



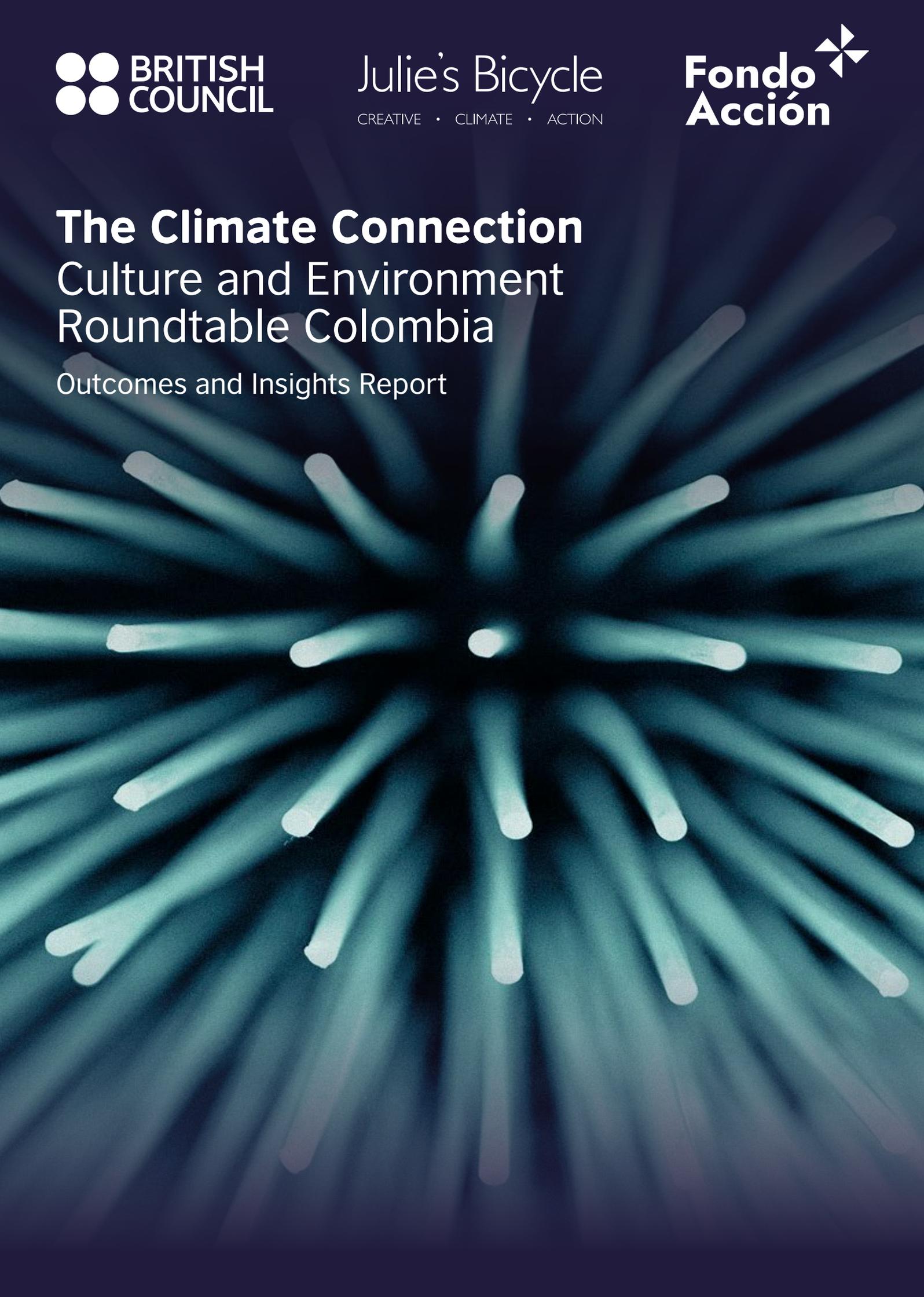
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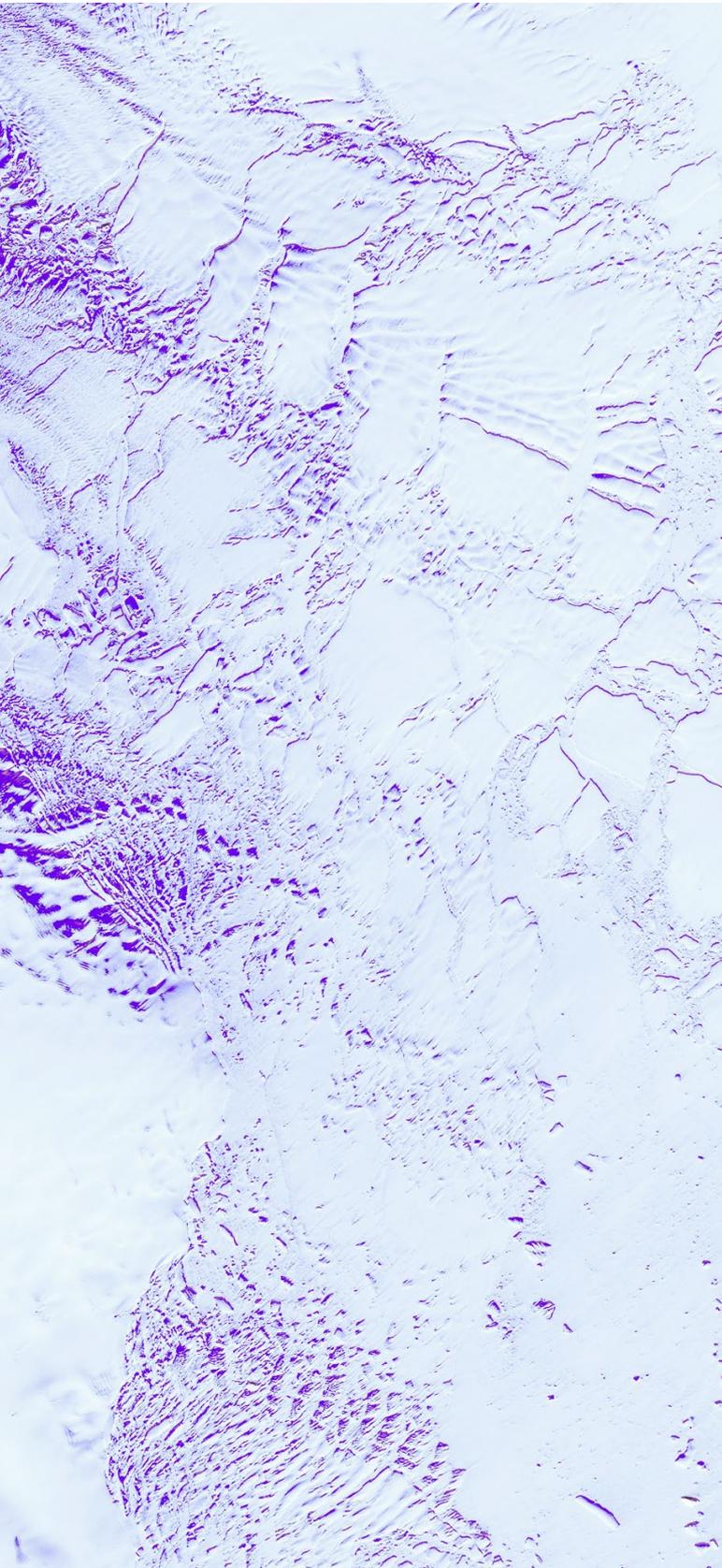
# The Climate Connection

## Culture and Environment Roundtable Colombia

Outcomes and Insights Report



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## Global context

The most important attempt to commit all countries in the world to tackling the climate crisis, the United Nations COP26 climate summit will host 200 heads of state, ministers, and thousands of delegates, with civil society, including artists and activists, locking arms. These negotiations, taking place in Scotland, will be guided by the Sixth IPCC (Intergovernmental Panel on Climate Change) Assessment Report. The most current and comprehensive report on climate change to date, it was published, co-commissioned, and agreed by the world's 195 national governments, and shows that emissions of greenhouse gases (GHG) from human activities are responsible for approximately 1.1°C of warming since 1850-1900. This has led to the unprecedented rates of global warming we are seeing today and has locked in climate-related impacts and threats for decades to come.

The IPCC authors have synthesised leading research from thousands of sources to inform effective policy decisions. They now pass the torch to the COP26 negotiating team, who have the vital job of securing ambitious climate action.

## Culture and Environment Roundtables

In summer 2021, a series of digital Roundtables were held in four countries: Turkey, Indonesia, Colombia and Nigeria, with a final event in Milan during Youth4Climate and the Pre-COP 26 Summit.

The Culture and Environment Roundtables brought selected participants together

from policy-makers and institutions, municipalities, funders, youth participants, civil society organisations and cultural and arts practitioners to explore how culture, and cultural policy specifically, is responding to the climate crisis. All the Roundtables were conducted under amended Chatham House Rule.

A cross-section of cultural and environmental voices came together in real time to explore the dynamics of culture. These conversations have already created new perspectives and collaborations.

This report is not a set of minutes, nor a verbatim account; it offers glimpses into the rich conversations and presentations and makes the case that culture is the missing link in climate action.

## Colombia Roundtable

7 September 2021 – 16:00-19:00 (UK) / 10:00-13:00 (Colombia) – Online, hosted by Fondo Acción + Julie's Bicycle for The Climate Connection

- **49 participants** • **5 speakers**
- **2 performances**

This Culture and Environment Roundtable was hosted in Colombia and convened by UK non-profit organisation Julie's Bicycle and Colombian NGO Fondo Acción in partnership with The British Council as part of [The Climate Connection](#). The Climate Connection is a global platform for dialogue, cooperation, and action against climate change, in the lead up to the United Nations climate conference, COP26. International cooperation through cultural relations is key to addressing shared development solutions.

*“Utopia is on the horizon. I move two steps closer; it moves two steps further away. I walk another 10 steps and the horizon runs 10 steps further away. As much as I may walk, I'll never reach it. So, what's the point of utopia? The point is this: to keep walking.”*

**Journalist and writer, Eduardo Galeano**

## Colombia context

Due to its physical, geographical, economic, social, and biodiversity characteristics, Colombia is one of the most vulnerable countries in the world to climate change impacts. In the National Third Communication on Climate Change<sup>1</sup>, a comprehensive national climate risk analysis identified six strategic dimensions: food security; water resources; biodiversity and ecosystem services; health; human habitat; and infrastructure. The analysis found that the entire country is exposed to some level of climate risk in all of these dimensions, with 56% of the national territory considered “high risk”. Additionally, according to the World Bank, Colombia has the highest recurrence of extreme weather events in South America and specific environmental challenges. These include sea level rise and more frequent and intense climate events such as droughts, floods, tropical storms and landslides, which result in loss of livelihoods, biodiversity and ecosystem services, reduced agricultural production, food and water insecurity and health effects. Adapting to these changes is critical and has been in the country’s political agenda since 2010 when it suffered the devastating impacts of La Niña, which affected more than 3 million people and generated losses of approximately \$6 billion USD. Adaptation actions are identified

and prioritised in Colombia’s NDC. They are mainly related to the conservation of natural ecosystems, but some include measures for sectors to build more resilient infrastructure and productive systems adapted to variability and climate change.

### Colombia’s contribution to global climate change

In the last four decades, the efforts of economic sectors to grow, increase productivity and generate employment have been linked to an increase in greenhouse gas (GHG) emissions<sup>2</sup>. Colombia’s GHG emissions represent 0.4% of global emissions, largely coming from agricultural activities and land use and change<sup>3</sup>. Addressing climate change is a priority for Colombia, which is reflected in the National Climate Change Policy (approved in 2017) which conceives that public and private decisions are decisive to achieve resilient, climate-adapted and low-carbon development. It has also recognised the importance of working to reduce deforestation and forest degradation and protect strategic ecosystems.

In order to advance in compliance with the Paris Agreement, Colombia updated its Nationally Determined Contribution (NDC) in 2020. For the first time, this incorporates aspects such as gender equality, the empowerment of women and the differential approach to climate

*“We are called to recognise the power of mother earth and nature. If nature is able to operate at its potential, we are all better off. This is a message from the Colombian Pacific to the rest of the world: Let’s let nature breathe.”*

<sup>1</sup> IDEAM, PNUD, MADS, DNP, CANCELLEERÍA. 2015. Nuevos Escenarios de Cambio Climático para Colombia 2011-2100 Herramientas Científicas para la Toma de Decisiones – Enfoque Nacional – Regional: Tercera Comunicación Nacional de Cambio Climático.

<sup>2</sup> Vivid Economics Limited & Econometria S.A. 2019. Banca de Inversión Verde en Colombia: Herramientas y Enfoque Institucionales para Catalizar la Inversión Privada. Bogotá D.C., Colombia: Climate Works.

<sup>3</sup> IDEAM, PNUD, MADS, DNP, CANCELLEERÍA. 2017. Tercera Comunicación Nacional De Colombia a La Convención Marco De Las Naciones Unidas Sobre Cambio Climático (CMNUCC). Tercera Comunicación Nacional de Cambio Climático. IDEAM, PNUD, MADS, DNP, CANCELLEERÍA, FMAM. Bogotá D.C., Colombia.

change management. It also proposes an ambitious plan to reduce GHG emissions by 51% and black carbon emissions by 40% by 2030 compared to 2014 levels. The black carbon target aims to improve air quality in Colombian cities, with important benefits for health alongside climate mitigation. The NDC incorporates tools and guidelines that offer flexibility to sectors and territories to adjust their adaptation actions to their conditions in the face of climate change.

### **Cultural policy in Colombia**

**Ministry:** Ministry of Culture

**Cultural policy:** Yes: Institutional strategic plan (Plan estratégico institucional) 2018-2022; Plan de Acción 2020 – Ministerio De Cultura, (31-12-2019); City of Bogota La Política Pública Distrital de Economía Cultural y Creativa 2019-2038

**Sustainability in cultural policy:** Yes

In Colombia, environmental policies are integrated at regional and national levels of the cultural sector, namely as part of the creative ‘Orange Economy’ plan. This aims to attract foreign investments, strengthen national identity and local entrepreneurship, while improving social issues through cultural activities, from those facing gender and ethnic inequality, to victims of migration and conflict. In 2018, the government of Colombia through the Decree 0935, adopted the National Council of Orange Economy, with the main purpose of fostering conditions to generate decent employment in the cultural sector, support the materialisation of new creative ideas and innovative products, strengthen ancestral knowledge, cultural heritage practices and the transmission of traditional knowledge. As part of the economic strategy of the orange economy, the corporation named – Colombia Creates Talent – was formed. With the joint efforts in partnership of The Ministry of Culture and The Ministry of Commerce,

this organisation has the mandate of implementing Decree 697 to foster culture produced in Colombia. One of their most important initiatives is the label ‘Colombia Crea’ a seal to identify the arts, heritage, culture, talent and creativity of Colombians. It is the mark that promotes the cultural and creative industries of Colombia, nationally and around the world, supporting the dissemination of content of symbolic value, cultural and creative goods and services.

In Colombia, according to DANE (National Administrative Department of Statistics), before the Covid-19 pandemic, the contribution of the Orange Economy to national GDP was 3.2% (average 2014-2019 projected) and in terms of employment it generated almost 600,000 jobs.<sup>4</sup> The deals, reported by 256 orange companies to ProColombia<sup>5</sup> in 2019, resulted in record Colombian Orange Economy exports of US\$238.9 million.<sup>6</sup>

Cross-sector partnerships between the Cultural Economy group and Creative Economy group of the District Secretariat of Culture, Recreation and Sport plan to coordinate with the District Secretariat of the Environment “to guide the construction of guidelines, environmental determinants, environmental management measures, among others”. The District Institute of Tourism (IDT) also promotes Bogota as a “creative tourism destination”. The City of Bogota recognises the advantage that “cultural and creative activities generate a low environmental impact” and there are goals for adaptation, in order to decrease the environmental impacts of the cultural sector’s activities. The environmental and wellbeing benefits of online cultural activities, since the pandemic began, are also highlighted as a positive adaptive response. [Note change of government since publications]

<sup>4</sup> <https://www.bancoldex.com/blog/2021-economia-creativa>

<sup>5</sup> Government agency in charge of promoting Colombian exports, international tourism and foreign investment to Colombia to provide national companies with support and advice for their international trade activities.

<sup>6</sup> <https://www.ccb.org.co/Clusters/Cluster-de-Industrias-Creativas-y-Contenidos/Noticias/2020/Enero-2020/Colombia-exporto-US-238-millones-en-economia-naranja>

## The big questions

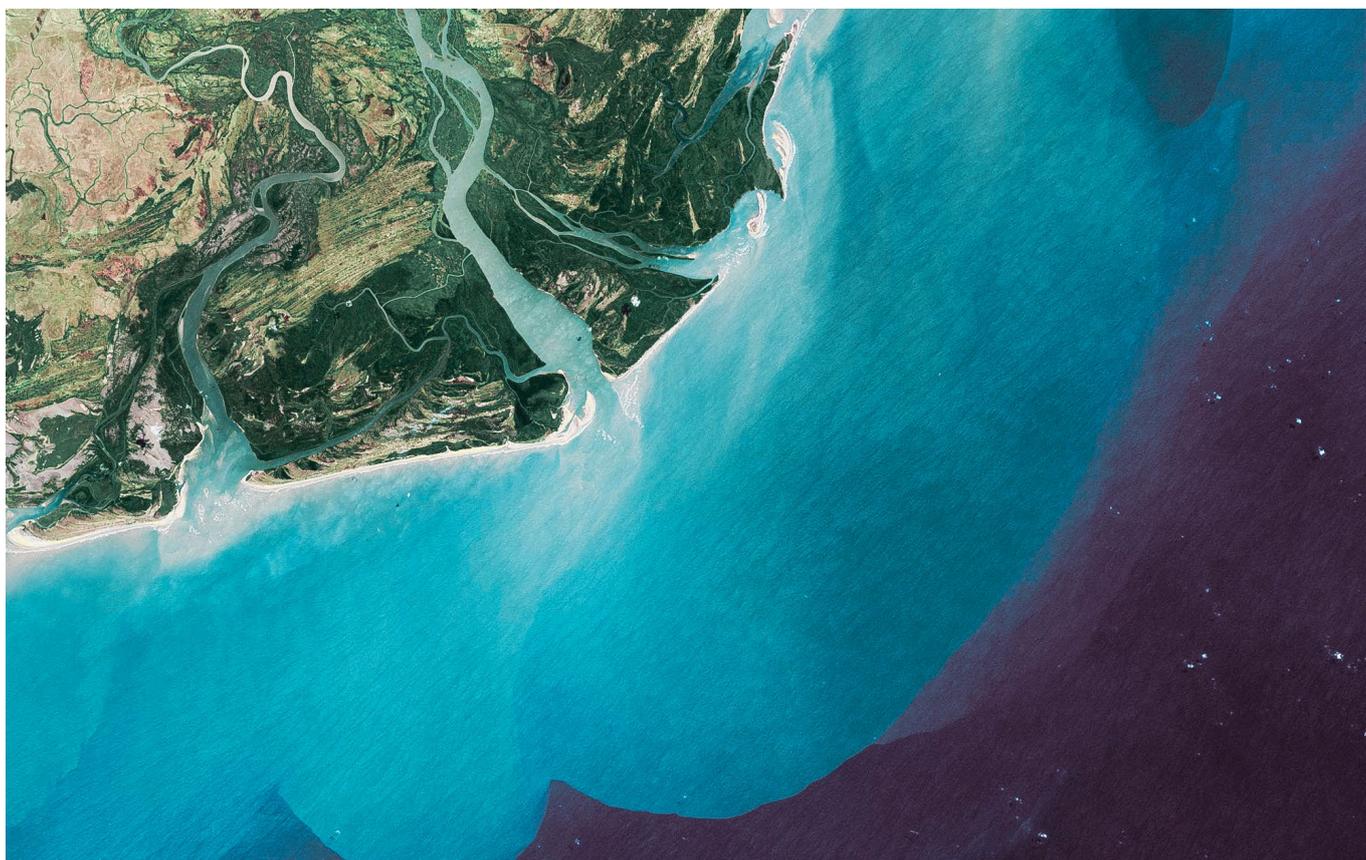
During the Roundtable, stakeholders from the intersection of culture and climate were invited to discuss current culture/climate trends, challenges and solutions.

### These questions included:

- What is being done to tackle climate and environmental issues with culture?
- As arts and culture organisations, practitioners, artists, academics; what would be most helpful in working towards ecological transformation?
- How can the connections between policy-makers and the cultural sector be strengthened to develop solutions to tackle the climate crisis?

## Emerging themes

Systems change  
Bottom-up policy dialogue urgently needed  
Digital shifts  
Material transformative practices  
Capacity building, collaboration and action  
Connection and integration  
Governance  
Financial support  
Citizen involvement  
Agency  
Indigenous peoples are championed  
Open and inclusive communication  
Emotion and narrative



## Snippets and insights

### **Systems change**

Public policy is a reflection of reality, it does not always create it: we need both top-down and bottom-up action in dialogue to tackle issues meaningfully and effectively. Culture is not an object that can be used, rather culture is a means to transform, common to all of us: artists and citizens are also political agents.

### **Bottom-up policy dialogue urgently needed**

Consistently throughout the project there have been calls for policy dialogue that creates space and place for the expertise and the experience from local and creative practitioners working from the ground up to inform policy.

### **Governance/Government support**

Governance that is holistic and allows all actors to participate in climate action is needed. Good governance facilitates the full participation of people, territories, and cultural expression determined by those people and territories in order to tackle climate change and understand the needs of Mother Earth.

Building collaboration and action across all sectors and stakeholders is valuable for good governance. More investment into culture from all sectors is needed as a tool for transformation. Shared public policy tools that are shaped locally and collectively by the grassroots, civic, arts and policy spaces are seen to promote sensitive and tangible actions. Public policy should include a dimension for creating environmental awareness.

### **Financial support/fairer redistribution of financial resources**

More financial support to strengthen cultural (and other) networks and communities is needed to help climate action take place across Colombia. This includes funding more artists and arts organisations, and fostering co-creative dialogues between the public, civic organisers, the arts, policy-makers, and government for positive developments around climate and culture.

### **Agency – connection and collaboration**

There is a strong commitment from artists to engage with politics through their work, and a collaborative relationship between artists and government is understood as important to citizen movements. There is a role for the citizen as creator: co-participation and co-creation (instead of the Government providing all the answers).

### **Digital shifts and arts and culture related data**

Fair access to rapidly disseminated knowledge and fair access to digital resources can empower climate action, providing more effective and rapid communication and knowledge distribution. Data can give power: give people a voice, a face, and generate evidence for more action (for example data on carbon emissions and other environmental impacts).

### **Indigenous peoples and Afro-Colombian communities are championed/practising traditional environmental methods**

Indigenous peoples and Afro-Colombian communities are championed as the most knowledgeable on environmental protection yet have faced centuries of oppression in Colombia. Supporting indigenous peoples and their practices through land, social and cultural rights, protection of activists, financial support and co-creation in policy are highlighted as important in Colombia.

### **Open and inclusive communication**

Open and inclusive communication about global climate issues will enable a better understanding of Colombia's local contexts in culturally sensitive ways, from language to visual aesthetics. Digital networks and forums that connect climate and arts actors would be helpful.

*“If art isn’t political or doesn’t do politics then it is simply decoration.”*

### **Centring climate justice**

Support through land, social and cultural rights, protection of activists, financial support and co-creation in policy are highlighted as important to achieving climate justice, particularly by championing indigenous peoples, and Afro-Colombian communities.

### **Connection and integration within the arts**

Connection and integration between the rural and the urban, older and younger generations, research and citizen culture actions, different disciplines and private and public sectors – these will develop common languages between stakeholders, reduce communication barriers and encourage cooperation. Arts and culture bring meaning and affect audiences from the public to politicians. The sector offers networks for artists and storytellers, and creates spaces and resource for art to happen (such as libraries), thus connecting people across regions, sharing knowledge and practices. Fostering conversation between ancestral ways and modern ways allows for the great diversity of Colombian knowledge and practices to be untapped. The most powerful results in environmental projects come when we ask different questions and connect emotionally; art and culture are part of that answer.

*“As traditional artists, we represent our communities, and are called upon for their defence and protection. We are bound to communicate a message related to making our wealth visible to the world.”*

### **Citizen involvement**

Learning and self-reflection throughout the green transition is highlighted as vital for the sector to successfully deliver on long term commitments. This would measure and review impacts, challenge assumptions to better understand other perspectives, and learn about the interconnectedness of climate and social issues. We learn by asking uncomfortable questions and challenging the views of ourselves and our ministers. For example, are we thinking about the future – or not? By involving citizens in these questions, we can have a better grasp of what is needed. If we don’t understand people’s cultural motivations and behaviours, we won’t know how to intervene.

### **Emotion and narrative/culture \*is\* environment**

Creating positive narratives is seen as a way to confront uncomfortable questions and anxiety around climate change. Basing them on relatable, everyday, lived experiences from different perspectives can encourage hopeful, empathetic and long-lasting behavioural changes. “Common and differentiated responsibility” carries through how people emotionally respond to climate: grief, complicity, powerlessness. Culture allows us to create and re-create meaning, affection, sensibility. There are different ways of living and existing, which can bring about different paths to transformation.

## ANNEX 1 – Keynote speakers:

### **Henry Murrain, Interim Secretary of Culture, Recreation, and Sports of Bogotá: Keynote**

Henry Murrain described Bogotá as a “pioneer city” that leads in combining quality social research, knowledge, data, people’s motivations, and pedagogy alongside art and culture, to co-create behavioural transformation with citizens through “environmental culture”. He offered how the research findings in the 2021 Survey of Environmental Culture in Bogotá helped outline the specific operational conditions necessary to promote environmentally positive behavioural change, such as recycling among urban and rural citizens. Bogotá’s citizen culture policies with regards to 2038 includes fundamental work on environmental culture. These principally consider the valuation of knowledge, using actions to transform cultural narratives, centring citizenship and alerting climate “wake-up calls”.

### **Catalina Valencia Tobón, Directora Instituto Distrital de las Artes de Bogotá IDARTES: Keynote**

Catalina Valencia Tobón highlighted the work of IDARTES in promoting the arts in different disciplines – in audio-visual, drama, dance, music, theatre and visual arts – for more than 8 million inhabitants in Bogotá and with cultural facilities throughout Latin America and globally. She placed emphasis on the need for the operations in cultural facilities, artistic production and the influence of the arts in the daily life of Bogotá to transform towards more environmentally sustainable practices. She mentioned the importance of a Green Recovery in light of the pandemic, which can achieve greater infrastructural change. The three pillars focus on energy efficiency using greener technologies; “conscious economics” that reinvests saved resources back into cultural activities, and citizen involvement with a pedagogical commitment at multiple levels of decision making and designing of public policies.

### **Tatiana Pardo Ibarra, Journalist specialised in Climate Change: An overview from journalism, climate change and the construction of peace**

Tatiana Pardo Ibarra spoke about the significance of communicating the full story “in the same language” as the public from multiple perspectives through investigative journalism. She spoke about Tierra de Resistentes, an open database that documents violent attacks against environmental leaders in Latin America and the Caribbean between 2009-2020, in collaboration with Consejo de Redacción. Tatiana also described the public digital conversation spaces on social media she held with the media outlet Mutante, to discuss the climate emergency, ecoanxiety, mental health and the loss of glaciers in Colombia. She then highlighted her 14-page reportage in the newspaper El Tiempo on the relationship between the armed conflict, nature and climate change. Tatiana concluded science journalism allows us to understand our regions, and knowledge empowers positive change.

### **Makis Medina, Director, Wonder for People: Cultural sustainability of fashion**

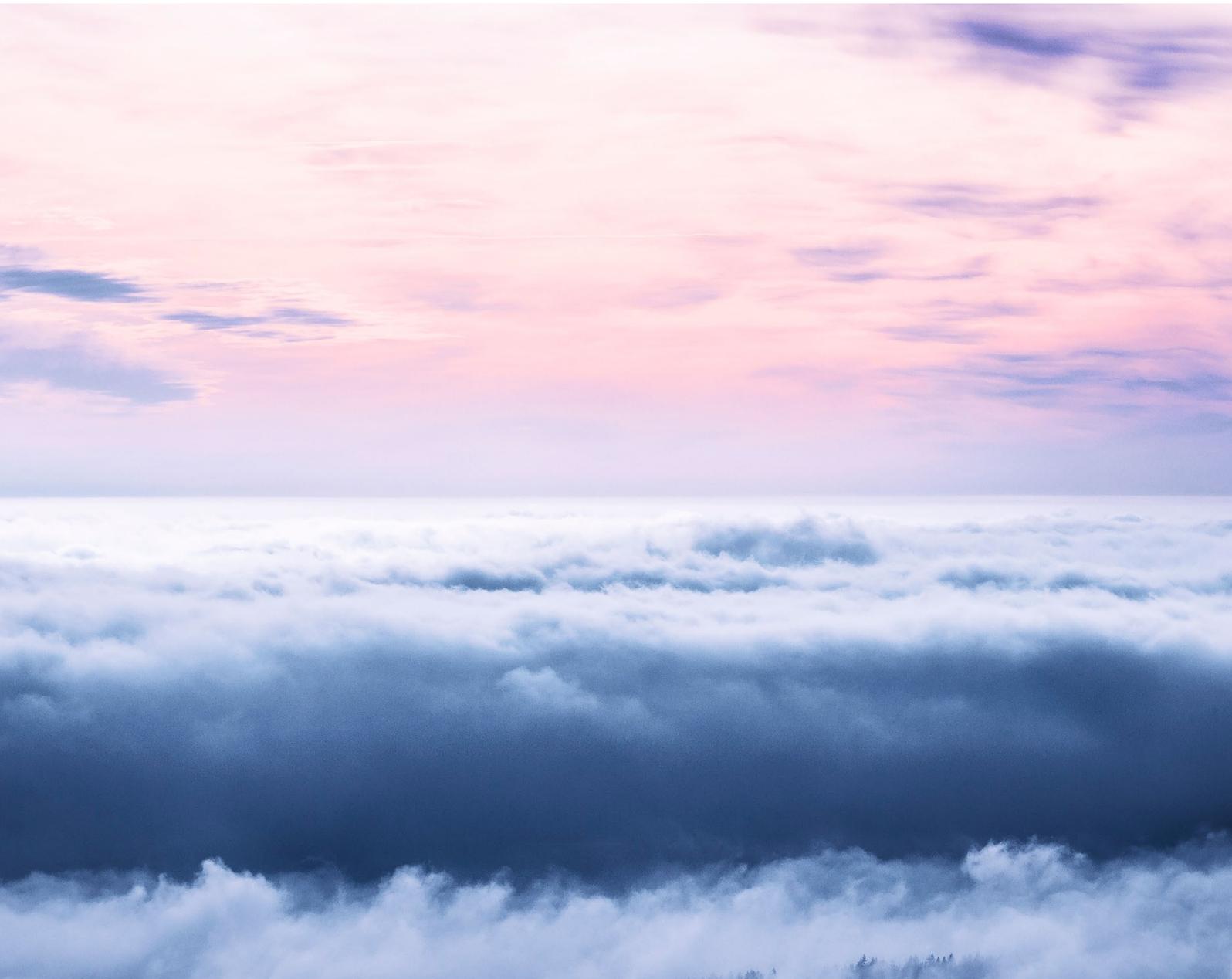
Makis Medina presented on Wonder for People, a fashion brand she co-founded in 2015, and how its conceptual and production frameworks respond to ecological and social issues. She spoke about the “chocatos” sandal, worn widely in the Colombian Andes, as the basis of the brand’s innovative product that supports rural, indigenous and women artisans and weavers, delivers to consumers’ desires for socially responsible fashion, and incorporates designers’ new sustainable materials and traditional cultural techniques. Makis Medina’s Wonder Lab, a collaborative design laboratory she co-leads with designer Manuela Sánchez, connects regional Colombian artisans, designers and consumers to create high-value, high-impact fashion pieces. They use methodological approaches to balance ecological, technological and cultural productivity with sustainable cultural development.

**Nidia Góngora, traditional singer, Director and lead voice Canalón de Timbiquí: Culture as the essence of life: Voices and rhythms from the forest, rivers and seas of the Pacific**

Nidia Góngora described the responsibilities of traditional singers to bring the richness of their culture to more audiences, while communicating the social and ecological challenges their regions face. She paid attention to music's historical relationship to nature, whereby traditional singers use songs to ask nature for permission to use its waterways, plants and land. She performed a song, which is a call to stop open air mining that pollutes and destroys the ecosystem. Nidia Góngora pointed out the bamboo marimba inherently connects it to ancestral relationships to nature, as music – like plants in medicine and cooking – is a healing practice in harmony with the environment.

**Artistic intervention: One Planet**

Fondo Acción presented a compiled performance video called One Planet. It responded to the timeline of climate change as a contemporary version of Vivaldi's The Four Seasons. The adaptation of the music was produced by Andrés Montero and Fundación Orquesta Sinfónica de Bogotá, with the financial support of the French Agency of Development.



## ANNEX 2 – Attendees:

Attendees included the people listed below. There were other attendees who joined the discussions, for whom we do not have formal permissions for their names to be shared. We would like to thank everyone who attended for their valuable contributions.

Name	Surname	Organisation	Role
Adam	Zajac	Fundación Orquesta Sinfónica de Bogotá	Director Ejecutivo
Andrea	Ixchíu	Hackeo Cultural	Coordinadora
Andrea	Defrancisco	Corporación Latin Latas	Directora Ejecutiva
Andrea	Salgado	Universidad Nacional de Colombia	writer and professor of creative writing
Angélica	Mayolo Obregón	Ministry of Culture	Minister of Culture
Catalina	Valencia Tobón	Instituto Distrital de las Artes (IDARTES)	Directora General
Clarisa	Ruiz	Fundación Grupo Liebre Lunar	Co Directora
Cristina	Lleras	Museo de Bogotá	Curadora
David	Fayad Sanz	Fondo Acción	Especialista en Comunicaciones. Estrategia Colombiana de Desarrollo Bajo en Carbono
David Enrique	Guarnizo	Unidad de Artes y otras Colecciones / Banco de la República de Colombia	Artista / Jefe de Servicios al Público y Educativos
Diana	Restrepo	VozTerra	Artista sonora
Dolores	Hernández	Gobierno de Guadalajara	Directora de Relaciones Internacionales
Erika	Borjesson	Fundación Viajelogía	Directora
Estefanía	Gonzalez Velez	Comfama	Responsable de Bibliotecas y Centros Culturales
Eulalia	de Valdenebro	Universidad Nacional de Colombia y Université Paris8	artista docente investigadora
Gloria	Calderón	Fondo Accion	Coordinadora de Proyecto
Grecia	Quintero	independiente	Artista – Gestora cultural
Gustavo Adolfo	Carrión Barrero	Concejo de Bogotá / Universidad Distrital de Bogota	Consultor y Profesor Universitario

Name	Surname	Organisation	Role
Henry	Murrain	Cultura, Recreación y Deporte de Bogotá	Acting Secretario
Jimena	Cortés Mora	Fondo Acción	Asistente técnico del Programa de Preparación para la Adaptación Nacional al Cambio Climático
José Alirio	González Pérez	Asociación Escuela Audiovisual Infantil	Representante Legal
Juan David	Merlo Romero	Secretaría de Ambiente de Bogotá	Secretario Privado y Asesor
Juan Pablo	Martínez	Juan Pablo Martinez Responsible Fashion	Director Creativo
Juliana	Bonilla	Cámara de Comercio de Bogotá	Directora Macrosector de Industrias Culturales, Creativas y Graficas
Lina	Mazenett	Colectivo artístico MAZENETT QUIROGA	Artista Plástica
Luis	Calzadilla	Ministerio de Asuntos Exteriores, de la Commonwealth y de Desarrollo (Embajada Británica de Colombia)	Jefe de Ciencia e Innovación
Luisa	Niño	Fondo Accion	Coordinadora cambio climático y crecimiento verde
María Margarita	Fontecha Tirado	Fondo Acción	Coordinadora de Desarrollo e Incidencia en Política Pública
Maria Claudia	Medina Villegas	Wonder for People	Directora de Sostenibilidad
Mauricio	Galeano Vargas	Instituto Distrital de las Artes (IDARTES)	Subdirector de Equipamientos Culturales
Nidia	Góngora	Canalón de Timbiquí	traditional singer, Director and lead voice
Pablo	Devis	Fondo Acción	Coordinador Ambiental
Sandra	Pineda	Instituto Distrital de las Artes (IDARTES)	Alianzas e Internacionalización
Tatiana	Pardo Ibarra	Journalist	Journalist specialised in climate change

## ANNEX 3 – About the partners:

### British Council

British Council is the UK's international organisation responsible for cultural relations and educational opportunities. We connect, build understanding and trust between the UK and other countries through arts and culture, education, and the English language. Last year, we communicated face-to-face with more than 80 million people, and over 791 million people online, through our radio and TV programs and our print publications. Founded in 1934, the British Council is a charity and public organisation that has become a legal entity with the Royal Charter. Fifteen percent of our revenue is covered by the UK government.

### Julie's Bicycle

Julie's Bicycle is a pioneering not-for-profit organisation mobilising the arts and culture to take action on the climate and ecological crisis. Founded by the music industry in 2007 and now working across the arts and culture, Julie's Bicycle has partnered with over 2,000 organisations in the UK and internationally. Combining cultural and environmental expertise, Julie's Bicycle focuses on high-impact programmes and policy change to meet the climate crisis head-on.

Julie's Bicycle works with cultural policy-makers to create structural change at a local, national and international level. Julie's Bicycle's freely available resources are the most comprehensive library of good environmental practice for culture anywhere, co-created with the thousands of artists, cultural workers, and creative organisations we have worked with. We exist at the heart of a thriving informal network of organisations and individuals who share our vision across the world, using our 14 years of experience to support others on their journey, and helping to catalyse new projects at the intersection of culture and climate. Find out more: [www.juliesbicycle.com](http://www.juliesbicycle.com)

### Fondo Acción

Fondo Acción is a Colombian organisation that, since 2000, supports the design and implementation of participatory, innovative and high-value solutions aimed at changing behaviours in our society and producing positive and lasting results in the following thematic areas: sustainable rural development, conservation and sustainable use of biodiversity and ecosystem services, climate change, environmental education, and child protection. It also stimulates the generation and circulation of knowledge, public policy advocacy and capacity building of organisations, groups and community leaders. Fondo Acción supports the development of the Roundtable in Colombia, from its trajectory in the creation of new narratives and exploration of formats to increase awareness and action in response to current environmental challenges. More information: [fondoaccion.org](http://fondoaccion.org)

### What is the Climate Connection?

The Climate Connection is the British Council's global platform for dialogue, cooperation and action against climate change. It connects millions of people from the UK and the rest of the world through collaborative and creative solutions to the climate crisis.

### Why?

International cooperation through cultural relations is key to addressing shared development solutions. By encouraging cross-sectoral, inter-generational and international collaboration, and bringing in new voices across the arts, education and English, the Climate Connection will enable more innovative, creative and sustainable solutions to our shared climate crisis. Through this approach, the Climate Connection will make climate action as inclusive as possible, by strengthening cooperation between the UK and the world, and across all parts of society, to enable everyone to contribute to a better future for our planet.

## Acknowledgements

Many thanks to the British Council teams in Colombia and across the Americas and our partners at Fondo Acción, as well as the British Council's The Climate Connection team.

Thank you to all the Roundtable participants for your invaluable time and insights. We would especially like to thank the speakers and facilitators: Henry Murrain, Interim Secretary of Culture, Recreation and Sports of Bogotá; Catalina Valencia Tobón, Directora, Instituto Distrital de las Artes (IDARTES); Tatiana Pardo Ibarra, Journalist; Makis Medina, Director, Wonder for People; Sylvia Ospina, Director, Arts, British Council Colombia and Elizabeth Valenzuela Camacho, Technical Director, Fondo Acción. We would like to thank Angélica Mayolo Obregón, Minister of Culture, Colombia for her contribution.

Many thanks for the performance from Nidia Góngora, traditional singer, Director and lead voice, Canalón de Timbiquí, and for the One Planet artistic intervention, for bringing life and creativity to the climate and environmental challenge. Further thanks to the captioners, translators, moderators and technical teams, particularly the Fondo Acción team for their organisation and support. Thanks to Ada Jusic for the visual minutes.





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Three overlapping white-outlined hexagons are positioned on the left side of the page. The central hexagon is the largest and contains the text "The Climate Connection".

## The Climate Connection

Find us:

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