



**Training and  
Transformation  
Programme  
March 8-14, 2020  
Biosphere 2, Oracle, USA**



Biosphere 2 at night. Photo courtesy of Shireen Miller

CCL USA PARTICIPANTS ON THE ROLE OF ARTS IN ADDRESSING THE CLIMATE AND ECOLOGICAL CRISIS:

**"The pandemic has revealed the terrible social and climate injustices of our time. Artists and art institutions are rising up together to create the necessary change.**

**We will look back and remember 2020 as a turning point.**

**As a member of the CCL course at Biosphere 2 as the world shut down around us, I will remember that week as the beginning of a new era of collective creative collaboration."**

*Ellen McMahon, Associate Dean for Research in the College of Fine Arts at the University of Arizona in Tucson*

**"Systemic change begins in people's hearts and art and culture instigates and sustains that drive to change."**

*Betsy Wilkening, Coordinator of water educational programs for K-12 teachers & students with AZ Project WET*

**"Creativity is key to changing our cultural climate - which is also our future."**

*Laura Napier, artist, and lecturer in photography, video, and performance at Sam Houston State University, and research fellow with the Center for Environmental Studies at Rice University*

**"Culture is at the heart of all of it - creating and fostering a culture that cherishes all living beings as our relations is our work. One of the jobs of artists is to evolve culture - and to make things "cool." We have a lot of work to do - let's get to it!"**

*Adriene Jenik, artist and educator; ASU Professor of Intermedia, affiliate faculty in the School for the Future of Innovation in Society, and sustainability scientist at the Global Institute of Sustainability*

**"The climate and ecological crisis is not a scientific crisis - scientists have simply been instrumental in identifying its existence and severity. The crisis is in humanity's relationships - to one another and to the planet we inhabit. Artists, as producers of culture, are the mediators of our relationships - and so artists are needed to work in an enhanced way to remedy these broken bonds between ourselves and our environment."**

*Andrew Freiband, artist, filmmaker, and teacher; and founder and director, Artists' Literacies Institute*

**"Culture and climate cannot be separated. Our cultural outlook, practices, traditions, norms, values, and belief systems are integrally linked with our climate. The more we connect with the culture of our nonhuman world - the cultures of plants, of air, of watersheds and fauna - the more vibrant our collaborations and manifestations become."**

*Em Piro, change agent, artist, community architect in performance, urbanism, environmental economics; executive director at Sustainable Seattle*

# Contents

<b>Introduction: CCL Arizona, USA 2020</b>	<b>6</b>
<b>What is Creative Climate Leadership?</b>	<b>7</b>
<b>CCL USA 2020: About the Programme</b>	<b>8</b>
Setting: Biosphere 2, Oracle, Arizona, USA	9
Programme	11
<b>CCL USA 2020: Programme Outcomes</b>	<b>12</b>
Emergent insights at the residential event	13
Building individual capacity	15
Pre- and post-course evaluation questionnaires	15
Connectivity	17
Creative climate movement in action	18
Crisis: Principles for a Just and Creative Response	21
<b>CCL USA 2020: About the Participants</b>	<b>23</b>
<b>CCL USA 2020: About the Partners</b>	<b>27</b>
<b>CCL USA 2020: About the Team</b>	<b>29</b>
<b>Appendix</b>	<b>32</b>
Recommended Reading	32
Resources	33



**24 PARTICIPANTS**

Artists and creative practitioners  
from across the USA and  
Canada

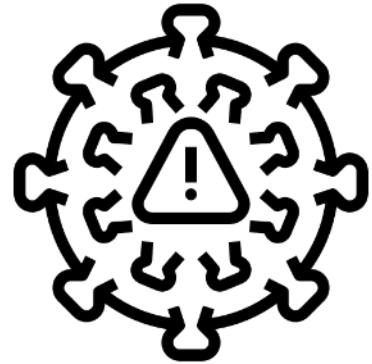
+

**7 EXPERT TRAINERS AND  
FACILITATORS** from the  
USA and UK



**5 DAYS**

Collaborative  
learning



**1 NASCENT CRISIS  
(COVID-19)**

...and Crisis Principles for a  
Just and Creative Response

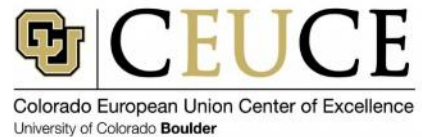


**1 NEW US + CANADA  
CREATIVE CLIMATE  
NETWORK**



**COUNTLESS  
ONGOING RIPPLES OF TRANSFORMATION FOR  
CREATIVE CLIMATE JUSTICE & ACTION**

**Creative Climate Leadership (CCL)** empowers artists and cultural professionals to take action on the climate and ecological crisis with impact, creativity, and resilience. It was created by the internationally recognised, London-based charity Julie’s Bicycle and has been shaped and adapted for different contexts with partners around the world as part of an international creative climate movement. CCL USA was initiated by EcoArts Connections, making it possible to bring CCL to the United States for the first time with Julie’s Bicycle thanks to a collaboration with the University of Arizona, Tucson; the Colorado European Union Center for Excellence; and the support of many other organizations and individuals. It also relied on the planning, outreach, and facilitation collaboration of Alexis Frasz, Co-Director of Helicon Collaborative. Together, the partnership represented a rich interdisciplinary knowledge and expertise of environmental and social science, artistic practice, and climate justice, and decades of experience in working through arts and culture to achieve meaningful change and impact. The 24 participants included artists, producers, presenters, funders, cultural policy makers from across the US and Canada who were accepted into the program thanks to a rigorous application process.



**Arizona, USA  
2020**

The programme alumni join an international network of alumni from prior CCL Editions:



**Thessaloniki, Greece  
2016**  
*(under the prior name  
Sustainable Cultural Management)*



**Wales, United Kingdom  
2017**



**Ankaran, Slovenia  
2017**



## Introduction: CCL Arizona, USA 2020

All it takes is a seed: CCL USA germinated from an after-dinner conversation between Marda Kirn (EcoArts Connections), Lucy Latham and Alison Tickell (Julie's Bicycle), and Diana Liverman (University of Arizona, Tucson) at the 2019 C40 World Cities Climate Summit. How to live up to the urgent need for more training that empowers arts professionals to mobilize climate change action, and how to build a flourishing network of creative climate change-makers in the US and Canada?

EcoArts Connections committed to make the vision a reality, sparking the collaboration with Julie's Bicycle, the University of Arizona, and the Colorado European Union Center for Excellence that would make it possible.

As the participants converged at the University of Arizona Biosphere 2 facility from March 8-14, 2020, it felt like a moment of deep and urgent challenges and change.

We met as the COVID-19 pandemic was just starting to spread and fear in Europe, the US and elsewhere; and just before the pandemic risks meant that many institutions, including cultural and community groups, had to shut down in-person operations and shift to remote working, teaching, and performing.

In the United States, the Black Lives Matter movement was bringing new attention to systemic racism and the struggles of people of color.

Recent reports from the scientists of the Intergovernmental Panel on Climate Change (IPCC) were sounding the alarm that the global climate is already warming, emissions were still growing, and that to keep the aim of limiting warming to no more than 1.5C, the world would need to cut carbon emissions by half within a decade - an unprecedented industrial and global transformation.

Youth climate movements were in the streets demanding action and a Green New Deal. And the US was also starting to build up to a pivotal election where demands for social and environmental justice divided parties, candidates and individuals.

This gave a great sense of urgency to the programme and everyone involved, though some of the events that followed would have been unimaginable. In many ways, we entered Biosphere 2 in one world, and emerged into another.

This report provides an overview of the participants who came together, activities over the week, and outcomes and enduring connections that have emerged. It indicates strong impact and shows a committed movement of cultural leaders facilitating change.

# What is Creative Climate Leadership?

**Creative Climate Leadership (CCL)** is based on the principles that:

- Meeting the ambitions of the Paris Agreement - the first global agreement on climate change - to limit global warming to well below 2°C, aspiring to 1.5°C, and reversing the devastating decline of nature is more than just a political or technological issue, but a cultural one.
- The scale and speed of response required asks us all to think in ways that are more systemic and connected, and break down institutional and conceptual barriers.
- Artists and the wider cultural community have a unique and critical role as part of this transformation: they deal with the art of the possible; help us create and experiment with new ways of being, doing and thinking; make new connections and ask different questions.
- The cultural sector also has its own responsibility to reduce emissions and to adapt its activities to a less stable climate in a way that recognizes the scientific imperative and works towards a more just world.
- By working together through transnational exchanges across Europe and the US, we create better conditions for innovation and learning and develop appropriate solutions faster.
- By bringing together artists, cultural leaders, creative practitioners, cultural policymakers and development professionals of different backgrounds, ages, and artforms instead of silo-ing, we create a stronger networked and cross-pollinating response.
- By empowering individual creative practitioners and artists we create ripple effects that will reach far beyond what any of us can do on our own.
- Recognizing, surfacing, and connecting a global 'Creative Climate Movement' will strengthen the work of any single person within it and help to link emerging action with cultural and environmental policy platforms.

## CCL USA 2020: About the Programme

CCL Arizona was attended by twenty-four participants from across the cultural sector and creative industries in the USA and Canada. Participants were selected through an application process distributed through networks and the media in the USA and Canada and chosen to represent a diverse range of artforms, capacities, geographical locations and perspectives. Criteria for selection included prior level of engagement with climate change and the environment, ability and potential to create impact, inclusion of social justice through quality of their work.



CCL USA cohort in front of the Catalina Mountains. Photo by Shireen Miller.

The photo, on a chilly March morning, looks towards the Catalina Mountains from Biosphere 2, located north of Tucson near the town of Oracle. Only weeks later, in early June, a devastating fire spread across the Catalinas ultimately burning 119,987 acres. Climate change is creating hotter and drier conditions that are a wildfire 'threat multiplier'.





## Setting: Biosphere 2, Oracle, Arizona, USA

The course took place at [Biosphere 2](#), a research center run by the University of Arizona. Tuscon Biosphere 2 was originally built to investigate the possibilities of living in enclosed environments, and the challenges of Biosphere1 (the planet on which we live).

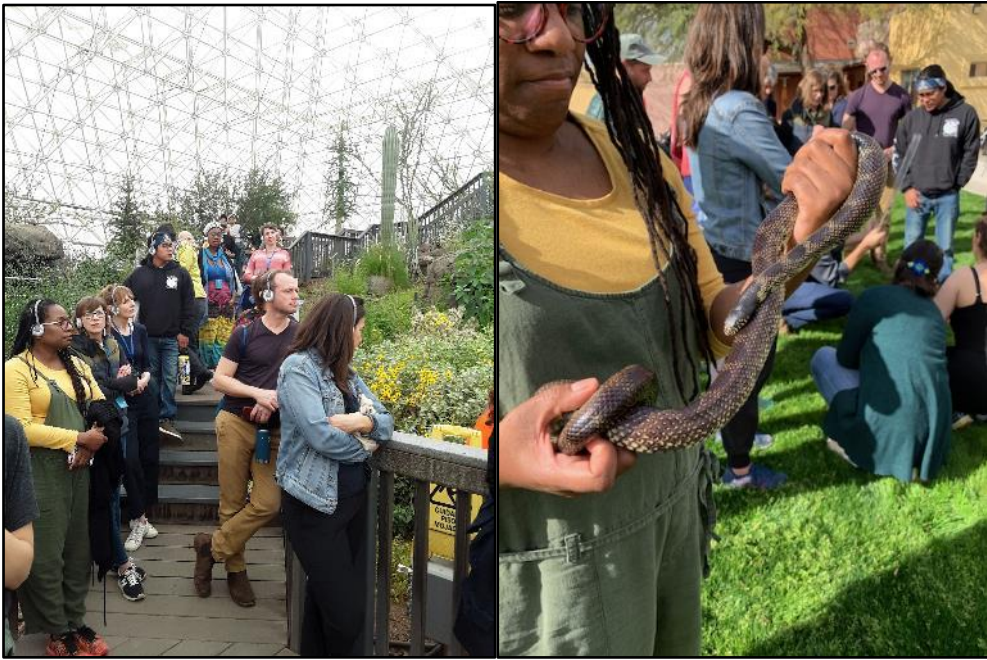
Now, the Biosphere 2 facility serves as a laboratory for controlled scientific studies, an arena for scientific discovery and discussion, and a far-reaching provider of public education to the thousands of visitors who come to the facility for tours each year. Its mission is to serve as a center for research, outreach, teaching and life-long learning about Earth, its living systems, and its place in the universe; to at as a catalyst for interdisciplinary thinking and understanding about Earth and its future.

It is located in uplands of the Sonoran Desert Ecosystem surrounded by grassland, woodland and desert, and local residents include javelina, coyotes, Gila monsters, tarantulas, scorpions, snakes and many different species of birds.





*Participants got the chance to learn about the Biosphere 2 experiment and engage with the Sonoran ecosystem. On the left below, participants tour the Biosphere 2 living laboratory; on the right, participant Lydia Fort gets to know a Sonoran local (rattlesnake).*



## Programme

CCL USA was a week-long intensive course designed to fast-track participants to lead collaborative climate action, develop their leadership skills, and amplify the impact of their work.

### Learning Methodologies & Content:

- Individual & group work
- Lectures
- Guest speakers
- Workshops
- Peer-led sharing sessions
- Julie's Bicycle tools and resources and the 7 Creative Climate Trends framework
- Case studies
- Coaching & action learning
- Systems thinking
- Network weaving
- Embodied and somatic methodologies
- Qigong
- Dancing and movement
- Group singing

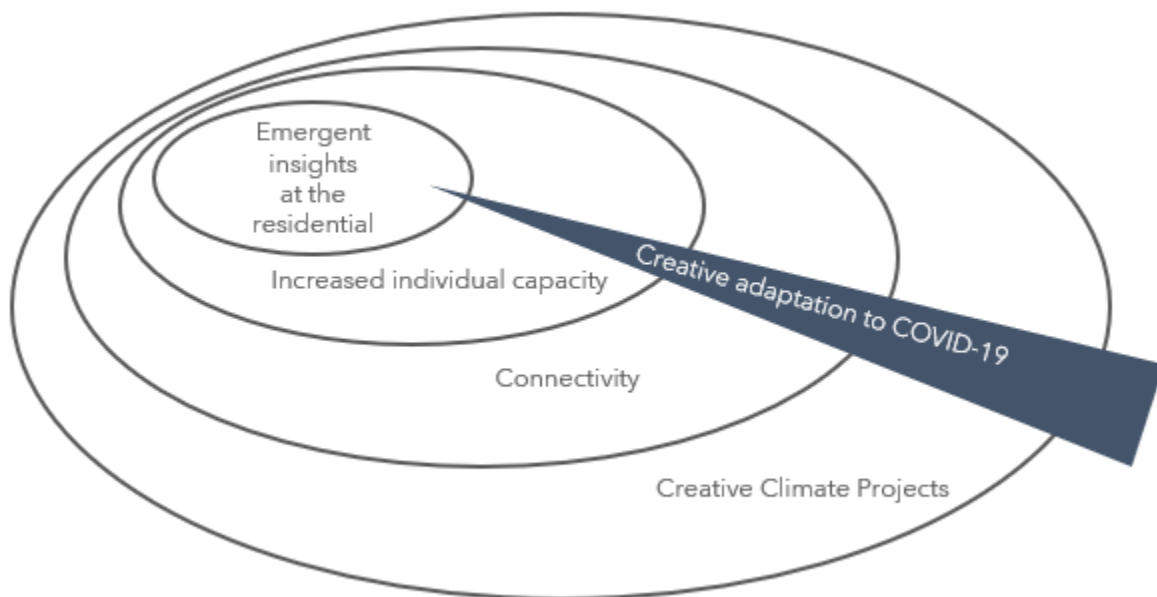
### Guest Speakers:

- **Christopher Honahnie** (Diné/Hopi) and **Nicole Yanes** (Opata): Indigenous leaders, farmers and activists from the International Indian Treaty Council in Tucson who shared concerns about food sovereignty, climate change, environmental health, and social justice from Indigenous perspectives
- **Diana Liverman**: Regents Professor and Director of the School of Geography and Development at the University of Arizona and IPCC Lead Author, with an overview of climate science
- **Kevin Bonine**: Director of Education at Biosphere 2 who introduced the participants to Biosphere 2 and the local ecology
- **Max Boykoff**, Director of the Cooperative Institute for Research in Environmental Sciences at the University of Colorado (CU) Boulder who spoke about his approach to culture and climate
- **Marda Kirn**, founder and director of EcoArts Connections who spoke about re-thinking collaborations
- **Alison Tickell**, founder and director of Julie's Bicycle, who spoke about what she has learned in 14 years of mobilizing the cultural sector on climate action
- **Alexis Frasz**, Helicon Collaborative and **Sholeh Johnston**, joint lead facilitators of the CCL programme

## CCL and COVID-19

The course took place from March 8-14, 2020, the week when the COVID-19 virus escalated from a peripheral concern to a global crisis. Over the course of the week, CCL participants watched as public events were cancelled by the hour. The program evolved to respond to the particular moment to consider what the role of cultural leadership is in crisis, drawing parallels between our environmental and social responsibilities, and the unique capacity of the arts and culture to respond and contribute to positive change. CCL USA activities were redesigned to confront the myriad ways that the pandemic would change the world, and make space to strategize responses, process what the pandemic would mean for creatives and artists, and consider the role everyone might play in responding. The world everyone re-entered on March 15 was radically different from the one participants had left on March 7. In many ways the unfolding COVID-19 pandemic provided analogies to the climate crisis: rapidly changing, characterized by contested science, interpreted in wildly different ways by different people, causing ripple effects yet unknown and unforeseen, and taking the worst toll on the most vulnerable members of society. Against this uncertain and unsettling backdrop, the pandemic lent a new depth and urgency to the connections, conversations, and creative thinking at CCL.

## CCL USA 2020: Programme Outcomes



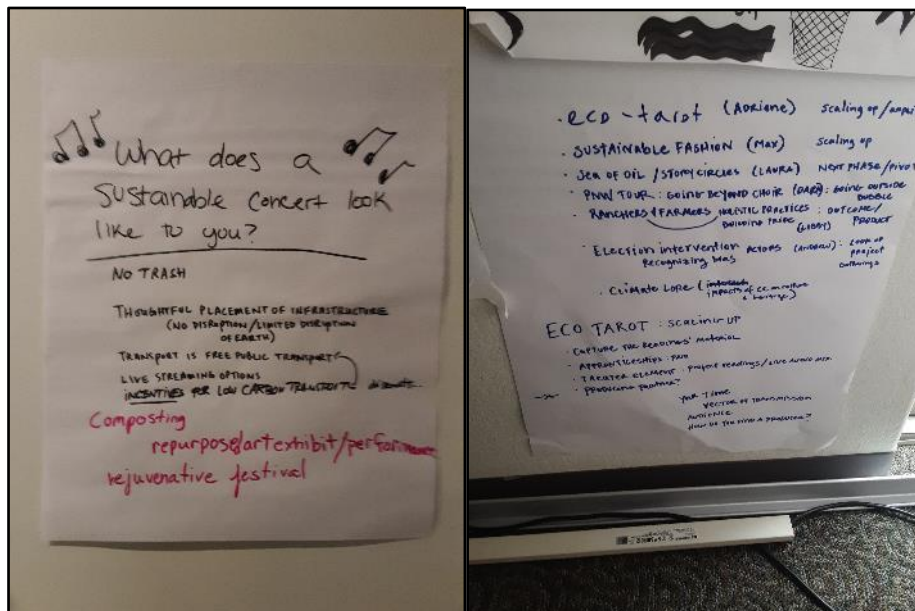
## Emergent insights at the residential event

### Collective learning:

The CCL programme is structured to allow participants to offer their own expertise to others in the group by leading workshops and sharing lessons from their own work through discussion-based learning.

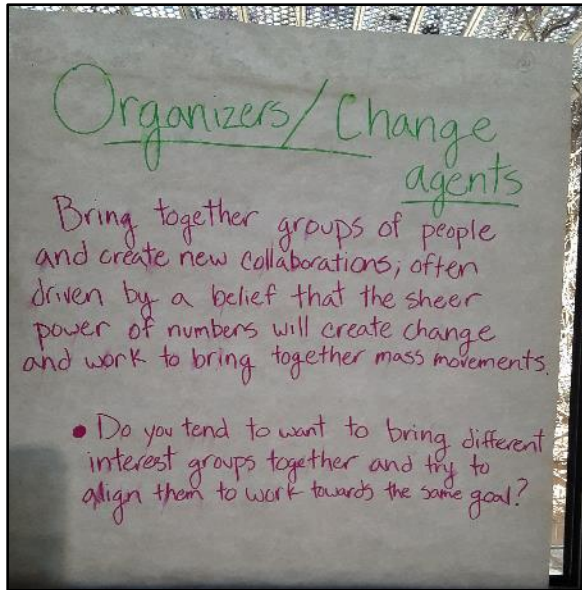
### Examples:

- Participant-led roundtable discussions on themes such as leveraging technology to increase impact, the lack of men engaged in creative climate work, and rethinking our relationships with plastics and waste.
- An activity tracing the life-cycle of a piece of trash, identifying points of leverage to interfere in systems of production and waste lead by Ron Whyte of Deep Green Philly.
- Reflection on what opportunities the onset of the global pandemic might bring and the idea of 'changing while things are changing,' or seizing a moment of global shift or momentary break in the status quo that might, despite tragedy and loss, provide opportunities to rethink and redesign the world we want. Conversations also identified unintended benefits of the virus shut-down like improved air quality in major metropolitan areas and revealed possibilities of telecommuting.



Brainstorming artifacts from roundtables, where two participants think through scaling-up and creating impact in their respective sectors: Lucy August-Perna working on increasing sustainability of concerts, and Adriene Jenik thinking big about her interactive 'climate futures' ECOTarot project.

## Movement-building and theories of change:



CCL guides participants to reflect on their role and strengths in creating change, and think strategically about their present and future approach to leading change as part of a diverse movement.

These discussions were informed by existing social change frameworks, such as Bill Moyers' *Four Roles of Social Activism* from *Doing Democracy*. For example, pictured here, 'the organizer' who brings together large groups of people to spark change. At CCL USA, participants physically located themselves with the role(s) they identified with, and reflected on how to increase those specific capacities.

## Tools for making change:



Participants were introduced to various practical and conceptual tools for creative leadership that they can apply in their own work.

For example, methods for identifying and addressing sources of resistance; and the Iceberg Thinking tool, and 'The Habits of a Systems Thinker' for thinking about change in a systematic way.

## Building individual capacity

Creative Climate Leadership seeks to develop the skills, knowledge, and leadership competencies of participants to enable them to take more effective action.

## Pre- and post-course evaluation questionnaires

At the start and end of the residential week, participants were asked to self-assess their competence and understanding on **climate change and environmental action** and **leadership** by grading 16 statements on a scale from 1 (strongly disagree/less understanding or confidence) to 5 (strongly agree/more understanding or confidence).

Assessed statements:

*I have a good understanding of climate and environmental issues*

*I have a good understanding of how climate change intersects with other issues such as social justice, gender equality and poverty*

*I can identify what areas of the climate and environmental challenge to focus on that will make an impact locally*

*I know how to engage and mobilise others to take environmental action*

*I know how to take action on reducing carbon emissions and other environmental impacts in my work*

*I know how to assess the expected impact of my work on the climate challenge*

*I understand what opportunities I have for leadership on climate change in my day-to-day work*

*I understand what it takes to be an effective leader on environmental action in a cultural context*

*I have a clear idea of the kind of values and qualities that are important to creative leadership in the context of climate change*

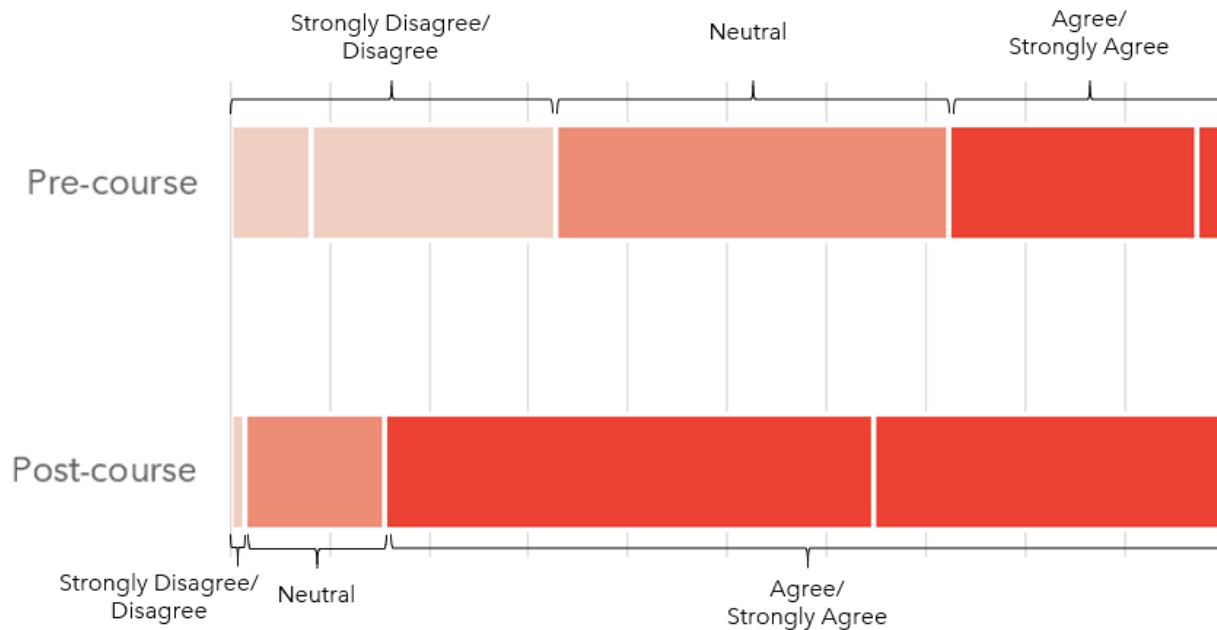
*I have a clear idea about the role of culture and creativity in responding to environmental challenges*

*I have a clear sense of the creative climate action I want to take*

*I understand how I can advocate for the importance of my environmental work on a local level to my immediate stakeholders (e.g. audiences/colleagues/my funders)*

*I understand how I can advocate for the importance of my environmental work on national or international level (e.g. political advocacy, campaigns)*

The cumulative pre-course and post-course questionnaire responses across the cohort show a strong shift in self-assessed confidence and understanding, with the share of ‘agree/strongly agree’ responses - indicating higher confidence or understanding - increasing from 28% to 85%, and the share of ‘strongly disagree/disagree’ responses - indicating lower confidence or understanding - decreasing from 33% to 1%.



### Participant testimonials:

*“I have gained a broader perspective of the areas in which I can make systemic change through my work and increase my influence on others in my network.”*

*“I feel I have a much better sense of how to work intersectionality and with people who have different levels of interest and investment.”*

*“I’m actually accepting my role as a leader.”*

*“I got a lot of tools and strategies for approaching collaboration and leadership that I will continue to reflect on. I really appreciated the malleability and responsiveness to C-19 and how we shifted to use the real world crisis to lean into planning and action.”*

*“I learned new frameworks and tools for facilitating change, [and] the value of embodiment.”*

*“CCL USA made me a stronger and more complete creative climate leader. I enjoyed in-depth theoretical and practical knowledge, diversified peer to peer learning, the real time lesson in crisis management with COVID-19 and, most importantly, a way through my deep eco-anxiety”*



## Connectivity

Creative Climate Leadership makes visible the variety of creative responses to the climate and ecological crisis that are already embedded in communities and artforms, and brings together new cross-disciplinary networks that can learn from and support each other.

*“The network that has been established has been invaluable... I feel like I am leaving with a whole new toolkit of tools and case studies to support the kind of work that I want to bring to fruition in my community.”*

*“I broadened my network, and felt I was able to return from CCL to the crisis around the pandemic with a stronger perspective on the role I can play”*

*“CCL gave me a better sense of the community of creative practitioners I was a part of, and what my role within that community could be.”*

### A network of Creative Climate Leaders

CCL participants are enrolled in a free alumni network built on both genuine connection and shared professional interests. To encourage enduring connections, alumni are initially supported through group mentoring calls - CCL USA alumni connected online through facilitated calls hosted in September 2020, December 2020 and February 2021. Alumni are also invited to update each other with relevant events and opportunities via email.



*Participants map their connections to one another, identifying areas of synergy and honing in on opportunities for future collaboration and impact. Participants are also invited to showcase their own work and creative projects through videos, pictures, and other materials at a ‘Participant Fair’ open-space.*

## Creative climate movement in action

The pandemic meant CCL USA participants had to shift and adapt their planned 'dissemination events', intended to share their learning with other creative professionals and/or other audiences in their local city or region. Despite this, the last 12 months since the CCL USA residential in March 2020 have seen a richness of action, with individual alumni creating ripple effects in their own spheres and shaping a response to interlocking crises. The below is only a small window into their work and creativity.

### Strengthening the network:

- Kimi Eisele interviewed fellow CCL participant Adriene Jenik on her work as a Death Doula. The interview was featured in *Border Lore*, a monthly online journal published by the Southwest Folklife Alliance based in Tucson, Arizona. [Read](#)
- Claude Schryer's blog and podcast on art and environment, *Conscient*, featured ten interviews with other CCL USA participants unpacking the role of the cultural sector in envisaging and creating more just and sustainable futures and leading the way in addressing the climate crisis. [Listen](#)
- Julie's Bicycle Creative Climate Chats on culture and climate change:
  - Episode with CCL USA participant Ron Whyte on climate justice. [Watch](#)
  - Episode with CCL USA participant Laura Napier, CCL Wales participant Jessica Sim and CCL Slovenia participant Bridget McKenzie on their creative climate work in the different contexts of North America, Turkey, and the UK. [Watch](#)

### Ripple effects and opening new dialogues:

- *Calling for Radical Change: A Fieldwide Conversation: The Climate Crisis, Performing Arts Touring, and our Future* session at the Association of Performing Arts Professionals conference in January 2021. Co-organized by Krista Bradley and Emily Lyon. [Watch](#)
- Eliana Dunlap moderated a panel on *Adaptation and Sustainability in Circus* as part of CircusTalk's '*Circus and Changing Realities*' series in May 2020 ( [Watch](#)) and spoke at a 'Focus on Climate Change' panel for The Circus Arts Hub in November 2020. [Watch](#)
- Ellen McMahon was selected as an inaugural Innovative Teaching Fellow as part of an interdisciplinary cohort to strengthen connections between the University of Arizona student experience and Biosphere 2.
- Andrew Freiband began encouraging artists' visioning of the future with the support of UN75 through the Earth in 2045 dialogues, an ongoing initiative to invite artist-led discourse on where we are headed; and collaborated as facilitator, reporter, and advisor on UN-convened meetings among leading arts and culture museums in the US, on the role of cultural institutions in climate and ecological responsiveness, and now social rebuilding in the wake of the pandemic. [Find out more.](#)
- Andrew Freiband also helped lead the field in early research on the disproportionate economic impacts of COVID-19 on artists and other vulnerable, precarious workers -

some data from which was connected to advocacy for the eventual passage of the CARES Act. With the onset of the pandemic following immediately on CCL USA, the participant network helped provide direction, community, and urgency for the work.

[Read.](#)

- Betsy Wilkening ran a #CelebrateEarth2020 social media push for students to create and appreciate the Earth around them for Earth Day 2020. She is continuing to build local climate resilience among teachers and students in Arizona through her *Recharge the Rain* project. Responding to the COVID-19 mandated school closures, she has shifted the focus of this to be 'BYOB' - Build Your Own Basin, supporting students to design and build their own rainwater basins at their homes instead of in schoolyards. [Find out more.](#)
- Laura Napier gave a *Sea of Oil* lecture-performance as part of the *Experiences of Oil* conference at Stavanger Art Museum, Norway, November 2020. [Find out more](#)
- Claude Schryer produced a number of reports and strategic presentations for Canada Council for the Arts that influenced their 2021-2026 strategic plan. He continues to write his *conscient: art & environment* blog and podcast, and writing on art and climate change, including a recent article for Artists & Climate Change. [Read](#)
- Lauren de la Parra has joined sustainability consultancy *Linnean Solutions*, where she is working on climate adaptation and community resilience plans for Amherst, Massachusetts.
- Em Piro is continuing her work at Sustainable Seattle. That includes introducing a *Culture & Environment* award for the first time at their Climate Leadership awards, *Sailgating!* - a sustainable, socially distant floating party gathering Seattle area boaters and environmentalists in sailboats, kayaks, paddleboards for talks and discussions on environmental issues. [Find out more.](#) It also includes, through their *Interweave* initiative, support of projects like the BIPOC Sustainable Tiny Art House Community, a project by Carol Rashawanna Williams to purchase land in Seattle WA to build a permanent community of 25 tiny eco-houses that are sustainable and energy efficient, in order to provide affordable housing to artists of color at risk of being priced out of Seattle. [Find out more.](#)
- Emily Lyon has joined the junior board of YEA! Impact (born out of non-profit organization *Young Entertainment Activists*), where she is working on the Hollywood Climate Summit. [Find out more.](#)
- Diana Liverman taught a community classroom on climate justice that drew on insights from CCL and included several of the participants.

## Creative projects and collaborations:

- **The Artists' Grief Deck** by the Artists' Literacies Institute/Andrew Freiband and Adriene Jenik, is a new collaboration that grew directly out of CCL USA in response to the need of local disaster relief organizations, convening artists as 'second responders' by developing The Artists' Grief Deck to meet an expressed need for tools in communal grieving. *"A response to the COVID-19 pandemic, The ARTISTS' GRIEF DECK is a set of 60 medium format 'flashcards' that are individually designed by artists, sometimes in collaboration with grief workers. One side displays an original artwork, created by artists from around the world responding to our open call, and on the reverse is a 'grieving prompt.' These are memorial and processual actions that give the individual something to do – a gesture, a tiny performance, a movement, an act of mindfulness – in memoriam for someone or something whose loss they are grieving. As a toolkit, the decks have been disbursed for free to grief workers and community organizations, and can also be purchased. [See more](#)*
- **ClimateLore** by Kimi Eisele. *ClimateLore is a series of investigations and stories about the impacts of climate crisis on culture and heritage and climate resilience in folk and Indigenous communities of the Greater Southwest and Northwest Mexico. It is funded, in part, by Arizona Humanities. [Read](#)*
- **Adriene Jenik** has offered 10 days of free online **ECOtartot** readings, and has started offering ECOtarot apprenticeships.

*Further creative projects are in development.*

## Crisis: Principles for a Just and Creative Response

A key outcome from CCL USA at Biosphere 2 was the development of a list of principles for responses to COVID-19. This was distributed widely across participants' social and professional networks and continues to offer guidance for a just and creative response to the pandemic.

## Crisis: Principles for a Just and Creative Response

**Prologue:** In early March 2020, a cohort of artists, arts administrators, cultural workers and scientists from across the US and Canada gathered at Biosphere 2 in Oracle, Arizona. In the midst of an intimate learning and leadership exchange focused on developing creative responses for a new climate future, the impact of the COVID-19 pandemic escalated in the United States and around the world.

While our climate conversations were interrupted by the immediacy of the coronavirus, we understand that artistic and cultural ways of knowing, collaborating, and imagining are of deep value in all crisis moments. The tools and practices of every artistic discipline offer ways to listen, connect, and create. In crisis, we see more clearly the cumulative effects of systemic oppression and our imbalance with the natural world. These effects disproportionately impact Black, Indigenous, and People of Color, rural, disabled, LGBTQIA, and low-income communities. They lead to further catastrophes, like climate chaos and COVID-19.

Inspired by the [Jemez Principles for Democratic Organizing](#), we offer these principles for crisis, applicable to all scales and types of work, as a guide for responding creatively and justly to whatever may arise.

### **We Are In This Together**

“We” are the web of life, which encompasses our neighbors, elders and children, the forests, deserts, swamps and seas, our pets and wild creatures, microbes, and more. From the cultural to biological, spiritual to social, and global to microscopic, we are interconnected at every level. Artists seek collaboration and intentionally adapt to make something -- a symphonic piece, a play, a film. Similarly, our collective survival relies on collaboration to create a more balanced world ecologically and economically. This is a time for resource redistribution, providing mutual aid, and tapping into practices of abundance. We can create relationships at manageable and replicable scales with all forms of life.

We can be interdependent and create living harmony.

### **Reflect. Reframe. Refresh. Reset.**

- *Reflect:* Solitude gives us time to reflect. In music, we take a whole rest so that we can catch our breath and prepare for the next moment. For collective survival we need time to take a pause and reflect on how we are living.
- *Reframe:* Photographers, painters, and visual artists often show us new ways of seeing the everyday. Try this. Notice where the light falls.
- *Refresh:* There will be a remembering of old ways. Renewed practices of gathering, laughing, advocating, sciencing, solutioning. There will be the possibility of creating something new. We are co-creating rituals and restorative practices for this time. Revive. Be innovative.
- *Reset:* This break from “business as usual” is a chance to redefine and rethink what is possible. Notice what crisis reveals about what truly matters and what we can release. Use this moment to seed structures and practices to create care for all of us.

### **Stay Present with the Challenge**

Constraint presents an opportunity to get curious. Artists have been working within limitations for eons to create brave new worlds, and inspire courage, energy, and resilience in people. Prioritize and nurture response-ability, over reactivity. Crisis exposes the ravaging impacts of nationalism, white supremacy, and capitalism (to name a few) and reveals oppressive laws and structures. Many run from such complexities and injustice. But improvisation teaches us the principle of “Yes, and...” New possibilities are created when we say YES to accepting the crisis AND start building/imagining new systems grounded in science (Indigenous and otherwise), just relationships, mutual accountability, and community care. Staying with discomfort can be a kind of devotion. Eventually we see a new path through.

### **What is the Creative and Just Response?**

Don't cancel, get creative. Imagine alternatives to public gatherings and create new social connections that bring together artists, audiences, neighbors, organizers, advocates, learners, healers, and communities that are at the highest risk of being impacted. Prioritize and befriend nature. Create possibilities that center connection over capital, and community health and well-being over individual survival. We have lived in an inequitable world for too long. As crises reveal and magnify inequities, they also implore us to address them. Now is our chance.

### **Epilogue: Looking Back**

Imagine it's 2021. The world is different. The unrest of a global pandemic gave us an opportunity to reflect, imagine, revive, and create new ways of being. We are more generous and have expanded our capacity to create well-being for each other, the natural world, and the planet we share. We are singing in harmony.\*

*“Put your roots down, put your feet on the ground.  
You can hear what she says if you listen.  
'Cause the sound of the river,  
As it moves across the stones,  
Is the same sound,  
As the blood in your body,  
As it moves across your bones.  
Are you listening?  
Are you listening?  
Are you listening?  
Are you listening?  
Artist Unknown*

\*We sang this song before we began drafting these principles. We love this rendition of it from the East Bay, CA-based Thrive Choir. Thank you!

# CCL USA 2020: About the Participants

## Participant biographies (in their own words)

**Adriene Jenik**- Adriene Jenik is an artist and educator who resides in the desert. Following 3 decades of pioneering media work, she has re-centered her practice to address climate disruption. Recent projects include immersive learning experiments and public “climate future” reading/performances with her ECOTarot deck. At ASU, she serves as Professor of Intermedia, affiliate faculty in the School for the Future of Innovation in Society and a sustainability scientist at the Global Institute of Sustainability. [More info here](#)

**Andrew Freiband**- Andrew Freiband is an artist, filmmaker, and teacher, and is the founder and director of the Artists’ Literacies Institute, an experiment in arts education that helps artists reframe their artistic practice as research, and then connects them to new possibilities for artists’ engagement in social, ecological, political, and economic systems. [More info here](#)

**ashley sparks**- Southern Theater Director. I make site-specific participatory events that may involve line dancing, community singing, or ice cream sandwiches for all. Arts-Based Facilitation. Supporting coalitions to develop collective visions. Consulting. Collaborating to create functional teams and the Natural Resources Defense Council on national projects. Curation. Guiding the Network for Energy Water and Health in Affordable Buildings’ Annual Convening. Activist. Coach. Queer. [More info here](#)

**Betsy Wilkening**- I use my previous professional engineering and classroom teaching experience to provide educational programs with AZ Project WET to K-12 teachers and students. As a classroom teacher I participated in climate research in the Arctic through the PolarTREC program and am on the council of Polar Educators International which promotes polar education and research to a global community. As a 5th generation Arizonan I am passionate about protecting and sustaining a quality of life in my community. [More info here](#)

**Claude Schryer**- (Ottawa 1959) Franco Ontarian sound and media artist, arts administrator, cultural worker & zen practitioner. Studied music composition at McGill & interdisciplinary arts at Banff Centre. 1980’s: electroacoustic & soundscape composition. 1990’s: acoustic ecology & environmental art. 2000s: management team at Canada Council for the Arts leading Inter-Arts Office & as Senior Strategic Advisor. Producer of [www.conscient.ca](http://www.conscient.ca) : art environment action (2020-). [More info here](#), and [here](#).

**Dara Silverman** is a Bay Area playwright and the Artistic Director of Agile Rascal Bicycle Touring Theatre. Her work often collides disparate subjects to draw out connections, complexity, absurdity and pathos. Her plays have been finalists for the Jewish Plays Project, The Growing Stages and the Association for Theatre in Higher Education and have been published by Smith and Kraus. Dara has received residencies from the Santa Fe Art Institute, The Lookout Arts Quarry and AIRIE in the Everglades. [More info here](#)

**Eliana Dunlap**-I've been an artist all my life. I studied at the New England Center for Circus Arts and l'École de Cirque de Québec. I've worked professionally as a circus artist since 2016. I'm currently working towards a B.A. in Anthropology and Environmental Sustainability, minoring in communications and creative writing, through Southern New Hampshire University. In my work I hope to reimagine our cultural narratives about how we relate to our environment and find cultural solutions to the climate crisis. [More info here](#)

**Ellen McMahon** is a Professor in the School of Art and Associate Dean for Research in the College of Fine Arts at the University of Arizona in Tucson. Throughout her career she has utilized a range of media to investigate the relationship between visual art, daily life, and social and environmental issues. Fueled by her conviction that art and design are foundational in effecting positive change, a majority of her projects are interdisciplinary, collaborative, and socially engaged.

**Em Piro**- I've been called a change agent, disruptor, artist, counselor, sparkplug, + community architect. My practice is in performance, urbanism, futurism, + environmental economics. I'm rooted in Seattle + St Louis, with tendrils in Toronto, Denver, and on the road. I've arted + ideated across Turtle Island (US/Canada), South America, Europe/Scandinavia, UK + in the expansive virtual landscape. My work's been highlighted in NYTimes, CNN, Riverfront Times, a history textbook, + the Kickass Awards.

**Emily Lyon** is an award-winning Brooklyn-based director and story editor. She has directed & developed 8 world premieres, and worked with Shakespeare in the Park, The Old Globe, HVSF, and The RSC. As Literary Manager of BEDLAM, she created MadLAB: A Reading for Directors which benefited 35 artists, and was dramaturg for Kate Hamill's Sense & Sensibility, now one of the most-produced plays in the country. Drama League Directing Fellow, Geva Theatre Fellow. Associate Artistic Director: Hedgepig Ensemble. U. Michigan, summa cum laude. [More info here](#)

**Emmanuelle Vital** studied engineering in France and pursued graduate studies in watershed management in the Rocky Mountains. She has established herself as a leading ecologist and educator in the fields of water, land restoration and conservation, and stakeholder engagement. She thrives in facilitating interdisciplinary cross-cultural initiatives using art, science and systems thinking to improve environmental sustainability and social justice and engage a wider audience in the face of climate change.

**Erin Woods** is a program manager at the globally-recognized Banff Centre for Arts and Creativity, with an emphasis on educational programming for leaders in the arts and culture sector. She is an alumna of, and doing project work for, United World College-USA, focused on making education a force to unite people, nations and cultures for peace and a sustainable future. Erin also holds a B.A. in theatre, an MS in communication and is a graduate of Banff Centre's intensive for social innovation.

**Josh Schachter**- I am an educator, visual storyteller and social ecologist. Over the past 20 years I have facilitated community-based media projects with youth, teachers, schools, and nonprofit organizations across the globe. My photographs have been published globally in books, magazines and films in venues ranging from the New York Times to the Navajo Times. I am also the founder/director of CommunityShare, a nonprofit education initiative that is re-imagining the relationship between schools and communities.



**[Kimi Eisele](#)** is a multidisciplinary artist & the author of *The Lightest Object in the Universe*, a novel about loss & adaptation in a post-apocalyptic America. Her site-specific dance/theater works have celebrated the saguaro cactus, sky island forests, endangered species, water, urban revitalization & food systems. She also makes public art, papercuttings & shadow puppet theater. She works as a folklorist for the Southwest Folklife Alliance in Tucson, AZ, where she edits *BorderLore*, an online journal of culture & heritage in US-Mexico borderlands. [More info here](#)

**[Krissie Marty](#)**- Working in the mediums of dialogue, participation, and collaboration, Krissie Marty creates dances with people who aren't traditionally considered dancers. Currently Associate Artistic Director & Community Collaborations Director of Forklift Danceworks, she co-directed *My Park, My Pool, My City* and has created work for Jacob's Pillow Dance Festival, The Kennedy Center, Stratford Circus (London), Chateau de Cazals (France), and Aduugna Dance Company (Ethiopia).

**[Krista Bradley](#)** is Director of Programs and Resources at the Association of Performing Arts Professionals (APAP), the national service organization for the performing arts presenting, touring and booking industry. At APAP she's responsible for the professional development programming for the annual conference as well as year-round programs, leadership development initiatives, regranting programs and resources that advance the skills, knowledge and capabilities of APAP's membership. Prior to APAP, she was Executive and Artistic Director of BlackRock Center for the Arts, a nonprofit multidisciplinary arts center in Maryland, and Program Officer of Performing Arts for Mid Atlantic Arts Foundation. She brings more than twenty years of experience working in the nonprofit, performing arts, and philanthropy sectors as a curator, funder, arts administrator and consultant for organizations such as the Bill T. Jones/Arnie Zane Dance Company, the Walker Arts Center, Houston Grand Opera and Opera America. Krista is also a practicing musician and former board member of APAP. She holds a B.A. degree in Literature and Society from Brown University. [More info here](#)

**[Laura Napier](#)** is an interdisciplinary artist based in Houston, Texas who produces collaborative and participatory work exploring behavior, sociology, and place. Her current project, *Sea of Oil*, investigates how oil and gas cultures intersect with everyday life as we are faced with massive, global climate change. She lectures in photography, video and performance at Sam Houston State University, is a research fellow with the Center for Environmental Studies at Rice University, and is a member of the Common Field network. [More info here](#) and [here](#).

**[Lauren de la Parra](#)**- I am a creative climate action planning consultant working with nonprofits, educational institutions, municipalities and individual artists to drive cultural engagement and action on climate change. With a background in literary publishing focused on sustainability, combined with extensive experience in municipal climate change planning, I founded my consulting practice in 2019 to leverage the power of the arts and culture to imagine possibility, visualize hope, and inspire resistance. [More info here](#)

**[Libby Barbee](#)** grew up in a rural ranching community and currently lives in Denver, CO. She received her MFA from the Maryland Institute College of Art in Baltimore, Maryland and creates visual work that investigates the relationship between American Frontier Myth and the ways in which Americans relate to the natural world. In addition to sustaining a creative practice, Libby is a curator, university professor, and oversees regranting programs that support cross-sector work through the arts. [More info here](#)

**[Lucy August-Perna](#)** leads sustainability for Live Nation's US Owned & Operated amphitheaters. With 14 years of experience in sustainability and 10 years in the music industry, she recognizes the unparalleled opportunity the music industry has to leverage the power of live music for good. Lucy has toured with Dave Matthews Band and U2 as their Tour Greening Manager and partnered with Jack and Kim Johnson to launch the BYOBottle campaign, a music industry effort to turn the tide on plastic pollution. Last May, she helped launch Live Nation's first global environmental charter, Green Nation, with the ambitious goals to reduce 50% of scope 1 & 2 greenhouse gas emissions by 2030 and phase out the sale of single-use plastics at Live Nation venues and events by 2021.

**[Lydia Fort](#)** has directed at Alabama Shakespeare Festival, Actors Express, Perseverance Theatre, Women's Project Theatre, New Federal Theatre, Ensemble Studio Theater, Bay Street Theater, Hangar Theatre, Planet Connections Festivity (2103 Best Director and Greener Planet Awards) among others. Lydia was a fellow at Women's Project Theatre, New York Theatre Workshop, Drama League, and a TCG New Generations Future Leader grantee. Ms. Fort received a MFA in Directing from the University of Washington. [More info here](#)

**[Matthew Chasansky](#)**- For 7 years I have been with the City of Boulder Office of Arts and Culture in Boulder, Colorado. I have worked on important projects such as public art, research, a new arts district, and community funding. I chair the regional meetings of local arts agency directors, consult with a political campaign, serve on boards, attend the Local Arts Agency Fellowship, and am regularly asked to speak at events. I have previously worked for cultural affairs in Denver and Aurora, Colorado. My early career was in museum education and curation.

**[Rebecca Mwase](#)** (they/she) is a Zimbabwean-American theater and performance artist, consultant, and cultural organizer working at the intersection of art and social justice. They craft performance, processes, workshops and curriculum that investigate the possibilities for embodied revolution. Her work creates spaces to reckon with and release the impacts of oppression while deepening a sense of connection and belonging. [More info here](#)

**[Ron Whyte](#)** is a Philadelphia based environmental activist, advocate and consultant. Founded in 2011, his Deep Green Philly project is an alternative media resource inspired by the Deep Ecology movement. As project coordinator for Trash Academy (a project of Mural Arts Philadelphia's Restored Spaces Initiative), he works with artists, students and local residents to find creative solutions for Philadelphia's trash, litter and dumping crisis. [More info here](#) and [here](#).

## CCL USA 2020: About the Partners



### **Julie's Bicycle, UK**

CCL originator Julie's Bicycle is a global charity working at the intersection between culture and environmental sustainability. Their vision is a creative sector powering action on climate change, and their mission is to provide the inspiration, expertise and thought leadership to make that happen. They have worked with thousands of organisations, providing the creative community with the skills to act, using their creativity to influence the environmental movement and audiences around the world. Julie's Bicycle runs a rich programme of events, free resources and public talks which contribute to national and international climate change policy development. [www.juliesbicycle.com](http://www.juliesbicycle.com)

### **EcoArts Connections**

(EAC) brings the arts together with science, social justice, Indigenous, and other ways of knowing to inspire people to live more sustainably - environmentally, economically, socially/culturally, and personally. EAC collaborates with museums, science centers, libraries, schools, associations, and other entities. Activities include producing and presenting performances, exhibits, talks, convenings, and youth programs including A2A (Awareness to Action), an initiative bringing together scientists, artists, urban planners, Indigenous knowledge holders, and others to encourage diverse fields to collaborate to address the challenges of climate change. EAC works with a variety of entities including the University of Colorado's Institute of Arctic and Alpine Research, the National Center for Atmospheric Research, and San Lazaro and Boulder Ridge Mobile Home Parks, among others. EAC produces programming in Boulder, nationally, and sometimes internationally.

### **University of Arizona**

The University of Arizona (UA) is a leader in climate change research and outreach with climate expertise across the sciences, social sciences, arts and humanities including the Arizona Institute for Resilience and Environmental Sustainability (AIRES), the Center for Climate Adaptation and Solutions, the international Laboratory for Tree Ring Research and Biosphere 2. CCL USA collaborator Diana Liverman founded an Art-Environment network through the UA Institute of the Environment that brings together those interested in arts, culture and climate to stimulate research, outreach events and creative activities.



## **The Colorado European Union Center of Excellence**

(CEUCE) aims to foster links between the United States Mountain West and the European Union by promoting mutual understanding and engagement among students, educators, researchers, policymakers, business and legal practitioners, and the general public. CEUCE is a physical and virtual space within which these encounters among individuals from both sides of the Atlantic can be identified, explored, advanced and brought to fruition. CEUCE was founded in 2008 with primary support from the European Commission through the Delegation of the European Union to the United States in Washington, DC. It is one of eight partner institutions forming the Network of EU Centers of Excellence in the US. CEUCE promotes transatlantic people-to-people links through teaching, research and outreach activities; the first two of which are campus-centered and the last of which engages us with partners and interlocutors from across the Mountain West region. [Read more](#)

### **Made possible thanks to funding from:**

National Endowment for the Arts  
University of Arizona, Program in Environment and Sustainable  
Development  
Women's Foundation of Colorado  
University of Arizona, Agnes Nelms Haury Program in Environment  
and Social Justice  
Vice President for the Arts, University of Arizona  
Colorado European Union Center for Excellence (CEUCE)  
at the University of Colorado-Boulder

### **And individual donors:**

Mary Caulkins  
Mary Edwards  
Anne Salisbury & Greg Meyerhoff  
Carl A. Worthington, Sr.

### **And in-kind support from:**

Julie's Bicycle  
EcoArts Connections  
School of Geography, Development, and Environment University of Arizona  
Colorado European Union Center for Excellence (CEUCE)  
Helicon Collaborative

**Special thanks to facilitators Alexis Frasz and Sholeh Johnston for going above and beyond to make this event so exceptional.**

# CCL USA 2020: About the Team

Local Host, Opening Speaker and Finances: Diana Liverman



Diana Liverman is Regents Professor and Director of the School of Geography and Development at the University of Arizona. Her work addresses the causes, consequences, and responses to climate change, especially climate vulnerability and climate justice, adaptation, governance, the role of the arts, and the links between environment, sustainable development, and food security. She was a lead author for the recent Intergovernmental Panel on Climate Change (IPCC) Special Report on 1.5° and is a member of the board of Julie's Bicycle. Diana was our host at Biosphere 2, and delivered our opening session on the science of climate change.

Facilitator: Alison Tickell



Alison Tickell established Julie's Bicycle in 2007 as a non-profit company helping the music industry reduce its environmental impacts. JB has since extended its remit to the full performing and visual arts communities, heritage and wider creative and cultural policy communities. JB is acknowledged as a leading organization bridging sustainability with the arts and culture. Originally trained as a cellist, Alison worked with seminal jazz improviser and teacher John Stevens. She worked for many years at Community Music and at Creative and Cultural Skills where she established the National Skills Academy. She has been on advisory bodies including Observer Ethical Awards, RCA Sustainable Design Awards, D&AD White Pencil Awards.

Facilitator: Sholeh Johnston



Sholeh Johnston is an Associate of Julie's Bicycle, where she was previously Head of Creative Programmes. She has worked with hundreds of organizations across the creative and cultural community to encourage climate action, develop sustainable ways of working and engage with environmental issues creatively in the UK and internationally. With Julie's Bicycle she has designed and delivered training and events, collaborative projects, research, resources and mentoring for cultural managers and artists across a variety of topics and art forms. Sholeh has co-designed and facilitated Creative Climate Leadership since its inception in 2017. Sholeh is a coach and a Fellow of the Clore Leadership Programme. Previously she worked with Visiting Arts providing professional development training and collaborative labs to foster intercultural dialogue and understanding between artists in the Middle East and the UK.

Facilitator: Alexis Frasz



Alexis Frasz is co-director of Helicon Collaborative, a research and strategy consultancy working for a more sustainable, equitable and creative future. She leads Helicon's work at the intersection of culture and environment, which seeks to amplify the role of culture in a just transition. Selected research includes: reporting for the Salzburg Global Seminar on art as a catalyst for sustainability; developing a framework for how place-based culture can advance environmental goals; and an analysis of the role of creative people power in building resilient communities. She teaches and mentors artists and cultural leaders around embodying creative leadership in today's changing context.

CCL USA initiator, Speaker Liaison and Finances: Marda Kim



Marda Kirn is the founding director of EcoArts Connections (EAC), which works transdisciplinarily to inspire people of all ages to live more sustainably – environmentally, economically, socially/culturally, and personally. Previous to EAC, Kirn was the founding director of the Colorado Dance Festival, a month-long event considered one of the top three dance festivals in the US during her 14-year tenure bringing artists to Colorado from across the country and the world. Kirn has written for numerous publications and has been a speaker, panelist, and/or consultant for organizations in five continents.

Participant Liaison: Shireen Miller



Shireen Miller joined the Colorado European Union Center of Excellence (CEUCE) as Administrative Manager in October of 2018 and is responsible for supporting the Executive Director and CEUCE's mission to promote transatlantic relationships between the European Union and the Rocky Mountain West region. Shireen has a B.A. in Philosophy from the College of William and Mary and a B.A. in Environmental Conservation from the University of Colorado at Boulder. Her background is in education and project coordination for environmental sustainability topics.

## Logistics and Program Assistant: Elena Louder



Elena Louder is a PhD student in the school of Geography, Development and the Environment at the University of Arizona. She has a bachelor's and master's degree from the University of Montana in International Conservation and Development. Her current research examines the politics of renewable energy projects in Chile, and how this relates to issues of social justice and environmental sustainability. She also works for the Luc Hoffmann Institute, a global environmental organization focused on the intersection of biodiversity conservation research and policy.

# Appendix

Recommended reading and resources compiled by the CCL USA participants. Special thanks to Suzi Belladonna for organizing these lists.

## Recommended Reading

All We Can Save - ed Ayana Elizabeth Johnson + Katharine Wilkinson  
Braiding Sweetgrass – Robin Wall Kimmerer  
Circe – Madeline Miller  
Conflict is not Abuse – Sarah Shulman  
Cultures Based Innovation – Dory Trustall  
Don't Think of An Elephant – George Lakoff  
How Art Can Be Thought: A Handbook for Change – Alan de Souza  
How Climate Change Comes to Matter: The Communal Life of Facts – Candis Callison  
Leadership, Inspiration and Wisdom for Challenging Times – Martin Luther King Jr.  
Overstory – Richard Powers  
Parable of the Sower – Octavia E. Butler  
Pleasure Activism – adrienne maree brown  
Post Traumatic Slavery Syndrome – Joy DeGruy  
Song of the DoDo – David Quammen  
Soul of the Octopus – Sy Montgomery  
Swarm Intelligence: What nature teaches us about shaping creative leadership – James Haywood Rollings, Jr.  
Switch: How to Change Things When Change is Hard – Chip and Dan Heath  
The Chalice and The Blade – Rianne Eisler  
The Ecological Thought – Timothy Morton  
The End We Start From – Megan Hunter  
The Human Experiment – Jane Poynter  
The Metaphors We Live By – George Lakoff  
The Shape of Things – Vilem Flusser  
The Year of the Flood – Margaret Atwood  
White Fragility – Robin DiAngelo  
White Supremacy Culture – Tema Okun and Kenneth Jones



## Resources

- Activate Ecosystem of Change <https://www.activevoice.net/activate/ecosystem-of-change/>
- Animatingdemocracy.org (especially Aesthetic Perspectives Change Model)
- Cabrerelabs.org - Systems thinking DSRP
- Conscient – blogs and podcasts by Claude Schryer about art and climate change: [www.conscient.ca](http://www.conscient.ca)
- Dear Climate Meditations [AUDIO]: [www.dearclimate.net/audio](http://www.dearclimate.net/audio)
- Deep Adaptation: A Map for Navigating Climate Tragedy – Jem Bendell [PAPER]: [jembendell.com/2019/05/15/deep-adaptation-versions](http://jembendell.com/2019/05/15/deep-adaptation-versions)
- Drawdown.org – leading resource for information and insight about climate solutions.
- Harvard Public Health COVID-19 Resources [WEB]: [www.hsph.harvard.edu/coronavirus/covid-19-news-and-resources](http://www.hsph.harvard.edu/coronavirus/covid-19-news-and-resources)
- Dr. Jennifer Atkinson Facing It podcast on eco-anxiety and climate grief <https://www.drjenniferatkinson.com>
- For the Wild Podcast <https://forthewild.world/listen>
- Layla Abdel-Rahim [WEB]: [www.layla.miltsov.org](http://www.layla.miltsov.org)
- Mazaska Talks (Money Talks): native-run divestment resources and tool kits: <https://mazaskatalks.org/>
- People’s Institute for Survival and Beyond Workshops Uprooting Racism [WORKSHOPS]: [www.pisab.org/workshops](http://www.pisab.org/workshops)
- The 4 I’s of Oppression [RESOURCE]: [www.coloradoinclusivefunders.org/uploads/1/1/5/0/11506731/the\\_four\\_is\\_of\\_oppression.pdf](http://www.coloradoinclusivefunders.org/uploads/1/1/5/0/11506731/the_four_is_of_oppression.pdf)
- The North Pole (Climate Justice Sitcom by Movement Generation): [www.thenorthpoleshow.com](http://www.thenorthpoleshow.com)
- Solastalgia and other necessary vocabulary by Glenn Albrecht <https://glennaalbrecht.wordpress.com/> , also related articles <https://www.nationalgeographic.com/magazine/2020/04/climate-change-alters-beloved-landscapes-we-experience-solastalgia-feature/> and <https://artistsandclimatechange.com/2020/08/20/solastalgia/>
- Terry Tempest Williams Obituary for the Land <https://mountainjournal.org/terry-tempest-williams-says-it-time-to-rally-for-nature-and-country>
- “Throughline” Podcast Episode no. 25: “The Utter Myth” - investigative storytelling with primary resources on ongoing waste and litter issues: [www.npr.org/podcasts/510333/throughline?t=1586948880312](http://www.npr.org/podcasts/510333/throughline?t=1586948880312)
- US Action for Climate Empowerment Framework <https://aceframework.us/>