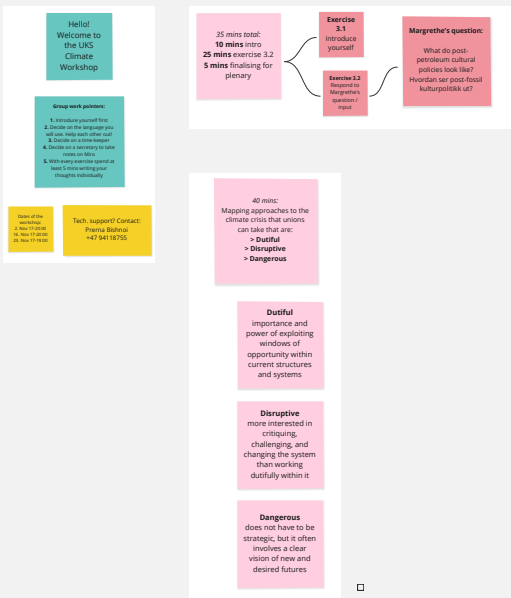
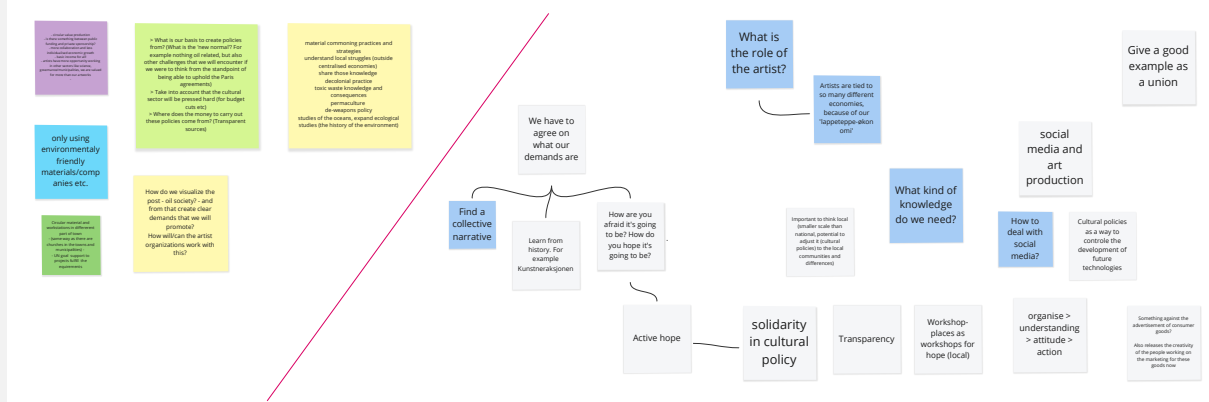


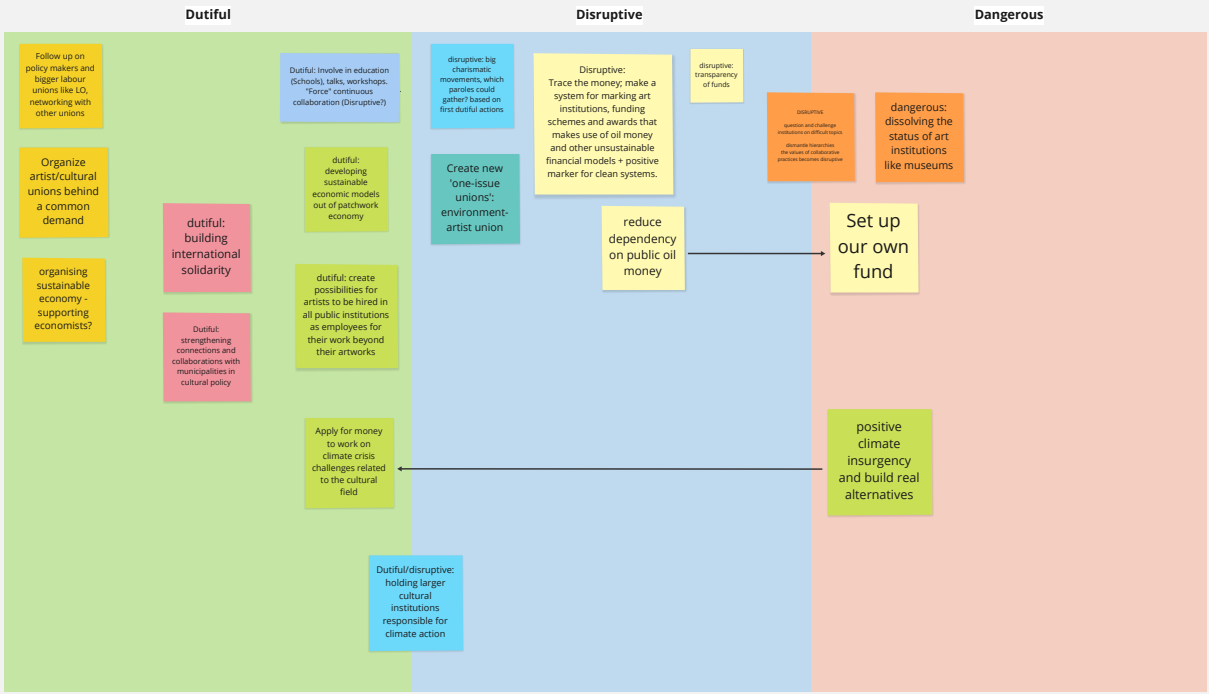
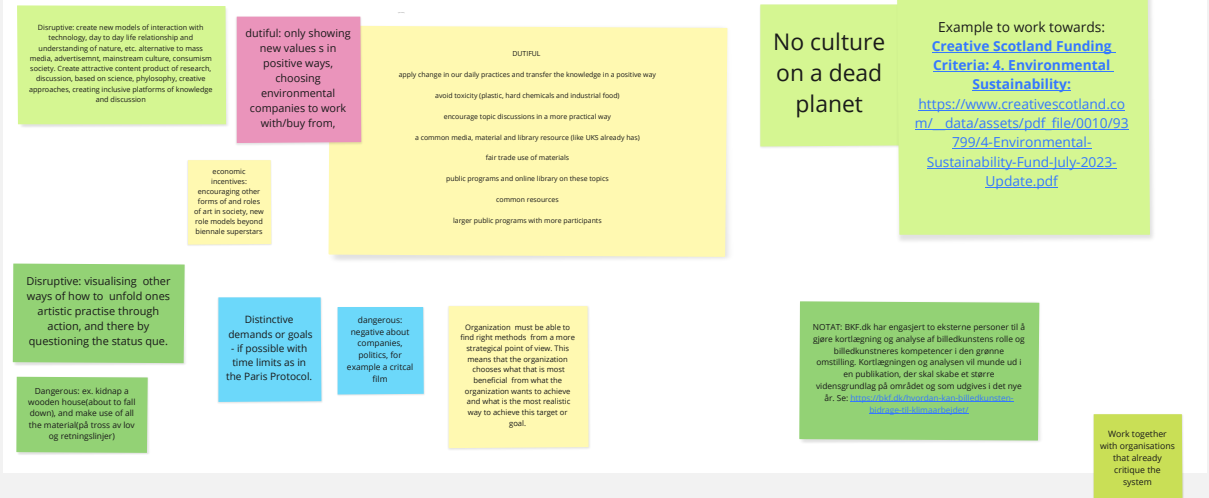
Group 1 Everyone!



Group 1 - Exercise 3



Group 1 - Exercise 4



Group 1

Margrethe
Tina Kryhlman
Eigil Nordstrom
Marianne

Group 2

Randi Nygard
Damian Vega
Kristin Ronnevik
Judith Elisabeth de Haan
Prerna Bishnoi

Group 3

Adne Lovstad
Martin Palmer
Anita Eide
Ina Hagen
Simona Barbera

Hello! Welcome to the UKS Climate Workshop

Group work pointers:

1. Introduce yourself first
2. Decide on the language you will use. Help each other out.
3. Decide on a way to keep time
4. With every exercise spend at least 5 mins writing your thoughts individually

Dates of the workshop:
2. Nov 17-20:00
16. Nov 17-20:00
23. Nov 17-19:00

Tech. support? Contact:
Prerna Bishnoi
+47 94118755

35 mins total:
10 mins intro
20 mins exercise 1.2
10 mins finalising

Exercise 1.1
Introduce yourself

Exercise 1.2
Respond to Julie's question / input

60 mins in total:
20 mins exercise 2.1, incl. internal discussion
20 mins exercise 2.2, incl. internal discussion
20 mins in plenum: each group presents 1 capacity they have and 1 they need

Exercise 2.1
Map out the capacities artist unions already have to engage with the climate crisis

Exercise 2.2
Map out what capacities artist unions need to engage with the climate crisis

What are capacities?

- Skills
- Instincts
- Knowledge / experience
- Resources - economic, human, more-than-human
- Abilities

Capacity areas:

- Internal organisational capacities
- Capacities to influence (channels of influence)
- Capacity to relate (to the field, to members, to politicians)

How can artists and art world react to fossil fuel sponsorship of museums and galleries?

What does taking climate action make you feel?

From Khalid Albaih: How much do you know about the climate crisis? Who can you learn from and engage with?

Good
Tired, outburn, worry

Spm: 3 Det vil ikke vet nok om er det bærekraftige omstillingen og hvordan den skal modelleres.

Group 1 - Exercise 1

Group 1 - Exercise 2

What unions have

Standpunkt, legge streke for diskusjon, ressurser: medlemmer, diskutere ting på gruppenivå, forutsetning i medlemsmassen
Publisere bilder for å snakke med politikere (for å skape press og mangfoldig samarbeide med andre aktører)
Fagforeningsstrukturen (med lovmessig ideell karrig medlemsorganisasjonen har)

metamodernist er ny normalitet, utfordre det normative post-performansnivå (de store bildene, de grunnleggende tingene i økonomien kopier endeligheter)

måler å inkludere medlemsmassen

What unions need

penget og menneskelige ressurser
fokusgruppestruktur, spesielt interesserte folk
Seminarrekke Erik Friis Reitan lenketanker (interne fagfolk og andre fot, diskutere globale rettferdighetsprinsipper, et spesielt ansvar og mulighet i Norge)

aktivisme? allere seg med aktivistgrupper? dialog; men ulike huller

normalisere diskursen
Påvirke lokalpolitikk; diskutere kan gå foran i enkelte tilfeller

NETWORKING - Network structure between districts and locally, create forum, for initiatives

Group 2 - Exercise 1 summary

- cognitive dissonance is even more in organisations than individuals

- fossil fuels is only one of the sources in Norway. There are also aquifers, water, manufacturing and mining

- climate action begins with taking your house'

- not engaging in climate action out of guilt, rather it's about what you can do to contribute to climate action

- not engaging in climate action out of guilt, rather it's about what you can do to contribute to climate action

- others did not have that level of information about the climate crisis, but were aware that it's a complex problem - a combination of environmental problems, and there is no point of blame to begin

How can artists and art world react to fossil fuel sponsorship of museums and galleries?

What does taking climate action make you feel?

From Khalid Albaih: How much do you know about the climate crisis? Who can you learn from and engage with?

How do we do the climate crisis?

is a real problem, complex, here's discussion

revelation of environmental problems

leads to general advice to begin with

where is the clean money?

Group 3 - Exercise 1

How can artists and art world react to fossil fuel sponsorship of museums and galleries?

What does taking climate action make you feel?

From Khalid Albaih: How much do you know about the climate crisis? Who can you learn from and engage with?

- make art about fossil fuel sponsorships as individuals. Use democratic structure of the union to amplify our voices.

- find strength in numbers: remember when artists were refusing to accept sponsorships or shows, get rid of the fear of "tagging someone on the lower" sometimes it can be better to begin with something new, build something new in stead of asking for changes from the institutions that already exist, dismantling structures from the past can be complicated.

Group 2 - Exercise 2

What capacities do artist unions have?

national art include Procons and site-specific and relational art

Best practise

Engagement

not afraid of raising voice

thematically addressing in exhibitions

unions sit on jury/selection committees

art storage

material heavy art production

What capacities do artist unions need?

new imagination of artistic work

immaterial knowledge

encourage artists to reflect on the questions of transport and materials in application forms

ability to see art production in an ecosystemic approach, in relation to other industries

overcoming and making conscious about fear of change in art

incentivise slow transport encouraging larger instutions

tax system carbon taxing

ability to revive relations with other unions outside cultural sector

farmers like artists are in patchwork economies have multiple jobs

subsidised systems for ecological farming and ecological art making

basic income

ability to see art production in an ecosystemic approach, in relation to other industries

recognise that because artists are more climate aware and might have lower carbon footprint, we are in a better position to influence the green shift aesthetic and sensorial qualities of eco-choices like walking

involving artists in areas they are usually not included

giving good examples!

access to the larger cultural institutions and the industries we are in contact with through art production asking the CO2 emissions and what values they have?

make those who are not concerned, concerned

impactful research about carbon prices, issues, and climate change

These kind of practices generate valuable research about carbon prices, issues, and climate change

Trust

nature is the basis of all production

how to integrate climate in other concerns we already lobby for?

disseminate art

Funding -- membership and state/municipality

Network with other unions in the cultural and creative sector

Forum for discussions

Members

Influence

Intelligence

transdisciplinarity

visuality!

only using "good" Companies

development of circular economy

environmental questions

miljøvenlig materials

arkiv photographs

development of circular economy

only using "good" Companies

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only using "good" Companies

Hello! Welcome to the UKS Climate Workshop

Group work pointers

1. Introduce yourself first
2. Decide on the language you will use. Write with other staff
3. Decide on a timekeeper
4. Decide on a secretary to take notes on flip
5. Write an overview based on notes
6. Write down things that you think about

Date of the workshop:
14. Nov 17:00-18:00
20. Nov 17:00-18:00

Tech. support/ Contact:
Pernu Bishop
+47 941 18755

55 mins total: 10 mins intro 40 mins exercise 5 mins finalising for plenary

Checking exercise pointers:

- 1. **Check** if the exercise is relevant to the workshop's purpose
- 2. **Check** if the exercise is relevant to the workshop's purpose
- 3. **Check** if the exercise is relevant to the workshop's purpose

What is an approach?

A strategy that can guide the development of specific actions. We can describe it as an attitude or idea that remains general enough to be adaptable to contextual circumstances, information, relations, and fields/channels of influence. An approach may be a means to an end, or it can be the end in itself.

Example: "We approach our work on climate justice through a focus on knowledge." Here, the approach and the aim—to gain and share knowledge—might be understood to overlap. In "Our approach to climate justice is to work towards the decentralisation of culture funding," the approach can be understood as a means to an end; to "work towards the decentralisation of culture funding." Here it would be useful to ask if "work" can be further specified; does it imply lobbying for policy change? Setting up alternatives? Etc.

If something comes across as a specific action, like "set up a private fund for artists" what is the broader approach it could be nested under that can apply, even when that specific action is not available?

1

Create a new narrative that describes a utopian climate-friendly/co2-negative art field. This taps into capacities we have in that people are unafraid to speak up, imaginative, used to cross disciplinary thinking and problem solving, with collaborative impulses and activist connections, spaces in which to meet and work, and established communication channels to spread such narratives. It may require us to source funding, but makes good use of our capacities as individuals. What are existing examples of this approach? Who is thought to be the receiver of this narrative? What is the aim of this approach? What other approaches does it support?

Who are utopia are we talking about? The artists' utopia would look different from an industrial workers'. One initiative in green labour unions came with "100 000 new climate jobs" from Andreas Hestrad "Is 100 000 new climate artists" a viable utopia?

Howdan kan en synliggjøre de allerede eksisterende kortreiste og miljøvennlige tiltakene med kunstvirksomhet som skjer i distriktene i Norge, som også samarbeider med natur og miljøorganisasjoner? / How to make visible the already existing art projects in regions all around Norway which is green, environmentfriendly and ethich responsible?

super positiv aim is to change visions of the rest of Norwegians to our standards (economical and environmental)

The old artist union way of making visible is to set up a jury and hand out awards, exhibitions etc...

Notes from conversation:
The idea of a utopia is to create a vision of a better future. It's not about being perfect, it's about being better. It's about creating a vision of a world that is more sustainable, more just, and more beautiful. It's about creating a vision of a world that we can all live in.

slow / small-scale practical interventions and initiatives: the receiver's slowly try to reach from small to large scale

a form of storytelling (history from island)

Artistic Ecologies <https://www.artistic-ecologies.com/>

2

Broaden our networks and make new use of the ones we have. Climate policies in the cultural sector will not address visual arts alone, we need to build closer ties, more knowledge and competence exchange with unions across the creative sector on this issue. KunstnerneTilbudet is one such network already available. New networks could include institution coalitions, unions in other sectors that intersect with artistic production lines (value chains) and display, like manufacturing, dock- and steelworkers, LO, etc. Together, we can follow up on policies and hold larger institutions and networks accountable to their promises, for example the Green Producers Club.

As a programming institution UKS has more opportunities to collaborate! network with more "activist" environmentalists like "stop oljeletting" who are not aligned with our union principles (destroying artworks)

Critique of Green Producers Club's "calculator approach" at klimakultur: <https://www.klimakultur.no/2021/09/14/green-producers-club/>

Unions can make use of alliances with employer organisations (such as Virke in culture) to lobby for regulation/political alliances

KunstnerneTilbudet is a consortium of artist unions, meaning that all 19 organisations have to sign on to e.g. stop oil exploration for KunstnerneTilbudet to make it their agenda. Much organising and effort to be done in other artist unions (we're working on it)

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expanded research method then moving to a public panel format/ deeply thinking architects and the environmental impact of material resources

samarbeid med miljøorganisasjoner, grunnleggende verdspørsmål, natursyn, uttrykk for andre kunnskapsformer, utveksle metoder/interaksjon, sanselige erfaringer i lag med skifter i perspeksjon/ideer

<https://www.watnetworksofmoney.com>

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3

Work towards accountability alliances with cultural institutions. Along with cultural institutions that will exhibit and commission works and with specific artists who have practice-led knowledge that address the climate crisis, develop a "best practices" guide to art production, transport, display, and storage and/or recycling. This builds on the recognition that we are all implicated in structures of interdependency, and we all face the crisis (even if in asymmetric ways). If we encourage and advocate for alliances in mutual accountability, we can support each other in shifting existing systems in a more sustainable direction. This falls within the dutiful category of maintaining existing systems, and aligns with existing initiatives in the field that we could join.

Konkret eksempel: skape kunst med lengre baretid og lav, også redusere produksjon av kunst - invitere til å anerkjenne prosessen med klimavenlig kunstpraksis som en ressur i seg selv / Concrete example: to create art with long and sustainable and green life, and reduce the art production

What are the connections between accountability and core? If unions are to lobby for incentivised accountability reports, who will decide what gets reported on? How to navigate a need for accountability vs. lack of social justice perspective in reporting?

concrete examples, juridical changes?

Concrete proposals: Limits to air miles, transport, production - but some argue 75% of Co2 from art institutions come from visitor travel (what is art without an audience?) <https://www.watnetworksofmoney.com>

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Mobilise a broader definition of artistic labor. For visual arts unions to feel a sense of ownership to the changes to come with frameworks such as the Green Transition, we have to take cognizance of the larger jumble of work that exists beyond the production of artworks and the knowledge they have gathered through such multi-disciplinary approaches. We need to actively work towards securing their labour rights as producers, managers, researchers and possibly creating work/funding opportunities in local municipalities that engage artists beyond their artworks and narrow consultancy services. The union should work to create possibilities for artists to be hired by all public institutions as employees for their work beyond their artworks, i.e. for their capacities and skills in approaching a future of climate equity and justice. Pay for artists through our patchwork economy, including what is considered "on-the-side-jobs", should include the unions' remit and responsibilities in climate justice topics.

Related/unrelated: One problem that was highlighted after "Kunstnerundersøkelsen" was that artists income grows from artistically-connected work, but not for creative/studio work, but here the unions argue for better compensation for creative labor.

Build awareness of current practices that embody this definition (and preferably fall short of existing definitions of artists)

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4

Approach our field and our interactions with the aim for full transparency with a climate justice dimension. This can be seen as belonging to the disruptive/tangorous categories, as it aligns with some activist strategies in the spirit of gathering and disseminating information. This approach would for example be made actionable by tracing the money that unions make information available about at institutions, funding schemas, and awards—opportunities as well as private fortunes of people on boards, in director positions, etc.—that make use of unsustainable financial models. The approach of full transparency with a climate justice dimension would involve making information legible to union members. This in the spirit of better knowledge of our supply chain and how our collaborators are making decisions in relation to climate justice. With better knowledge and understanding of our supply-chain chain and levels of implication, we can make better decisions about how we can contribute to the needed shift in destructive dynamics. This implies that the initial aim for the unions would be knowledge, not necessarily to mobilise collective action, the boycott. To approach information with the belief that space is a commons and wealth and power should be decentralised, aligns with existing labour union agendas and methods—for example in their attention and awareness of fair pay and decent labour conditions, and in the redistribution of power between employers and workers. The aim could be to contribute to a larger societal shift towards an anti-suffrage, anti-extractive economy, following the recognition that all funding for culture—whether public or private—is embedded in whichever economic order is hegemonic at a given moment.

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6

How to counter the narrative in Norway that all public money is tied to oil anyway - so we are complicit anyway.

Freedoms of speech debates is central to artist unions - we can do a lot more in debates in this field, if we shift the narrative here

but what are the criteria and who decides them? This is where we have to get our foot in the door and be involved.

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