

HOW TO PROMOTE CLIMATE CHANGE THROUGH ART



AN ARTIST'S HANDBOOK

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THROUGH ART:
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INTRO

The goal of this e-book to meet the needs of youth artists whose work can be used as a means to inspire action to switch to more environmentally conscious habits. It offers practice advice and guidance regarding arts and green entrepreneurship, with a special focus on how to teach visual artists to use their art to raise awareness for green issues and artists and how to develop their creative practice to inspire behavioral and influence people to be more environmentally conscious.

The book embodies multi- disciplinary input from all partners and participating organizations and people, which will be sharing their critical reflections, best practices as well as the evidence from the results.

The content on the e-book consists of different forms including stories, case studies, inspirational quotes, best practices etc., coming in in digital format so that everyone can easily access it. The e-book is provided for free and through open access.

Art and Entrepreneurship

Art and entrepreneurship, when combined, possess the remarkable potential to foster a positive impact on both the environment and society. Through artistic expressions like visual art, music, literature, and performance, creators can raise awareness about pressing environmental issues, conveying messages that inspire action and change. Entrepreneurs, on the other hand, can utilize innovative solutions to address environmental challenges, developing sustainable products, and services. Together, they form a powerful alliance that can drive meaningful transformations. Art can emotionally engage audiences, creating empathy and a sense of responsibility towards the environment. Meanwhile, entrepreneurship can provide scalable solutions that contribute to sustainability and resource conservation. By working hand in hand, art and entrepreneurship offer a dynamic duo capable of leaving a lasting, positive imprint on the world, encouraging a more conscious society that values both artistic expression and environmental stewardship.

Raising Awareness: Art has a unique ability to convey messages and emotions that resonate with people on a deeper level. Through various artistic mediums such as paintings, sculptures, films, music, and performances, artists can raise awareness about environmental and social issues. Entrepreneurship can then take these artistic expressions and turn them into impactful campaigns, products, or services that reach a broader audience.

Education and Advocacy: Art can serve as a powerful educational tool. By visually representing environmental challenges, social injustices, and sustainable solutions, artists can help the public better understand complex issues. Entrepreneurs can collaborate with artists to develop educational initiatives, workshops, or interactive experiences that engage people and drive positive change.

Sustainable Innovation: Entrepreneurship thrives on innovation. By combining creativity, design thinking, and sustainable principles, entrepreneurs can create products and services that have a lower environmental impact. Artistic design can be incorporated into sustainable product development, making eco-friendly options more attractive and appealing to consumers.

Community Engagement: Both art and entrepreneurship have the potential to foster community engagement. Art events, exhibitions, and performances can bring people together to discuss and address environmental and social challenges. Entrepreneurs can use these platforms to encourage community participation in sustainability initiatives and socially responsible projects.

Advocacy and Fundraising: Artistic endeavors, such as benefit concerts, charity auctions, or art exhibitions, can serve as powerful fundraising tools for environmental and social causes. Entrepreneurial initiatives can facilitate these events and ensure that the funds raised go directly to support impactful projects and organizations.

Influencing Policy and Decision-Making: Art has the capacity to influence public opinion, which, in turn, can put pressure on policymakers to address environmental and social issues more effectively. Entrepreneurs can collaborate with artists to create campaigns that call for sustainable policies and practices at local, national, and international levels.

Promoting Ethical Practices: Entrepreneurship can incorporate ethical practices and social responsibility into business models. This includes fair wages, supporting local communities, and reducing the environmental footprint of operations. Art can help communicate these values to consumers and stakeholders, strengthening the connection between businesses and their socially conscious audience.

Transforming Waste into Art: Some artists specialize in creating art from recycled or repurposed materials. This not only reduces waste but also highlights the importance of recycling and upcycling in a creative way. Entrepreneurs can partner with such artists to promote sustainable production and consumption patterns.

Cultural Preservation: Art can also play a role in preserving cultural heritage, which often has a strong connection to the environment. By celebrating and preserving cultural diversity, entrepreneurs can foster sustainable practices that respect and protect the environments where these cultures thrive.

**EMPOWERING YOUNG
ARTISTS: A GUIDE
TO BECOMING A
SUCCESSFUL GREEN
SOCIALENTREPRENEUR/
ACTOR OF CHANGE**

CHAPTER 1

A YOUNG VISUAL ARTIST'S POTENTIAL

1.

EXPLORING YOUR

INTERESTS AND TALENTS AS

A YOUNG VISUAL ARTIST

Why do people create art? What is the driving force behind creation? People have been making visual art since the beginnings of human history, for a myriad of compelling and complex reasons. Visual art is a fundamental component of human experience reflecting the world and the time in which we live. (Lamp, n.d)

Through the exploration of various themes, eras, and artistic styles, art can help us understand our history, our culture, our lives, and the experience of others in a manner that cannot be achieved through other means. It can also be a source of inspiration, reflection, and joy. If you visit an art museum, you can see how true this is.

Let's begin our reflexion with one question: is art a skill that can be upgraded or a predisposed and inborn talent reserved to some? Depending on the perspective, we will have the answer to how explore your interests and talents an artist.

ART, A MATTER OF SKILL AND VISION

Art has elements of skill, just like learning to write an essay has techniques, or playing football has techniques. If you never learn those basic skills and steps, then of course you will have limited skill. But, if your education incorporates those techniques and skills, you will become more skilful.

Now, one does not say that there is no such thing as talent. Just like in anything, some people are predisposed to specific skills. And that predisposition can lead people to their choices in life. Some will claim that they do not have a single creative or artistic bone in their body, and be perfectly fine with such an assertion, preferring to look for other avenues to explore their ambitions. However, there are those who have a challenging time finding their artistic stride, despite generally being passionate about more creative hobbies and careers.

Trend words used when addressing one's artistic skill is usually "origi-

nal" or "innovation". Originality is a subject raised frequently in the art world yet there is no proper definition set up until this day (Shears, 2021). That said we can identify two components of an artist's originality. First, is the unique, one-of-a-kind original art, and second, the creation of piece through one's hand.

It is interesting to compare originality, which is highly valued by the visual art field, to the notion of innovation and its relation to entrepreneurship. Innovation and entrepreneurship have strong and close links in entrepreneurship research. Entrepreneurship is distinguished as the action taken to implement an innovation, to take a new product or service to the market. Artistic originality, on the other hand, is usually linked to style innovation only. As for innovation, it is typically linked to an internal renewal and original development with regard to artistic techniques, such as the breaking up of the central perspective in turn of the century Europe, and the introduction

of real objects in painting and sculpture around the same time period, or the development of conceptual art in the 1960s. From a business perspective artist entrepreneurship can be as much about innovation in organization and economic management, as about the traditional style innovation.

Let us mention that both the artist and the entrepreneur are ascribed essential roles for the welfare of society, but simultaneously have a hard time finding a clear position in economic descriptions of society. Artists and entrepreneurs challenge contemporary conventions and norms. They do this to gain either professionally or privately, or both. But being entrepreneurial is not only about realizing new things or things in a new and challenging way – it is also about playing a social game and balancing innovation against acceptance. (Lindqvist, 2007)

The individual style of the artist today is one way of securing a market,

based on his skills and orientation, a strategy similar to many aesthetic enterprises or luxury goods companies. The approach to demand uncertainty is similar among entrepreneurs. From a functional perspective, the entrepreneur is the actor who is willing to undertake risky investments, and this demands a vision for a future different from the contemporary. In the absence of clear predictions of demand or the commercial potential of an innovation, the entrepreneur may face prospective investors focusing more on the conviction of the initiator than on clearly recognized need. (Lindqvist, 2007)

Thus, if there is such thing as predisposition to art, the artist who is passionate but, perhaps, with lesser skill can still grow it over time and complement it with other necessary skill by innovating his work and presenting original ideas.

ART, A PREDISPOSED TALENT

The idea of the visionary Entrepreneur or Artist being 'ahead of his or her time' is one way of describing the approach to enterprising based on personal convictions and gut feeling rather than on rationally undertaken analyses to assess the market for a novelty or innovation (Lindqvist, 2007).

Although test scores on ability measures appear not to matter, researchers have made lists of predictive behaviours for later demonstration of artistic talent. These behaviours focus on motivation, or interest in visual arts: when they were young, many adult artists were interested in drawing and were willing to concentrate on art, often making art on their own, apart from school assignments or projects. (Piiro, 2021)

Research shows that predisposed artists often demonstrate behaviours such as precocity, which often shows through the quality of work of older children, and the ability to move quickly through the developmental stages of drawing. Also, when asked

questions, they are prone to draw explanatory diagrams and images in order to communicate their ideas to others. Visual arts talent sometimes runs through generations within families. For example, the Calder, Renoirs, Wyeths, Picassos, O'Keefe's, and the Utrillos had several generations of artists.

However, other artists have gained eminence without having a family or generational connection. The intelligence of visual artists has been called spatial intelligence, but more recent studies have theorized that visual artists possess a specific visual intelligence, or recognizing the graphic characteristics visually when seeing landscapes, physical facades, and humans. This visual intelligence is predictive of visual art and design, the ability to draw representationally, and to process information aesthetically. Visual art becomes a vocation progressively, as the talent unfolds through study, interest, and others' recognition. (Piiro, 2021)

EXPLORING YOUR ARTISTIC TALENTS

With the number of artists in the world ever increasing, and with the ease of online accessibility, we find ourselves in a world where artists are commonplace. Within this mass, it is becoming harder to be discovered and distinguished as an artist.

Each artist should find one's inner artistic talent, its own reality, in order to make a difference and shine amongst the masses. Reality starts with stories. The Turkish writer Elif Shafak says: "A story is more than a story. Fiction connects us. Fiction is flowing water". There is a great deal of truth even in the most fictional ones. Through them we reflect who we are and our relation to others.

The process of artmaking begins with the question, "What should I create?" You, as an artist, have to ask the same question: what do you want to create? Maybe you don't know where to begin. Even if you have an idea you would like to explore, it is valuable to expand your horizons by considering some of

the ideas that other artists have investigated. It is perfectly reasonable to be frustrated at yourself for not growing as much as you would like when it comes to your chosen artistic style. It can be especially irritating when you find others who seem so talented while you might be having trouble with some of the more fundamentals.

It can be a discouraging scenario, but one that can be quite inspiring if you develop a routine about how best to discover your artistic talent. Keep in mind that everyone is built and wired differently, which can often result in differing levels of skill, improvements and innovation. Always consider each and every improvement as a milestone, even if it might not go as fast as you wish. You must give yourself plenty of room for improvement, it might take some time, but the journey is never a waste.

One of the most significant parts about discovering your artistic talent is the fact that inspiration will not

always be there to guide you. As a matter of fact, depending on inspiration to motivate will only lead to disappointment, as even the most talented individuals are not continually touched by moments of inspiration. Instead, treat it like a skill that you are honing bit by bit. Take from your experiences and absorb information that could very well aid you in seeking out inspiration. (Spoken-vision, n.d)

In fact, some of the best works are born from inspiration, but they can only be finished by hard work and nothing else. The type of artistic style and vision you want, and your natural talents will not always coincide. In such cases, keep in mind that even if you start from scratch, each and every improvement matters. Even if you have to take things one step at a time, with enough hard work and passion you can make it to the point, where raw skill trumps natural talent.

Most talented and renown artists, visual and non-visual, will encounter struggle in their career, whether in the inception of their career or during, unless they were lucky or

unlucky enough to be born with unlimited access to inspiration.

Alice Neel an American visual artist who was known for her insightful portraits. She was accepted into the Philadelphia School of Design for Women on scholarship. She evidenced spatial intelligence, often talking about figuring out how to fit a whole person into a 2-dimensional frame. Neel was always a good student, both academically and as an artist. She was formally trained and won prizes in school. Neel's family life as an adult was turbulent because of divorce and tragedy in child-rearing, a daughter dying young, and two sons with whom she had serious conflicts.

Neel made a suicide attempt, had a nervous breakdown, and was hospitalized in grief after her daughter died. Her strongest personal traits were the following: her independence; pursuing art as a career over parental objections and not following any artist or form; her will and self-confidence that persisted in the face of rejection; and her hypersensitivity, exhibiting mental problems in the face of difficulty.

Even though she was very poor, she was canny in manoeuvring the system so her two sons received full scholarships into elite private schools and colleges (Neel, 2007). Neel lived in New York City, the centre of the U.S. art world, and she was in touch with the knowledgeable gatekeepers and the styles and progress of the domain. She was connected to many famous thinkers and influencers whom she painted: e.g., Andy Warhol, Frank O'Hara, Linus Pauling, Meyer Schapiro.

Still, she was not recognized until late in life since male abstract expressionists were dominant as artists, and she also was looked down on because she painted portraits. She had her first one woman show in 1938 and went on to have 66 one woman shows.

Painting was more than a profession. It was an obsession" She is now widely exhibited in museums throughout the world, although she spent much of her life in ignominious poverty in New York City's Spanish Harlem and Greenwich Village. She was not recognized widely until the second feminist wave in the 1960s. (Piiro, 2021)



Figure 1 - Richard Gibbs by Alice Neel

BREAKING THE NORMS TO FIND THE INNER VOICE IN YOU?

"If anything, art is about morals, about our belief in humanity. Without that, there simply is no art." (Ai Weiwei)

Should artists bow to tradition, or should they break all the rules?

Norms and regulations in art can be explicitly stated or implicit; they might refer to aesthetic and beauty, content, form, production, distribution and/or consumption of artworks, or applied to the various roles involved in the production, distribution and consumption of an artwork.

In the history of Art, many Artists did choose at one point to deliberately break the rules of their time, rules about composition, perspective, etc... While breaking those rules they did create some break-

through works of Art and opened new possibilities for the Artists that followed. The current establishment of aesthetic judgement as an 'autonomous' domain beside the realms of reason and morality has led to a specialization of both production and consumption of art in Modernity. This liberated artists from the demand to produce morally constructive art, and so everyday street-life and other motives previously considered 'too simple' could be placed between frames.

"This autonomisation of art from reason and morality (Law) was closely linked with the separation of public and private spheres in society; private life was kept apart from public life. However, in the dedifferentiated late-modern society, the separated realms of public and pri-

vate, of art and morality and reason, are again fused. The border between private and public has been erased, and art has again taken morality as a central element. If the production of art has become dedifferentiated, also the consumption of art today relates to morality: the value of art that expresses 'unsound' moral stands is questioned by various stakeholder groups. Paradoxically, the idea of the autonomy of art is still heralded by both producers and consumers of art." (Lindqvist, 2007)

When causing a scandal, artists usually claim that their intention was far from purposefully seeking attention, but rather to point to alternative forms of perception of a phenomenon or question, or a critique of prevailing norms. (Lindqvist, 2007)

Sometimes 'scandalous' artistic action is perceived differently as time passes. Criticized works become redefined as pioneering and groundbreaking works of art.

What seemed shocking 150 years ago is considered classic nowadays. Some examples are the Fauvists in the first years of the twentieth century and Hermann Nitsch in more recent times. The drive to challenge convention and tradition is a characteristic of the contemporary art market that bears close resemblance with other contemporary markets, where novelty is appreciated. Thus, there is a demand for constant innovation in contemporary art as well as in other contemporary markets.

2.

UNDERSTANDING THE POWER OF COMBINING ART AND SOCIAL/ ENVIRONMENTAL ISSUES

"A true artist is not one who is inspired but one who inspires others" - Salvador Dalí

One of the biggest questions that comes to mind when we really, truly think about the value of art is: "Can art really make a difference?"

Many movements in art history have tried to change society in one way or another. The arts have historically played an important role in both discouraging and facilitating social action and change. For centuries, art has been used to create change and spread political and social messages. Art movements have often played important roles in social changes and political leanings. Many of the art movements post World War 1 were used as a form of protest against the massive loss of human lives. Likewise, the feminist art movement played an important role in fighting for women's rights. Surely you have heard of Pablo Picasso, Frida Kahlo, or Andy Warhol, who have been called groundbreaking artists in art history. And despite their importance to the community art scene and society, they are not the only ones creating socially relevant work.

THE POWER OF ART IN THE 21st CENTURY

So, we know that art movements can change society, but what about art today? Are there works of art that have changed the way you think or feel about something? Can all of those small changes add up to something bigger?

Art is a great way to spread ideas and give voice to the community, especially in the 21st century when global communication has become an integral part of our lives. The Internet has made it possible for artists to connect with people from all over the world and instantly distribute their content.

In a globalized world where technology is the primary means of communication, artists can have an even greater impact on society by raising awareness of social issues and inspiring people to act.

Communities around the world can be strengthened through various art forms, including music, theatre, and fine art. There are several ways that art impacts the community.

A great example would be Malika Favre, a French illustrator and graphic artist based in Barcelona. Malika's artwork mostly reflects themes around women's empowerment. They are characterized based on her bold, strong, sensual, and independent expression of femininity.

She believes a strong narration is essential to a good illustration. Her work is not just stunning visuals but also takes a powerful stance on various social issues. Artists' communities are turning into spaces for open discussions about social and political issues. (Dsouza, 2022)



Figure 2 - The butterfly effect by Malika Favre

Another example is Benjamin Von Wong, a young artist advocating for the environment. He has created a number of inspiring works like Parting of the plastic sea, using materials which would otherwise go to landfill. The public show particular interest in its art and advocacy given the large community that follows him on social media. This shows that many appreciate the cause which turns waste into something beautiful.

The photographer creates thought-provoking images to help raise awareness of green issues, particularly surrounding plastic pollution in our oceans. As part of his most recent project, he has enlisted volunteers to help build a large installation with plastic flowing out of it, with a giant faucet at the top designed to – in his words – ‘tell people that we need to turn off the plastic tap’. (Peña, 2021)



Figure 3 - The Parting of the Plastic Sea by Benjamin Von Wong

So, art has the power to revolutionize the world even on a small scale. It gives voice to the voiceless. Powerful art themed around social issues and pressing matters are essential tools for bringing about reform in the social and political spheres. Socially engaged art can ignite outrage and stimulate social change if steered in the right direction. It has the power to change narratives by initiating important conversations and discussions through the message it conveys.

Art is an extension of our creative expression, thoughts, and experiences. In its various forms, art captures the collective memory of a society and reflects its ever-changing values and culture. As society develops and grows, art changes to reflect its new developments. Cultural progress and social change give momentum to the growth of art. And let's not forget that art is a particularly important symbol of culture around the world.

THE PATH TOWARDS COMMUNITY ART

The challenge for this path is to develop an innovative art project that meaningfully engages with issues of advocacy, justice, and community-building.

Within any community, whether defined in terms of place or identity, there can co-exist a range of conflicting interpretations of reality. The belief of a singular cultural value is captivating and fosters the notion of identity as something immutable at best, when on the contrary it is fluid and lives in its own palingenesis. It is 'the danger of a single story', saying that our lives, our cultures, are made up of many overlapping stories which, if propagated as a single story, risks misbeliefs. (Chimamanda, 2009)

What can give a group, a community, a sense of integrity? It is the shared understanding of their own group in relation to the other. The group does not exist in isolation but always in relation to others in terms of resources and of power. The group is aware of their own resources and power in relation to the other. Thus, it has a social representation of itself and of the other. Within this symbolic universe the group acts and reacts towards the other.

Humans have developed this ability to come together as part of a continuous process of negotiations that relates to the sense of belonging as well as to ideas of influence, integration, and reinforcement. In order to explore collective identities in the context of diverse social movements, it is crucial to first define the cognitive framework of action, where a complex nexus of relationships is activated. Creating communities implies a sequence of values that deal on the one side with cohesiveness among individuals and on the other with the prioritisation of the group over the self. (Murray, 2012).

Different forms of social oppression permeate our everyday lives and require ongoing effort to challenge and to resist. Disadvantaged communities experience multiple forms of social oppression which have accumulated over time. The internalisation of said oppression contributes to feelings of powerlessness and futility. Engaging such communities in a process of active resistance cannot be imposed but requires ongoing collaboration. Collaborative participation is premised upon this active involvement of the participants in a process of personal and social transformation. Through individual and collective action, the participants can reassess their worlds

and consider new ways of challenging various forms of social oppression.

Best practices for Art for Social Change include the enhancement of collaborative participation, the hijacking of top-down gentrification to the advantage of the neighbourhood and the empowering of stakeholders through non-formal learning, self-organisation and collective action. The ultimate goal of socially engaged art practices is to provide the opportunity to practice leadership and self-expression while contributing to the well-being of a community. (Bahtsetzis, n.d.)

“One of the most challenging aspects also during this operation include the recognition of the participants’ emotional investments and the development of communication methods among them. What Barbara Rosenwein describes as an emotional community is in fact a system of feeling based on a social community. During a lifetime, an individual could probably belong to multiple relational groups which share the same interests and that will eventually overlap. This means that narratives of emotion should be studied and integrated into wider sociopolitical, economic, and intellectual histories.” (School of Waters of Sanremo, 2021).

THE POTENTIAL OF COMMUNITY ART

“If you move, you disturb their order. You cause everything to fall apart. You break the circle of their habits, the circularity of their exchanges, their knowledge, their desire: their world.” - Luce Irigaray

Community engagement can bring vibrancy and innovation to planning practice by strengthening the degree of public commitment to planning processes and making more perspectives available to decision makers. Planners and community leaders already promote engagement through a variety of traditional tools, including public surveys, visioning workshops, town halls, meetings, and public hearings. Increasingly, they are also using new creative tools.

Creative tools for community engagement include innovative visual-art techniques, storytelling, social-networking technology, exhibits, music, performance, festivals, and community gatherings. “When planners use these tools, it can indicate that they are receptive to feedback, genuine in their acknowledgment of others’ viewpoints, and committed to making participation and the development of relationships as easy as possible.” (Hodgson, n.d.)

Municipal and community development organizations have worked for decades to create ways for locals to become involved in projects. But these techniques often meet with scepticism and the community engagement process can be difficult. “Arts-based community engagement practices are now coming in to serve alongside traditional engagement methods to help organizations create broader and deeper strategies for engaging local communities”. (Civicsarts, n.d.)

In their everyday lives oppressed groups can adopt a range of forms of resistance from ridicule and parody of the other through to overt conflict over power and resources. It is through challenge and counterchallenge that a community becomes more aware of its strengths.

When developing strategies to enhance social and community resistance, social activists need to be aware of the social representations held by communities and the processes involved in developing new emancipatory narratives.

The typical community art project (for example, a children’s mural project) is able to fulfil its purpose of strength-

ening a community's sense of self, by lessening or suspending criticality regarding the form and content of the product and, often, promoting positive social values.

Everything in such a work revolves around the personality of the artist in its postmodern version as a self-conscious if not self-serving critical being.

"Useful art is about transforming people's lives, even on a small scale. It is art as activism and activism as art." - Tania Bruguera, 2019.

The story of Lula Goce

Lula Goce, a Spanish artist uses a giant art piece, a 40-metre-high mural painted on the side of a building in the Belgian capital Brussels, to raise questions about climate change and its impact on the world's ecosystems.

Named 'The Alchemist', it was created in collaboration with the United Nations and a non-profit organisation. It is the first in a series of 50 murals that will be painted over the next ten years in cities around the world to promote the ecological restoration of damaged or disappearing ecosystems. The artist explained that "This mural, the woman, is a metaphor for Mother Nature taking care of the environment and trying to preserve a space for all the animals in the herd (...) She is trying to protect it and she is watching us because we have the responsibility to protect it."

Born in Galicia, Spain, Lula grew up surrounded by 'salty coastal air, barnacles, drizzle and beautiful beaches', and brings these natural influences to the urban spaces where she works. 'Living in cities, surrounded by cars and buildings, we are losing this connection to the natural world'. (Naciones Unidas, n.d.)



Figure 4 - Series of murals by Lula Goce

She has created artwork all over the world, including places as different as Azerbaijan, Mexico and the United States. Essential of her message is that "We are part of nature, and it is up to us to take responsibility for the planet."

Her advice to artists who paint such murals is to be both physically and mentally strong. When she paints these murals, she feels a great

responsibility behind her back because her work will be constantly present in the lives of those who live around her.

"I want them to have a good relationship with art and I try to send a positive message. (In this mural), I present a herd that we have to preserve. Change is possible, if we work together". (Naciones Unidas, n.d.)

3.

IDENTIFYING THE CAUSES OR ENVIRONMENTAL CHALLENGES THAT RESONATE WITH YOU

And nature turns out to mean just about anything they happen not to understand or feel in control of." - Octavia E. Butler, 1993

There is no creative person alive who can work without being inspired. For some, finding inspiration is easy and comes naturally, while it can be a challenge for others. No creative is immune to artist's block; it happens all the time, in every creative practice. There are many ways to spark creativity for artmaking, but the most important thing is to be open to it and constantly expose yourself to different sources of inspiration. As an artist, you never know when creative ideas will strike. This could mean going to art shows, browsing through books, or connecting with your peers.

There's a stereotype of the artist as a hermit, stuck inside his studio all day but in fact throughout the past century, many creators have considered the relationship between themselves and the environment, as well as the destructive effects of climate change.

ENVIRONMENTAL ART, A SUSTAINABLE TREND

Art and the environment appeal to reason and feelings. What happens when we mix them?

"Norwegian philosopher, Arne Næss coined the term "deep ecology" to advocate for a more profound understanding of how ecological breakdown is intrinsically linked to social, racial, gender and species inequality. He proposed "ecosophy" as a philosophy of ecological harmony or equilibrium. In suit, Félix Guattari argues in *The Three Ecologies* (1989) for ecosophy as an integrated paradigm taking into account the three ecologies—environmental, social and mental—anchored in a philosophical framework but directed to practical action. He writes, "The only true response to the ecological crisis is on a global scale, provided that it brings about an authentic political, social and cultural revolution, reshaping the objectives of the production of both material and immaterial assets". (School of Waters, 2021)

In the artistic domain it is translated into environmental art, a movement adopted by artists of different disci-

plines, who are inspired by nature or use it as a raw material, transmitting its beauty and encouraging us to take care of it.

The natural wonders of the planet have always inspired artists to express themselves in more than words for thousands of years. From Palaeolithic cave paintings to high impact digital photographs of the animal kingdom. However, the environmental crisis we are now experiencing has driven a new artistic movement that goes beyond capturing and depicting nature as in the past, to transforming nature into the work itself.

Today, the first thing that comes to mind when thinking of nature in art is probably landscapes. This genre of painting has been popular in Asia since ancient times but was disparaged in Europe until it became fashionable in the Dutch baroque period and was then exported to other countries. (Iberdrola, n.d.) The world's most renowned landscape painters include the Flemish master Jacob van Ruisdael, John Constable from England, American

Thomas Cole, Dutchman Vincent Van Gogh, among many others. Nature is also a recurring theme in other visual arts. It has inspired sculptures such as *Peine del Viento* by Eduardo Chillida in San Sebastián (Spain).

Today, environmental art encompasses traditional genres and modern art, addressing ethics and conservationist activism. The environment becomes the work of art, to raise awareness of the harm we are causing to the environment and call us to action.

Our polluted air and oceans, global warming, deforestation, and the consequences of mass consumption for the environment are among the subjects dealt with by contemporary environmental art through photography, painting, drama, dance and sculpture, among other disciplines. Discipline such as 'Ecoart' uses for example natural, sustainable materials like earth, stones, leaves and branches.

When looking for the cause that will most inspire you, one must explore

all the aspects of climate change including its consequences in all the aspects of life: food price, water, health, housing, education, agriculture, victims (vulnerable people, rural and remoted area, etc.), and so on.

As an illustration, Canadian Christine Montague has embraced becoming a "polar bear artist" by creating paintings that celebrate these majestic animals.

She also brings attention to climate change, which threatens them. She built her art career by painting portraits and figurative work and admits that she didn't have a cause in mind at the time. Then, she painted a polar bear.

Once she created that painting, it became apparent to her that the subject resonated widely. "I was surprised at how strongly this painting engaged the public who visited my studio," she recalled. "This inspired me to further my education about polar bears, climate change, and vanishing sea ice."



Figure 5 - *The Balancing Act* by Christine Montague

What Montague learned was distressing. In 2011, the polar bear was listed as a Species of Special Concern under the Canadian federal Species at Risk Act. Canada is home to two thirds of the world's polar bears, and this news featured prominently in the

media. She then took a break from her usual commission work. Montague painted *Polar Bear Swimming With the Northern Lights*. This work is a somewhat spiritual portrait of a polar bear afloat in what is ambiguously dark water or sky. (Edlund, n.d.)

Another artist found inspiration in the devastation caused by our capitalistic societies.



Figure 6 - Chen Zhen, *Fu Dao/Fu Dao, Upside-Down Buddha/Arrival at Good Fortune*, 1997
Source: Guggenheim Bilbao

Born in 1955 in Shanghai, Chen Zhen was a conceptual artist and sculptor who lived in Paris. His work explores the realities of the human body and the relationship between spirituality and modern capitalist culture. In his art *Fu Dao/Fu Dao, Upside-Down Buddha/Arrival at Good Fortune* (1997), he gathered objects, such as figurines, car parts, television sets, and electric fans suspended from structure that recalls a Buddhist sanctuary with a roof made of real bamboo.

Chen was inspired by an upside-down fu (good fortune) sign he saw at a restaurant in Shanghai. At first puzzled by the sign, he came to understand that fu dao (fortune up-

side-down) is homophonous with fu dao (arrival of fortune).

The signs are common during the Chinese New Year because they invite prosperity. Fu dao can also be understood as "upside-down Buddha," which he interpreted literally by suspending Buddha figurines upside down.

This work questions "the relationship between nature, the Buddhist tradition, and the fast-paced proliferation of consumer products in Asia." He was interested in how materialistic aspirations and an obsession with prosperity coexist in Asia with Buddhist traditions and beliefs in nonattachment to material goods. (Guggenheim, n.d.)



Figure 7 - Chen Zhen, *Precipitous Parturition*, 1999
Source: Guggenheim Bilbao

Some contemporary artists have even taken the stage of advocacy to another level by making arts right environmental wrongs.

With his Revival Field project, Mel Chin has been trying to reclaim soil that has been overly polluted through the planting of organisms which suck up toxic chemicals and are then harvested and burned. Chin stumbled on the idea when reading a scientific magazine which he follows. The article talked about the possible

cleaning of toxic ground with the plant "datura".

During an interview, the artist said that while reading the idea came to him, he then ran to see his wife and just told her "It's plants. The future is plants. The new sculpture is plants." Most of his surroundings thought he was little bit insane. Initially, and still, interested in traditional sculpture, the artist claims that now "I'm in a world where I open up the paper; I read these articles.

We live in a world of pollution with heavy metals saturating the soil, where there is no solution to that. If that [pollution] could be carved away, and life could return to that soil and then a diverse and ecologically balanced life, then that is a wonderful sculpture. I think there is a profound aesthetic in there, and it's really simple. But we have to create the chisels, and we have to create the tools, and we have to isolate the problem: where the block of pollution is, so we can carve it away. It became very clear to me that it (Revival Field) would be a sculptural project worth engaging in. And I set upon to finding out more, (...)" (art21, n.d.)

Chin first tried staging Revival Field at a Superfund site in St. Paul, Minnesota, in 1991, but the project unexpectedly grew ensnared in National Endowment for the Arts controversy during the time of the Culture Wars and lost its funding.

Then, after environmentalist groups got involved, the project was finally staged. Chin has returned to the project various times, restaging it in local, such as New Orleans after its soil was contaminated with lead following Hurricane Katrina. (Greenberger, 2020)

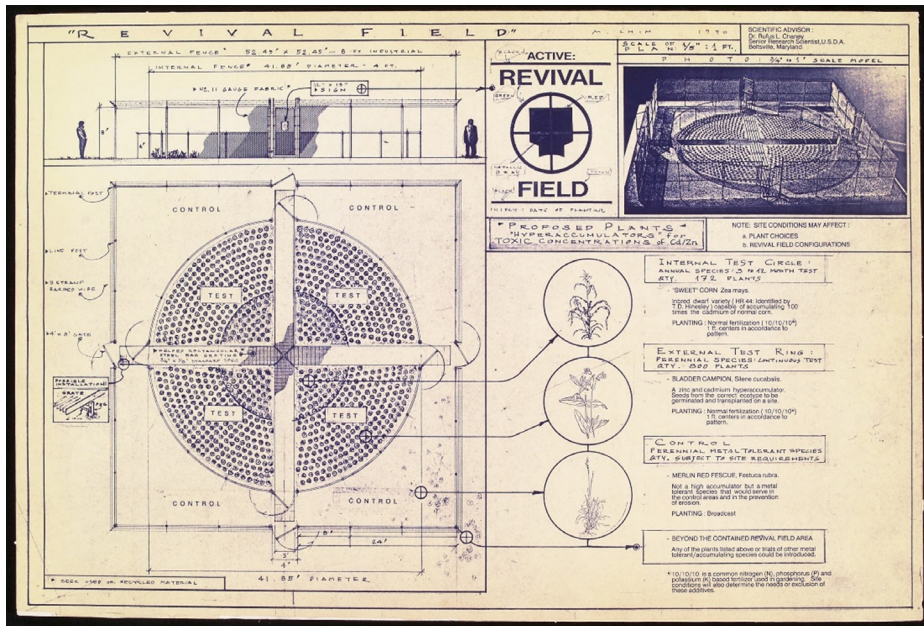


Figure 8 - Mel Chin, blueprint for Revival Field, 1990. Collection Walker Art Center



Figure 9 - Revival Field by Mel Chin 1991

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CHAPTER 2

WHAT IS GREEN SOCIAL ENTREPRENEURSHIP?

1.

DEFINING GREEN SOCIAL ENTREPRENEURSHIP



Social and Green entrepreneurship is a new, emerging business model that addresses social and environmental issues. More specifically, social entrepreneurs pursue business opportunities and pool funding to find solutions with the purpose of having a positive impact on society, the environment and the world in general (Peek, 2020). Those individuals, through their initiatives, aim to solve community-based problems and make a difference in the world. Thus, they do not seek solely personal profit, rather than explore their life's purpose or help others with their findings. It is important to pinpoint that social entrepreneurship also includes elements of green and environmentally friendly initiatives and practices such as Environmental, Social and Governance investing (ESG).

There are four main types of social entrepreneurs: a) Community social entrepreneurs, b) non-profit social entrepreneurs, c) transformational social entrepreneurs and d) global social entrepreneurs (Hayes, 2021).

That being said, even though social and green entrepreneurship's objective is to implement improvements in society, those entrepreneurs shouldn't be confused with non-profit organizations. The main distinction is that social entrepreneurship is a profitable endeavor and social entrepreneurs, much like in every other type of business model, should be accordingly financially equipped in order for their efforts to be fruitful (Peek, 2020).

THE 6 P'S OF SOCIAL ENTREPRENEURIAL ENTERPRISES

The 6 P's of Social Entrepreneurial Enterprises are six specific categories of things that green social entrepreneurs have to consider when trying to turn their ideas into practical solutions by creating a startup. The categories are: People, Problem, Plan, Prioritization, Prototype and Pursue. They work as a roadmap for individuals who are thinking of becoming social entrepreneurs, providing them with the main principles of launching such a business endeavor. More specifically:

a) People

Since the work of social entrepreneurs aims to break down barriers and create better opportunities for groups in need, they need to consider the population share they address to and identify with. This way it is easier for social entrepreneurs to come up with human-centric solutions to the problems of the specific population group, while also being able to identify the group's specific objectives, aspirations, struggles and social norms (Social Sector Network, 2019).

b) Problem

The second step that social entrepreneurs have to follow is to answer the question: "What is the problem you want to address?" (Hayes, 2021). It is crucial to identify the most pressing problem of the population group social entrepreneurs want to help and support in order to have specific objectives and concrete visions and plans for its resolution.

c) Plan

Developing a Social Enterprise Strategy is crucial for social entrepreneurs so that the practical implementation of their ideas and vision will be effective, profitable and sustainable (Social Sector Network, 2019). Solving a problem requires a comprehensive plan. This plan should include aspects such as collection of funds and financial aid, the role of external parties and stakeholders etc (Hayes, 2021).

d) Prioritization

There are always unknown factors and challenges in new endeavors and business pursuits that social entrepreneurs need to be aware of, such as the lack of available resources (money, information, external forces). Thus, it is important to prioritize the problems and the solutions they are trying to come up with in order to be able to surpass the constraints that social entrepreneurs face many times (Hayes, 2021). Prioritization means that entrepreneurs must choose the most important assumptions that they should test, such as: does the social enterprise have the financial strength to deliver the proposed solution? Or Will the population group be open to changes in their techniques or standards? etc (Social Sector Network, 2019).

e) Prototype

An important step in creating a social enterprise is to test the key assumptions. Since resources are most of the

time limited, social entrepreneurs at first test their key assumptions and proposed solutions in a small market to see if they are indeed viable and can therefore be expanded to a larger market. This process involves testing whether the funds or resources are enough or effective (Hayes, 2021). This requires the development of a prototype or a business model that is effective and can speed up the problem-solving process (Social Sector Network, 2019).

f) Pursue

The last step is about continuous evaluation and reassessment of what worked and what failed during the process. In this step, social entrepreneurs should gather feedback from the market in which they implemented the testing so that they are able to identify which assumptions led to correct and successful solutions and which ones need to be reevaluated (Social Sector Network, 2019).

2.

EXAMPLES OF GREEN

SOCIAL ENTREPRENEURS

BUSINESSES THAT

PRACTICE GREEN SOCIAL

ENTREPRENEURSHIP

1. Lush

Lush is a cosmetics company that is an avid supporter of animal rights, condemning animal violence and testing of cosmetic products on them. The company supports its social purpose by conducting the test only on human volunteers before their public release and by choosing to buy products only from companies that do not test on animals. At the same time, Lush has created a campaign called "Charity Pot" the profits of which are used to support organizations of human and animal rights and environmental conservation efforts (Peek, 2020).

2. TOMS

TOMS is a very popular footwear company founded by Blake Mycoskie in 2006, and it is characterized as one of the most important social-driven companies that aims to make a change for the people and the planet. More specifically, TOMS has been granted the title of "Certified B Corporation". This certification means that the company meets the highest standards of environmental and social performance, transparency and accountability. Also, TOMS is committed to investing one-third of the company's profits for grassroots initiatives for the promotion of sustainable change (University of San Diego - Professional & Continuing Education, 2022).

EXAMPLES OF INDIVIDUAL SOCIAL ENTREPRENEURS

3. Love Your Melon

Love Your Melon initially began as a nonprofit organization but later changed into a for-profit company in 2016. The purpose of the company was to raise awareness about children who suffer from cancer and to take steps in order to raise their quality of life. It is interesting that the founders of the company, Zach Quinn and Brian Keller, were inspired by the example of TOMS and launched a social entrepreneurship strategy according to which for every beanie they sold, one was donated to a child suffering from cancer. At the same time, 50% of the company's profits are used to support initiatives for the fight against pediatric cancer (Peek, 2020).

1. Muhammad Yunus

Muhammad Yunus is the founder of the Grameen Foundation (initially called Grameen Bank), which is a microfinance organization granting small loans to people in need, especially women so that they can find a way out of poverty. The founder received a Nobel Prize for the social work that his organization has done, rewarding him for his initiative and innovation (University of San Diego - Professional & Continuing Education, 2022).

2. Jacqueline Novogratz

Jacqueline Novogratz founded the company Acumen in 2001. Her vision was to create a company that could offer financial support in the form of patient or long-term capital to help businesses that have a focus on providing solutions to social issues. The goal of the company is to promote and highlight the social impact of philanthropy rather than strictly market-based approaches and profit (University of San Diego - Professional & Continuing Education, 2022).

3.

CHARACTERISTICS OF A GREEN SOCIAL ENTREPRENEUR

A successful Green Social Entrepreneur should always be:

Mission and Community Driven

Being passionate about changing the status quo and becoming an active agent of social and environmental transformation is one key characteristic of social entrepreneurs. Their vision, which is to create better prospects for their community, is what offers quality and value to their work (Digital Opportunity Trust, n.d.).

Creative and Inspired

Social entrepreneurs want to find solutions to problems that others view as unsolvable. So, in order to do that successfully, they need to have creative and innovative thinking while having a different and fresh point of view of a problem or a situation (Digital Opportunity Trust, n.d.). Inspiration deriving from a community or from peoples' problems is what motivates social entrepreneurs' actions and willingness to keep going despite the challenges and difficulties (Social Sector Network, 2019).

Resourceful, Adaptable and Strategic

One of the biggest challenges in creating a Social Enterprise or becoming an individual green social entrepreneur is the lack of resources such as limited access to capital and market support systems, difficulty in finding stakeholders and shareholders etc. This is why social entrepreneurs need to be resourceful so that they can acquire all the financial, political and social support they need through various sources and adapt to multiple networks. In this context, they also need to be very strategic in identifying their opportunities, threats, strengths and weaknesses in order to understand how they can improve their work and increase its societal value (Corporate Finance Institute, 2022).

Determined

Determination is key for any type of business and especially for social entrepreneurs since they are more likely to be faced with difficulties during their business endeavors (Digital Opportunity Trust, n.d.).

Open to collaboration and Networking

Networking and attracting stakeholders are fundamental for the survival of any social entrepreneurship activity. Meeting new people and promoting the vision of a social entrepreneur should be a priority (Digital Opportunity Trust, n.d.).



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**DEVELOPING AND
EXPERIMENTING WITH
NEW SKILLS**

UPCYCLED ART, WHEN WASTE BECOMES ART

Glass bottles, plastic bags and other waste that would end up filling landfills or floating in the sea have, in the hands of some artists, become a form of sustainable art that highlights the degradation of the planet and surprises with its originality. The possibilities stretch as far as the imagination.

WHAT IS UPCYCLED ART?

Today's society generates an enormous amount of waste. As a result, recycling has become an essential action to protect the environment. Within this area, two approaches have emerged, downcycling and upcycling. In the former, the destructive cycle is slowed down but the resulting objects lose quality as a result of the process, while in the latter they acquire value thanks to the creative intervention.

Just like us, our waste also deserves a second chance and uprecycling has led to the emergence of an artistic movement known as recycled art — upcycled art or upcycling art — that is currently inspiring many artists around the world with its critical message regarding excessive consumption and environmental pollution. This type of art seeks to transform waste such as paper,

cardboard, wood, glass, plastics, metals and rubber into works of art. The concept, therefore, goes beyond the conventional recycling of materials by creating objects that exceed the economic, cultural and social value of the original product.

In a strict sense, this kind of artistic expression is not new. In fact, we can compare it with movements from other times. For example, the collages made by Pablo Picasso or George Braque with old newspapers or magazines at the beginning of the 20th century or even works belonging to schools such as Pop Art, Trash Art or Drap Art. But the concept itself was born in 2002 when William McDonough and Michael Braungart defined upcycling in their book *Cradle to Cradle*. Redesigning the way we do things.

THE ADVANTAGES OF TRANSFORMING WASTE INTO ART

One of the main characteristics of this style is that it is not limited to any discipline, it is represented in all of them. We can find recycled art in a painting, in a sculpture, in haute couture or in the furniture in a house. Furthermore, the environmental values, in terms of recycling and the reuse of the materials, have as much value as the artwork itself.

The environmental benefits of recycled art include, for example, its contribution to the use and extending the useful life of materials and, as a consequence, by reducing the amount of waste generated. It takes a great deal of creativity and a degree of technique to work with these materials. In addition to this, the artists who create this type of work must ask themselves some questions before facing the challenge: Will the energy consumed in creating the work

be excessive? Are the materials to be used really waste? What percentage of my work will be made up of waste? Will the work bring an environmental benefit?

The people who buy this type of art not only find the works attractive for their artistic value, but they are also motivated by contributing to the planet's welfare giving the materials a second life they would otherwise not have had. This movement is also a very interesting educational tool to raise awareness in society, especially among children, regarding the consequences of our actions on the environment and the importance of recycling.

RECYCLING ARTISTS

Upcycled art is a technique that requires many hours of exploring and experimenting with the materials and their possibilities, as well as time to collect the waste. What is the outcome? Amazing works in which the only limit is the artist's imagination and creativity. A growing number of artists, also known as upcyclers, are committed to this type of sustainable art, of whom the following stand out:

Gerhard Bär: this German designer has been creating art and everyday objects from plastic rubbish for more than 20 years. His work brings together aesthetics, ecology and social responsibility.

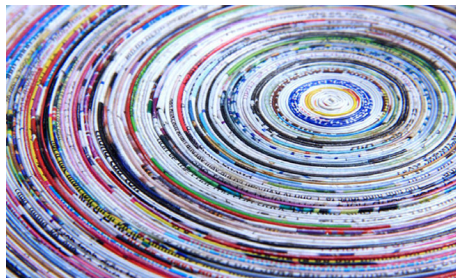
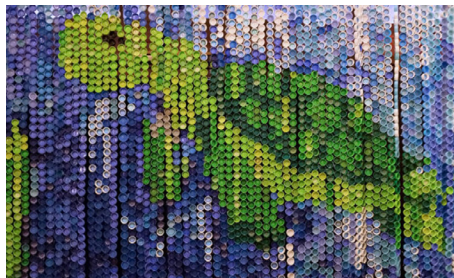
Martha Haversham: a multidisci-

plinary artist from London focused on creating images and collages from waste related to women's fashion.

Michelle Reader: this English artist makes sculptures with mechanical elements recycled from toys and watches she collects from landfills, roadsides and second-hand shops.

Wim Delvoe: a Belgian conceptual artist who works with used tyres. Without modifying the wheel's structure he sculpts figures inspired by nature such as flowers and plants.

Yuken Teruya: an artist with a Japanese background who bases his work on the use of materials such as toilet paper rolls, paper bags and butterfly chrysalises, often to reflect life in Okinawa, his birthplace.



HOW TO COMBINE ARTISTIC AND ENVIRONMENTAL CONCERNS

Spreading awareness on climate change might look easier than incorporating sustainability into your creative process. We want to tell you the story of a group of artists whose identity and work is deeply intertwined with the idea of waste reduction, not only in the artistic process,

but also in everyday life. Even though it might be difficult to follow their steps completely – as one of them says, not everybody can and wants to leave the “normal life” to live like them¹ – their story can inspire you to introduce simple sustainable steps into your life as an artist.

¹ InEuropa, the Italian partner of the project, met three artists of Mutonia in May 2023. This chapter is the result of the information we gathered during the interviews in presence (Lyle and Davide) and online (Lupan).

FROM UK TO ITALY: MUTONIA, THE LAND OF MUTOIDS



Mutonia is an informal village established in the municipality of Sant'Arcangelo di Romagna (Rimini, Italy). It was founded by a group of performance and visual artists called Mutoid Waste Company, active for the first time in London in the 1980s. The Mutoid Waste Company based their activity on the creation of recycled art installations, inspiring themselves to sci-fi TV series and movies like Mad Max.

At the beginning of the 90s, they moved to Emilia Romagna, in Italy. They settled in the countryside near Sant'Arcangelo di Romagna, where they started to live and work side by side, calling their new village Mutonia (the "land of Mutoids"), which soon became an opened-air permanent exhibition.

Even though Mutonia is a community of artists, individuality – especially in art – is maintained and highlighted. Mutoids don't live in a commune: each of them has their own house and opened-air studio, their style and creative process. But they all share the same mission: living and working in a sustainable way, far from the

consumerist and capitalistic madness, and making art (and everyday objects and supplies) out of the major result of consumerism and capitalism: waste.

As [Lupan](#), one of the Italian members of Mutonia, says:

«Nothing gives a stronger message than the material you use. It speaks for itself. I have 28 years of experience with waste and wreckages, and that's my mission statement: to go against the consumerist society that is consuming our planet. And our soul».

Think about all the cars of your life. How many of them did you and your family have? When their life was over, you probably sent them to the wrecking yard. Well, Lyle, known as [Dog Head](#), built his own bed out of 17 "dead" FIAT. With cars and their components, Lyle also creates his fascinating self-moving cyborgs and artistic installations. In fact, in his 25-years' experience, he has been working with kinetic sculptures based on industrial and car waste. He is the famous creator of the bull Lrry-1, the robot dog Wrecks and others.





It's only an example of the way in which waste reuse and resource saving is deeply rooted in the single artistic paths of Mutonia's artists. But the process of waste collection too is completely sustainable. As many waste disposal facilities don't easily give out pieces and components due to security legislations, artists rely on friends, acquaintances and, in general, the local community to find their materials.

Lupan gave us some details about material collection: «Finding material is creative too! Now that stepping into waste disposal facilities is not possible anymore, my friends who know my job bring me their "buckets of scraps". Or the people who know that we work with waste, say to us: "hey, I have my grandad's garage to be emptied out. You can come and pick up what you want". It's necessary to make do. At the waste disposal facilities, the waste that can be recycled is all for industri-

al recycling. And there are so many supplies that can be reused and repaired, even still functioning, and a lot of objects have that particular energy I want to reuse. We haven't invented reuse: our grandparents never threw anything away. It's just in the last 70 years that we became wasters».

Garbage and waste receive a new life and form when they get into the hands of Mutoids. Lyle Doghead even cites a specific word to define what his sculptures are made of: «a word that a Dutch friend of mine invented for materials he uses is obtanium. It's what you can obtain, what you managed to find. He has beautiful sculptures made from obtanium».

The local community is crucial for Mutonia artists, not only for waste collection. At the beginning, people in the surroundings were very suspicious: such a diverse way of living frightened them, and some people asked to the municipality to expel Mutoids from Sant'Arcangelo. But there were also a lot of locals who appreciated them and their work, and their being opened to visitors and locals: the door is always open, and Mutoids organize art courses for adults and children, concerts and events, which are always crowded.

The social impact is high and guaranteed by this openness to the "outside world". Now, the community is fully accepted and valued by the locals as one of the municipality's gems: Mutonia is called "artistic park" and it's promoted also by the [Municipality's tourist office](#).

What makes Mutoid's work so appreciated is the strength of the message they spread. Davide Bor-tot explains: «We are a tiny part of this planet's history. We want to make people understand that even though we are so small, we count so much, as our lifestyle disrupted nature's balance. We want to have a global vision on reality, not anthropocentric anymore. And we want to spread it». Davide lives in Mutonia but he doesn't work with sculptures. Cinema is his artistic medium. He is the founder of [Cinema du Desert](#) along with Francesca Truzzi: it's a Solar Mobile Cinema meant to bring free cinema (mostly eco-awareness documentaries and cartoons) to the most remote areas of Earth, especially in the Global South. During their expeditions, they also take part in projects aiming at improving the skills of the local people and their environment.



Davide points out how crucial coherence and credibility are if you want to spread awareness on sustainability: «A lot of people don't believe that our van works with solar energy. As soon as the screening ends, they see where the cables are, and so they start to realize it: solar energy actually works very well, and it allows you to make things too! People is shocked by our way of living too: in a van, with a limited amount of water. You just can't open the tap thinking there's always hot water. If you want hot water, you must heat it. And when it ends, you must recharge it. You must take all these things into account. We are a family of four (two parents and two little daughters), we use an average of 450 liters a week. When we explain this, people always get impressed. But showing them that you practice what you preach, your message becomes stronger, and your credibility is higher».

In Mutonia, artists also share a sustainable idea of artwork that overcomes the capitalistic concept of mass production and distribution: every piece of art is a unique piece of

art. «The art industry tries to convince artists that a brand is crucial», Lupan says. «But it's only because in this way people who sell artists' pieces can work and earn properly. I need to change very often. I get bored in making series, even a 5-pieces-serie could be tremendously boring for me. I want to try new materials and techniques». This way of working gives more value to the individual art experience, to the manual work. The refusal of cultural stereotyping and production in series is linked to the material too: the obtanium is the waste you find, and it might be very different in shape and features from time to time.

As previously said, Mutoid's case is only an example, but it's not necessary to live in a community far from the city to integrate art and sustainability. But their case is useful to see how simple steps can improve your creative process and your credibility as an artist who tries to empower the audience and lead them to climate action. Integrating sustainability in the artistic process might be a matter of small but meaningful steps.



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**BUILDING A
SUSTAINABLE BUSINESS**

UNDERSTANDING THE BASICS OF ENTREPRENEURSHIP AND BUSINESS PLANNING

WHAT IS IT TO BE AN ARTS ENTERPRISE?

To sustain our arts practices, we need to create income whether it be through making and selling objects, producing scripts or song lyrics, attracting fees for productions (exhibitions and performances), or consultancy and workshops. All these things are forms of enterprise (Carey, 2019).

Enterprise for artists is being actively engaged in producing and selling on the basis of your practice and being part of a dynamic, diverse and open society. It is the way artists from all disciplines are rewarded for their contributions to society. Our practice and enterprise support each other. As successful artists, we need to have excellent practice and entrepreneurial skills (Artwork, 2018).



SKILLS FOR SUSTAINABLE PRACTICE

Proactivity - the initiative, hard work and passion required to make things happen in society and the workplace
Enterprise - the mindset that takes measured risks, perceives and creates opportunities, and the resourcefulness to pursue these opportunities in an ethical and sustainable way.

Agility - the ability to embrace rapid change and retain an open mind

Communication – the ability to present your work and ideas, to inspire others, and respond to feedback

Connectivity - the ability to collaborate with others, create networks and develop and contribute to communities of practice

Storytelling - the ability to demonstrate your unique abilities and experiences to others in an engaging manner

Curiosity - the enthusiasm to seek out new perspectives, to create and build on existing knowledge.

Self-Efficacy - confidence in your abilities, and the ability to respond positively in various situations

Resilience – the willingness to adapt and remain motivated, overcome obstacles, and deal with ambiguity, uncertainty and rejection (Artwork, 2018)

Define goals: Visioning your life and integrating your life objectives

Visioning is how we set our goals for the future.

It requires us to think about what we want our future to be like to determine our goals. To do that we have to use our imagination and allow ourselves to dream a little about what we want to achieve.

Try not to just focus on your artistic practice. Imagine what all areas of your life might be like. This is called a whole-life approach (Laoyan, 2022). Where will you live, with

whom, what will you do outside of your practice, and what will it really cost in time and financial resources to do those things?

Once you have the answers to these sorts of questions, you can turn them into objectives. It is sensible to set personal, professional, and financial life objectives. You can then work proactively towards them.

For example, artists often make decisions on where they live based on where their customers are and where they can afford the space they desire for work. Also, many artists have to think about their children's needs whilst meeting the demands of their practice. When it comes to finances you need to consider how your practice will provide the resources needed to sustain your life. You need to work out what financial resources you will need, and work back to determine how to run your practice to deliver them (Moore, 2019).

Building confidence and overcoming fears

One thing that holds people back from meeting their objectives and implementing their plans, whether artists or not, is the lack of confidence. We might worry about how we can deliver a project or how an audience will receive our work (Laoyan, 2022).

One way to start building your confidence is to think about your successes and what you are good at. Everyone has a range of things they are good at, and you should take time to reflect on yours. You can then move on to identify what you are less confident about and figure out what you can do to change it (Laoyan, 2022).

Building our belief in our abilities often comes down to how we feel about our skills and aptitudes. Especially where we haven't done something before we might be nervous about our ability to do it (Moore, 2019).

DEVELOPING A BUSINESS MODEL THAT ALIGNS WITH YOUR ARTISTIC VISION AND VALUES

Setting goals not only motivates you but can also give you a long-term vision. It allows you to develop an action plan that you can follow, implement, and achieve. By setting goals, you can overcome challenges, build your confidence, and reach your potential. To set goals, you can implement the SMART goals methodology (Boogaard, 2021).

Setting business goals provides ways to measure success, give employees a clear understanding of an end goal, and ensure that the company continues to succeed for the foreseeable future. Business goals are achieved through business objectives. Business goals establish the "what" of a business, whereas business objectives establish the "how" (MacPherson, 2019).

If you're thinking of setting up your own business, it is important to consider all aspects of running a business. From research and development to learning basic business start-up skills to expanding your brand with marketing and financial aspects in mind (MacPherson, 2019).

Every country offers its citizens start-up support that can provide advice, funding, and mentoring. You may have a business plan, but additional support may help turn your dream into a reality.

Seeking additional support can help you to gain valuable advice in different areas of business management. This exposure has the power to provide effective and useful support that will build the roadmap of your business (EU, 2022).

What is a Business Management Plan

Creating a business management plan for your business is an essential step in your entrepreneurial start-up. A business plan is detailed and outlines the purpose and aims of a business. It details how a business sets out to achieve its goals and objectives. This useful tool can allow you to consider your business's marketing, production, and financing. Watch the [following video](#) to gain further insight into a business plan (Greene, 2023).

Your next step in planning your business start-up is to create a value proposition. What is a value proposition?

A value proposition is a marketing statement that communicates why consumers should buy a product or service. Creating your business' value proposition can help you to identify your vision. Establishing your value proposition is a foundation for preparing your business management plan (Coleman, 2023).

The Business Model Canvas

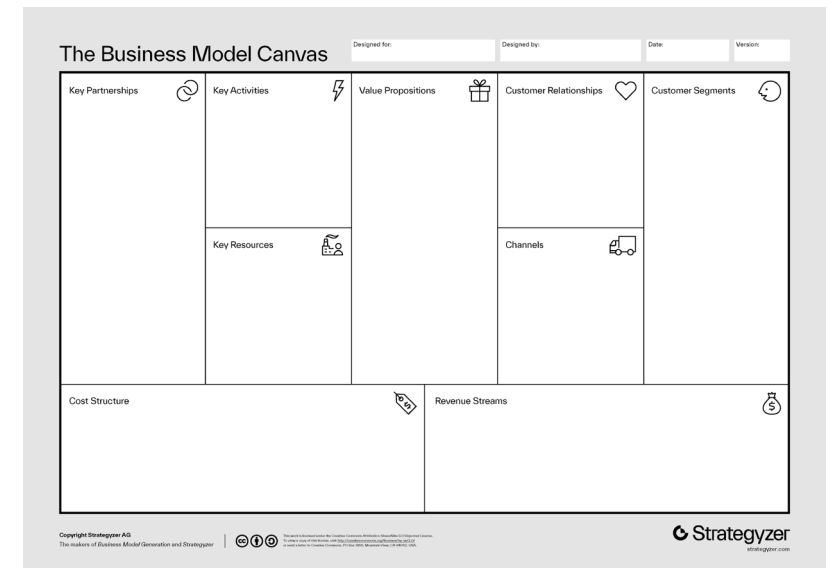
After you have created your value proposition, it is time to create your Business Model Canvas. The Business Model Canvas can help you understand your business model in a clear, straightforward, visual and structured way (MacPherson, 2019).

A Business Model Canvas is a strategic management template that can be used to develop new or existing business models. Using the Business Model Canvas to plan your start-up can provide you with

the necessary insights into how your business could succeed. It is a one-page plan that describes the rationale of how a business creates, delivers, and captures value (Natsir, 2022).

This also forms a key part of your Business Model Canvas. Peter Thompson's value proposition canvas provides you with an insight into discovering your value proposition. Thomson explains that this offers you the opportunity to find a "crunch point between business strategy and brand strategy" (MacPherson, 2019).

To plan your value proposition, why not explore the [canvas](#)? While you explore each section, do so from your customer's perspective!



EXPLORING FUNDING AND FINANCIAL SUSTAINABILITY OPTIONS

Becoming financially sustainable

Once you have set your life objectives, you need to consider what financial resources you need to achieve them. It is important to define realistic expectations, as this will determine the amount of work you need to sell and the prices at which you will need to sell.

The greater the level of income you need, the more work you need to put into building your practice. At the same time, it is important to understand that artists can only charge for their work what the market will bear, given their reputation. The more people demand your work, the more you will be able to charge. This means that, over time, you need to work on increasing your reputation and promoting your work, to sell more of your products at higher prices to achieve your goals (Ferguson, 2023).

The income you can earn will be determined by the level of your costs for producing work compared to the amount you can sell it for (Carey, 2019). You will always want to make a work for less than you sell it for.

Costs

You need to keep track of all your costs – and preferably know what they are before you start making a work. Ask yourself if the total estimated cost will be covered by a sale before you make the work. If it isn't, don't make it (Carey, 2019).

Pricing

Artists sometimes underprice their work and as a result, they get less than the minimum wage. At the same time, it is important not to overprice your work as it is difficult to recover in the market once you have done this. When setting your prices, compare yourself to others at a similar career stage who sell work, or seek the advice of agents or galleries (Carey, 2019).

Looking for Funding Opportunities

Small businesses often need capital to grow, and as an artist, it can be difficult to gain wide recognition from your target audience. For this reason, some start-up companies look into funding opportunities. Where needed, this should form part of your business plan and can provide you with a clearer outline of the expenditure of your business (Ferguson, 2023).

Let's take a look at some different funding sources and what needs to be considered for each, according to Ferguson:

Bootstrapping: This funding source is based on your savings. Can you tap into your savings to start up your business?

Grants: Countries often provide grants that can help your artistic start-up. This helps to contribute to the cultural and creative sector as a whole.

Loans from friends/family: Sometimes you might feel comfortable asking a friend or family member for a loan.

Credit: You could look into credit cards to help you have quick access to funds. Credit cards can be a good source of capital for small-scale revolving needs, and for entrepreneurs who want to retain ownership and control of the company.

Crowdfunding: Online crowdfunding is when you raise money from a large amount of people. Large groups pool together small investments to contribute to a cause.

Business Loan: Many people have ventured bank loans in order to receive the necessary funds for their start-up. It is vital to ensure that this can be paid back to the bank to avoid financial debt.

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**DEVELOPING A BRAND
IDENTITY AS A GREEN
SOCIALENTREPRENEUR/
ACTOR OF CHANGE**

1.

DEVELOPING A BRAND

IDENTITY AS A GREEN

SOCIAL ENTREPRENEUR/

ACTOR OF CHANGE

As a young entrepreneur in the art world, developing a strong brand identity is crucial for marketing and promoting your artwork effectively. However as a green social entrepreneur/actor of change, it is even more important to align your brand identity with your values and mission.

Define Your Purpose

Before diving into the intricacies of brand identity, it's essential to define your purpose as an artist and entrepreneur. Ask yourself "Why do I create art? What social or environmental issues do I want to address through my artwork?" Understanding your purpose will help you shape your brand story and connect with your audience, on a deeper level.

Example:

If your purpose is to raise awareness, about the impact of consumerism on the environment, your brand story, could revolve around advocating for mindful consumption and promoting sustainable alternatives.

Embrace Sustainability

As a green social entrepreneur/actor of change, sustainability should be at the core of your brand identity. Incorporate eco-friendly practices and materials into your artistic process and highlight them in your brand messaging. Communicate your commitment to sustainability through your artwork and the choices you make as an artist.

Example:

Use recycled or upcycled materials in your art creations. Document and share your sustainable practices, such as using non-toxic paints or reducing waste in your studio, to inspire others and demonstrate your dedication to environmental stewardship.

Consistent Visual Identity

A consistent visual identity helps establish recognition and makes your brand memorable. Consistency in your logo, colors, fonts, and overall aesthetic across various platforms strengthens your brand identity and ensures a cohesive representation of your artwork.

Example:

Choose colors that evoke nature and sustainability, such as earthy tones or shades of green. Select fonts that align with your artistic style and convey a sense of modernity and progressiveness. Incorporate elements of nature or symbols related to sustainability in your logo and other visual elements.

Authenticity and Transparency

Authenticity and transparency are vital for establishing trust and connecting with your audience. Share your journey, creative process and the stories behind your artworks. By being authentic you create a genuine connection with your audience and they become invested in your brand and mission.

Example:

Share personal stories related to your artworks or the inspiration behind them. Document your artistic process through photos, videos or blog posts providing insights into your work and allowing your audience to feel like they are a part of your artistic journey.

Developing a brand identity as a green social entrepreneur/actor of change requires a clear sense of purpose, a commitment to sustainability, a consistent visual identity, and authentic and transparent communication. By aligning your brand identity with your values and mission you will effectively differentiate yourself in the art world and attract an audience that resonates with your message.

2.

UTILIZING SOCIAL MEDIA

AND ONLINE PLATFORMS

FOR EXPOSURE AND REACH

In this section we will explore, strategies for utilizing social media and online platforms to maximize exposure for your artwork.

Choose the Right Platforms

With numerous social media platforms and online marketplaces available, it's essential to identify the ones that align with your target audience and artistic style. Research and analyze the platforms to understand their user demographics and engagement levels to make informed decisions.

Example:

Instagram, with its visually focused nature, is ideal for showcasing artwork. Online marketplaces like Etsy can enable you to sell your artwork directly to interested buyers.

Consistent Branding

Maintaining a consistent brand presence across your social media profiles is crucial for establishing brand recognition and reinforcing your identity. Use your brand visuals, such as your logo, colors, and typography, consistently across all platforms to create a cohesive and recognizable brand.

Example:

Ensure that your profile pictures, cover photos, and bios across different platforms are aligned with your brand identity. Use your brand colors in your posts, graphics, and promotional materials to maintain consistency.

Engage with Your Audience

Actively respond to comments, messages, and inquiries in a timely and genuine manner. Encourage conversations, ask for feedback, and show appreciation for your audience's support.

Example: Respond to comments on your posts, ask questions to stimulate discussions, and thank your followers for their support and feedback. Show genuine interest in their opinions and create a sense of community around your brand.

Share Behind-the-Scenes Content

Sharing glimpses of your studio, creative process, and inspirations adds a personal touch to your brand and makes your audience feel more involved.

Example: Share photos or videos of your studio setup, your work in progress, or your sources of inspiration.

Collaborate with Influencers and Creative Partners

Collaborating with influencers or creative partners who share your values and target a similar audience can help expand your reach and introduce your artwork to new communities. Identify individuals or organizations that align with your brand and explore partnership opportunities.

Example: Collaborate with eco-conscious influencers, sustainability-focused organizations, or other artists who share your passion for social change. Create joint projects, host events together, or feature each other's work to tap into their existing audience and increase your exposure.

By selecting the right platforms, maintaining consistent branding, actively engaging with your audience, sharing behind-the-scenes content, and exploring collaborations, you can leverage the digital landscape to promote your artwork and connect with individuals who appreciate your work and mission.

3.

SHOWCASING ARTWORK IN EXHIBITIONS, GALLERIES, AND COMMUNITY EVENTS

While online platforms provide global exposure, offline events such as exhibitions, galleries, and community gatherings offer unique opportunities for direct interaction with your audience and establishing a presence in your local community. In this section, we will explore strategies for showcasing your artwork effectively in offline settings.

Research Relevant Events

Stay informed about local and global events that cater to your target audience and align with your brand values. Research art exhibitions, fairs, galleries, and community events that support artists focused on sustainability and social change. Participating in these events can provide valuable exposure and networking opportunities.

Example: Attend local art fairs, exhibitions, and community events that prioritize eco-friendly practices, sustainability, and social causes. Research international events or exhibitions that align with your artistic style and mission.

Prepare a Portfolio

Create a professional portfolio that showcases your best work and highlights your commitment to sustainability and social change. Include high-quality images, descriptions, and relevant information about each piece.

Example: Organize your portfolio in a logical sequence that tells a story or highlights specific themes. Include descriptions that emphasize the sustainable materials or techniques you used, and explain how your artwork aligns with your mission as a green social entrepreneur.

Network and Collaborate

Building relationships within the art community is vital for showcasing your artwork effectively. Attend art events, exhibitions, and artist talks to connect with curators, fellow artists, and potential buyers. Actively participate in discussions and seek opportunities to collaborate with like-minded individuals and organizations.

Example: Introduce yourself to curators, gallery owners, and fellow artists at events. Attend workshops or artist talks to expand your network and gain insights from industry professionals.

Harness Local Connections

Your local community can provide valuable support and opportunities to showcase your artwork.

Example: Approach local coffee shops, boutiques, or restaurants that support local artists and propose showcasing your artwork in their spaces. Participate in community events, art walks, or fundraisers to gain exposure and connect with individuals who appreciate your art and mission.

By researching relevant events, preparing a portfolio, networking and collaborating with other artists and organizations, and harnessing local connections, you can maximize your offline presence and build a strong reputation as a green social entrepreneur/actor of change in the art world.

In this chapter we have explored the strategies for marketing and promoting your artwork as a green social entrepreneur/actor of change. Remember, consistency, authenticity, and a genuine commitment to your values will be key to your success as a green social entrepreneur/actor of change in the art world.



