climate change related artworks and conclude that the artworks most effective in engaging and inspiring people showcased solutions. They explained that "it is not enough to simply show the problem in an aesthetic way... it is essential to create a personal connection to the causes and consequences and offer solutions" (p. 14). Art projects and processes that are solution focused and hopeful "may be even more promising in encouraging action" (p. 14). They also assert that it is important to bring art out of the institutions and into the public realm in order to reach more people and to move away from the notion that art is something that is only for the educated and elite. This literature informs and underpins my entire project as it affirms the value and potential of the arts in seeking climate justice.

One important last note, I have found that climate change communications are often not grounded in a climate justice framework. Thus it is imperative that as we work for climate justice through local, collective, and creative processes, that we frame climate change as a justice issue and draw connections between issues and root causes and put forward justice based solutions.



# AN EXAMPLE: PEOPLE ON THE PATH

*People on the Path* is an example of a participatory visual arts project for climate justice ([climatejusticeedmonton.com/peopleonthepath](http://climatejusticeedmonton.com/peopleonthepath)). I co-facilitated *People on the Path* with the volunteer run group Climate Justice Edmonton in 2018. *People on the Path* consists of 8-foot tall painted portraits of people that call Treaty 6, 7, and 8 (Alberta) home, who each shared their hopes and desires for a just and sustainable future.



Climate Justice Edmonton organizers, working in the closest major city to the Alberta tar sands, seek creative ways to engage people around climate solutions and invite constructive conversation. This project invited people to collectively create a vision of a future that upholds Indigenous rights, puts workers first, and honours our obligations to the land and to each other. Over 50 people contributed to the project in many different ways including outreach, painting, construction and promotion. *People on the Path* portraits have been displayed at many Climate Justice Edmonton events as well as an art festival in Edmonton. Many new volunteers joined Climate Justice Edmonton and the capacity of the group increased because of the project. The project also garnered significant and primarily positive media attention which raised the profile of Climate Justice Edmonton and their work. *People on the Path* has fostered dialogue and put forward an alternative narrative to the status quo. Overall the portraits stand as a beautiful and hopeful reminder of the many people who are fighting for climate justice and they invite all those who view the portraits to do the same.



# CONCLUSION

ALL OF THESE ELEMENTS OF

ART & SOCIAL CHANGE

ART & STORYTELLING

ART & COLLABORATION

# ART

ART & RESILIENCE

ART & ACTIVISM

CLIMATE COMMUNICATIONS  
ART &

with a foundation of

# CLIMATE JUSTICE

CAN BE BROUGHT TOGETHER IN A COLLECTIVE RESPONSE TO CLIMATE CHANGE.

We need to imagine a justice based transition and put forward visions of what our transformed society will look like, and invite people to mobilize around this vision.

We need to continue to grow the social movement pushing for climate justice, and use the arts as a tool in the movement.

We need to work together to make change and be connected to those in our community.

We need to be as prepared as we can to deal with extreme weather events and other extreme incidents, as well as have the strength and supports to deal with the ongoing crisis of capitalism.

We need to be actively communicating about the drivers and impacts of climate change in ways that resonate with people and build their understanding of the issues and their role in addressing them.

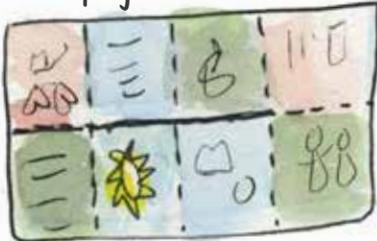
Arts have a role to play in all of this. In *11 Years and Beyond: A Visual Exploration of Collective Arts for Climate Justice* I share this in a visual and accessible way as a means for those working in the arts as well as social movements to increase their capacity for arts-based organizing.

# PART THREE:

## COLLECTIVE ARTS FOR CLIMATE JUSTICE

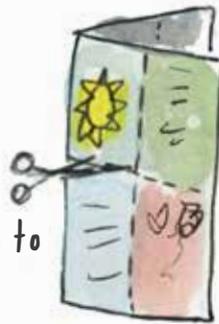
I have brought the results of all this research together in a series of six mini zines, titled *Collective Arts for Climate Justice* that explore the roles of collective visual arts in this era of climate crisis. A single 11x17 inch (tabloid) size page folds into a zine, (an eight page booklet) that explores a theme related to collective arts for climate justice.

- ① Print the pages on 11x17 inch (tabloid) size paper. Fold into eight rectangles so each page has fold creases



②

Unfold to half.



Cut along the middle fold line from the folded edge to centre.

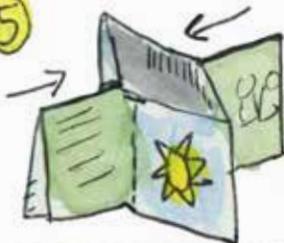
③

Unfold and refold horizontally.



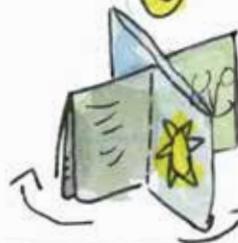
④ Then gently push the ends towards the middle.

⑤



Keep pushing

⑥



Push the cover and back page around into place.

⑦



Tada! You may need to press down your folds to make them stay.

In this section I include each of the following zines in a readable layout.

Zine 1: Collective Arts for Climate Justice

Zine 2: Storytelling and Imagination

Zine 3: Visuals in Activism

Zine 4: Power in Collaboration

Zine 5: Responding to Crisis

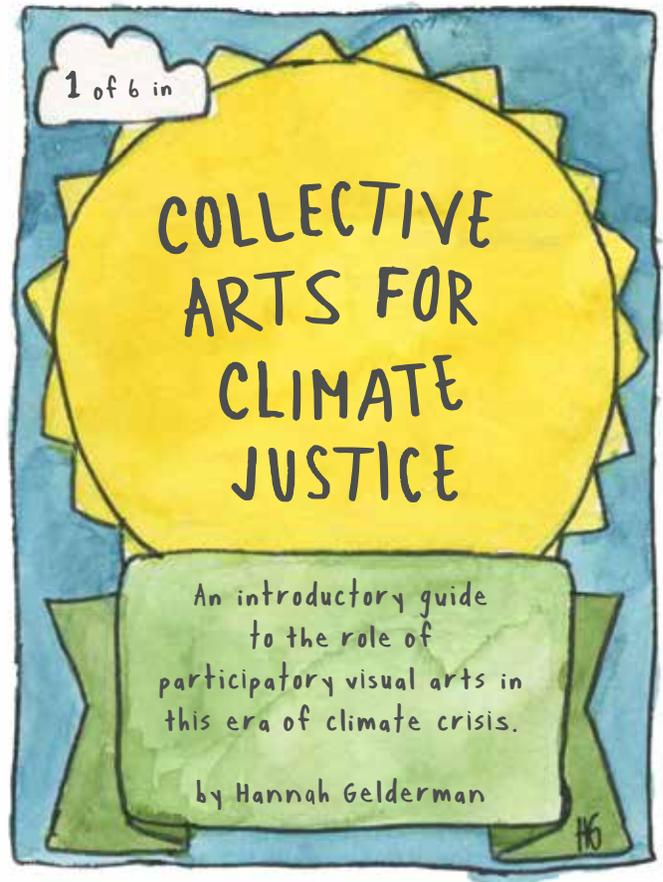
Zine 6: Logistics and Resources

The print file is laid out differently in order to print into a booklet. Each spread is also slightly larger in the print file. In this section for spacing, and so each of the inner page spreads are laid out next to each other, the back cover (references) is laid out next to the front cover.

This guide was created as a part of my Master of Education project at the University of Victoria. For the full project and contact info see [hannahgelderman.com](http://hannahgelderman.com). Please share and use this guide widely and get in touch if you want to chat, have questions or want to share ideas!

References

- 1 The Center for Artistic Activism. (2018). *Assessing the Impact of Artistic Activism*. Retrieved from <https://c1aa.org/2018/02/report-assessing-the-impact-of-artistic-activism/>
- 2 Harlap, Y. (2006). *Toward Training: The Meanings and Practices of Social Change Work in the Arts*. Retrieved from [icase.ca/resources/toward-training-meanings-and-practices-social-change-work-arts](http://icase.ca/resources/toward-training-meanings-and-practices-social-change-work-arts)
- 3 Galafassi, D., Kagan, S., Milkoreit, M., Heras, M., Bilodeau, C., Bourke, S. J., ...Tabara, J. D. (2018). 'Raising the temperature': The arts on a warming planet. *Current Opinion in Environmental Sustainability*, 31, 71-79. doi:10.1016/j.cosust.2017.12.010
- 4 Matarasso, F. (2019). *A Restless Art: How participation won, and why it matters*. London, UK: Calouste Gulbenkian Foundation. Retrieved from <https://arestlessart.com/the-book/download-a-digital-copy/>



Zine 1: Back Cover

Zine 1: Front Cover

The arts have a critical role to play as we address the climate crisis and seek climate justice. The arts are powerful as (among other things) they can: <sup>1, 2, 3</sup>

- Enhance climate communications<sup>3</sup>
- Engage emotion and imagination
- Facilitate dialogue
- Hold space for complexity
- Raise awareness
- Invite reflection
- Move people to action

In the next four zines I focus on how locally produced participatory visual arts...

...offer us a platform to tell our stories and envision our future,

support our climate justice movement and activism,

help us build community and collective power,

and increase our capacity to navigate crisis.

In the final zine I talk logistics.

This is powerful and important because all of these things help strengthen and sustain us as we push for climate action, fight for climate justice and build the world we want to live in.

Zine 1: Pages 1 -2



# What do you mean by 'locally produced participatory visual arts?'

## Local...



... projects are created at the community level by community members. Locally produced projects can resonate with participants as they can draw on relevant histories, knowledge, values, and solutions. They can also strengthen connection and relationship to place.

**Participatory** ...and collective art (I use the two terms interchangeably) is art that is made by more than one person, which often involves collaboration between those who identify as artists and those who might not.<sup>1</sup> This includes both co-creation processes, as well as processes in which participants interact with or add to an artwork as viewers.

## Visual arts...

...such as painting, drawing, photography and sculpture are the focus of this zine, but much of what I share is also applicable to the arts more broadly such as dance, music, theatre and poetry.



Zine 1: Pages 3-4

This resource is intended to be useful to anyone who wants to leverage the power of the arts for climate justice.

## ARTISTS



How can we use our insights and skills to work for climate justice?

How can we contribute to the organizing happening in our community?

## ORGANIZERS

How can arts-based organizing help us engage people in the movement?

How do we make our activism more visual and creative?



And everyone else!

Before we go further let me introduce myself.

My name is Hannah, (she/her). I am a settler of Dutch descent living on Lekwungen and WSANEC Territories, in Victoria, BC, in the colonial state of Canada.



I have created *Collective Arts for Climate Justice* to share the powerful and necessary role participatory visual art can play as we seek climate justice.

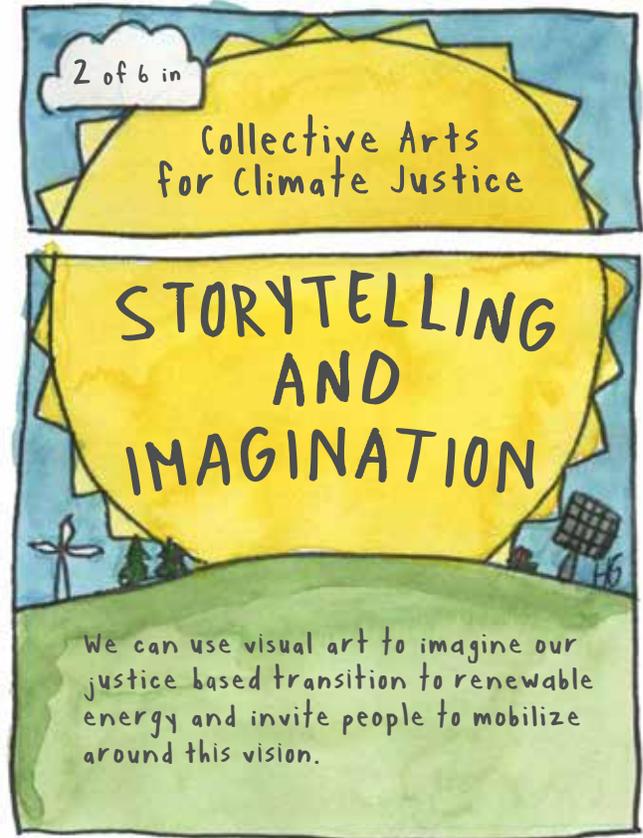
I speak from my perspective and experiences as an artist and a climate justice organizer. I invite you to take and adapt what I say to fit your own experiences and contexts. I gain hope and energy from my work at the intersection of art and activism and I hope you can too!

Zine 1: Pages 5-6

## References

- 1 Berman, K. (2017). *Finding voice: A visual arts approach to engaging social change*. Ann Arbor: University of Michigan Press. doi:10.3918/mpub.9256315
- 2 Bell, L. A., & Desai, D. (2011). Imagining otherwise: Connecting the arts and social justice to envision and act for change, special issue introduction. *Equity & Excellence in Education*, 44(3), 287-295, doi: 10.1080/10665684.2011.591672
- 3 Milkoreit, M., (2017). Imaginary politics: Climate change and making the future. *Elem Sci Anth*, 5, p. 62. doi: <http://doi.org/10.1525/elementa.21>
- 4 Chandler, L., Baldwin, C., & Marks, M. (2014). Catalysts for change: Creative practice as an environmental engagement tool. *Leonardo*, 47(5), 506-507, doi:10.1162/LEON\_a\_00825

Find this zine online at [hannahgelderman.com](http://hannahgelderman.com)



Zine 2: Back Cover

Zine 2: Front Cover

Through art we can share stories...

We can tell the story of who we are and our experiences, we can tell the story of the world we want to build, and we can tell the story of how we will get there.

We can share stories of injustice and pain, as well as stories of resistance and survival.<sup>1</sup> This can give voice<sup>1</sup> to individual and collective experiences and raise awareness of issues and oppressive systems that need to change.

In response to this the visual arts also provide a way to imagine solutions to these systems and define how we want a different world to look.<sup>2</sup>

The stories we hear and tell can also challenge assumptions, provide new perspectives and present alternatives to dominant narratives.

Zine 2: Pages 1 -2

## ENVISIONING A JUST AND SUSTAINABLE WORLD

In order to make something a reality and to know what we are working towards, we first need to imagine it.<sup>3</sup>

Through art, we can collectively envision our desired future,\* share that vision widely, invite others to see themselves in it, and then build it together.

We can imagine the radical, the bold, the visionary, and the beautiful.

Positive and hopeful future visions can guide and inspire people to work towards them.

\*Ensuring future plans are led by those most impacted by climate change.



Zine 2: Pages 3-4

Art, stories and hopeful future visions can invite emotional engagement, dialogue and reflection.

These are precursors for action, so people who may not have been engaged in climate justice may begin to make changes...

...and get more involved in collective efforts and action towards climate justice.<sup>1</sup>

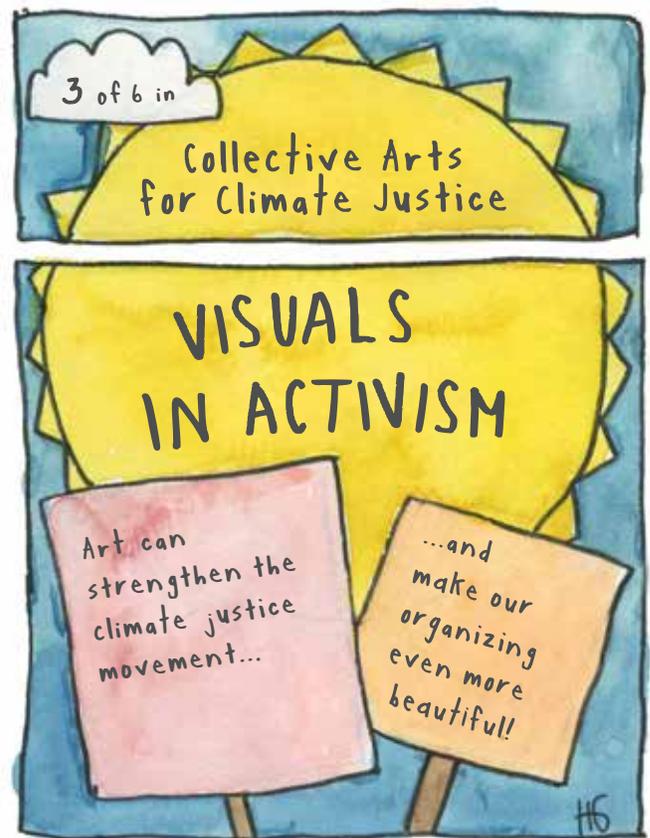


Zine 2: Pages 5-6

## References

- 1 I was introduced to most of the concepts in this section initially by David Solnit at Powershift Alberta, in Edmonton in April 2016, at his Arts Organizing for Social Justice Workshop.
- 2 Roy, C. (2016). More than laughter: Raging Grannies and creative leadership. In D. E. Clover, S.J. Butterwick, & L. Collins (Eds.), *Women, adult education, and leadership in Canada: Inspiration, passion, and commitment* (pp. 231-241). Toronto: Thompson Educational Publishing.
- 3 Duncombe, S., & Lambert, S. (2018). *Why Artistic Activism: Nine Reasons*. The Center for Artistic Activism. Retrieved from <https://c1aa.org/2018/04/why-artistic-activism/>

Find this zine online at [hannahgelderman.com](http://hannahgelderman.com)

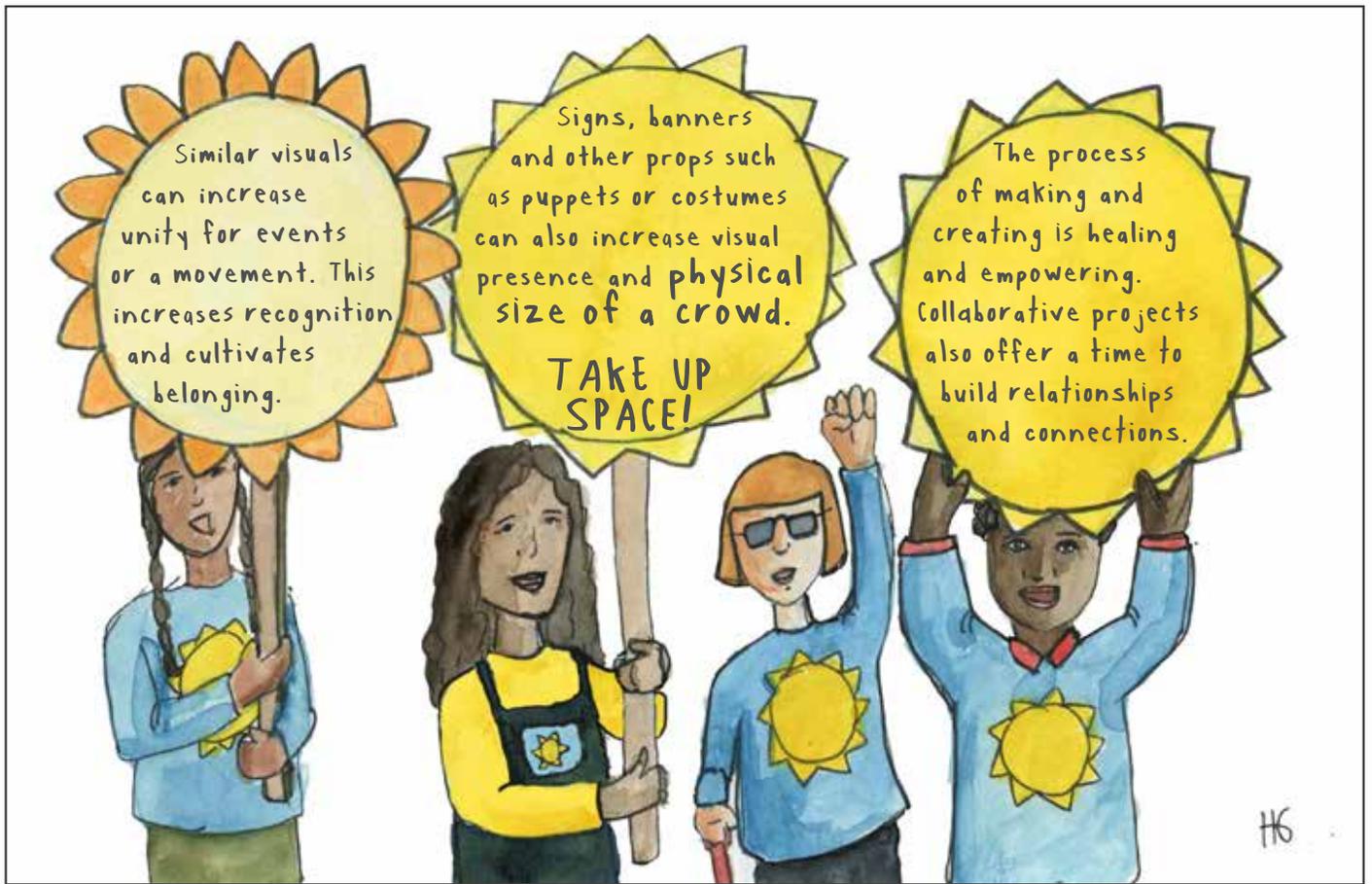


Zine 3: Back Cover

Zine 3: Front Cover



Zine 3: Pages 1 -2



Zine 3: Pages 3-4

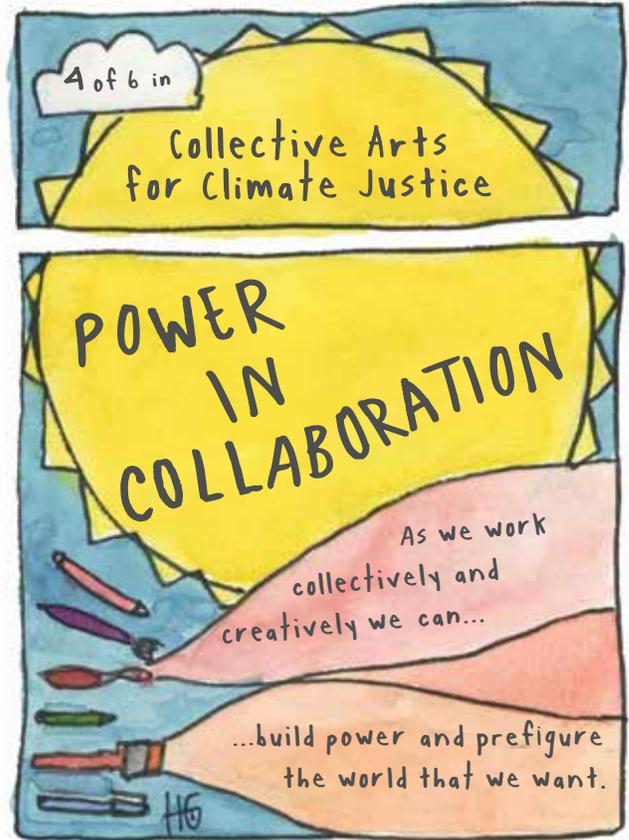


Zine 3: Pages 5-6

References

- 1 Berman, K. (2017). *Finding voice: A visual arts approach to engaging social change*. Ann Arbor: University of Michigan Press. doi:10.3998/mpub.9256315
- 2 Matarasso, F. (2019). *A Restless Art: How participation won, and why it matters*. London, UK: Calouste Gulbenkian Foundation. Retrieved from <https://arestlessart.com/the-book/download-a-digital-copy/>
- 3 Chandler, L., Baldwin, C., & Marks, M. (2014). Catalysts for change: Creative practice as an environmental engagement tool. *Leonardo*, 47(5), 506-507. doi:10.1162/LEON\_a\_00825
- 4 Burke, M., Ockwell, D., & Whitmarsh, L. (2018). Participatory arts and affective engagement with climate change: The missing link in achieving climate compatible behaviour change? *Global Environmental Change*, 49, 95-105. doi:10.1016/j.gloenvcha.2018.02.007
- 5 Solnit, R. (2016). *Hope in the dark: Untold histories, wild possibilities* (3rd ed.). Chicago, IL: Haymarket Books.

Find this zine online at [hannahgelderman.com](http://hannahgelderman.com)



Zine 4: Back Cover

Zine 4: Front Cover

WHY PARTICIPATORY AND COLLECTIVE VISUAL ARTS?



I am emphasizing the participatory (in the realm of visual arts) because of the power and necessity of collective work and action. To tackle the crises at the scale that is necessary we need to move away from individual solutions to collective action.



HG

Additionally collaborative art processes:

are an exciting and low barrier way to engage new movement participants,

offer a time for conversation and relationship building,<sup>1</sup>

are an opportunity to make things one cannot imagine or do alone,<sup>2</sup>

invite participants to reflect on climate change and their role in addressing it,<sup>3</sup>

and they can foster connection, relationship and reciprocity.

Zine 4: Pages 1 -2



## CLIMATE COMMUNICATIONS AND PARTICIPATORY VISUAL ARTS



The most effective climate change communications come from a trusted messenger, are framed in the values of the target audience, are emotionally engaging and use relevant and positive imagery.<sup>1</sup>

The arts have the capacity to provide or enhance these aspects of climate communications and artists have been called on as a missing link in climate change communications.<sup>1</sup>

Arts based engagement around climate change is even more effective when it involves participation.<sup>3,4</sup> (As opposed to simply viewing a climate change related artwork). The participatory aspect combines the power of collaborative art processes with the effectiveness of arts based climate change communications.



HF

Zine 4: Pages 3-4

## LAST, BUT NOT LEAST

Working collectively, creatively and democratically can be prefigurative. Prefiguration refers to the ways in which we can embody the world we want to live in as we organize for it.

If we want a caring, relational, joyful and inspiring world and we can already do that in our organizing, then we are succeeding, even if only these small spaces.<sup>5</sup>

Sometimes it can feel like organizing is not having an impact, but recognizing the intrinsic value in working and building together can bring hope and energy.



HF

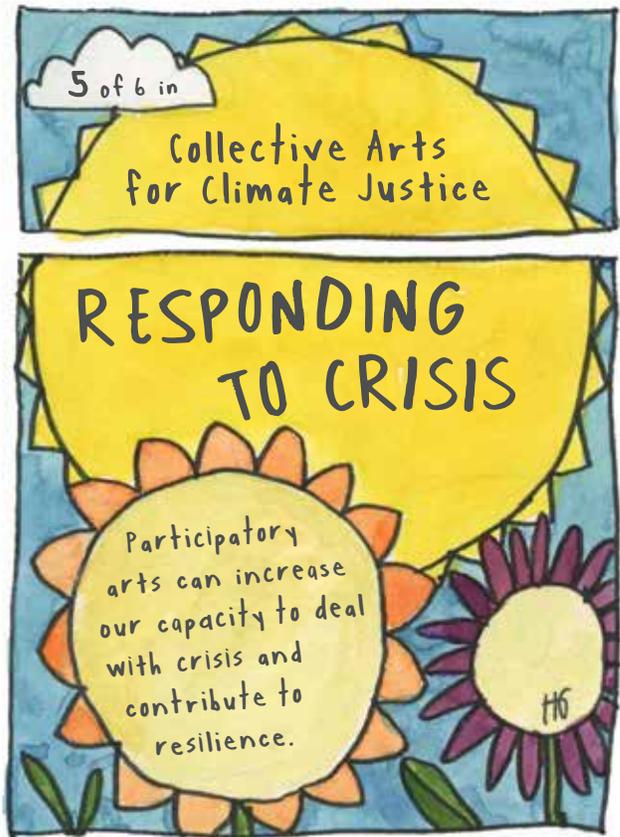
Zine 4: Pages 5-6

## References

- 1 Huss, E., Kaufman, R., Avgar, A., & Shuker, E. (2016). Arts as a vehicle for community building and post-disaster development. *Disasters*, 40(2), 281-303. <https://doi.org/10.1111/disa.12143>
- 2 Puleo, T. (2014). Art-making as place-making following disaster. *Progress in Human Geography*, 38(4), 568-580. <https://doi.org/10.1177/03091132513512543>
- 3 Fazey, I., Carmen, E., Chapin, F., Ross, H., Rao-Williams, J., Lyon, C., . . . Knox, K. (2018). Community resilience for a 1.5 °C world. *Current Opinion in Environmental Sustainability*, 31, 30-40. doi:10.1016/j.cosust.2017.12.006
- 4 LeBaron, M., and C. Cohen. (2013). *Breathing Life into the Ashes: Resilience, Arts, and Social Transformation - PWIAS Inaugural Roundtable Final Report*. Vancouver: Peter Wall Institute for Advanced Studies. Retrieved from [https://commons.allard.ubc.ca/cgi/viewcontent.cgi?article=1148&context=fac\\_pubs](https://commons.allard.ubc.ca/cgi/viewcontent.cgi?article=1148&context=fac_pubs)

Find this zine online at [hannahgelderman.com](http://hannahgelderman.com)

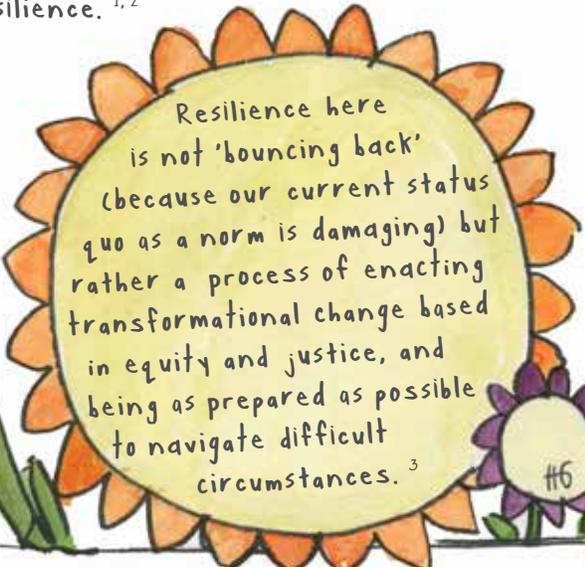
Zine 5: Back Cover



Zine 5: Front Cover

## ART AND CRISIS

Participatory arts can aid in response to crisis and natural disaster as they support healing, help restore a sense of place, and can foster resilience.<sup>1,2</sup>

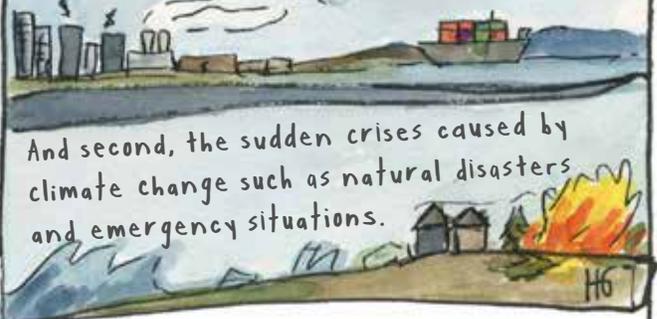


Resilience here is not 'bouncing back' (because our current status quo as a norm is damaging) but rather a process of enacting transformational change based in equity and justice, and being as prepared as possible to navigate difficult circumstances.<sup>3</sup>

The text is enclosed in a large, hand-drawn sunflower with orange petals and a yellow center. A smaller purple flower with a yellow center is visible to the right of the sunflower. The initials "HG" are written on the purple flower.

OUR CURRENT CRISES ARE TWOFOLD (and very much connected).

First the slow crisis of capitalism and other interconnected systems of oppression.



And second, the sudden crises caused by climate change such as natural disasters and emergency situations.

Participatory art processes can play a role in both supporting people to function as best they can within the slow crisis (including resisting and dismantling the systems that perpetuate crisis), and when the time comes, to navigate the sudden crisis.

Zine 5: Pages 1 -2

## The arts contribute to resilience and the response to crisis as they <sup>1,2,4</sup>

- Facilitate opportunities for connection and relationship

- Provide a way to re-imagine the community post-disaster

- Offer space for complexity and emotion

- Support healing practices

- Offer a means to process experiences

- Help restore a sense of place and community



Each of these responses can play a role at both the individual and collective levels, with the two levels directly impacting each other.

H6

Zine 5: Pages 3-4

## COMMUNITY RESILIENCE IN RESPONSE TO CLIMATE CHANGE

There are several key aspects that help cultivate community resilience in response to climate change.



One aspect is for communities to create and hear hopeful narratives of the future<sup>3</sup>. This can help bring meaning and motivation, as well as help people move to collective action with inventive responses to challenging circumstances. Art can offer a means of visualizing a hopeful and re-imagined future.

Others essential aspects for resilience in response to climate change include emissions reductions, a justice based transformation, increased adaptability and cross sector solutions work.<sup>3</sup>

Art contributes as one of many different tactics in fostering resilience and in working towards climate justice.

H6

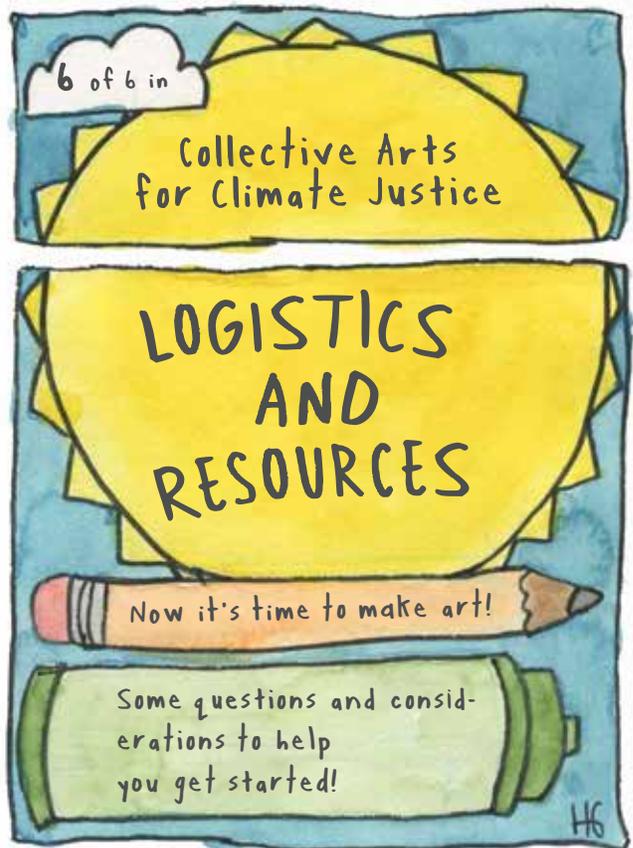
Zine 5: Pages 5-6

Thanks for reading! I want to acknowledge that though I have my name as the sole author of this guide (in part because of the parameters in producing this for my MEd project), I have received so much support and feedback from friends, family, my partner and my supervisor. I have drawn on the research of many others, as well as my own experiences of participatory arts, which have all been in collaboration with others. I have also learned so much from other organizers and artists through trainings and workshops, as well as from working alongside them. All of this has informed my understanding and in different ways has led to the creation of this guide. Thank you to all who have been a part of it and to all those reading. I am grateful to be building a new world alongside you!

- Hannah

Find this zine online at [hannahgelderman.com](http://hannahgelderman.com)

Zine 6: Back Cover



Zine 6: Front Cover

## IF YOU ARE GOING TO FACILITATE A PARTICIPATORY ART PROJECT CONSIDER THE FOLLOWING QUESTIONS:

(This of course is just an intro)

**Who are your collaborators?**

- A new group or a group you are already connected with? (If you are approaching a new group, build relationships and let them lead, don't jump and take over).
- Who has knowledge about art materials and processes? (This might be you, or it could be artist collaborators).

**Where will you exhibit or share the project?**

- At an event, as a direct action, in a gallery, at a festival, through a publication and/ or other ways!
- How will you promote the project?

**When and where...**

**... will you make and store the project?** You'll need time and space to create the project and store supplies, both while the project is in process and after it's finished. Find accessible spaces!

**What are local climate change impacts and solutions? What does climate justice look like in your community? Speak to this in the project.**

Zine 6: Pages 1 -2

# HAVE A PLAN FOR THE PROJECT AND PROCESS



What is your project concept & theme?

- Who determines this and how are decisions made about the project?
- What message are you trying to share?
- Who is your audience? How can you best engage them?
- What is your goal with the project?

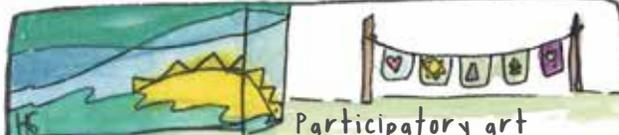


What medium will you work in?

- What supplies are needed and where you can source them?
- Consider budget, transport & storage.
- Keep in mind the project timeline, and physical space for creation and storage.



- What are the steps to the project?
- What is your collective creation process?
- Who will be invited to participate?
- How will outreach and communication happen with this group?
- How will the process be made equitable and accessible for participants?



Participatory art projects can be large scale and long term such as a mural, or they can be short term and/or temporary such as an afternoon art build. Plan in accordance with the needs of those you are working with, as well as the available time and resources!

Zine 6: Pages 3-4

## IN CONCLUSION...

This guide is a conceptual introduction to why participatory visual arts are powerful and important! For background information see [hannahgelderman.com](http://hannahgelderman.com).

For considerations on engaging in community based arts and then logistical how-to's please take a look at the resources on the right.

Power dynamics, histories, and ethics all need to be considered when engaging in community art.

The following resources provide some starting points for this reflection.

- [artsengage.ca/the-practice](http://artsengage.ca/the-practice)
- [www.arts.on.ca/oac/media/oac/Publications/Framing-Community-A-Community-Engaged-Art-Workbook.pdf](http://www.arts.on.ca/oac/media/oac/Publications/Framing-Community-A-Community-Engaged-Art-Workbook.pdf)
- [arestlessart.com](http://arestlessart.com) -download the book (chapter 6 for ethics, the whole book is informative!)



Check out these websites for resources and ideas on artistic activism and creative projects!

- [art.350.org](http://art.350.org)
- [actipedia.org](http://actipedia.org)
- [c1aa.org](http://c1aa.org)



Zine 6: Pages 5-6

# PART FOUR:

## CONCLUSION

In this final section I conclude with some next steps and reflections. Now that I have completed *11 Years and Beyond: A Visual Exploration of Collective Arts for Climate Justice* I will get it out into the world as a resource as intended. I will distribute the zines to groups I organize with and to contacts I have in arts and activism organizations. I will have a downloadable copy on my website and I will encourage people to use it whatever ways they want and to share it.

I will continue to engage in my own arts based organizing and put my research from *Collective Arts for Climate Justice* into practice in participatory visual art projects that I am a part of. If I facilitate workshops or trainings on arts-based organizing I will use the zines as a foundation.



This is the longest graphic, text, word image combination project I have completed, and there is much that I have learned that I can apply to future projects. I developed processes for drawing, scanning, painting and printing that I can continue to use. For example I hand wrote the original drafts, which was quite time consuming and hard to keep tidy, in particular for text heavy sections such as the review of the literature. Instead of continuing to handwrite drafts I made my handwriting into a font that I could then type, and fit into the illustrated backgrounds after I drew and scanned them. This made the final versions much faster and tidier, therefore easier to read. I hope to continue to improve my skills in illustration and arts-based research dissemination to continue to leverage the power of art and visuals as a tool to make research more accessible. *11 years and beyond: A visual exploration of collective arts for climate justice* provides a strong foundation for me to keep working from.

As I continue to work alongside so many others, those who are a part of Our Time, those on the frontlines, those on the streets, those in the academy, those all around - I will continue to use and advocate for arts based practices. Together as we usher in the world that we want - a world that is just, sustainable, respectful of Indigenous rights and sovereignty, honours our climate commitments and leaves no one behind, let us be as creative, collaborative and colourful as possible!



## References

- Adams, M., & Zuniga, X. (2018). Core concepts for social justice education. In Adams, M., Blumenfeld, W.J., Catalano, D.C. J., De Jong K. S., Hackman, H. W., Hopkins, L. E., Love, B. J., Peters, M., L., Shlasko, D. & Zuniga, X. (Eds.), *Readings for Diversity and Social Justice* (4th ed., pp. 41-49). New York: Routledge.
- Armstrong, A. (2019). Police-reported hate crime in Canada, 2017. *Juristat*. (Catalogue no. 85-002-X) Retrieved from the Government of Canada Statistics Canada Website: <https://www150.statcan.gc.ca/n1/pub/85-002-x/2019001/article/00008-eng.htm>
- Atalay, S., Bonanno, L., Galman, S. C., Jacqz, S., Rybka, R., Shannon, J., . . . Wolenceck, E. (2019). Ethno/Graphic storytelling: Communicating research and exploring pedagogical approaches through graphic narratives, drawings, and zines. *American Anthropologist*, 121(3), 769-772. doi:10.1111/aman.13293
- Beaumont, H. (2019, June 18). Canada declares climate emergency, then approves massive oil pipeline expansion. *VICE*. Retrieved from [https://www.vice.com/en\\_ca/article/wjvkqg/canada-justin-trudeau-declares-climate-emergency-then-approves-trans-mountain-pipeline-expansion](https://www.vice.com/en_ca/article/wjvkqg/canada-justin-trudeau-declares-climate-emergency-then-approves-trans-mountain-pipeline-expansion)
- Bell, L. A., & Desai, D. (2011). Imagining otherwise: Connecting the arts and social justice to envision and act for change: Special Issue Introduction. *Equity & Excellence in Education*, 44(3), 287-295, doi:10.1080/10665684.2011.591672
- Berman, K. (2017). *Finding voice: A visual arts approach to engaging social change*. Ann Arbor: University of Michigan Press. doi:10.3998/mpub.9256315
- Burke, M., Ockwell, D., & Whitmarsh, L. (2018). Participatory arts and affective engagement with climate change: The missing link in achieving climate compatible behaviour change? *Global Environmental Change*, 49, 95-105. doi:10.1016/j.gloenvcha.018.02.007
- Bush, E., Gillett, N., Bonsal, B., Cohen, S., Derksen, C., Flato, G., ... Zhang, X. (2019). *Canada's changing climate report - Executive summary*. Ottawa, ON, Retrieved from Canada's Changing Climate Report website: [https://changingclimate.ca/site/assets/uploads/sites/2/2019/03/CCCR\\_ExecSummary.pdf](https://changingclimate.ca/site/assets/uploads/sites/2/2019/03/CCCR_ExecSummary.pdf)
- The Center for Artistic Activism. (2018). *Assessing the impact of artistic activism*. Available from <https://c1aa.org/2018/02/report-assessing-the-impact-of-artistic-activism/>

- Chandler, L., Baldwin, C., & Marks, M. (2014). Catalysts for change: Creative practice as an environmental engagement tool. *Leonardo*, 47(5), 506-507. doi:10.1162/LEON\_a\_00825
- Clover, D. E. (2006). Culture and antiracisms in adult education: An exploration of the contributions of arts-based learning. *Adult Education Quarterly*, 57(1), 46-61. doi:10.1177/0741713606292476
- Clover, D.E., & Hall, B. L. (2009). Critique, create and act: Environmental adult and social movement learning in interesting times. In F. Kagawa & D. Selby (Eds.), *Education and climate change: Living and learning in interesting times* (pp. 161-174). New York: Routledge.
- Clover, D. E., de Oliveira Jayme, B., Hall, B. L., & Follen, S. (2013). *The nature of transformation: Environmental adult education*. Rotterdam, NL: Sense Publishers.
- Clover, D. E., & Stalker, J. (2007). *The arts and social justice: Re-crafting adult education and community cultural leadership*. Leicester: National Institute of Adult Continuing Education.
- Cohen-Cruz, J. (2002). *An introduction to community art and activism*. North Carolina: Community Arts Network/Art in the Public Interest. Retrieved from [https://library.uei.ca/sites/default/files/an\\_introduction\\_to\\_community\\_art\\_and\\_activism\\_cohen\\_cruz.pdf](https://library.uei.ca/sites/default/files/an_introduction_to_community_art_and_activism_cohen_cruz.pdf)
- Congdon, K., & Blandy, D. (2003). Community arts. In K. Christensen & D. Levinson (Eds.), *Encyclopedia of community: From the village to the virtual world* (Vol. 1, pp. 243-245). Thousand Oaks, CA: SAGE Publications, Inc. doi: 10.4135/9781412952583.n95
- Creswell, J. W., & Creswell, J.D. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches* (5th ed.). Los Angeles, California: SAGE.
- Dewar, P. (2015). Walking With Our Sisters in Sault Ste. Marie: The commemoration of missing and murdered Indigenous women and Indian residential school students. In G. L'Hirondelle Hill & S. McCall (Eds.), *The land we are: Artists & writers unsettle the politics of reconciliation* (pp. 87-95). Winnipeg: Arbeiter Ring Publishing.
- Duncombe, S., & Lambert, S. (2018). *Why Artistic Activism: Nine Reasons*. The Center for Artistic Activism. Retrieved from <https://c1aa.org/2018/04/why-artistic-activism/>

- Engler, M., & Engler, P. (2016). *This is an uprising: How nonviolent revolt is shaping the twenty-first century*. New York: Nation Books.
- Esche, C. (2007). Preface. In Bradley, W., Esche, C., (Eds.) *Art and social change: A critical reader* (pp. 7-8). London: Tate Publishing.
- Fazey, I., Carmen, E., Chapin, F., Ross, H., Rao-Williams, J., Lyon, C., . . . Knox, K. (2018). Community resilience for a 1.5°C world. *Current Opinion in Environmental Sustainability*, 31, 30-40. doi:10.1016/j.cosust.2017.12.006
- Friends of Simon Wiesenthal Center for Holocaust Studies. (2019). *Rising tide of white supremacy in Canada*. Retrieved from <https://www.friendsofsimonwiesenthalcenter.com/position-papers>
- Galafassi, D., Kagan, S., Milkoreit, M., Heras, M., Bilodeau, C., Bourke, S. J.,...Tabara, J. D. (2018). 'Raising the temperature': The arts on a warming planet. *Current Opinion in Environmental Sustainability*, 31, 71-79. do:10.1016/j.cosust.2017.12.010
- Gobby, J., & Gareau, K. (2019). Chapter 33: Understanding the crises, uncovering root causes, and envisioning the world(s) we want: Conversations with the anti-pipeline movements in Canada. In T. Jafry (Ed.), *Routledge Handbook of Climate Justice* (pp. 449-464). Abingdon, Oxon; New York, NY: Routledge. doi-org.ezproxy.library.uvic.ca/10.4324/9781315537689
- Harlap, Y. (2006.) *Toward training: The meanings and practices of social change work in the arts*. Vancouver: Judith Marcuse Projects. Retrieved from <https://www.icasc.ca/resources/toward-training-meanings-and-practices-social-change-work-arts>
- Heffron, R. J., & McCauley, D. (2018). What is the 'Just transition'? *Geoforum*, 88, 74-77. doi:10.1016/j.geoforum.2017.11.016
- Huss, E., Kaufman, R., Avgar, A., & Shuker, E. (2016). Arts as a vehicle for community building and post-disaster development. *Disasters*, 40(2), 284-303. <https://doi.org/10.1111/disa.12143>
- Hutcheson, M. (2016). *Framing Community: A Community-Engaged Art Workbook*. Toronto: Ontario Arts Council: Retrieved from <https://www.arts.on.ca/oac/media/oac/Publications/Framing-Community-A-Community-Engaged-Art-Workbook.pdf>

- The International Centre of Art for Social Change. (2019). *The ASC! Research project final report*. Vancouver: The International Centre of Art for Social Change. Retrieved from <https://www.icasc.ca/resources/asc-project-final-report>
- Intergovernmental Panel on Climate Change (IPCC). (2018). *Special report: Global warming of 1.9 °C*. Retrieved from <http://www.ipcc.ch/report/sr15/>
- Jafry, T., Mikulewicz, M., & Helwig, K. (2019). Introduction: Justice in the era of climate change. In T. Jafry (Ed.), *Routledge Handbook of Climate Justice* (pp. 1-9). Abingdon, Oxon; New York, NY: Routledge. doi-org.ezproxy.library.uvic.ca/10.4324/9781315537689
- Kearney, M. (2007). Zines. In J. J. Arnett (Ed.), *Encyclopedia of children, adolescents, and the media* (Vol. 1, pp. 886-886). Thousand Oaks, CA: SAGE Publications, Inc. doi: 10.4135/9781412952606.n173
- Kluttz, J., & Walter, P. (2018). Conceptualizing learning in the climate justice movement. *Adult Education Quarterly*, 68(2), 91-107. doi:10.1177/0741713617751013
- Knight, K., & Schwarzman, M. (2005). *Beginner's guide to community-based arts*. Oakland, CA: New Village Press.
- Kuttner, P. J., Sousanis, N., & Weaver-Hightower, M. B. (2018). How to draw comics the scholarly way: Creating comics-based research in the academy. In P. Leavy (Ed.) *Handbook of arts-based research* (pp. 396-422). New York: The Guilford Press.
- Lazard, A., & Atkinson, L. (2015). Putting environmental infographics center stage: The role of visuals at the elaboration likelihood Model's critical point of persuasion. *Science Communication*, 37(1), 6-33. doi:10.1177/1075547014555997
- Leavy, P., & Harris, A. M. (2019). *Contemporary Feminist Research From Theory to Practice*. New York: The Guilford Press. Retrieved from <http://search.ebscohost.com.ezproxy.library.uvic.ca/login.aspx?direct=true&db=nlebk&AN=1832341&site=ehost-live&scope=site>
- LeBaron, M., & Cohen, C. (2013). *Breathing Life into the Ashes: Resilience, Arts, and Social Transformation - PWIAS Inaugural Roundtable Final Report*. Vancouver: Peter Wall Institute for Advanced Studies. Retrieved from [https://commons.allard.ubc.ca/cgi/viewcontent.cgi?article=1198&context=fac\\_pubs](https://commons.allard.ubc.ca/cgi/viewcontent.cgi?article=1198&context=fac_pubs)
- Matarasso, F. (2019). *A Restless Art: How participation won, and why it matters*. London, UK:

Calouste Gulbenkian Foundation. Retrieved from <https://arestlessart.com/the-book/download-a-digital-copy/>

Milbrandt, M. (2010). Understanding the role of art in social movements and transformation. *Journal of Art for Life*, 1(1), 7-18. <https://journals.flvc.org/jafl/article/view/84087>

Milkoreit, M. (2017). Imaginary politics: Climate change and making the future. *Elem Sci Anth*, 5, 62. doi:10.1525/elementa.219

Mohanty, C. (2012). Series editor's foreword. In L. Manicom & S. Walters (Eds.), *Feminist popular education in transnational debates* (pp. vii-x). New York, NY: Palgrave MacMillian.

National Inquiry into Missing and Murdered Indigenous Women and Girls (2019). Reclaiming Power and Place: Executive Summary of the Final Report. Retrieved from <https://www.mmiwg-ffada.ca/final-report/>

Newman, T., Curtis, K., & Stephens, J. (2003). Do community-based arts projects result in social gains? A review of the literature. *Community Development Journal*, 38(4), 310-322. doi:10.1093/cdj/38.4.310

Nurmis, J. (2016). Visual climate change art 2005-2015: Discourse and practice. *Wiley Interdisciplinary Reviews: Climate Change*, 7(4), 501-516. doi:10.1002/wcc.400

Pasternak, S., King, H., & Yesno, R. (2019). *Land Back: A Yellowhead Institute Red Paper*. Toronto, ON: Yellowhead Institute. Retrieved from <https://redpaper.yellowheadinstitute.org>

Perkins, P. E. (2019). Climate justice, commons, and degrowth. *Ecological Economics*, 160, 183-190. doi:10.1016/j.ecolecon.2019.02.005

Puleo, T. (2014). Art-making as place-making following disaster. *Progress in Human Geography*, 38(4), 568-580. <https://doi.org/10.1177/0309132513512543>

Robinson, M., & Shine, T. (2018). Achieving a climate justice pathway to 1.5 °C. *Nature Climate Change*, 8(7), 564-569. doi:10.1038/s41558-018-0189-7

Roosen, L. J., Klöckner, C. A., & Swim, J. K. (2018). Visual art as a way to communicate climate change: A psychological perspective on climate change-related art. *World*

- Roy, C. (2016). More than laughter: Raging Grannies and creative leadership. In D. E. Clover, S.J. Butterwick, & L. Collins (Eds.), *Women, adult education, and leadership in Canada: Inspiration, passion, and commitment* (pp. 231-241). Toronto: Thompson Educational Publishing.
- Ruder, S., & Sanniti, S. (2019). Transcending the learned ignorance of predatory ontologies: A research agenda for an ecofeminist-informed ecological economics. *Sustainability*, 11(5), 1479. doi:10.3390/su11051479
- Savage, M. (2018, April 7). Richest 1% on Target to Own Two-Thirds of All Wealth by 2030. *The Guardian*. Retrieved from <https://www.theguardian.com/business/2018/apr/07/global-inequality-tipping-point-2030>
- Serra, V., Enriquez, M. E., & Johnson, R. (2017). Envisioning change through art: Funding feminist artists for social change. *Development*, 60(1-2), 108-113. doi:10.1057/s41301-017-0139-0
- Shelik, S. (2018). Reimagining transitional justice through participatory art. *International Journal of Transitional Justice*, 12(2), 314-333. doi:10.1093/ijtj/ijy011
- Solnit, R. (2016). *Hope in the dark: Untold histories, wild possibilities* (3rd ed.). Chicago, IL: Haymarket Books.
- Sommer, L. K., & Klöckner, C. A. (2019). Does activist art have the capacity to raise awareness in audiences? - A study on climate change art at the ArtCOP21 event in Paris. *Psychology of Aesthetics, Creativity, and the Arts*, Advance online publication. doi:10.1037/aca0000247
- Tokar, B., (2019). Chapter 2: On the evolution and continuing development of the climate justice movement. In T. Jafry (Ed.), *Routledge Handbook of Climate Justice* (pp. 13-25). Abingdon, Oxon; New York, NY: Routledge. doi-org.ezproxy.library.uvic.ca/10.4324/9781315537689
- Weber, S. (2008). Visual images in research. In J. G. Knowles, & A. L. Cole (Eds.), *Handbook of the arts in qualitative research: Perspectives, methodologies, examples, and issues* (pp. 42-54). Thousand Oaks, CA: SAGE Publications, Inc. doi: 10.4135/978145222654