

CREATIVE CLIMATE JUSTICE IN NORWAY

AN INTRODUCTORY GUIDE

**CURATED BY KLIMAKULTUR
COMMISSIONED BY ROSENDAL THEATRE**

Content

- s. 5 Who are we
- s. 6 About this guide
- s. 9 Cultural life's path to system change
- s. 12 What is climate justice?
- s. 14 Climate tools' foray into the cultural field
- s. 18 This is climate justice for me, by Irene Kinunda Afriyie
- s. 20 Excerpt from My Climate Account, by Anja Bakken Riise
- s. 22 Vanessa Nakate's Speech to NORAD
- s. 24 On art and nature, by Elle Sofe Sara
- s. 26 Is Norwegian oil policy racist?, by Jeremy Williams
- s. 28 Equinor: Tomorrow's heroes or tomorrow's meltdown?
- s. 30 Mobilization against Equinor and Rosebank
- s. 32 Counting on culture: How to stop the financing of the climate crisis
- s. 34 Conclusion and the way forward:
Here you can take your climate commitment further,
roadmap for climate justice in the cultural field
- s. 38 Source list and inspiration

About this publication

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Further information

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Who are we?

Rosendal Theatre

We work to be a vibrant hub and leading regional engine room for artists, arts organizations and audiences to reimagine what the performing arts and the world around us can be.

The theater co-produces and presents two seasons per year of performances, parties, concerts, installations, film screenings, festivals, residencies, discursive events, as well as other kinds of social events. RT also runs its own cafe, which provides the organization with very special, informal and social conditions for gathering people of all ages and backgrounds to gather, meet and hang out around food, drink and art events.

The house has three flexible studio stages, plus a cafe/bar and mezzanine for all its artistic activities. And beyond the walls of the theatre, RT works artistically across the surrounding neighbourhoods, city and region.

Klimakultur is an idealistic cooperative whose aim is to increase knowledge and commitment to climate justice in Norwegian cultural life. The cooperative was founded by Erlend Eggen and Julie Forchhammer in Vang in Valdres in 2021.

Erlend Eggen is a trained anthropologist, former founder of the outdoor platform Outtt and has long political experience as an elected representative for The Green Party.

Julie Forchhammer has worked in the intersection between climate and culture for two decades and is passionate about finding real solutions for restructuring and climate commitment by cultural actors. As environmental manager for Øyafestivalen, festival manager for Vinjerock and advisor for the Rainforest Foundation, Julie has worked with climate and environmental initiatives in both national and international organisations.

About this guide

Alexander Roberts, Rosendal Theatre

We commissioned this guide, because the planet is in trouble, and we don't believe the Norwegian Performing Arts, Rosendal Theater included, is doing all that it can in the face of such an existential crisis.

This isn't to say there isn't widespread concern. From the conversations we have with artists, with the teams of people working in theaters and performing arts organisations, as well as audiences, funders, and stakeholders, many are alarmed. The collective slumber, if we can be so bold as to call it that, isn't due to nothing being done, one might even suggest that there is a lot that is being worked on, but perhaps not always in the ways that could have the biggest impact.

It's all connected.

From the neighborhoods we live in, to the depths of the ocean, the technology we use, the air we breathe and the food we eat, people see the world reaching tipping points. In the future, as a study in the Nature Journal warns, we are on track for 10,000,000 climate-change-related deaths per year.¹

¹ Bressler, R.D. The mortality cost of carbon. Nat Commun 12, 4467 (2021).

A figure so dystopian it's almost impossible to contend with. Yet it's already begun.

In 2020, 30,000,000 people were displaced due to weather-related disasters.² A number that's only set to rise as more and more of the world becomes uninhabitable. Catastrophic wildfire events have destroyed communities from Canada to Siberia and many places in between. There have been droughts from South America to East Africa, and devastating floods in Bangladesh, China, Pakistan, Germany, and South Sudan. All of this with 1.2°C warming. Scientists at Stanford University and Colorado State University predict that we have a 50% chance of reaching 1.5°C by 2030, as well as an equal chance of reaching the grave tipping point of 2°C by 2050.³ The crisis and the need to act is now.

It's all connected. The crises we are facing are systemic. We can speak of ice caps, as well as financial systems, weather systems, soil health, public trust, health care systems, energy grids – it all

² This figure refers only to people who are displaced in their own country, the total number of displaced people is larger. The figures are from the Norwegian Refugee Council's Internal Displacement Monitoring Center

³ Barns, E.A. and Diffenbaugh, N.S. Data-driven predictions of the time remaining until critical global warming thresholds are reached.

collapses or edges towards it together. The emotional response in people can span from total head-in-the-sand denial, to paralyzing panic and grief, to gluing oneself to runways, or pouring tomato soup over a van Gogh. Whatever the reaction – at least two things are clear. One, while the pain won't be shared evenly and many are already feeling the consequences more than others, no-one can shield themselves from what is happening. The world is changing for everyone. Two, none of it can be solved by individuals being better people on their own. On the contrary, those with the possibility to shape a world that is systemically more just and sustainable for everyone living on it must do so.

As you read the guide, you may wonder why there is such a focus on Norway's relationship to oil and gas. You may ask, where are the articles on biodiversity loss, acidification of the oceans, as well as the carbon footprint of the meat industry, among other things? Of course, these topics are extremely urgent, and anyone that is engaged in climate justice will be confronted with these issues also. Yet, Klimakultur are using this guide to flag up a particular blind spot that they perceive to be present in the current Norwegian public discourse that is related specifically to Norway's oil and gas exports. The guide

invites lesser heard voices to speak up on that issue in particular. The amplification of this topic is not there to erase other important components in the overall picture, but does reflect a certain sense of urgency in Norway related to oil and gas exports especially.

This book is the declaration of an emergency and a call to action. The voices collected in the publication are there to diagnose a crisis, to raise awareness and understanding, but also to invite you to become a committed part of the solution. Theaters have a role to play. Everyone has a role to play. The possibility to turn the tide will be greater with you than without you.

All that you touch you change, all that you change changes you.

We can clean our houses, check our footprint and further shift our activities towards socially, environmentally and artistically regenerative activities. We can place environmental responsibility at the core of our organizational decision making in ways that encourage us to reach out to and partner with those who also want to play their part in shaping a just and

Cultural life's path to system change

Julie Forchhammer, Klimakultur

sustainable future for everyone, and shift away from those that don't. We can be voices of hope, courage, imagination, empathy, critical thinking, experimentation, play, joy and community. We can use our own voices, as well as amplify those most in need of being heard, as a means of raising awareness and understanding of the challenges and possibilities that exist.

As the amazing Octavia Butler once said "all that you touch you change, all that you change changes you". Use your influence, your voice and stages, to advocate for a sustainable and just future for everyone.

Get involved.

Hello.

You work with culture in one context or another. Maybe you are an artist. For example, you work at a cultural center. Or in the Directorate of Culture. Theatre director. Social media manager for a festival. Perhaps you are a marketing manager for a museum. Writer, musician, actor, sound engineer.

Maybe you don't work with culture at all, but you are interested in culture. Who isn't? Are you nervous about the climate crisis perhaps?

I am.

Welcome. Everyone is welcome here. Thank you for reading this.

This guide is for those who want to take the climate crisis seriously. Those that recognise that the choices we make now have consequences for the future of both the planet and humanity. The challenges are many and it is easy to feel overwhelmed and helpless. What can I contribute?

Yet, it is precisely at such a time that your actions matter more than you think. You don't have to have all the answers and you don't have to be the perfect climate activist. But you need to know that you are not alone. That we are many, we are thousands, millions, who all over the globe are working

for change, big and small. Instead of discouragement, think that you get to be part of a movement that brings hope and optimism.

Using optimism as a driving force in the climate fight does not mean that we know the results of everything that is being done now. But that we recognize that a different future is possible and that it is created together. You are a part of this. You are not alone and your actions matter.

You are now at a crossroads.

To the left, there is a path known to many in Norwegian cultural life. It is a route that deals with the cultural industry's own climate footprint and environmental impact. It is the path that goes via the many conversations we have about flights, all the seminars we have about source sorting, diesel generators, vegetarian food, environmental certifications, climate calculators, and plastic glasses. This is a familiar landscape for many. There are trains for planes, disposable items that become reusable items, rechargeable batteries and slow-traveled art.

There is also a separate map in Norway for the road to the left. It's called Grønt Veikart (Green Roadmap). The aim of that document is to encourage

organisations to “provide overall status, set concrete goals and propose measures to reduce the climate footprint in the arts and culture sector”. The roadmap was launched in 2021 on behalf of four cultural organisations. It is one example of a number of initiatives in Norwegian cultural life where the focus is on climate measures, reporting and mapping. The road to the left is getting bigger, it goes further, it stops by circular economy, it creates side roads and meeting places.

The road to the left is important. It shows that we in the cultural field take responsibility and are willing to change. Yet this guide that you are reading now is not so much about the road to the left. You will walk a different path today. Let’s go back again to the crossroads you’re in front of.

To the right, there is another path. Or, it’s probably more of a general direction perhaps. At least in Norway so far. This path challenges cultural life to look up at the systems, forward in time and beyond national borders.

Before you embark on this path, you will be asked:

How does culture contribute to creating a world where all people have the opportunity to live good lives on a healthy planet?

You don’t have to answer, but maybe just start thinking about what it means to be a cultural worker in a country like Norway. Give it some thought and then move on.

Which ideas, voices and companies do we give a platform to? Are we challenging or maintaining an unsustainable system? Are we part of the problem or part of the solution?

It will be a lot about oil.

This guide on culture and climate justice will take you on a path that is more unknown and more diffuse than the first path, the one on the left. It will be about system changes, justice, representation, racism, empathy, humanity and oil.

The oil yes. It will be a lot about oil. Because oil is the origin of everything. The oil is the reason why we are in this climate crisis in the first place. There is no doubt about that anymore, at least not among the scientists in the UN climate panel. I believe the climate scientists. This guide assumes that you also believe in science and research. Maybe we should start calling ourselves climate research activists?

The path is getting a little thorny now, because it is not always so easy to talk

about oil and culture in Norway. The cultural field is good at censoring itself in that way. Do we perhaps feel ashamed that part of the national budget comes from the oil industry?

Is it even possible to achieve a greener cultural life, at the same time as our government wants to run an expansive oil business and “develop” the petroleum industry, not liquidate it?

It may not be an easy debate to have, but it is all the more important to get started.

I myself was lucky enough to participate in the Creative Climate Leadership programme offered by the English organization Julie’s Bicycle in 2022. Their guide on ‘Creative Climate Justice’ provides a good introduction to what climate justice is and why cultural life has a responsibility to engage people in this issue. You can read more about that from Farah Ahmed in this guide.

One aim of the guide here is to increase understanding that if we are to achieve a sustainable transition at the speed required, cultural life must work with change at system level. I believe we must talk about Norwegian oil policy, and we must dare to say: stop oil exploration.

If the cultural field in this country is not going to be able to say “stop oil exploration” - a statement that the world’s climate scientists have shouted louder and louder in recent years, who will? If culture can’t be brave and truthful, who will?

Let’s not forget one of the most important stops on this road: How can the cultural field invite voices and give a platform to those who are on the front lines of the climate crisis today? It is easier to convey the urgent change we need when the message comes from those who have already been hit the hardest.

In the guide, we have invited voices that frequently engaged in these climate justice discussions and highly regarded for their contributions.. They contribute with their perspectives and knowledge. And empathy. The way forward is full of solidarity and empathy.

The relationships and networks we are building now will take us together into a future that is still unknown to us. The care we show for each other, near and far, is the most important thing we can contribute.

Thanks for still reading. Join us on this journey about culture and climate justice.

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What is climate justice?

Farah Ahmed, Creative climate justice lead, Julie's Bicycle.

Climate justice is a concept and a movement, which is about understanding this crisis through more than simple statistics about carbon.

We must recognize that those who have contributed the least to the climate crisis are the most vulnerable to its impacts because of a system which values profit over the planet.

We can't tackle climate justice without tackling other forms of social, political, economic and environmental injustices, because they are all deeply tied together.

We can't rely on individual lifestyle changes or solutions which can be bought at the supermarket. We have to look at this from the perspective of systems, structure, communities and movements.

When we look at the history of climate change it really begins with the industrialization of Europe, which was fueled by the theft of land and resources, the enslavement of people, and the destruction of indigenous communities and cultural practices. All in order to extract fossil fuels, minerals and lucrative crops such as cotton, sugar and tobacco.

Colonial expansion is what a significant amount of the wealth of the Global North and our industries are built on.

From banking to agriculture, textiles and energy and yes, arts and culture.

The IPCC has recognized in a recent report that colonialism is a significant driver of climate change and it is communities who were and continue to be extracted from who are the most impacted.

So we have a responsibility to use the power of arts and culture in the service of climate justice.

We have this incredible ability to uncover the real human stories behind statistics. We can build mass movements by appealing to the hearts of our audiences. Even more than this, we can use creativity to imagine and also to enact alternative ways of living in community with one another and with nature.

So how can the culture sector and the people who work in it take action on climate justice? There is no simple answer really. We have to think about our values, fundamentally as institutions, artists and practitioners.

It is not easy work and it requires dismantling how we have done things in the past and reimagining what the sector could and should be.



Some of those difficult conversations might be around finances, for example rejecting fossil fuel sponsorships or moving your pensions away from fossil fuel investment.

We have to constantly remind ourselves who we are in community and solidarity with?

People of colour, disabled people, migrants, gender and sexual minorities, people in the Global South, indigenous peoples and working-class people are more exposed to climate harms but often have less access to the arts or the environmental movement itself.

The cultural sector must be inclusive and accessible or the stories we tell about climate change are incomplete.

And when we work with people impacted by climate harms we must take care not to take away their agency or to speak over them. Many frontline communities have centuries of resistance and millennia of ecological connection to learn from.

So let's make sure that we stand in solidarity, that we donate to indigenous activism, that we open up our venues for climate groups, we program frontline stories and perspectives and we focus everything we have on justice.

This is the real heart of what the crisis needs from us.

Climate tools' entry into the cultural field

Erlend Eggen, Klimakultur

Large emission cuts from fossil energy sources such as oil, coal and gas will help to ensure that we still have a healthy planet where people and animals can live good lives. In recent years, there has been an increasing focus on measuring the emissions from everything we do, both as private individuals and in the workplace. This also applies to the cultural field.

Anja Bakken Riise, head of Framtiden i våre hender (The future is in our hands), published the book *Mitt Klimaregnskap (My Climate Account)* in 2021. In the book, she makes an attempt to live as sustainably as possible, by calculating all her actions into CO2 emissions.

Riise writes that instead of placing the responsibility on individuals, we must demand that politicians make drastic changes in how we manage our society.

In the following paragraphs, we will try to say a little about what the climate calculators do. What are they good at? And what is important for the cultural field to focus on in order to exploit its great potential for transformation?

What are the calculators good at?

The desire to monitor the emissions of everything we do has resulted in many tools for measuring and cutting our own emissions. More and more private consumers, organizations and

businesses are taking responsibility for measuring their own emissions and cutting where possible.

Norway's Green Roadmap for the Arts and Culture sector is an example of how the field itself envisages reducing its own climate footprint, with the help of management tools such as the Environmental Lighthouse (Miljøfyrtårn) or by using a climate calculator.

... this type of mapping will be important for future cultural life.

These tools can provide detailed knowledge of individual emissions and the total environmental impact of the organisation, presented with numbers and graphic illustrations. The emissions from specific projects, suppliers and products can be compared and in this way it will be possible to identify the most climate-friendly choices. In order to achieve the goal of becoming a zero-emission society (by 2050), this type of mapping will be important for future cultural life.

Climate calculators can influence suppliers to cut their own emissions because buyers will look for the most climate-friendly solutions. If all buyers

consistently choose the most climate-friendly solutions, the market for products with low emissions can be strengthened. In this way, the value chain can cut its own emissions and become less dependent on fossil energy.

Management tools and climate calculators can lead to increased profitability, it can open up new collaborations and it can provide access to grants and loans, now that increasingly strict requirements are being set for reduced greenhouse gas emissions and circular resource use.

Cleaning one's own house is associated with showing vigor and sustainable development, which in turn gives legitimacy to speak out about greenhouse gas emissions and environmentally friendly operations on a general basis.

What are calculators not so good at?

The climate calculators help to reduce emissions in Norway kilo by kilo. From a purely technical point of view, the culture field with numbers and percentages can show that development is going in the right direction. Greenhouse gas emissions are demonstrably decreasing in an individual micro perspective.

At the same time, it is absolutely crucial to look up to see the big picture and what role Norway plays in the world. We are still one of the world's largest oil exporters, no matter how much each of us cuts our own emissions.

At the same time that Norwegian organizations focus on cleaning their own house, the total emissions that Norway causes are minimal. Or to put it another way, even if the cultural field is best in class in measuring its own emissions, it does little for all those who are deprived of their livelihoods due to the climate crisis. As long as the proportion of CO2 in the atmosphere continues to rise, the living conditions for those living where the climate crisis hits hardest will become increasingly difficult.

The calculators focus on the individual choices that are made. They help to turn our gaze inward, help to measure the result of the technical choices we make, and show which way development is going. Both time, creativity and commitment are directed towards the changes that are made in one's own organisation.

If the focus on own emissions becomes too great, it can take time and resources from the cultural field's role as a true game changer.

A transformative force that sheds light on society and the way we live; showcasing new ideas, voices and perspectives. The field of culture will need to play a decisive role if we are to gain an understanding of sustainable development for all.

Optimizing your own operations for lower emissions and smarter use of resources is about new routines and changed behaviour. Will it be sufficient for the cultural field to clean its own house, or should more of the time be spent on what the cultural field can really do - shaping ideas and behaviour, strengthening the social imagination, promoting fair politics and system change?

Carbon footprint, a rhetorical trick from the oil industry

The fact that we have a focus on our own carbon footprint is something the oil industry has worked systematically towards for several decades. British Petroleum made "carbon footprint" a

term in the public conversation. A term that effectively shifted the focus away from the oil companies and onto the individual consumer. Together with the communications agency Ogilvy & Mather (which had previously assisted, among other things, the tobacco industry), they introduced the message that each one of us has a responsibility to reduce our own emissions.

It was in this context that BP first promoted and succeeded in popularising the term carbon footprint. In 2004, they launched a climate calculator where people could measure everyday emissions - going to work, buying food and traveling - thereby removing the focus from the companies' responsibility for climate change. The Norwegian oil lobby and oil policy have adapted the same message ("it is not the production that is the problem, but the demand"), and the culture sector's focus on measuring its own emissions may be a reflection of this very thing.

The oil industry and the State, as the largest owner of Equinor, have an obvious vested interest in the cultural sector focusing on its own carbon footprint rather than shedding light on the emissions Norway is responsible for and the suffering the emissions cause in island communities that are flooded, extreme drought and famine in the Horn of Africa, or huge floods in Pakistan. Instead, they have largely succeeded in shifting the responsibility for greenhouse gas emissions onto the population.

Climate calculators provide insight into cold facts about individual consumption, but little knowledge about the system we are part of and what is needed to create a world that distributes wealth and resources in a fair way.

The positive thing is that both those who make and those who use climate calculators have the same goal: to contribute to solving the climate crisis.

Cleaning up one's own house is important, but to actually achieve the goal, the cultural field must also address the systems of which their emissions are a part.

If we are to achieve the goal of a zero-emission society, we need the knowledge that climate calculators and other management tools can give us. But the social change we depend on to create sustainable development for all means that we also work with the political system and culture of which we are a part. We must understand why we make the choices we do, we must identify the systems that govern the political decisions and counteract the forces that prevent us from reaching the goal of zero emissions.

Social change is not created through a one-sided focus on individual choices, but by understanding why we make the choices we do. And then acting accordingly.

Cleaning up one's own house is important, but to actually achieve the goal, the cultural field must also address the systems of which their emissions are a part.

Irene Kinunda Afriyie

This is climate justice for me

Irene Kinunda Afriyie is a social debater from Bergen with roots from the Congo. For several years, she has been an important profile in the diversity concept Fargespill. With her international experience and fearless voice, Kinunda comments on Norwegian social development with humor and sharp analyses, including as a guest commentator in Bergens Tidende. Irene also works as a speaker and is an experienced conference organizer.

In this text, Kinunda reflects on how important it is that we are presented with perspectives from other cultures and philosophies and how crucial these perspectives are for creating empathy with others.

This is climate justice for me

I believe that we in Norway will react correctly to climate change, when we see people nearby gasping for oxygen. Is it too late then?

Well, that's what I've learned from seeing how Norway reacted to war in Europe. Do you remember when the war between Russia and Ukraine started? I have never seen so much commitment to a war before. It was really important for me to see, as someone that has been a refugee myself.

What does all this have to do with climate justice?

Empathy.

To this day, the news shows people drowning in the Mediterranean Sea. We call them "migrants". The doors are not as open to them. One of the reasons for discrimination is that everyone in Norway knows what Ukrainians are fleeing from. My native Congo, for example, was named recently by the Norwegian Refugee Council as one of the world's most neglected crises. Can you have empathy for someone you don't know or understand?

Climate justice as a concept can raise the awareness and thus compassion needed to achieve justice. The problem is that it is not new for the rich to hear about how the poor are struggling. And the second is that the climate debate is dominated by Western faces and voices. It lacks perspectives from other cultures and philosophies. The question is whether we are ready to move away from the idea that the white man will save the world. I am convinced that we must move past the white man's burden mentality in order to succeed.

If not, then I am afraid that we will only act correctly when we see people nearby and people who look like ourselves suffering from climate-related challenges. Is it too late then?



Photo: Sias artist

Anja Bakken Riise

Excerpt from *Mitt Klimaregnskap (My Climate Account)*

Anja Bakken Riise is the leader of Framtiden i Våre Hender (The future in our hands). In the book *Mitt Klimaregnskap (My Climate Account)* (Res Publica 2021), she describes her attempts to live as environmentally friendly as possible. For six months, she kept accounts of what she ate, what she shopped for and how much she traveled - and calculated everything down to CO2 emissions.

Anja Bakken Riise's experiences are both inspiring and thought-provoking. The book describes what things we ourselves can do to live as environmentally

friendly as possible - but also how we can change a system and a policy that creates overconsumption and a climate crisis.

Excerpt from *Mitt Klimaregnskap (My Climate Account)*:

One of the most important things I've learned this past year is that, while I have a deep, deep desire to live within the planet's tolerance limit, I can't do it alone. If I then get my own emissions down to zero (it's not possible - but still), the public sector, through the way the authorities have governed the country

until now, will make it impossible for me. There are many critical voices for individual climate budgets, with good reason. The oil companies would rather talk about how you and I should eat less meat than that they should find something else to do.

I believe we need to make the climate crisis more tangible for more people.

For me, the accounting of climate emissions has been a useful exercise. What I can and should do to try to live sustainably has become far more tangible. I think more people could benefit from "climate" taking on concrete dimensions. When a weekly carbon budget is 52 kilograms of CO2, and one kilogram of textile emits 39 kilograms of CO2 on average, it goes without saying that the math doesn't add up. Using my own consumption in this way and then writing a book about it is rooted in the fact that I believe we need to make the climate crisis more tangible for more people. I think people need a better understanding of what a sustainable life can look like. That has been my motivation. Nevertheless, I would not recommend others to go as far as I have done.

Testing a climate calculator to learn more about your own climate impact is useful, but in the long term, individual accounting will not solve the climate crisis. It is good to understand more about the connection between emissions and a sustainable life, but setting yourself the goal of achieving it in the society we live in will soon mean that you have to live on the outside of society.

If you and I assume all responsibility for reducing climate emissions, we are at the same time helping to relieve politicians and business leaders of responsibility. That's the last thing we need to do. Call me contradictory, but despite the fact that I have used myself as a starting point in this book, my goal has been to politicize the debate about Norwegian overconsumption - not to place more responsibility on you and me.

Instead of individualizing the climate crisis, we must demand that the politicians make drastic changes in the goals by which we should govern society, and the means that will take us there. We need policies for reduced material resource consumption.



Photo: Sebastian Dahl

Vanessa Nakate

Speech to NORAD

Vanessa Nakate is a young climate activist from Uganda. Founder of the Rise up Climate Movement and author of the book *A Bigger Picture - my fight to bring a new African voice to climate action*.

Vanessa is one of the clearest voices for climate justice from the Global South. She attended the NORAD conference in Oslo on 31 January 2023. This is an extract from the opening speech she gave there.

The world we want when we are 50 (excerpt):

The Norwegian government likes to claim it should be able to expand its oil production because its oil is cleaner than oil from other countries. Let me be very clear here: There is no such thing as clean oil.

All too often, Norway gives with one hand and takes with another.

Norway should end all new investments in fossil fuels and use the billions it has amassed from the current energy crisis to fast track clean energy to those who need it the most. And you don't have to take my word for it: The UN secretary general Antonio Guterres has repeatedly reminded leaders that any

new investment in fossil fuel is moral and economic madness.

Last week in Davos at the World Economic Forum, Mr Guterres stated that the business model of the oil and gas companies is not compatible with human survival.

In Davos I joined a group of youth climate activists who met with Mr Fatih Birol, the executive director of the IEA. And last week the IEA published a report which showed how we can have no new fossil fuel development if we are to have a chance of staying below 1.5 degrees Celsius (warming).

Together with Dr Birol we called on the major oil and gas companies to stop all new finance for fossil fuels, to give future generations a fighting chance to avoid the worst impacts of the climate crisis.

How many experts need to explain this before the world says enough?

On behalf of all these experts, I am pleading for the Norwegian government to stop finance for all new fossil fuel developments, to massively scale up finance for renewable energy, especially in the Global South. And to make climate finance in the form of grants and not hard interest loans.

All too often, Norway gives with one hand and takes with another. Yes, Norway invests in renewables. But continues to develop oil and gas exports, which increases emissions, which increases climate impact, which are continuing to wreak havoc on vulnerable communities, on people, real people.

It is time to stop the moral and economic madness, it is time to stop the hypocrisy and the lies. Norway you cannot have it both ways. Enough is enough. Thank you.



Photo: NORAD

Elle Sofo Sara

On art and nature

Elle Sofo Sara is a Sámi choreographer and director. She is trained as a dance artist at Trinity Laban Conservatoire in London.

How do you see the art you create as a platform for raising questions about climate justice?

Our dance and joik performance *Vástádus eana/ The answer is land* addresses land and nature in a way that relates both to our common human relationship to the place we live in and to standing up for nature. In this performance, we show how we humans are connected to places and nature and each other. I strongly believe that leading by example is the best way. Not preaching, but showing. Dance and joik/music are the perfect way to communicate directly to people's hearts and their inner selves.

What role can art play in inspiring action and raising awareness of climate change's impact on different groups in society?

I think art is a perfect way to show this. Art is free and does not have to be factual or true. It can be fiction, fantasy, beautiful or ugly. The public discussion about climate change is extremely polarized. I think art can contribute to more nuances and perhaps contribute

to people being able to treat the topic in a different way than just fact-based info or harsh future prospects. I think art opens people up in a way that politicians, scientists or others cannot.

Can you tell us more about *Vástádus eana/ The answer is land* and its relationship with climate justice ?

Vástádus eana/ The answer is land is a project that addresses this theme. Many things are connected in this performance for me as an artist and a person. From the beginning I wanted joiks to be the basis and it was natural to choose joiks of places, mountains, rivers etc. The performance clearly embraces Sámi cultures' way of relating to nature, which is also about the fact that we are all nature, and this connection between us all. I wanted to let the joiks guide us to create the performance, and not analyze or criticize so much what we do. But to focus more on being together and working together as a group and also later with the audience. The most important thing is our presence here and now, and this will come through as the purpose of the performance.

At first, I was afraid of the topic of climate change. It's such a big topic, and I didn't know how to dare to tackle it. I felt I should know more about it and it is so complex. But in the process

we found that there is no solution to climate change, it is something we are facing globally and have to face at the moment. So we took this realization into the performance, and also the feeling of grief.

What advice would you give to other artists who are interested in using their creativity to address issues of climate justice ?

Like everything else in art, there is no right or wrong. I would say to other artists that they just have to follow their creative light. I think any art on this subject is very important and it contributes to society's awareness of it. We need more voices that speak about climate justice.



Photo: Antero Hein

Jeremy Williams

Is Norwegian oil policy racist?

Jeremy Williams is an author and writer, raised in Kenya and Madagascar. He lives in England where he runs The Earthbound Report, one of the country's leading environmental blogs.

Williams released the book *Climate Change Is Racist: Race, Privilege and the Struggle for Climate Justice* in 2021. The book describes, through the stories of the people and places most affected,

how the climate crisis maintains and reinforces racist structures with disastrous consequences for the Global South.

large in the carbon record. But when we look at who is most affected, it will be people of colour, particularly across South Asia and Sub-Saharan Africa.

In this guide, Jeremy Williams reflects on how Norwegian oil policy appears from an international rights perspective:

This means that policies that increase emissions, and therefore add to the problem of climate change, will disproportionately affect people of colour. Whether that is expanding airports, cutting down forests, or opening new oil and gas fields, these are actions that will harm the Global South. And when white profit comes at the expense of black suffering, all the old injustices of slavery and colonialism are repeated.

Is Norway's oil policy racist?

The idea of 'global warming' means different things in different parts of the world. For those living in the north, a little extra warmth might not sound like such a bad thing. It might mean a longer growing season and a reduction in winter deaths. If you live in a country that is already hot and dry, warming is much more threatening. More heat in a country where temperatures can already exceed 50 degrees is catastrophic. The damage from climate change is not evenly distributed. It falls first and hardest on the Global South. This is an economic injustice: the poorest suffer more than the rich, even though the rich have far higher carbon emissions. It is also a racial injustice.

Policy does not happen in a neutral environment. It happens in a context of global inequality, and so the harm from Norway's oil policy will fall along racial lines even without any kind of racist intent. As it continues to invest in new oil and gas, such as the Rosebank field, Norway's government is turning a blind eye to climate justice.

When we look at the sources of carbon emissions – at who has been most responsible for causing the breakdown of the climate – it is overwhelmingly the majority white nations of the Global North. Certainly from a historical point of view, Europe and North America loom



Equinor: Tomorrow's heroes or tomorrow's meltdown?

En klimabok du orker å lese (A climate book you can bear to read) (Z-forlag 2023) is an easy-to-read and solution-focused book written by Hauk Are Fjeld, Julie Marie Følstad and Julie Malene Fudahl. The trio, who also work as climate pilots for Oslo municipality, have in recent years given over a thousand lectures on climate change to students at secondary and upper secondary schools.

The book answers the most important questions young people are wondering and gives an overview of the climate challenge, the solutions and, not least, what is needed to implement them.

Norway's role and responsibility as an oil producer is described in detail, including an overview of the ten most common "oil myths" you may hear.

Marketing, sponsorship and advertising from the fossil fuel industry and the oil lobby are cited as a reason why we do not implement climate measures to the extent that is needed in this country.

The following extract from the book describes Equinor's role as perhaps the country's largest buyer of PR and communication services. Would Norwegian climate policy have been different if the environmental organizations had had the same type of marketing budgets?

Excerpt from *En klimabok du orker å lese (A climate book you can bear to read)*:

In Norway, Equinor is one of the companies with the largest advertising budget. Their advertisements are often touching, beautiful, patriotic and talk warmly about the future. Among other things, they sponsor young athletes under the Tomorrow's Heroes project.

Many well-known top athletes are also sponsored by them, including the recruit and junior national team in cross-country skiing. At the same time as the skiers have the logo of the oil company on their ski suits, the ski runs are more and more often characterized by deplorable snow conditions and require artificial snow to be able to run.

... just as absurd as if a tobacco company were to sponsor the cancer association

Activists from Greenpeace protested in 2022 against the oil company during the national opening of the cross-country skiing season at Beitostølen. The head of Greenpeace, Frode Pleym, stated that the oil company's sponsorship agreement with skiing was "just as absurd as if a tobacco company were to sponsor the cancer association".

The Swedish cross-country runner Emil Johansson Kringstad carried a banner in the same opening with the words: "Stop Equinor! Tomorrow is melting".

Many of Equinor's advertisements are otherwise about the green shift, about offshore wind and about carbon capture (ccs). As viewers, we get the impression that Equinor is not an oil company, but an energy company at full speed into the renewable future.

In reality, only 0.15% of Equinor's energy production is renewable. So 99.85% of their energy production comes from fossil sources. So why do they have so much advertising about offshore wind?

Many leading fossil fuel companies today market themselves as if they are helping to solve the climate crisis, while behind closed doors they are actively working to undermine climate policy and legislation that can slow down the production of fossil energy.

Although fossil fuel companies may not spread climate-sceptic information in public, many of them still try to prevent good climate policy. Although they say they trust climate research, they are not phasing out oil, gas and coal as fast as they can.



Photo: #stopcambo Fossil Free London

Mobilization against Equinor and Rosebank

Klimakultur

Plans to develop the Rosebank oil field west of Shetland on the British shelf have mobilized hundreds of thousands internationally.

The artist Aurora is one of the 130,000 who earlier this year signed an open letter against Rosebank addressed to Prime Minister Rishi Sunak and Energy Minister Grant Shapps.

Over 200 organisations, including a number of Norwegian environmental organisations, have also signed the letter.

Equinor is the largest owner in the oil field, which environmental campaigners have long demanded must be stopped.

Rosebank is the largest undeveloped oil field on the British continental shelf. The greenhouse gas emissions from the field

will be as large as the total emissions from the 28 poorest countries in the world. The emissions from Rosebank thus correspond to the annual emissions from more than 700 million people. The oil field is estimated to contain 500 million barrels of oil.

The initiative for the petition came from #Stopcambo, an international mobilization which works to stop new oil fields and which regularly organizes demonstrations and campaigns against Equinor and Rosebank.

According to Energy Monitor, Norway comes in third place among the countries in the world that will open the most new oil and gas fields. Russia is on top, followed by Brazil. This means that Norway will open more new fields than countries such as the USA, Canada, Australia, India and China.



Photo: #stopcambo



Photo: #stopcambo

Counting on culture: How to stop financing the climate crisis

The English organization Julie's Bicycle (with support from Arts Council England) launched in April 2023 the guide *Counting on Culture: How to stop financing the environmental crises*.

The guide is aimed at everyone who works with culture. It explains how our economy, including the finances of many cultural organizations, supports the maintenance of environmentally destructive industries such as the petroleum industry.

The guide is clear in its recommendations: The cultural sector must immediately take measures to withdraw from fossil fuels and advocate a transition to financing that puts the environment and social justice at the centre.

It is emphasized that the arts and culture sector must also encourage authorities and decision-makers to change and help to inform people about the importance of changing the current funding models.

Building sustainable financing into the organisation's environmental policy and action plan is an effective way of communicating commitments and will support employees in making changes.

Four measures for the cultural sector (excerpt from the guide):

1 Pension

Check where your pension funds are located, and whether the company or fund has sold out of the oil industry. Moving your pension money to a more sustainable provider is a powerful and easy step to take. Use the Ethical Bankguide's overview of pension companies to find the best placement.

2 Bank

Find out how green your bank is. It's easy to switch banks, and when you do, explain why to your old service provider - demand a change! For example, public pressure has led HSBC (the largest bank in Europe) to announce in December 2022 that it will no longer finance new oil and gas projects as part of its updated climate policy. Ethical Bankguide has compiled an overview of Norwegian banks' scores on ethics and sustainability.

3 Sponsorship

Avoid "culture washing". Consider sponsorship agreements and any ties to investments in the oil industry. Prepare a board-approved ethical fundraising policy that can be included in the organisation's environmental plans. Culture Unstained has tips on which ethical guidelines can be included in such a policy.

4 Advocate for change

Collaborate with the rest of the cultural field to engage the public and stakeholders in questions related

to sustainable funding. Talk about and work for the removal of environmentally harmful subsidies such as subsidies to the oil industry.

The cultural sector must immediately take measures to withdraw from fossil fuels and advocate a transition to financing that puts the environment and social justice at the centre.



Conclusion and the way forward:

Here you can take your climate commitment further!

Do you want to get more involved in the work for culture and climate justice, but wonder how to do it? Here are suggestions for some organizations and networks that unite the cultural field in the work for a fair and sustainable transition:

Bæredygtig Kulturliv NU: Danish organization with a clear vision to build bridges between climate research, cultural life and the rest of society.

Climate Heritage Network: A global network with more than 250 member organizations within art, culture and cultural heritage. The network will support local communities in achieving the ambitions of the Paris Agreement by scaling up climate measures at local, regional, national and international level.

CultureCOP: An international initiative that uses the power of art, culture, cultural heritage and creative practice to put climate justice at the center of the work of the UN's annual climate summits, called COP (Conference of the Parties). Climate lawyer, activist and campaigner Farhana Yamin is CultureCOP's creative director and brings together the expertise, skills and voices of a wide cultural field from around the world.

Culture Declare Emergency: An international movement that declares a climate and ecological crisis. The cultural actors who have gathered in the petition must tell the truth, take action themselves and search for justice. Over 600 cultural organizations have signed the petition.

Culture Unstained: A research and campaigning organization with the aim of ending oil sponsorship of the cultural field. They encourage arts and cultural organizations to cut their ties to the fossil fuel industry in order to cut the social legitimacy they get from such sponsorships. In recent years, most cultural organizations in England have cut out sponsors from the fossil fuel industry, including the Royal Opera House, Scottish Ballet, National Portrait Gallery, British Film Institute, National Theatre, Royal Shakespeare Company, National Gallery and Tate Galleries.

Music Declare Emergency: The music industry's call to declare a climate crisis. 3,446 artists (such as Aurora, De La Soul, Massive Attack) and 1,533 industry organizations have signed up to talk about and focus on the climate crisis, challenge the authorities, work for a fair transition at system level and reduce their own climate footprint.

Julie's Bicycle: For the past 15 years, the English organization has been a world leader in everything related to culture, climate and sustainability. On their website you will find more than 250 reports, checklists and guides on everything from climate justice to energy efficiency in cultural buildings and environmental tips for museums, musicians, festivals, dance troupes, theaters etc. Since 2012, Julie's Bicycle has been responsible for the Arts Council England's comprehensive environmental programme.

Roadmap for climate justice in the cultural field

Culture Declare Emergency has a roadmap on their website with a number of measures from which the cultural field can draw inspiration and knowledge.

The measures are intended to increase the sector's understanding of the major role art, culture and cultural heritage play in bringing about a fair and inclusive transition. No one can do everything, but we can all, artists and cultural workers, do something. The road is created as we go.

The road map is taken from *The Culture Takes Action framework* developed by Bridget McKenzie, head of Climate Museum UK.

1 To tell the truth through art and education

Using the cultural field to promote research, invite different voices and use creative approaches to create space for expression and explore accepted truths. Raise awareness of and help people understand the connection between consumption, climate change, biodiversity, conflicts and migration.

2 Decarbonisation of the cultural field

Cut off economic cooperation and cultural sponsorship from environmentally harmful industries such as the oil industry. Be aware of how unsustainable companies try to strengthen their reputation by sponsoring culture, sports and education. Reduce own emissions and environmental footprint and contribute to changing practices in the cultural sector.

3 Support restructuring in the local communities

This initiative focuses on how you can be a change agent in your local community and help people and places become healthy, sustainable and resilient.

4 Promote measures at a global level

Participate in international networks that unite the cultural field. Or get

involved locally in matters of global importance. This could be, for example, supporting artists who work with vulnerable or displaced local communities, lending premises to environmental activists or inviting voices from the frontline of the climate crisis to speak for the public or employees.

5 Offer cultural therapy and care

Show empathy and make room for conversations about what it's like to live in a changing world. Implement the changes we want to see in society: challenge power and privilege and build a culture of care in our everyday lives - care for ourselves, each other and the earth. Offer culture to everyone! Using cultural experiences to give people joy, reduce stress and create belonging. Facilitating well-being and joy in mind and body through play, sport, dance and nature experiences.

6 Decolonize culture and seek redress

Be aware of which systems of oppression and exploitation exist, for example by exploring the history of colonialism, supporting those on the front line for climate consequences or tackling inequalities in cultural and environmental movements.

7 Ecological design and innovation

Some parts of the cultural sector have contributed to harmful extractive economic growth, either in active ways such as designing fast fashion or encouraging air-based tourism, or in more passive ways such as failing to criticize the status quo or offer alternatives to it. This measure is about envisioning alternatives to this, and investing in products and services that are regenerative and contribute to sustainable development.

8 Climate adaptation and protection of cultural heritage

This measure focuses on assisting local communities and ecosystems to adapt or be resistant to the consequences of the climate and nature crisis. This includes, among other things, protecting the culture itself and the cultural heritage against environmental damage and extreme weather. Use their platform to educate the public and organization about justice and care for migrants and climate refugees.

Source list and inspiration

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