

[Nature sounds]

>>FARHANA: Hi, everyone. Is everyone in? Shall we start? I think so. Thank you for joining us all today. I'm absolutely delighted to support Julies Bicycle, being the second of the two events about art and climate justice and how we respond. I'm also a trustee of Julies Bicycle, but they have been doing absolutely outstanding work, trying to connect the complexities, and sometimes the very technical negotiation topics that came up in Glasgow. And this one did as well. And really provide getting a handle on them for those in the creative sector, and thank you for Julies Bicycle being an absolute pioneer in this. For those of you who don't know, you know, the mission of Julies Bicycle is to mobilise in the end everyone in the creative sector to take action on the climate and ecological crisis we find ourselves in. The word emergency was deleted in the Glasgow pact. Saleemul will say more about that. But we are in the middle of an extraordinary emergency which has been overshadowed in the last couple of years by the COVID and the global pandemic, which has actually also, in a way, has showed us what governments and citizens are capable of doing in response to an emergency that they then legally recognise and politically required to act on. So a little bit of by way of background of where I'm sort of coming from, as I said, I'm a trustee at Julies Bicycle.

And also someone who negotiated with and fought for vulnerable developing countries in the climate negotiations in the large UN summit that have been taking place since 1991. I've had the pleasure of doing that with one of the speakers today Saleemul who has been working tirelessly on these issues. And today we're focusing on the one of the elements we're focusing on is Loss & Damage, justice, and fairness. Decarbonisation, Nature, circularity, and regenerative economy. Those are big picture themes that Julies Bicycle is going to be focusing on. So over the next hour and 15 minutes, we're going to hear from Professor Saleemul Huq, who will give us a short introduction to Loss & Damage, followed by Anna Santomauro talking about creative responses From Arts Catalyst, and Andrea Carmen who will talk a little about cultural heritage as well. We'll have a short discussion and lots of time for questions and answers. And please feel free to start introducing yourselves in the chat function. Please feel welcome to put in questions in the question and answer tab, and please also feel free to vent, comment, give us your ideas and suggestions, forward. There are live captions available, which you can access using the 'cc' button in your zoom controls. Just a bit of housekeeping, Your videos are switched off and you are muted by default. And we'll be monitoring the question and answer box, and toward the end of the session, it's possible I may be able to unmute and ask some of you to step up.

And finally, if you have any difficulties, Farah Ahmed from the data team is also online to support you. Please use the chat function if you. With that, I think that's covered all the bits I needed to. The session is being live-streamed. Have any issues and she will respond. Link in the chat now. Keep the conversation going during the session outside of it. Please use the hashtag #CreativeClimateJustice. We'll put that in the chat. With that, I'm really pleased to introduce Professor Saleemul Huq, who was recently, rightly given OBE. And absolutely delighted to receive recognition in the UK for his amazing outstanding work supporting climate as an issue. Especially from the viewpoint of vulnerable countries. Saleemul is the Director of the International Centre for Climate Change and Development, ICCCAD, And also a professor at the University of Bangladesh. And many years he ran the Climate Change Programme at IED based in the UK. So over to Saleemul. Also worked together in your capacity as chair of

the Climate Vulnerable Forum, which is a grouping of 55 now, the vulnerable developing countries, and you are the person who's best placed to give us the long overview as well as the big picture on Loss & Damage. So Saleemul, I think you have about 10 minutes or so.

>>SALEEMUL: Thank you very much for Julies Bicycle for inviting me. It's a pleasure to be with you and speak about this issue. And let me begin with the first principles as it were with climate change, I'm sure everybody's aware of. A problem human-induced climate change is a problem created by the emission of greenhouse gases in the atmosphere since the Industrial Revolution and raises global temperature significantly. It's already risen over one degree. And want to keep it below 1.5 degrees, that is a dangerous threshold. In order to do that there is several strategies adopted over the years. The first one is what we call "mitigation". So climate jargon "mitigation" means reducing emissions that solve the problem. And every country has agreed to reduce their emissions. They're not doing enough of it. We need to do a lot more. But lower emissions through mitigation is the first strategy to make sure that the temperature doesn't go much higher than it already has.

And second strategy that came after we realise that the temperature is already beginning to go up. And the impacts are likely to happen. Whether we like it or not the emission reductions aren't happening fast enough. And therefore we now have to adapt to those potential impacts of climate change and so we've been investing a lot in preparing, adapting, preparing adaptation plans, etc. To deal with it. And now we have actually segwayed and I would say the last year 2021 was the tipping point when the Intergovernmental Panel on Climate Change Working Group one the scientists brought out the report on the 9th of August last year, where they said for the first time in 30 years that they have unequivocal evidence that the temperature that has already risen due to human-induced climate change is now causing impacts. Adverse impacts that can be attributed to the enhanced temperature that have already been created. And these impacts have been happening all over the world. They've been happening in developing countries for some years now. But they're also happening in the developed countries and in fact, you know, just had a storm up in Scotland that killed two people. And we have snow going on in the Northeastern US in Boston, that is paralyzing the communities there. Every country in the world is seeing these kinds of severe weather events, unprecedentedly severe weather events that can be reasonably attributed to human-induced climate change. So as these impacts that are attributable to human-induced climate change, start coming, becoming a reality, We now suffer losses and damages due to them.

And the term "Loss & Damage" is not a highly well-defined term, because in the negotiations, we often use terms that aren't defined so that people can define it for their own convenience. But rough definition, what we mean by "Loss & Damage". Is "loss", referring to things that are lost beyond recovery. So human life lost is not going to come back. And species loss is not going to come back, or ecosystem loss is not going to come back no matter how much money we might provide to victims. The loss is irreparable and irrecoverable. "Damage" on the other hand refers to things that can be repaired. House, damage can be repaired, road damage, can be repaired. Embankment that's damage can be repaired. A crop that's lost can be compensated for. So damages things that can be repaired if you have enough to do that. And that is something that comes into play. The other aspect of Loss & Damage, to keep in mind is that it is actually a euphemism for another set of terms which are taboo terms

and which are not allowed to be discussed in the UNFCCC which are liability and compensation.

The developed countries and particularly the United States of America is extremely allergic to any hint of liability and compensation. And so Loss & Damage is a euphemism for talking about potential liability and compensation. And something particular the US government, in particular, has been very allergic to and insistent on and in the COP 26 decision where the developing countries asked for a Glasgow facility on finance for Loss & Damage. The US downgraded that to a dialogue instead of a Finance Facility, They just said dialogue for two years. So just talk, talk, talk more and not do anything about it. But unfortunately, the impacts of climate change are already happening. They're happening everywhere, including the United States of America, and in Europe and so on. So, this is an unavoidable topic we're going to have to deal with.

The framing of this now, in my view, is a much wider issue for all of us, everybody, on the planet to understand. Under climate justice, or climate injustice framing. It's about rich people in rich countries, rich people everywhere, including in my country, Bangladesh, causing the problem. And poor people everywhere, but mostly in poor countries. But even poor people in rich countries are being affected by the impacts of climate change. And that's just not right. That's wrong. That's immoral. Whatever religion you belong to or even if you're an atheist, you will accept that that's an injustice that is wrong should be addressed and should not be allowed to happen.

And it's in that context that I think the issue of Loss & Damage which sounds like a very esoteric subject that not many people understand, and needs to be conveyed to the wider public and that's where, you know, artists like yourselves and people working in this domain, have a big, big role to play in terms of explaining it in a manner that people can understand. People can not only understand the problem, but also figure out ways they can engage in addressing the problem and solving the problem in their own way, and in their own place, and in their own location, and linking up with like-minded people that they are able to join forces with. And we really do need everybody on deck, and it's a global problem and requires global solutions. And unfortunately, our leaders of the nearly 200 countries that come together every year at the COP, the leaders have let us down, they talk the talk but they don't walk the walk. They promised in Paris to keep the temperature below 1.5. But they're not on track to do that. They promised to discuss Loss & Damage but they're not on track to do that. So they've been promising many things but they have not been delivering. So I think that it's time for us as citizens to be the ones to step up. And we need to be proactive in doing things ourselves wherever we are at the local level, and connecting to the national level in national policy terms, at the global level as well. Anything I can do to help. I know Farhana has been doing a lot of this. I'm a great admirer of Farhana. We've been working together for many years, and very happy to be here, and engage further and see what we can do together going forward. I'll stop there right now Farhana.

>>FARHANA: Thank you so much for that excellent overview. You are a true veteran of the negotiation and a stalwart in helping the powerful, those who have the ability to change and should have done more to account, so I'm really really -- you know, you're a great mentor, and a friend, and a buddy, and an inspiration for us all to keep going and. You know, maybe later on you can share what keeps you going, you know, in the face of this, frankly, dispiriting picture at times I know I'm often asked that question on a personal level. How do you keep smiling? How

do you keep going? How do you mentor maintain equilibrium? You know, when the frustrations are so high, as everybody now knows, you know, the climate issue? Not a surprise, this isn't like a pandemic that sort of came almost from nowhere. And took the world by surprise. Climate, what it could do was known and our scientists told us about it in great detail and great tubes of reports, you know, for the last 35 years and you know, extreme and I've been gray and participated as scientists in that and I guess before we, before we turn to the next speaker, I would underline something you said about the arts sector. You know, I sort of summarise it, we need more storytellers than scientists right now. We need more creatives right now. Not just to graphically design stuff, and communicate, But to help us use the language of the arts. Which touches, and speaks to many more emotions, and to find responses to the anger, the hurt, the frustration, and climate anxiety. And as well the beauty and joy that still exists in the world. And how we can imagine our way to a much better future. With that, I'm going to be quiet, because we're catching up on time as well. We started a few minutes late. And let me turn now and introduce Anna Santomauro. Who is a curator, educator, and researcher in micro politics and socially engaged art. She joined Arts Catalyst in May 2017 and co-founded Vessel in Bari, Italy, a place I always wanted to go. Need to find a low-carbon route to get there. Please tell us more about that. And Anna was also ESP and public Programmer at Eastside Projects in Birmingham, and in 2017-2018 she was Curator-in-Residence at Grand Union Birmingham where she co-curated the public programme Voz Rara. She is a PhD candidate at the University of Wolverhampton and over to you Anna. Looking forward to hearing from you. Thank you. You have some slides I think.

>>ANNA: Yes, I do. And thank you for the introduction. And Julies Bicycle for the kind invitation. I guess in this five minutes intro that I will give I will tell you a bit about arts catalysts and the work that we do and I will focus on two of our present projects that seemed relevant to today's conversation. So we are an organisation, the visual arts organisation and charity. We were established in 1994. And two years ago relocated to London Sheffield in Yorkshire in the UK. We commissioned out this project research inquiries and public programs that exist at the intersections of our health, ecology and economics. And the way we work we bring all this together with communities, activists and researchers from different disciplines. So today, I will mainly focus on two projects, on the intertidal zone and test sites but I will mainly expand on the latter because I've had more of a first-hand experience of it. Intertidal zone took place between 2014 and 2016 and it was developed in collaboration with artists... Art Ensemble, and Andy Freeman. The project was exploring the rapidly changing eco-political context of the Thames Estuary, considered as a complex collection of objects, atmospheres and flows that we believed could not be reduced to scientific methods and models. At the time there was a new major infrastructure in construction. Including the largest container port in the UK. Deepwater port that is able to handle the biggest container ships in the world. Yesterday was also a site for critical wilderness, for biodiversity conservation, and species migration. And at the same time a place of leisure and tourism, and great heritage of fishing and historic ranks. And it's a very complex scenario. So the project brought together a network of local people, with artists and technologists, to explore how local situated knowledge of yesterday could be combined with artistic investigations and citizen science techniques. To explore and respond to the changing context. And the project had various outcomes. I thought I would mention the graveyard of lost species, a monument or anti-monument developed by ... and Critical Art Ensemble, which was

created from a local which was a fishing boat and that was reclaimed from.... So you can still go and visit it. During 2015, and 2016, the artist-led a series of inquiries, and conversations with local communities. In the South end, and to gather knowledge and expertise around lost species, and be them wildlife, marine creatures or even livelihoods, ways of saying fishing methods and labour. So everything that the local communities felt that they were losing. And the artists worked with local craftsmen in order to laser cut all these different wood on the surface. So this became almost like a monument to the past and possible futures of the Thames Estuary and of these two particular towns. I thought it might be interesting also to mention one of our most recent projects, Test Sites. That is a series of inquiries into issues connected to environmental change, such as flooding pollution, and species loss, how they impact the local health and well-being, both of humans and nonhumans. And particularly focused on the quarter valley, which is located in West Yorkshire where flooding and water pollution have been issues for more than 200 years. We brought together a group of artists including Ruth Levene, and together with medical anthropologist, Megan Clynych, and the communities of humans and nonhumans that inhabit the quarter valley and wider catchment.

So generally the project aimed at reimagining modes of caring and forms of stewardship of those infrastructures that have been completely broken and dismantled. Over the course of the previous decades, and so really thinking how we look after those infrastructures? How do we create new infrastructures that can sustain our existing damaged ecologies? The project was inspired by the notion of planetary health, within the definition provided by the Lancet Commission is based on the understanding of human health and human civilisation, depend on flourishing natural systems and wise stewardship of the natural systems. So it's not just about understanding and recognizing this interconnectedness, but it's very much about finding ways to caring for them, and enacting forms of stewardship in dialogue with the natural systems themselves. So... also in this case, the project had many different outputs. We have created a - - the artist created a 3d representation of the whole of the quarter catchment, that was populated by a series of miniature scenes that represented canal locks, flood defences, water sources, sewage, and all the components that refer to the water system locally, and globally. And we invited members of the public to engage with these different scenes and present what they understand the scenario, and what they understand the future should look like. And moving the scenes and putting them in relation to each other in the way they thought it was necessary. And so generally in the quarter valley we encountered a very complex scenario and the fragmented valley with infrastructures that had been suffering from years and years of austerity. And at the time what we found very difficult is to even try to answer the questions. Who owns the water? Who cares for the water? And who looks after the water? We encountered a number of stewards of the valley, who have been practicing forms stewardship and guardianship of the valley for many years. So we have been doing our best to honour and learn from those practices. And I guess just to end this brief introduction. I believe while the damage provoked by the floods was incredibly visible to the eye. We also recognized that those floods were the symptom of the slow process of loss. The loss of any nonproductive, and nonfunctional relationship with water. And loss of understanding of water and the water system and the way it interconnects human and nonhuman life. I believe I'll stop here, and maybe can expand more in the questions.

>>FARHANA: Thank you. Anna, and thank you so much for sharing your slides and it's always a picture that speaks 1000 words. So it was lovely to get a little glimpse in the way communities and artists are coming together to look at many of these things, and cocreate. As we're running a little short on time, we'll come back, and please use the chat function to put comments, reactions, and the chatbox. Resources, we're going to extract the resources, and send them out to everyone from the chat function, so don't feel you have to save everything. -- I get a bit like I have to save all these things. Let me move on to the next speaker and then hopefully have quite a bit of time to also come back to each of them with your comments and reactions. And so absolutely delighted to welcome Andrea Carmen from the Yaqui Nation. And one of the pioneers in really bringing forward and making sure there is representation of Indigenous Peoples in all the processes that we have. And really one of the founders and legal framework, and architecture, and making sure the UN system respects the rights of Indigenous Peoples. She was the staff member of the International Indian Treaty council back in 1983. And also formally addressed the UN General Assembly and the summits along the way many of the summits. And I feel we must have crossed paths at some time.

And the Indigenous Peoples were reportedly at Glasgow the second-largest delegation. And if you looked at all the people who are registered, second only to the fossil fuel industry. And apparently that's the case when an analysis was done. If you added up all those with fossil fuel industry badges, and affiliations. But you were only half the size of the fossil fuel industry. But I think you more than touched the hearts and minds, and looking forward to hearing from you, about this topic, and where you think we might go in the future, you are obviously also a crucial member of one of the big gains that Paris made in climate justice. We forget that we made all these gains, the local communities and Indigenous People's Platform that I would like to hear more about. Over to you, I think you have about 5 minutes, and I'll start waving to you 5 or 6 minutes, and then go to questions. Thank you.

>>ANDREA: Thank you. [GREATING IN YAQUI].

Good morning. And good evening to everybody who is participating, and want to thank you, especially Julies Bicycle for inviting me to be part of this panel. We've gotten to know each other through mutual participation, and the climate heritage network and I encourage everybody who is listening to look into being part of that very important network that is brought a lot of us together that otherwise might not know each other. I'm going to be speaking as a member representing North America Indigenous peoples, on the local communities Indigenous People Platform. Through that participation. I've also been a founding member of the Warsaw international mechanism, NELS expert group, Noneconomic Loss & Damage. And appreciate their vision to include from the beginning Indigenous people in that discussion. Which is very important, I just wanted to show you a picture of some Loss & Damage. This is our own family farm here in the Sonora desert. I'm from the -- Yaqui Indigenous Nation, which is southern Arizona, and US and northern Mexico. Both of them ran that border through the middle of our country, and this was from the year before last we had the hottest, driest summer ever recorded in the Sonora desert. And these are natural plants. Cactuses, called... That is both food and medicine for us. It's healing, it's curative of diabetes and you can see even as an Indigenous plant, it's wilting and weathering. This is not how they're supposed to look.

And the losses to food systems is linked inextricably to the practice of our culture, our ways of knowing, and important to realise the important contribution we make to the dialogue.

For us the culture and most practical day-to-day way of life can't be separated. Next slide, please. I think you are changing from there, right? And I appreciate that. And this is one picture of the rights-based approach, we have been able to have affirmed at the local communities Indigenous people's platform. Kind of ironic because the UNFCCC established back at the first Earth Summit in 1992 for many years was one of the hardest for Indigenous Peoples to have a voice in. Even though the scientists were beginning to recognise in their reports that we were among the most affected the frontline communities.

And these are just two examples of forced relocation that's actually taking place not only losing homelands, like in Shishmaref, Alaska and Tuvalu and the Pacific Ocean, but losing cultural identity as well as the right to self-determination. What happens when independent sovereign Indigenous Peoples are forced to become refugees? Who are they then? What about their ancestral identity is something I think that needs to be considered and may be unique for us. Next slide, please.

Sorry, this is taking longer.

Of course, the 2015 Paris Decision recognise finally the value and importance of Indigenous people's Indigenous knowledge and practices. And also decided to create a platform for exchange of best practices, within the UNFCCC system. So finally we had a formal participation from inside of UNFCCC, we've had an Indigenous Peoples caucus for many, many years for decades, in fact, but now we have both a independent caucus, and formal body at the United Nations Framework Convention on Climate Change to voice and share the knowledge and perspectives. And also to support the consideration of the rights of Indigenous Peoples in the context of climate change.

Next slide, please. Sorry, it's taken a little bit of time evidently.

This is one of the basis of our work article 31 of the United Nations Declaration on the Rights of Indigenous Peoples that affirms that Indigenous Peoples have the right to maintain control, protect and develop our cultural heritage, traditional knowledge, cultural expressions as well our sciences and knowledge of plants and animals. This is a young farmer showing how the roots of the corn in a place where all of the plants are grown by rainfall. There is no springs, there's no groundwater in our irrigation. That knowledge of the corn of how to produce a root that goes way down deep into the soil, is a teaching and a cultural way of knowing for Indigenous Peoples. We can learn from the seeds as well about adaptation.

Next slide.

One of the biggest advances I think for us at COP26 was for the first time, the UNFCCC recognized 28 Indigenous knowledge holders, four from each of the seven bio-cultural regions for Indigenous Peoples, including women and youth. I was one of the co-leads of this activity. And we brought all of the knowledge holders together. Only four decided to participate virtually and the rest were there in person to come together to share our statements and perspectives and knowledge with each other at a closed meeting first and then in a meeting with the states. And this is a picture of the Indigenous members of the facilitated working group of the Alsip and also the Indigenous knowledge holders that attended.

Next slide, please.

I wanted to share for the discussion the perspectives of the knowledge holders on Loss & Damage. And I am going to read this. This is the only one I'm really reading from. But I hope that... you can hear this.

"The seasons we have always known are changing, and the weather is more extreme and unpredictable. Due to the changing climate, we are seeing new animals, insects, fish, plants and birds coming into our territories. Some are invasive, push out the Indigenous species, destroy original biodiversity and forests, and carry disease. At the same time, many of those we have always depended upon are disappearing. We are experiencing droughts, flooding, forest fires, rising sea levels and melting ice, threatening the productivity and life cycles of our lands, waters and food sources. Our rivers and lakes are drying up, and we cannot drink the water anymore.

The loss and damage we have suffered from the impacts of climate change is already extreme and is both economic and non-economic and directly affects knowledge systems and ways of life. While no price can be put upon what we have already lost and all that is threatened, adequate, direct financial resources would greatly assist Indigenous communities to adapt to these losses, restore what we can and protect and strengthen the resiliency of what remains."

And this statement was presented there at the COP to the States. Which was attended by many, many state parties, as well as the presidency from Great Britain. Next slide. And I'm just finishing here. I want to say thank you very much. This is a picture of one of the most important aspects for our own adaptation mitigation and solutions, our elders working with our youth and children, to understand our relationships that need to be strengthened in order to provide for our survival in the future. Thank you.

>>FARHANA: Thank you so much, Andrea. Thank you so much for all you have been doing for decades, and going back to the question: What sustains us and how can we keep going in the face of injustice, and the many now inbuilt impacts that are missing frontline communities and especially Indigenous people who have been at the forefront of resistance. I want to thank you hugely, and express my gratitude always to what you have done. I think you have around half an hour for our panelists who have come back, and I hope you can all see them. I think we were having -- I'm not sure people are using the questions box -- it's quite difficult to read through all the brilliant comments, so if you do have questions, please do put them in there. In the meantime, I'll ask some of my own and Saleemul as you know, an intersectional. You know, climate justice guy. I'm going to ask a couple questions of Andrea to give them a bit of parity in terms of speaking time, because I have slightly less and you're such a gentleman. I know that you won't mind that.

>>SALEEMUL: Absolutely.

>>FARHANA: I think Anna, one of the projects you shared, is very site-specific and very local. One is about how they came about a short abbreviated, I guess, maybe where the inspiration and the momentum came. But also how does that tie up with the big set of processes we have? Tying up the local with the macro, the global. That's one of the questions that everyone grapples with. And so that's my question to you. And I'll ask Andrea as well. But to give you a little heads up, and don't have to keep interrupting. It would be great if you could also talk a little bit about how there's a loss of physical heritage sites. Obviously many processes are underway that are depleting and encroaching on lands. It would be great if you can talk about intangible aspects of land, culture, languages, and so forth. You touched on that a little bit on that already. So just a little bit more elaboration. Over to you, Anna, first.

>>ANNA: Thank you for the question. I guess I need to look back at the history of Art Catalysts. As I said, there's 27 years of history. And mention, I think around 15 years ago, the work of the organisation became more and more embedded and focused on matters of concern that were equally important to artists, scientists and most importantly to communities. And this shift happened in particular in relation to a project called the Arctic perspective initiative, so the organisation became part of this collective inquiry around the changing environment of the Arctic. The project was led by Marco Pillion and Matthew Peterman. And they will, working closely with architects, and scientists in the arctic in order to develop open-source monitoring, and sensing models that could be shared with local communities. The project is happening in close dialogue with Indigenous communities in Nunavut in Canada. And a way through the process, it became clear to the organisation that a different model of collaborative work needed to happen. That could move away from, you know, extractive approaches towards local knowledges and local communities. And that instead could be rooted in the situated knowledge is that the communities have.

What we found over the years is that very often communities are approached both by scientists, artists, and and potentially even activists. In some in this form of consultation model rather than through actual cooperation. And wanted to move away from this approach and develop a different way of working that could put the situated knowledge at the very core. And so keen on bringing this way of working in the UK. In particular, at a time test sites started in 2017 when the public debate was completely flattened by the conversation around leaving the EU. But at the same time, we could witness, there was signs of environmental change happening in different parts of the country. So floods in West Yorkshire but also incredible levels of pollution in London, and so on. So we felt it was necessary for us as an organisation, who has always been very active in the field of environmental change to embed ourselves outside of London, and embed ourselves in these communities that were actually experiencing environmental change, and start the very slow and long term relationships that could help us understand what were the urgencies and what were the questions. What were the needs those communities were encountering. At the same time very interested in what was already happening locally, and so as I mentioned in my introduction, really, creating alliances, and building conversations with caretakers of the valley, with people for years have been recognizing that the environmental crisis would exacerbate, and affect everyone. And very briefly on the question around you know, this global challenge. I think we're always been incredibly keen on combining the hyper local with the planetary, and thinking of planetary health as a holding concept for the project, was very important because it allowed us to expand the interconnected dimensions of the human and non human but also it allowed us to really think beyond the administrative boundaries of nation borders and engage people in conversation around those questions.

>> Thank you, and over to you, Andrea, for an expansive answer on that question of loss, of not just climate impacts as wildfires, and biodiversity loss & damage to environments and cultural dimensions. And how dealing with that and what would be your priorities in asking this audience, and global north and those in the arts community and support and health.

>>ANDREA: I think the core perspective we can bring to the table is that is of course a day-to-day way of life for Indigenous Peoples. Humans are not separate from nature. I've been on panels of water, and water conservation Water Restoration. Indigenous Peoples are reviving

methods. From time immemorial to save water, and irrigate without using any water piped in. Even here in a desert. But, you know, to remind us, we are water. Each and everyone person listening here is mainly made of water. We're not separate from nature. We're not separate from the natural world. If humans will quit seeing themselves as something distinct. That's why Indigenous people have not gotten on board very broadly with terminology like nature based solutions, rights of nature. Green economy. Protected areas. And all these things. In fact some of them are being used against us and against the rights of Indigenous Peoples. That we can bring the relationship with the natural world that is the basis of our way of life and culture as well. Very practical as well. As the basis for ceremonies, and cultural practices, to the world arena, and help make that shift in the mentality of the state parties, and others. And we see it happening. Especially at this last COP when we had the knowledge holders, our elders and youth. They are talking about these things and traditional food producers. You can tell when somebody is checking the box. Indigenous people we heard from them, and now, youth or women, and the next category. And suddenly the states are listening to us, we joke among ourselves, they must be really scared, if they're finally coming to Indigenous people, saying, wait, what do you know we can use? And I think even in you know, here in the United States it's becoming so costly for the states to deal with the disasters, and they're spending billions of dollars every time there is a hurricane or tornado, or fire or flood caused by climate change.

They are finally ready to listen to us, and listen and realise that Indigenous people have something to offer these discussions from a very fundamental basis. And why do we keep banging our heads against the wall. We have to. Anybody who has children, grandchildren, or nieces or nephews or community members that are young and the children you know, we have to try. We have a responsibility, and not only a right to be at this table.

>>FARHANA: Thank you so much. Everything you said, I could, you know, amplify, and comment on, but there are now lots of questions coming in the question and answer box. To make the best use of the 20 minutes or so that we have... and getting as many perspectives. I'm going to turn this into a rapid response mode. And so no more than 5 minutes. I'm going to turn on my 1-minute answer. And so, you all have all 3 of you jump in, and maybe starting with Saleemul. I can ask you, Hanna Lee has asked: How can we shift from individual-level actions that are important but often induce a bit of guilty and make us feel quite small in terms of, you know, effort we're putting into the change that we're getting, and how do we move that toward collective learning and what are you doing in response to that? And starting off with Saleemul. And putting the timer on. When it blips you will be passing on to the next person. Or the next person jumps in.

>>SALEEMUL: Okay, I'll be brief, quick answer for me, is for everyone one of us now on the planet to think of yourselves first as planetary citizens. And only second citizens of a country, or even citizens of a city or town. That is now a second-order identity. The first order identity is planetary citizenship, and that means we need to look at problems of climate change at a planetary scale, and link with friends and like-minded people across the globe. And to me, the COP26 event in Glasgow wasn't important for the leaders in the blue zone. But Indigenous people and youth and everybody else was doing outside in the city of Glasgow linking from all over the world, 1000s of us, that to me was by far the bigger achievement, and something to celebrate that we were able to do and now with technology, we can do it, you know, virtually well as we're doing right now. Let us see if we can connect better as citizens. Thank you.

>>FARHANA: Thank you. Anna, would you like to jump in?

>>ANNA: Yeah, very quickly I'm completely on the same page and idea of being citizens of the planet. And I really think that it's important that everyone has responsibility. And so everyone should do whatever is possible in order to limit our impact. But it's also true that being aware on one hand the practices, and the modes of organisation that are already in place and a lot going on, and a lot to learn from communities across the planet. And so being aware of what is already happening, and connecting as much as possible.

And then there's part of me that also thinks, you know, being aware of who should be held accountable, is also an important part of my answer, I guess, and recognizing what the causes of Loss & Damage are, who is more responsible than others. And you know, bearing that in mind, when we can act as citizens of a country. And so voting and participating.

[Timer].

>>FARAH: -- please feel free to answer that question, and in the questions, there was a question about cultural appropriation and allyship and what can be done by others to make sure Indigenous people are able to tell their stories as well. If you feel there is something more to be done.

>>ANDREA: Sure. I think that in this particular situation the alliances that we're building and renewing among Indigenous Peoples. And also with non-Indigenous networks like the climate heritage network and others that attend the COP is really vital. We can't just dig in. Even though we need to do that as well.

Indigenous Peoples, we've been able to facilitate revitalizing their original trade of seeds, and drought-resistant seeds. And grow very quickly, and these are natural seeds not genetically modified, Among Indigenous Peoples, because our climates are changing. And we have a network locally in Arizona, throughout the hemisphere and beyond, you know, where we bring Indigenous Peoples together to revitalise sharing and trade that we've always done. And we also have similar things outside I think it's important and one of the big one of the criteria that we had for even being willing to enter into this new platform at the UNFCCC was that our knowledge be safeguarded and rights-based safeguards because we have been victims of "extractive research", as well as extractive industries. We don't want that to be repeated. We do have right safeguards in place that go hand in hand with our ability and willingness as knowledge holders to share what we know and this has been very important. Thank you.

>>FARHANA: I guess, a question I'm picking up from David Summerwell, and a little bit elaborated it. Can you give me one concrete cultural intervention that has been really inspirational for you either you don't be shy if you are involved in it and it's your own... please say that. Or someone else's. And also an example where something, where the cultural sector, or an intervention was like, frankly, greenwashing. I know we're not, I don't mean you have to call out. Just a generic example. I'm seeing a lot of both actually, in the work that I come across. I would be very excited and interested to hear from you. Would you like to go first again, Saleemul, Or shall we ask Andrea to go first.

>>SALEEMUL: Andrea can go first.

>>ANDREA: Thank you. It's interesting that in Indigenous languages we don't really have a word for "culture". I think that's important. We don't have a word for "human rights" either. We talk about responsibilities how you'd say it in Yaqui. The people's duty to the Creator, which includes keeping our ceremonies, our language, you know, our songs and

dances going. And also, fighting when we need to defend our rights and how we treat each other on a day-to-day basis. And how we interact with the world, and how we interact with the created world with the natural world. And so all these things are really together, and one concrete example, I presented to an NELS committee meeting about cultural heritage and water, was in Hawaii where as we all know, you know they were illegally annexed by the United States, a huge tourist site. And highest homeless level among actual native Hawaiians there. But they on the nation of Hawaii, they were able to regain, they removed the invasive species eucalyptus trees from Australia which uses a large amount of water. They remove those, chop them up, and used as planter and houses and beginning to restore native plants, and you'd see in the waterbeds all naturally from the Indigenous watershed. And their cultural relationship with the tarot is the same with their food system. It's the same as reasserting their rights. And restoring their natural biodiversity. These things can't be separated for Indigenous people.

>>FARHANA: Thank you, and Anna, I think that point needs reinforcing, going to myself. That many of the separations actually started only 100 years, and are very much tied to the fundamental and physical, and philosophical concepts that came with the Enlightenment you know, mind and body, you know, politics versus culture, society versus civil society. So all of these structures and underlying units don't even make sense or maybe where we need to go next. So over to you Anna and when you hear the buzzer, you know, feel free to slightly expand if you haven't finished your sentence, but the one-minute rule makes you more succinct, and tweetable. And please keep your questions coming. We'll go to about 10 passed if that's okay with everyone.

>>ANNA: I'm not sure I have in mind an example of greenwashing, I tend to, like, a defence mechanism to remove them. And maybe some projects I would like to mention, I think artists doing great work. I want to mention Rachel O'Riley's work. I don't know how familiar you are. But Rachel O'Riley's a poet and an artist and curator and filmmaker. She developed this work, fieldwork in collaboration with and a large group of Indigenous activists from the northern territories in Australia, leading the struggle against gas and shale fracking in the area. And what I particularly admire about the project, is the possibility for analysis work to become a platform and to become like this expansive network that supports campaigns, activists and groups that have been doing the work for many years, and so honouring that knowledge and providing a platform for that knowledge is really, really important and our discoveries are great at doing that I think.

>>FARHANA: Thank you. Over to you Saleemul. Don't get off the hook. You were there for almost 3 weeks in Glasgow. It would be great to hear from you.

>>SALEEMUL: Sure. Let me give you a different take on your broad question you asked to me. The climate change problem has very significant and powerful enemies. It's being created knowingly. 30 years ago, they were off the hook and didn't know. Now they know. And they're still doing it. Polluters. The big polluting companies. Fossil fuel companies, they're absolutely knowingly causing harm and profiting from causing harm. And also bought politicians to do their bidding. And that's very clear as well. And so, they cannot be given a seat at the table. They can not be given any kind of gestures of goodwill, yes, invite them to talk to us. They're the enemy. And they're the criminals. We have to fight them. And that's really something the justice angle of: This is wrong. And there are criminals doing wrong that need to be addressed and need to be fought. This is not neutral territory anymore.

>>ANDREA: I have an example of greenwashing very quickly, that's that's that whole net zero. That's all popular now to talk about. What does Net Zero really mean? You know, what are we trading? What's the carbon trading issue around this net-zero issue? Who's suffering at the other end of what's being traded? And just to add one more thing, one of my favourite people, very well-known Indigenous economist. One of the few I know said that anytime you put market price on anything the motivation to make more of it not less. So you have some trade, right? So this whole false, you know, carbon trading net zero, and I think we have to challenge it and not just accept these cool-sounding words like nature-based solutions is another example. Sorry for interjecting.

>>FARHANA: No, no, I think I want to use the chair prerogative, you know, behind me the sign. -- We all need to act on climate action. But actually some of us needed to have acted a lot sooner and others actually deliberately went out of the way to stop climate action from happening. And those are, I think, I agree with you Saleemul the people who need to be held to account. So in the art sector, it's unconscionable to take money from those who are engaging actively in climate denial, climate delay, and sponsoring for example, you know the fossil fuel industry has long sponsored, as a deliberate another strategy to you know arts organisation big and small everywhere. And artists need to speak up for themselves and however uncomfortable and difficult budget equations looking personally, and institutions. And absolutely unacceptable support given by this by the sector, and starting to grapple with that.

It's starting to grapple in the way in which those deliberately, knowingly caused the climate crisis, impacting the vulnerable, and that's my own tuppence worth as chair. And I wish I had been far more active in pursuing the culprit:

That's why I glued myself to Shell for example, 3 years ago, because actually, you know, we were making great speeches, events, doing cultural as well as you know, negotiations and in the meantime, billions are still being poured into deliberate attempts to do otherwise.

I think -- let me have a look. Only looking at the questions box. So if you're, if you're sticking stuff on the chat function, please put it in the questions box. -- if you like, it's very difficult to switch to one thing or the other. I guess, my take away really, and my last question before we wrap up, and it will be one minute each, you will hear the buzzer on my phone. What next for the creative sector? For who is really listening to this podcast. What is your one ask, you know, what is your one pointy ask? And can you say who should do it as well? And be more bold and specific and courageous. And starting off with Anna, I think.

>>ANNA: I want to echo what you were just mentioning for Hanna on relation to you know, being very much aware of who funds you as an organisation, as an artist. I completely agree with you. And one of the key policies as a small organisation. And, yes, I believe that the -- what is necessary is really to make sure that -- keep providing that space, for, you know... calling out who is creating damage, and creating alliances, and supporting campaigns that are specifically addressing those suffering from environmental, from damage, and loss.

>>FARHANA: Thank you, Andrea.

>>ANDREA: Again, we need to challenge these false distinctions. I'll give one example that was really important to us, when we were in Glasgow the mayor of Glasgow came to the Indigenous caucus, our preparatory meeting before the COP started and said that they realise that the appropriation because Glasgow was a major port to the Americas and the import of a lot of products from the Americas during the colonial times. That they also had appropriated many

cultural and sacred items from Indigenous Peoples. And he said, you know, even though it doesn't seem like it's linked to climate change, they realise it is that they were opening their doors to museums to Indigenous Peoples to see if there is items in the museums, that shouldn't be there that should be part returned repatriated to our communities to improve our resiliency spiritually and physically. So this is just one example of some of the alliances and some of the links making that are going beyond outside the box about solutions.

Over to you, Saleemul.

>>SALEEMUL: Sure, just picking up on the last point from Andrea. I would encourage everybody here to engage with the Scottish Government who have created the first Loss & Damage fund. You know, the beginning of the First Minister Nicola Sturgeon putting a million pounds on the table and challenged other leaders to match it. Got some matching, we got the province of B in Belgium. And put in a million there's a number of foundations that put money in for her and was very instrumental in getting that happen. And then she added another million at the very end, and they are actually looking for allies and people to fund. Knock on their door, and see what you might be able to contribute. I'm sure you will get a good hearing from them.

The other offer I'd like to make is the audience here, who I'm assuming are mainly British or European, is to connect with people in Bangladesh. We have a very active artistic community, and creative community in my country. And I'd be very happy to connect you to them. And we need to think globally, you do act locally, but also act globally, and connect across the world wherever you may have connections to make those connections. And does add value in any view to do those connections.

>>FARHANA: Thank you so much Saleemul. I want to thank the Scottish Government who also met with the Indigenous groups ahead of the COP and engaged actually in a number of ceremonial welcoming, and took part. And Nicola Sturgeon met with the Minga people many times, and agreed to pass on the demands for climate justice. The cultural ways we can bring politicians as well to lead with their hearts is very, very important.

And now, little apologies to all of those whose questions we did not get to question net-zero, maybe -- needs to have a special one on that. We all need to see the advantages as well as the way in which this concept is creating a platform for greenwashing rather than action.

And as I mentioned, a huge thank you, first and foremost to Julies Bicycle for convening this. And thank you, to Anna, Andrea Saleemul for the decades of work. Still lots to do, and can't retire. And this is part of a series of webinars being run by Julies Bicycle exploring themes related to climate justice. And what is the challenge to the arts sector?

The arts sector is also one of the richest sectors in terms of philanthropy. Climate philanthropy is just 2% of the total the art sector has a lot more even though you may not think in this core you are getting any of it but it is a very, very well endowed sector and has a presence literally in every high street and every school. You know, you reach through your whether it's school productions, and to plays, and poems, and music, and film to art, so you have an enormous leverage, as we like to call it.

So please tune in to the different things that Julies Bicycle is trying to do with this sector. Follow them on social media, use the #creativeclimatejustice. If you would like to hear more about their work, please tune into the podcast, the Colour Green, and the film series, the Colour Green in conversation at the Grand Junction in London. And we'll be sending out the resources that people shared in the chat later on to everyone, and making those available publicly, and so

please do if you have a minute type them in. And a recording of this event will be available also on the website of Julies Bicycle shortly. Allow me to now, just really express my heartfelt thanks to each and every one of you joining for an hour and quarter for staying the course and being so interactive, to join me in giving a virtual clap, and using your reactions buttons. Or saying one word in the chat function of what you found inspiring, or take away. The waterfall, away you go. And thank you all again.