SUSTAINABLE ARTS IN WALES

An exploration of the potential and role of arts and arts organisations in sustainability

"The arts can delight, amuse, challenge and shock; they can show us alternative ways of living and thinking. And when it comes to the environmental agenda, the arts can do all those together."

–Darren Henley

BY:
Johana S. Kafie Martinez

14 June, 2016
Cardiff

Image Sources: Julie's Bicycle and Emergence

CONTENTS

ABSTRACT

This study has set out to find out how likely are the arts organisations to play a role in enabling more sustainable arts by analysing three dimensions of its governance characteristics: level of government, level of art institutions, and the sustainable arts themselves as a sector. These dimensions were articulated in four objectives of the research. To evaluate what is the interpretation of "sustainability" that art organisations currently hold. To identify and evaluate the key characteristics of a few case studies of sustainable arts. To understand the role of arts organisations in supporting the sustainable arts in the above case studies. And lastly, as a matter of policy recommendations, provide advice for how arts institutions can better support the sustainable arts and artists through policies and support mechanisms. The research presented a recount of sustainable arts in Wales, which paints a picture of how the global sustainable agenda has, and will continue to, find its way into smaller local "planning" through the arts initiatives in the UK –through softer forms of planning and multi-level, multi-actor, cross-disciplinary planning.

After the findings the discussion revealed some complex notions, which bring depth of about sustainable arts, but indicate that some findings are elusive. Both the organisations enable and through the process and medium of art create discussions around topics of sustainability, as such it is separate to separate sustainable arts from sustainable arts organisations. To understand the role of arts organisations in supporting these arts, therefore, it is recommended that future research be nuanced about *what* the analytical object is very clearly, by outlining what their main organisational feature is. This could provide narrow study cases but could be fruitful for research in community arts, local regeneration and especially the psychology of behavioural change.

LIST OF FIGURES

LIST OF ACRONYMS AND ABBREVIATIONS

ACE	Arts Council England
ACW	Arts Council Wales
CC	climate change
JB	Julie's Bicycle
SD	sustainable development
RFO	Revenue Funded Organisations (related to ACW)
WG	Welsh Government

Sustainable Arts in Wales

An exploration of the potential and role of arts and arts organisations in sustainability

1. INTRODUCTION

> "It is the artist—the dramatist, the musician, the painter, the dancer, the poet, and those poets of the religious sphere we call saints—who can call forth the new forms, new symbols, new iconography on which a new society can be built. It is the artist, who can give expression to the yet uncreated myth of the new age." –John Lane[1]

Concepts of sustainability, sustainable development (SD), and environmental awareness are notions that usually lie at the upper levels of discussion. They form part of the worlds of academicians, politicians and those leading NGO's and worldwide organisations such as the United Nations, UNESCO. Their importance is as valid now as ever, however in the midst of all academic papers relating the concept with policy making, it becomes harder to translate theory to an easily reachable and relatable concept to incorporate in our daily lives. While policy-makers are busy designing strategies to steer sustainable development from above, a necessary middle-ground channel of communication from government to individuals is usually weak, non-existent or it causes a fleeting impression in the individual. For the shift of mentalities to take place, deeper, more "meaningful" encounters between the *individual*—at whose hands lies the power of change—and the abstract, far-away calls of climate change. To achieve a long lasting transition to a sustainable society, swapping technologies, or even creating better quality data knowledge ("technocratic rationalities") has proved ineffective (Cowell & Lennon, 2014). Most importantly, integrated worldview, i.e. a *cultural* change is needed (Beddoe et al., 2009).

The arts have been at the forefront of paradigm shifts throughout history and have been the channel through which symbolism, philosophies, religions and new discoveries have been seeped down to society—either to *cultivate society* or as a way to mitigate rebellion.

---

[1] Lane, J. (1980), see references

Architecture, paintings, sculptures, films, plays, music, fashion and those at the forefront of these industries of culture (Zukin, 1995) (artists, designers, celebrities and filmmakers) have been changing the course of history, in disseminating for better and perhaps for not so good[2], an idea, a mentality, a lifestyle or in highlighting an aspect of our lives. However, the arts linked to sustainability have not been studied. Arts and artists, and the works they produce, is fraught with emotional content and as such, is believed to directly 'speak to' a human mind and spirit about issues that resonate over time. Art is, in short, considered a communicative device tool through which knowledge, emotion or even a spiritual 'leap of faith' is conveyed. The word *emotion*, derives from the latin 'emovere' which means to move, "set in motion," "move the feelings.[3]" Humanity, it seems, has evolved by emotions: anger, fear, love sadness, all ask us to run, defend, procreate, reunite, reach out. Essentially, this explains that *individual* understanding and society's at large discernment of emotions calls one to action; and two, that all the time the arts have deliberately sought to do so, historically to specific purposes, and more contemporarily to individualistic choices— perhaps even in the most of extreme ways to garner attention and make a living. This as it has always been, carry wide implications for everyone.

This research has observed that the emergent concepts of sustainability and environmental awareness within policy-making could significantly benefit from appreciating the importance of behaviour change on the one hand, and how the arts come to play a role in the dissemination of contemporary ideas and awareness on the other. This analysis will not delay in leading one to observe that the arts should take a prominent role in society, for reasons that are succinctly included but which cannot be explored, as well as to recognise that there is a gap that policy can address between the use to derive from art and the support that enables such art. Business marketing strategies for instance, who employ from a well of talent some of the best artists, successfully manage to grab people's attention, but at best are promoting the kind of lifestyle that endangers our ecosystem and encourages consumer behaviour. By understanding the importance of emotional engagement with "civil society participation" and taking this requirement to be unconditional for a change of lifestyle and mentalities, a great number of policies and strategies could be geared to making use of the arts sector as a marketing strategy of sorts providing communities with a relatable notion of sustainability in a voluntary, entertaining yet significant and lasting way.

---

[2] Nazism appropriated architectural design to reinforce his command and intimidate people; Gothic architecture equally
[3] Oxford English Dictionary

Writers across the disciplines have argued that art helps bridge a view of where we are today to where we want to be, they help to envision a future that escapes our imaginations but that looks promising. As such, they can help societies shift culturally by asserting the non-negotiable values of living sustainably. In turning on our desire to live fulfilling ideas, they can bring us to think about the present moment, our lives, and the importance of a healthy and sustainable Earth to allow this for one's children as well. Yet at the same time, it seems that capitalist markets or the media hardly makes one reflect about these issues in a promising way, where opportunities lie. They rather broadcast a sense of urgency, frenzy and material scarcity. As Freedman reflects (2000) "television has become our national curriculum" (pp:234)

Sustainability in arts is both about the sustaining of arts and about arts contributing to making the goals of wider society possible within certain of limits. It fosters the *local* arts against the consumption of global culture, and embed the arts in their community, both points of high value in SD. It is also about creating the right milieu for arts and artists to flourish and making easier to extend these to a longer history of generations (ACW, 2014)

Contemporary times are increasingly concerned with a tangible, physical, and evidence-led approach of management. Attention to issues regarding land use distribution, housing allocation, the manufacture of goods such as clothes, cars and everyday use as well as food production and job security are *urgent* and dictate our political agendas. Unarguably, a call to cover demand of perceived needs exists. However, this thesis has observed that a more deep and spiritual connection of our societies is severely underperforming. A lack of awareness in issues relating to sustainability and our ecosystem are not due to deficient information, but related to society failing to adopt those values through a missed connection *with* meaning. Understanding such values more often than not requires a non-rational, metaphysical, spiritual comprehension of the needs we have and the implications carried in those needs. In such a way we allow ourselves to argue throughout and implicitly that "sustainable development" is not appealing well nor enough to our emotions. In the arena of policy making, the need to include cross-disciplinarity is ever more urgent, and we contend that it has become limited by failing to act on the complexity of issues and diversity of the objects of our social problems. The approach of adopting a closed system of analysis for social inquiry (Smith, 2000) constraints us not only as policy makers but as social knowledge seekers in general, by the limitations on what we can

theorize and the methods we can employ. Importantly, we miss lessons gained else-where, in other communities, sciences, and other disciplines. Even if seemed insurmount-able, this thesis wanted to cross that bridge, or give the first step towards the other side.

2. RESEARCH PROBLEM

> "Art is about profundity. It's about connecting to everything that it means to be alive, but you have to act. If you have an idea, you have to move on it..."
>
>   Jeff Koons

Much of the sustainable development theory has focused on advancing three spheres of global wellbeing. The theoretical assumption is that balancing the spheres of economy society and environment will bring about a desired living environment for the human species. In aiming for this balance, the final desire is to produce a balanced use of resources, to preserve and further improve quality of life for this and the following generations of our society. The much advocated and called upon shift to sustainable living which significantly advances the three spheres of sustainability, require and benefit from the role of the arts in bridging that knowledge gap from facts to emotions, feelings, and ultimately to adoption through interiorisation (Jung, 1966).

Over the last decades, governments have tried to approach the problem of sustainable lifestyles, through different mechanisms which have given mixed results: regulations, penalties, incentives, constraints.   In order to create this desired shift, policy makers may perhaps need to address the root cause of change. When and if policies enable a milieu where these kinds of artistic transactions can occur, long term strategies are in place to create such a shift of mentality. What is environment, where does our food come from, how urgent is climate change, what is happening *right* now places we are not aware of but which are slowly degrading. Stepping away from a 'tick in option' for organisations, a food label that is faintly grasped, a more *sustained,* we argue, kind of awareness can be highly welcomed in our sustainable agenda.

Although emphasis has been placed in preserving environment and enabling people to get access to basic needs and commodities while at the same time preserving the environment, one of the concerns is that cultural provision should be at the forefront of sustainability strategies in Wales. Wales has already been a pioneer in sustainability (Gruffudd, 1995Ñ

Creative Carbon Scotland, 2015; ACW, 2014). With the plastic carrier bag charge, the Centre for Alternative Technology and the Tipi Valley, there are several other initiatives that deserve Wales the title of an eco-nation. However, the literature has failed to provide an analysis of the ways institutions can better foster sustainability within the arts sector, especially as it relates to the promulgation of those values within their spectators/audience. This thesis would thus like to shed light on how the massive concerns placed on the environment and in a western model of economic expansion can inflict upon, hamper, debilitate or intrude the natural medium in which the arts flourish. Having said that in defence of the art, this thesis deals primarily with the role of the sustainable arts, which is a classification of contemporary endeavours in art to face, expose and question issues about climate change and sustainable development, on one or more levels, whether it is with the process or the "subject matter" (i.e. art *content*).

As Allen et al (2014) have acknowledged, "science is thick with facts and figures, the media and politicians too often present biased opinions. By opening up a creative space for dialogue, the arts enable people to consider crucial questions by exploring their own personal understanding of them… people are able to acknowledge uncertainty; they can be confused for a while."

The research takes the stance that the arts serve a great purpose to sustainability issues. In reflecting abstract concepts in tangible work arts are essential to provoke a desired shift of mentality in society. Julie's Bicycle in their Results and Highlights report affirm that "human decision-making is often not rational: it is driven it is driven by desires and fears rooted in unconscious values shaped by context and the stories we tell. Without recognising this, attempts to address climate change are unlikely to succeed."

To what extent are policies indirectly accountable for the success of enabling or preventing the sustainable arts to thrive? We know that as pertains institutional support much has been done in *England* but Wales also needs to upstand to its reputation of green forerunner**,** since it has been observed already and heard by word of mouth that sustainable arts are a new trend. However, are art institutions likely to bridge this sustainability discourse-lifestyle gap? Should Welsh Government then, place attention on new emerging organisations devoted to the arts? These are questions that tacitly weave in throughout the paper and which are hoped to be answered in the degree that is possible for this task.

3. RESEARCH TOPIC

3.1   Research Aim

- ❖ To find out how likely are organisations in the arts sector to enable the *sustainable arts* and recognise how their role can be enhanced.

3.2   Research objectives

The research aim can be operationalised through these four objectives:

1. Evaluate what is the interpretation of "sustainability" that art organisations currently hold.

2. Identify and evaluate the key characteristics of a few case studies of sustainable arts

3. Understand the role of arts organisations in supporting the sustainable arts in the above case studies.

4. Make recommendations for how arts institutions can better support the sustainable arts and artists through policies and support mechanisms.

In responding to these four questions, the research will provide qualitative understanding of the role of arts institutions in Wales—their capacity for influence and for steering towards sustainability through the arts. It is estimated that findings will reveal how likely they work with or against sustainability goals at policy level. Therefore, it should also provide recommendations on which key elements are deemed of a "supportive" arts institution, and which are not. It suggests that if arts organisations can indeed account for increased patterns and/or quality of sustainable arts, then protecting and favouring these institutions and organisations should be a priority if not of the cultural policy, then of a focus in local policy and action plans.

Moreover, it will be appropriate to provide a critical reflection on the extent to which it can be said there is integration in policy and institutional/organisational values and how these can be perceived within the cultural sector through the arts. Hence, the analysis is as crucial for policy making as it is for the protection and sustenance of culture and heritage. As way of recommendations it attempts to formulate advice for cultural planners on

deciding to what extent and how can governments and policies attend to the formalisation and/or sustenance of, arts institutions and similar organisations.

Findings revealing the *opposite* scenario should help appreciate the limitations of allocating resources to such art institutions. Yet withal, the outcomes of this research will shed a light on appreciating the extent to which strategizing at upper-levels of policy making (Cowell, 2012) is as critical a mechanism for integrating the cultural dimension of sustainability—the "fourth pillar"—into everyday conceptions of sustainability (Hawkes, 2001)

3.3 Research Scope

The concept and role of the arts in society has been long hauled over the years, and has been explained in many different ways. Although the arts have been studied under many disciplines and been a source of interest for its intrinsic meanings, role in society, philosophical questions, cultural symbolism, spirituality or historicity over the years, what it is now emerging as the *sustainable arts* is a more broadly defined notion of art that encompasses not an artistic movement *within* the arts, but more of a way of looking artistic processes as a constant relationship between them and society, as a way of epistemology itself, of praxis value if one may, or a transaction of experience. These are all elements running within the contemporary arts and which are hard to understand for many (Kamhi, 2012). As such, they can also be seen as an *added value* to already existing forms of art.

Concerns of climate change (CC) in creative individuals have found way to explore subject matter that addresses these issues, but increasingly institutional support has grasped the relevance of the contemporary line of art seeking—not only symbolism or expression but—to engage the public with content ideas in the art work or process. As such, the arts have it seems intuitively, responded to CC by calling attention to the issue (awareness) and by adopting eco-standards in their practice, and, in turn, institutions have identified those initiatives aligned in one or several ways, to the objectives of sustainability policy at governmental level. Sustainable arts have been perhaps the last in line to interdisciplinary research focused on the connection of arts with—among others but limited to implications for planning—urban regeneration (Cameron & Coaffee, 2005; Bianchini, 1990), economic development and tourism (Myerschough, 1988; Florida, 2003), neighbourhood development and gentrification (Działek, J., & Murzyn-Kupisz, M., 2014), social exclusion (Belfiore, 2002) yet rigorous scholarly research *in sustainable arts* is practically nonexistent.

Because the notion of cultural policy present in any given polity would have implications for support mechanisms within the arts sector, the research has set out to find the underlying connections between what is discussed at policy level and how the arts are actually unfolding. As such it should be useful to call attention on the perceived divide in cultural policy studies (Pratt, 2011, 2010 and especially, 2005; Hawkes, 2001; Kunzman, 2004) and thus in respective departments of culture, or ministries of culture that address, on the one hand, the creation, accessibility and education of culture through the 'traditional arts' such as visual arts (painting, sculpture, installation work), orchestral music, theatre and performing arts "characterised by legacies of romanticism and idealism"; and on the other, the economic revival and 'attractiveness' of a city through a "creative industry" or "creative economy" approach (Rius-Ulldemolins et al, 2016; Hesmondhalgh & Pratt, 2005:1) and which asks the question of where the boundary between (ibid:2) . While the former remains as a policy to procure and facilitate an artistic society for its intrinsic values, the latter policies will usually have their lens on fostering growth and attracting investment. Creative industries are also part of the cluster economies, and they are[4] "activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property" (British Council, 2011). Although these two deliver different strategies and policies, the 'creative' component is hard to establish as part of one or other, and indeed creativity become an ambiguous concept (Pratt, 2010) which no one sector can totally appropriate. If anything, cultural policy seems "built upon assumptions rooted in disparate knowledges, have diverse objectives" (pp. 14) While both are important channels of economic, and cultural sustenance, their social impact can be quite different; one dimension being, for instance, their focus on consumption in the former—arts education, for instance—and production in the other—as in creative *industry*. Yet, these can be sometimes *general* assumptions and both will depend on the two sides of the transaction.

Therefore this study does not define a scope a priori, but will rather aim to retrieve from the data the place wherein Wales is situated as pertains to cultural policy and assess this against both sustainable conceptions and the institutional landscape within the arts sector. This would, predictably, have larger implications for our findings, as the research is interweaved between several domains. The initial interests have all included grasping a knowledge of how policies can be leveraged for sustainable culture and renewed lifestyle choices; assessing whether the concepts of sustainability are disseminated from

---

[4]The UK first used this term in policy by the Department of Culture, Media and Sport (DCMS) in 1998

government and processed via institutions. Results would validate or refute this idea by employing a methodology that finds evidence in the arts sector of Wales.

4.   LITERATURE REVIEW

The following section seeks to address and challenge what is already known out there about the topic at hand. Essentially, what is out there in that we can know in the academic and non-academic world about sustainable arts in Wales? How has knowledge been found and produced about this diffuse area? The structure of the literature review has been divided into two main parts. One aspect of it reveals what scholars and academics have talked about the constituent elements of our thesis; we research the foundational aspects of our thesis. What has been interpreted as the role of the arts? The role of institutions? On the other hand, we want to review how the policy for creativity and art initiatives has looked like recently in Wales to further draw a theoretical basis for our analysis.

4.1   Literature Review

In this section the aim is to present a brief summary of the body of literature that addresses, respectively, the *simplest* elements on which the thesis have been grounded. To understand and ground the rationale for the research, it is deemed necessary to review the literature in the effects arts in human development and growth, as a way of behaviour change and non-cognitive education. This will provide an argument for reincorporating the role of arts in policy design and social well-being so essentially points out to the *value and use* of art in society. Next, the literature will find evidence of sustainable art research carried out in Wales, and investigate the outlook and prediction for this sector, to assess how strong or promising is; or whether it might be considered an irrelevant aspect to social development. Thirdly, to find out how likely institutions are to play a role on deploying arts, it is useful to consider *why* institutions should wish to do this in the first place, and why in any case, is this desirable *through* an institution; we will discuss this in the section dealing with institutional theory.

Withal, it is expected that this chapter answer these questions:

Why is art important? Why link art to sustainability?

What evidence is out there about an emerging trend in art promoting sustainable concepts being?

What is the need/relevance for institutional arrangements in enabling or encouraging sustainable arts?

4.1.1 <u>Art</u>

As has been mentioned earlier, the difficulty of this research stems from the fact that two different disciplines—humanities and social sciences—are interconnected to develop a different picture of our social reality. In particular, such difficulty emerges in this section, as it essentially seeks for "evidence" to provide an argument as to why sustainable development benefits from art. The methodological discussion later on explores the ontology of the research, which is aligned with a postmodern philosophy, and as such, subjective meanings are considered "valid" and "reliable," not only those stemming from the researcher, but of others' conclusions. Others' conclusions can be valid because being practitioners and immersed in the field, as such are the "experts" (Erlingsson & Brysiewicz, 2013). This is the *particular* case with explorations in art, and the views artists have about the role it can adopt in eliciting different forms of epistemology are thus included.

To start with, in analysing the concept of art, Heyfron (1980) has explained that it (the concept) is not innate, "but something we learn as a result of being initiated into a culture which possesses this concept embedded in its institutions, aspects of which we have to presuppose in the learning context." This argument places evidence of the relevance of fostering art to promote certain values not only for culture creators, but also to benefit the next generations. Through cultural action, it is claimed, society makes sense of their existence, the environment they inhabit, and find common expression of values to meet the challenges of our planet (Hawkes, 2001). Art, re-examines Appignanesi (2004), is actually meta-epistemic, "it is about the episteme as a whole, an allegory of the deep arrangements that *make knowledge possible* [emphasis added]" S. Gideon as quoted by Ross (1980) states that "the opening up of…new realms of feeling has always been the artist's chief mission." With this he proposes that engagement in creative expression helps people to relate not only at individual subjective level but, more importantly relate to the community as a whole, "in terms of the affective aspect of the times we live in" (1980:100). More specifically, he discusses about the process of art:

> "The crux of the matter lies in the relationship between feeling and form (…) new feelings are assimilated only through projection into expressive forms. Through the assimilation of new feelings our intelligence of feeling is continually revitalised and enriched—we grow

emotionally. The intelligence of feeling accounts for our capacity to commit ourselves to action in the world (it is the *basis of motivation*); it is through the operation of our feeling intelligence that we discover the emotional meaning of our experiences, that we come to know our being and can insist upon the *integrity* [emphasis added] of our existence."

He expresses the need to recognise temperaments will vary in the appreciation of art, thus will have different preference for different media. Being the case, some people are "wholeheartedly makers, others are happier interpreting, performing and there will always be those for whom attending is the principal mode of expressive action." (1980:102).

Albrecht, explaining the implications of art (Albrecht, 1968:394) clarifies that the structure of its institutionality need be seen different from the structure of other social institutions, "particularly in respect to art *as an object of experience in space or time* rather than a process of social interaction." He also advocates for support to the changes in arts and the relationships between artists and non-artists, whose organisations become the channels through which art is spread to society; and insists that the institutional structure in art requires recognition of a distinct cultural and social mix, which may diagonally contrast those values and social processes held within the art process (pp. 395). Doherty (2004) has taken a "New Institutionalism" concept to explain how curatorial practice in contemporary arts has gone through an institutional reform transforming art institutions and the redefinition of "exhibition space" based on enclosed, private or even physical space, to one that fosters open-endedness, dialogue and participation.

As to the significance of art in human development, related to the *ability* and desire to seek for human fulfilment the literature supports the claim that art appreciation evokes independent and completely different forms of knowledge (Busch, 2009). To this discovery was devoted Carl Jung who, approaching the arts from a psychological stand, claimed that by its very nature art is not science nor is science art (Jung, 1966), and that a way to illustrate was that the human mind could acquire knowledge via four streams, or epistemes[5]: the cognitive (abstract reasoning), the emotional, the intuitive and the sensory. He asserted that "the conscious mind is not only influenced by the unconscious but actually guided it" and used the process of artistic creation as an example (Jung, 1966:996). This may suggest that replacing habits or swapping attitudes asks for a crucial understanding of how decisions are significantly an agglomerate outcome between cognitive and non-cognitive/subconscious appraisal—a key issue when addressing the matter of sustainable

---

[5] Used here not in Foucalt's é*pisteme* whereby his concern was the dominant móde or mentality of an epoch that made certain knowledge, research, or discourse possible.

lifestyles and behavioural change (Schmuck, & Schultz, 2002; Oskamp, 2000). Burton et al (2000) do not separate how arts engage in *other* types of learning but "art has the capacity of other kinds of meta-cognitive thinking…involving the ability to: integrate divergent points of view, layer relationships, and construct a unified whole—in other words, construct coherence among relationships within complex form" (pp: 230). If this is the case, then the arts may serve as a tool to interpret the scale and scope of "sustainable" in various nuanced definitions and meanings (Darren Henley in Julie's Bicycle:2015).

Notions of the "power of art" have been covered widely in a myriad of aspects from health and therapy (Stuckey & Nobel, 2010; Macnaughton et al, 2005) to education (Eisner, 1987) but in this matter one can only provide a flavour of the research. The strand of research dedicated to arts education, for instance, has aimed to understand firstly the role arts education can play on student development, and second to assess how transferable arts skills are to other subjects (Catterall, 2002; Burton et al., 2000). They cover changes or 'transformative' aspects perceived by involving in the arts (Catterall et al, 1999), and record performance across a range of factors: from social and behavioural (Cortina & Fazel, 2015; Kramer, 2001) to cognitive and expressive. While some the research is primarily focused in school years, others cover the spectrum of art in personal growth throughout adulthood (Cohen, G. 2009). The bulk of the literature covered highlights the potential that art displays to views and improve social links, with Catterall, et al. (1999) finding extensive results in academic success across various definitions. Although academic research on this topic is complex and intersects with psychology and pedagogy, most benefits reported of education, at any age, through art in schools—be this any form of expressive and participative art, whether theatre, visual arts, music—can be enumerated as: cognitive enhancement, emotional well-being, gains in reading proficiency, self-concept and motivation (Ewing, 2010), higher levels of empathy and tolerance (Catterall et al, 1999; Ewing, 2010); and language and literacy skills. Moreover, Irwin et al. (2006), discuss the findings of experimenting an artists-in-the-schools programme, and document positive effects on maths tests, computation and estimation, and concluded that "the arts did not come at the expense of achievement in [other disciplines]. Rather, the arts offered students opportunities to be fully engaged in learning. By engagement, we mean being completely involved as a whole person: the physical, emotional, intellectual and spiritual" (2006:4).

This calls attention to an important aspect which is tacitly interweaved with the basis for this research. Can the arts makes us inquire about the world and shape our meanings about it? Irwin et al, (2006) would definitely agree. So would Catterall, (2002) and Deasy, (2002)

who relate their findings in "effective social behaviour"—a key aspect of social *inclusion* (Jermyn, 2001). Freedman (2000) not only thinks that art provides with new possibilities and "allow us to revisit old ideas" he also deems it democratic. For an artist to acquire education is not "about the technical and formal qualities of artifacts but [about] extend[ing] the meaning of those qualities and artifacts to show their importance in human existence. It is this relevance that has made art worthy of a place in formal education" (2000: 324)

Indeed, as it is found, there is optimism that exposure to art is effective to shift views (Freedman, 2000) on issues such as sustainability, yet notwithstanding there are a number of studies that cover this issue with not definite results. For instance a few studies evaluating the potential role arts can play in social exclusion, have found mixed results, not least because of the precariousness of justifying a comprehensive methodology (Belfiore, 2002; Jermyn, 2001). Considering some of this research has involved governmental funds, it is evident that some literature (Jermyn, 2011) is adamant to acknowledge the positive effects of arts involvement because of the inability to reconcile discrepancies between the values of quantitative and qualitative analyses in research methods—that is, some of the questions pursued cannot be measured quantitatively, which is commonly desired for by government to take action on issues.

Throughout the UK, however, the power of art provides some optimism: "art has the power to create spaces for dialogue; art can communicate information which might otherwise be alienating to people; art can bring communities together and make difficult things understandable; and, art can inspire people with visions of a sustainable future: in short, art can transform" (Allen et al., 2014). Julie's Bicycle, who partner with Arts Council England to deliver sustainable support and funding for arts organisations, has declared that "climate change is as much a cultural as a scientific issue" and supports the need to address human decision-making which is not rational but "driven by desires and fears rooted in unconscious values shaped by context and the stories we tell" (2015, p.11). Jan O'Highway echoes that "sustainability needs powerful and persuasive imagery and messages to galvanize people to think and act appropriately to the crises facing us" (personal communication, May 19, 2016)

The research finds support in consulting Hawkes (2001) who defined the culture of a city as not only to values in society but to the way they are developed and expressed. Indeed for Hawkes, one cannot know what a society's values are except by observing their manifestation." For a planner, he contends, the task is to create the conditions in which

communities are able to express those values. "Before arts became an industry manufacturing commodities and a band-aid to disguise social inequity [the arts were] the paramount symbolic language through which shifting meanings are presented;" indeed, he supports the idea that society *discovers meaning* through its arts (Hawkes, 2001). As such this claim tends to support the intuition that, if governments are keen to grasp this concept and provide additional structures for sustainable arts, they could enhance the strategies and plans—such as those discussed in the section of Policy Review—that are currently designed to ensure sustainable development.

4.1.2   Sustainability in arts

Academic, rigorous research on sustainable arts has been limited and wanting of an "evidence base to make the case for sustainability for funders" (Moore & Tickell, 2014: 11). The bulk of literature discussing the emergence of sustainability in arts is narrowed to *specific* arts such as sustainable practices on music festivals or major events in the UK and abroad, sharing the theoretical approaches and quantitative methodologies of research in corporate social responsibility or the "greening" of industries (Getz, 2010; Getz, 2008; Getz & Andersson, 2008). Reasons are the immediately perceived ecological footprint, the direct economic implications of larger events on their budget, the measurability of the impacts, and hence the appropriateness to approach it as organisational and event management (Andersson, & Lundberg, 2013; Ensor, Robertson & Ali-Knight, 2011).

However, agreement exists on the prevalent tendency that more and more sustainable *values* are emerging and spreading across the UK in the arts sector (Moor & Tickell, 2014); Julie's Bicycle, 2015; Allen et al., 2014; Creative Carbon Scotland, 2015). More than 700 organisations including theatres, galleries, museums, festivals and concert halls have reported on successful experiences of committing to sustainability, for instance in their carbon or water efficiency indicators, with over half reporting financial benefits. Interestingly, 67% reported benefits on team morale and a 43% on reputational benefits (Julie's Bicycle, 2015). It seems that while emergent, the purpose of art in sustainable development, "exists and flourishes [asserting] values of a minority culture that may play a significant role in social change (Albrecht, 1968:394)."

The second source of literature, and which this research makes significant use of, is documentation found across UK-based organisations such as the Arts Council England, Arts Council Wales, Julie's Bicycle, Emergence, Sustainable Wales, and other organisations committed to the cause of arts and equality. For the most part, the research

outcomes have been published in their websites. Focusing in Wales, a pioneer of eco-initiatives, there is substantial evidence from which to derive the topic, but at times not enough data to cover an academic research, so that reports done in England and Scotland have been considered. Sustainability initiatives in arts in Wales have been covered by Emergence[6]. Culture Shift is a report conducted by Allen et al (2014), commissioned by Arts Council Wales which set out to find the state of affairs of the sustainable arts initiatives operating across Wales up to the moment. In their research, they conducted in-depth, open-ended interviews with a number of artists and institutions to assess the commitment of the arts with sustainability and more generally to characterise the breadth of "sustainable arts" in Wales; assess barriers and enablers of sustainable art. They identified that most barriers to deliver sustainable arts projects had to do with a lack of funding, time sensibilities; lack of information; skills; tools; knowledge and networks in the fields of both arts and sustainability.

Another article which resulted from a three-year reporting initiative carried out by Julie's Bicycle (2015), provided a focused, strongly quantitative report that measured the environmental performance of cultural organisations receiving funding from the Arts Council across England. The assessment included measuring environmental impact through benchmarks in: energy, water, waste, business travel, audience travel, touring travel and accommodation, production materials (p. 20); as well as their commitment through a policy and sustainable action plan, and general eco-initiatives. The report is comprehensive and attention is paid to the minutiae of the arts industry, thus it serves as an empirical evidence-based approach to engaging more commitment not only within communities but also calls attention to other branches of government. Because of its strong quantitative focus and results-based, Julie's Bicycle is unique in this field of research within the arts in the UK and wider Europe. This also means that the research is interested on organisational aspects, policy plans, and strategies to approach sustainability *for* institutions not really as art itself. Thus, against reports from Emergence which specialise in the softer aspects of sustainable arts, JB can be, though comprehensible, at times too technical for the purpose of our research. In addition, this can also oversee the reasons behind *why* institutions within the arts sector have and increasingly are, successful. Are organisations keen to become sustainable? Or do they need to comply with Arts Council England funding requirements? That is, their methodology could lend itself to be answered

---

[6] Emergence is a "collaborative project that advocates creative practice for a sustainable future through hosting artful events and gatherings" (Emergence, n.d.)

such that it seems they are engaged with the climate change issue whilst actually concerned with financial interests.

4.1.3   Institutional and organisational theory

Art production does not happen in a cultural, political, social, or institutional vacuum. Although artists may be well-known for working in isolation, they are in fact highly sensitive to outside conditions and their context (Ross, 1980). Indeed, artists have an alleged sensibility of understanding their contemporary panorama at an intuitive level, which deems their personality sensitive to the latent mechanisms of their context much earlier than the rest of the society (ACE, 2012; Ross, 1980). In this way, it seems consistent to revise the literature regarding institutional theories and point out to important matters that can give sustenance to a later framework for analysis. If, one believes, art itself is a human activity which is inscribed within particular societal *épistèmes*, cultural milieus or mentality frames, it is become necessary the need to discover how institutions shape the nature and content of cultural symbols. As Beddoe et al (2009:2483) explain, "effectively adapting…requires a thorough realignment of the way we view and interact with our surroundings—what has been called a socio-ecological 'regime shift.'"

An important theory by Melo Brito (2001), discussing the importance of interorganisational 'dynamics', describes them as networks characterised by increased flexibility and emerging cooperation, and enumerates those contributions which members derive from the association as several forms of which "money, materials, services, time, or simply psychological commitment" are common (p. 150). He believes an industry to be a "living structure", which keeps stable links among actors, activities and resources, not only because of the economy and efficiency of the sector but because movement of one actor can increase control over activities, resources or other actors. However, his concern, that is, the role *institution* can have in industry, is interesting in the context of this thesis as it adds the basis for our theory in the following chapter. The one role that other theories have not taken into account to effect industry process, he argues, is the one played out by institution into the industry stream. There is not only a process of vertical relationships buyer-seller, or even the horizontal among different competitors, but in addition, attention needs to be paid to an issue-driven net of actors—a collective actor— "a net of relationships created in order to cope with a collectively perceived and shared issue" (pp. 156). Collective actors, can be formal or informal, and they can rewrite the 'rules of the game', scripts of interaction, even reverse the scale of power (Brito, 2001). Their strength

lies in its capacity to *interpret issues* (emphasis added), *align interests,* and to intervene others' interventions (pp. 156). The model lends itself to a multitude of possibilities in industrial networks, multi-level relationships, role of regulatory bodies in industrial networks, the emergence of industry/trade associations, technical and product standard bodies, as well as geographically concentrated industries (Brito, 2001).

While it is true that another group of literature has gone against this grain and claims that collective pursuits are not indeed altruistic, the body of evidence is weaker. Olson, in his classical work, presents that "it is *not* true that the idea that groups will act in their self-interest follows logically from the premise of rational and self-interested behaviour" (Olson, 1965, 5). Rational, self-interested, individuals will not act to achieve their common or group interests, unless the group is small or there is some form of coercion, or an incentive in place that *differs* from that one common goal being sought as a group, and, predictably, he concludes that smaller groups are more efficient and viable than larger ones (1965:3). However, Olson's work met much criticism, including, (1) his formulation of the collective problem as an N-person prisoner's dilemma or that self-interest alone is the reason for the origin of collective pursuits, (2) that man is not an independent being, but rather exists and reformulates himself within the context of other actors and (3) his failure to provide an account of institutional groups of interests (Melo Brito, 2001).

Sociological institutionalism with its basic premises contends that sociological order rise in a rational economic, political and social organisation, "product of belief systems and their associated cognitive styles" Scott (1987:498). According to the author, there are four streams of literature devoted to institutional theory and which he categorises as (1) institutionalization as a process of instilling value, (2) as a process of creating reality, (3) institutionalization systems as a class of elements (4) institutions as distinct societal spheres. Of these, (2) and (3) are particularly relevant for this research as they advance the 'technical system' notion of organisations (i.e., task systems, resource stock, sources of information) of the former theories to analytic discussions which emphasize culture, symbol, and collective meaning as forces of institutionalization in the latter. The desire is to step away from a limited view on, inter alia, the market, location of resources and customers, number and power of competition—which are all environmental elements—to one which considers *other* actors, such as the state and professional associations shaping structures both directly and indirectly (Scott, 1987). Simultaneously, these will clearly set the justifying rationale for the necessity of analysing governance (Rhodes, 1996; Stoker, 1998), a key aspect of sustainable development. Stoker, for instance, elaborates on

governance *as the blurring of boundaries and responsibilities for tackling social and economic issues*, and realises that the "shift in responsibility finds expression in the rise of a range of voluntary and third-sector agencies" and demands that they are recognised for their ability to tackle collective concerns without over-reliance to government support (1998:21). As such, number (4) institutions as distinct social spheres, will pay much attention to a new interest in culture, but also the boundedness of certain institutions as a set of differentiated beliefs of what constitutes an "adaptive social response" to basic survival requirements; they a constitute a set of differentiated cognitive and normative systems that respond to a wider problem. Peter & Hall (1994) will, in a later critical review of institutional theories, argue for an integrated notion of institutionalist theories, advocating for an explanation of actor behaviour as a result of rational decision inscribed within or bound by certain culturally specific parameters or lenses. Together they form a broader lens through which institutionalisation as a shift of priorities, a cognitive system of our century, can be understood.

Finally, a term will be taken from the literature coined in many subjects and which is referred to as 'middle-ground' (Cohendet et al, 2011), in some cases "meso-level" (Blom-Hansen, 1997) as when the concept belongs to the threshold of two different spheres of theories; or even "mid-range" such as in the social sciences wherein the term defines a certain scope or scale of research. Generally speaking, it refers to the level of analysis that seems best suited to understand a theory, yet when condensed and bespoke, it takes many forms. Cohendet et al (2011) have interpreted the term as an urban layer, and who they see as that level "where the work of collectives and communities enables the necessary knowledge transmission that precedes innovation" (pp. 152). Specifically, they refer to places, spaces, projects and events that stimulate the convergence of actors and equip cities to be ready, primed for the creative processes, the spark. Cities in which the middle-ground plays a vital role is where quality ideas emerge and become recognised (Cohendent et al, 2011).

To close, it is fair to include a brief comment on corporate social responsibility, as it can be easily mistaken with institutions who strive to support sustainability. The basic argument that should be emphasized is that there exist different underlying motives for pursuing CSR, which are varied, as opposed to infusing sustainability through the arts which is usually about a value commitment. That is, CSR is a side activity that is dispensable from the main product or service, and even as a compensation or amelioration, rendered out to the market for a profit. In contrast, sustainable arts and associated

institutions are about creating a means of value within the 'rules' or norms of sustainable development. Campbell (2007) for instance, argues that CSR is principally driven by the "economic health of the organisation" the curve of exposure to competition pressures from other organisations, and the bonds and dialogue created with other self-regulating bodies monitoring them including other number of normative bodies (pp. 962). As such, he explains that promoting sustainable development can be at times a matter of secondary activities that boost the image of an organisation, or keeps them a par with others.

Although there is little cause to be pessimistic, considering sustainable development to be a new shift of paradigms towards a new template of environmental norms in every social activity (including pertinent shifts in production/supply chains in the economy), it is helpful to differentiate these two as pertains the underlying motives and drives for their success. Withal, shifting the perspective from corporations themselves to the conditioning elements of CSR such as institutions and the power of inclusive dialogue among the network seems to lead to very positive outcomes.

4.2   Policy Review

This section introduces a brief summary of the body of pertinent policy content in Wales. On the first hand, the policy documents that are vital to interpreting the sustainable component within the aims and objectives of growth; essentially, looking at priorities and dig out underlying meanings in sustainability plans; this will be looked at broadly—what strategies or policies illustrate this? Next, those policies that address the management of culture and arts in the country, the most important strategies and, through the process, identify key organisations or institutions articulating government with cultural enhancement. One component of our research *aim* seeks to reveal what aspects of the cultural policy in Wales are likely to support the arts sustainability. This type of policy analysis is *contextual* and attempts to point out the elements operating in a system (Ritchie and Spencer, 2002). Therefore, it is deemed appropriate, as there is no research done connecting policy to sustainable arts in Wales and thus it opens up a space within academia. In addition, it is suitable that this topic is seen from a higher perspective, in order to contemplate the operating system—of sustainable arts, in this case—and identify the connections or missing links. It pretends to further the analysis of whether cultural policy in Wales is protecting or, however unintentionally, neglecting the arts and how best to overcome this.

While the concept of sustainable development remains increasingly relevant, so is important to continually reflect upon the meaning we confer upon this theory and re-examine previous held beliefs in favour of a more localised conception of beneficial growth for our towns (Middleton & O'keefe, 2001). Urban policy should strive to preserve, nourish and constantly perfect a cultural milieu where the arts can flourish and give multidimensionality not only to a nation, but also within a city, town or district (Hawkes, 2001; Kunzmann, 2004). And, although advice on this strategic approach abounds, the need to nurture the locality of space is still as vital and more than ever. The ways in which policies shape the "atmosphere" perhaps intangibly one ponders, is as vital as the development of "higher order" policies that aim at producing statistics of financial return or a number of new developments in the built environment.

Revising planning documents and policies it seems that, the desire of Wales to be placed on the global map on par with its siblings, England and Scotland, has prompted to design its policies as to have notoriously set Cardiff as a boosterist approach to city branding (Boland, 2007). Clearly, Cardiff has proclaimed itself Media City as part of its encouragement of the audio visual industries (Kompotis, 2006; Bianchini et al, 1989), and has continually sought to strengthen the economy through the creative industries, including media, film and TV, telecommunications, which highlights an important area of its activities (Cooke & Lazzeretti, 2008:33). A review of the creative industry of Wales for instance (Hargreaves, 2009)[7] has recognised strongly the opportunities lying ahead for Wales in the digital economy, and for Britain generally, yet has failed to provide any recommendation to align the industry with sustainable development. Indeed, the only use of the word "sustainable" seems to be related to economic upkeep of business and the Intellectual Property fund. Unarguably, the creative industries are an important component of the British economy, yet they equally play a role in the creating of a *cultural identity* nation-wide. In the zeitgeist of contemporary globalisation, the creative industries approach as it is, runs a risk of superseding local, individual culture in favour of a mass fabrication of cultural products (Smith, 2000) that is slowly degrading the individual character of the city and the role of the arts themselves. Cultural, generic policies that are keen to revamp the economy through the "digital age" pay less attention to the integral development of society and the weaving of a rooted culture; a sense of place. As Pratt (2010) has predicted, "creativity is now commonly viewed as a key economic characteristic" (pp. 14) While the "creative economies" can have a *broad*cast scope of

---

[7] To inform and design policy directly

dissemination, they fail to lure the audience to profoundly engage with the issue. In fact, created as a product of a marketing or financial drivers, it rather skims off issues with quick narratives that if anything, may dilute the severity of the topic at hand. The arts are believed to speak to individual minds and evoke responses ().

Other initiatives commissioned by Welsh Government have been the *Arts in Education* report by Professor Dai Smith (2013), and which was followed by the *Creative Learning through the Arts* report (Smith, an action plan that set out to improve creativity and arts experience in Wales. The Creative Learning initiative has placed emphasis on the need to include the arts as part of curricula in schools of Wales.

Most importantly, the Well-being of Future Generations Act is the new overarching strategic document that aims to strengthen the social, economic, environmental and cultural well-being of Wales for future generations (WG, 2015:a). Having taken precedence on April 2015, it has been claimed unique in the world and the UN has hoped that "What Wales is doing today, the world will do tomorrow.[8]" The sixth Goal, "Wales of vibrant culture and thriving Welsh language" stands pillar among other six, all of which comprise the sustainable approach for the Wales we want. "A society that promotes and protects culture (…) and encourages people to participate in the arts, sports and recreation," is the vision for Wales. The Act calls on to "work differently," "joined up" and stresses long-term, positive change attending to the integration of decisions within a whole system (WG, 2015:b). To apply the SD principle in the Act, public bodies and organisations must ensure these five elements to making decisions: Long-term, prevention, integration, collaboration, involvement (WG, 2015:b)

What concept of sustainable development is interpreted in policy making for Wales? How can we see that reflected? A way to understand how certain concepts of sustainable development are interpreted can be found in the mechanisms deployed within the city for the purposes of regeneration, revitalisation, and clustering. The planning culture to a large extent determines what kind of initiatives are pursued at the ground level. Essentially, like Zukin (1995) insists, although cultural aims are explicitly covered within most public documents, "the commitment to culture has to be qualified. Public officials and developers are more at ease discussing the image of the city as a culture capital than attending to demands for support by artists, musicians, theatre owners, and museum workers. The

---

[8]Nikhil Seth, current Director of Division for Sustainable Development, Department of Economic and Social Affairs, United Nations.

consensus surrounding the value of the arts often breaks down over specific issues of land, labour and capital – especially when demands for low cost artists"

Because the purpose is to evaluate in what way can government leverage policies in a way that institutional arrangement works in favour of the arts, there is also a tendency to perceive it as environmental governance. Environmental governance is defined by (Lemos & Agrawal, 2006:298) as the set of regulatory processes, mechanisms and organizations through which political actors influence environmental actions and outcomes [and] it includes the actions of the state, communities, businesses, and NGOs." If inscribing the arts within the context of an ever growing process and sophistication of environmental governance, we argue that strategies are well placed to foster public-private partnerships, diverse emerging shapes of institutional arrangement and other linkages that can grow and deliver sustainable arts. We argue these new arrangements of environmental governance are in any case interweaving with cultural production and the arts does not undermine the role of the state's position as the greatest benefactor (Melo Brito, 2001) but actually strengthens the ideas and branches out the capacity of dissemination that policies (are intended to) have.

In **summary**, the legacy of policy analysis seems to suggest that although local models of regeneration favour the economic dimension of planning, some other recent initiatives have stepped forward to place back the weight on the environmental pillar. This can be evidenced in the Well-being of Future Generations Act which is a balanced and ambitious document for sustainable development but is also one designed with long-term views of our present actions.

5. FRAMEWORK OF ANALYSIS

In the following chapter, a rubric that hosts ideas and concepts has been constructed in order to clarify the process of analysis, and which moderates the dialogue leading up to critique and conclusions. Ultimately, the section should permit one to answer—*how likely are institutions to enable sustainable arts* through a non-definitive structure, which describes an ordering process, a regime that can be perceived empirically but can be challenging to prove as definitive.

 Moreover, it is not considered a "theoretical framework" as this often times suggests that the focus is an almost exhaustive quest on "facts," to prove or disprove a point. As May (2011) explains, "monolithic social theories cannot fully explain the working of societies or understand social relations" (pp. 27). Rather, this chapter is designed to approach the topic in terms of "critical reflection on the process… of research itself, social life and systems in general" (pp.28). It is in our words, painting a picture of social life as we see it. Having said this, and recalling the main aim, this section will start by enunciating the 'logics' of the design. It can be useful to deconstruct the idea in three analytical dimensions within the system. By doing so the framework can articulate the first three research objectives and hence provide a picture that responds to the fourth question. Therefore, the
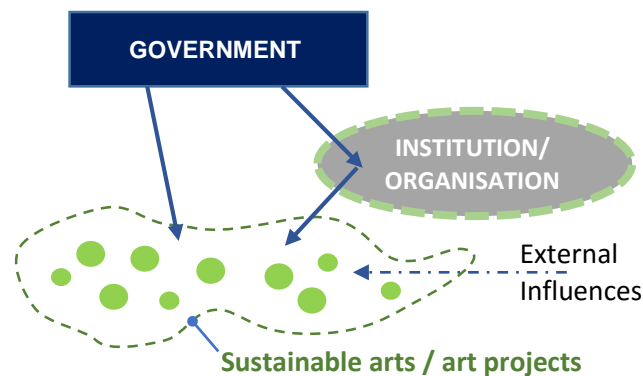
three dimensions would include (a) level of government, (b) level of institutional landscape, and (c) arts milieu where the impact can be evaluated, where the possibilities of knowledge transfer can be appreciated and the ways in which government, after providing overarching themes of territorial management, is also receding to give way for new, subnational regimes of action (Pierre & Peters, 2000).

Thus, we would like to test the arts as part of a network of institutions in themselves, a "collective actor" in Brito's (2001) account, and in which artists and institutions work together within a living system (an industry) of art product, art-consumers and the different links of funding, venues and platforms that makes social transformation possible and non-invasive. Moreover, we take the concept of a middle-ground platform, such as discussed in *Institutions,* in which social reality where certain elements come together to reinforce a higher-ground and a lower-ground.

The argument would follow that if such is the case, more intrinsic value can be obtained by including the arts within a relationship of support, and where, conversely, the selling of "policies" by government and pursuit of "objectives" in institutions can be embedded in the process of cultural transactions within the arts sector.

5.1   *Dimensions of analysis*

Considering the multi-level aspect of this research, the following dimensions of the arts system would be considered: government, institution and arts sector. While it is a broad approach, studies in this topic have been limited and as such, the aim is to contextualise our study (Ritchie and Spencer, 2002) and open up its place in the planning academia; there is no need either, to go into the minutiae of each dimension—much can be exploited by a few cases. In addition, the framework for analysis as presented supports Stoker's (1998) theory of governance. Therefore, this analysis aims to unveil if the processes shaping the sector of sustainable arts—its underlying structure and structuring processes (Giddens, 1984) are a projection from theory. A theory that nods to multi-level governance: an example, albeit atypical perhaps, of the blurring boundaries between government, market and society, and the constant remaking of its synergies—as well as clashes. Moreover, Brito (2001) would call this a collective issue, i.e. the sustainability imperative, that even if far-fetched, the actors involved are in one way or other committed, not to the insurmountable interpretation of climate change itself, but in the upscaling of the importance of the issue across other collective actions. In other words the effect of the collective action of arts institutions play a network structuring tool and are "sources of change, permanently creat[ing] the conditions for alteration, transformation and movement" (id:158).

The backdrop theme would be: can planning for sustainability utilize institutions to foster the sustainable arts sector? Can it be considered an emerging regime as defined by Pierre & Peters, 2000? This should inform us on *if* and to what extent such institutional arrangements in the arts sector absorb the same objectives of planning and project these back as different support mechanisms. Because of the implications of sustainability on how government actually works (WCED, 1987), the assessment would explore whether government in the cultural sector has been "greened" or not (Carter, 2001).

1) Level of Government

Firstly, to understand how institutions can uphold sustainable values and enhance development through the arts, it would nuance the research if we understand *what* is being interpreted as sustainability or sustainable development—the term itself is quite contested (Cowell, 2012; Cullingworth & Nadin, 2006; Gibbs, et al, 1998). This employs certain values subsumed by the researcher but sourced from the wider debate in planning for sustainability. As such, sustainability for this context is considered as a goal to strive for *as society* which is found *within* the processes of planning (Cowell, 2014) but not resolutely bound to it, as this oftentimes is mistaken for land-use or physical planning (Owens, 1994). The overarching model of sustainability within planning laws and regulation conditions other entities, dependent on government directly or not (Cowell, 2014; Carter, 2001), but as this research aims to take into account a vertical multi-level approach, it becomes interested on whether sustainability could be interpreted differently institutionally from governmentally—values can change across, time, space, cultures (Milichap, 1993; Torgerson, 1995). Anticipating the likely discrepancies that different pursuits in "sustainability" could be extracted from interpreting planning policies versus institutional arrangements, it is deemed necessary to interpret both.

In terms of arts and culture, what do the key policies or strategies pushed by Government have considered for achieving sustainable goals? The analysis asks to conduct a policy assessment of the interpretation of the concept *sustainability* in some of the most relevant documents to get a notion of the "upper" understanding of sustainability. This allows to formulate a valid question of the limits of what *cultural* policy can itself be able to promote sustainability. A qualitative analysis would ask to operationalize key themes and principles to understand at times tacit/unconscious (mis)formulations. For the present research, the interest would expect sustainable arts to be aligned with a postmaterial conception of sustainability (Owens, 1994), that is non-instrumental and places weight on the intrinsic

values of the environment to be sustained. Stepping away from an anthropocentric consideration of the value of our environment, a postmaterial view of sustainability stands on the "stronger" side of the spectrum and "refuses to see the non-human world merely as a repository of resources" (1994: 444). Healey's (1997 and 1998) and Innes & Booher's (1999) definitions of planning play quite an important role in sustainable arts as they stress the importance of dialogue in building consensus, the agreement on a mutual understanding of what to value through shared meaning, experimentation, learning and thus a reconciling of interests.

 Therefore, teasing out the vocabulary and the goals of the politics attending to spatial planning general[9], should enable the analysis to provide a strong or weak understanding of "sustainability." To this aim, certain key themes should be evaluated, which are borrowed from similar studies of planning appraisal in UK[10] (Counsell, 1999; Owens, 1994). Whilst they largely fall under the broader categories of resource protection and socio-economic themes, further considerations will be evaluated in the section of Findings and Discussions.

2) Level of Institutions

The inquiry also entails that a decision needs to be made as to *which* arts institutions or organisations can provide, if not a generalizable case in the UK, at least a representative one; so an iterative process of data collection and empirical observations informs the framework on these variables, considering many institutions exist in Wales (Allen et al, 2014). What do arts institutions reflect on their policies about creating art that is sustainable? What key themes and principles stand out? For instance, through demonstrating an action or strategic plan, many institutions claim more authority and commitment in sustainability issues. If they have these in place, what key themes stand out as most relevant for either weaker or stronger conceptions sustainability (Owens, 2010)? "Firms' behaviour can be described as a cumulative process where relationships are created and developed to guarantee their control over the resources they need, the selling of their output, and the pursuit of their objectives" (Melo Brito, 2001:151).

Likewise, it is herewith considered that institutions as building blocks of support, construct a society to which it confers the validation individuals are seeking (Douglas, 1986), and, in our fragmented age we contend, authorship is being suspended into forming collective identities that asserts certain values or interests through groups that stand better grounds. In reality, a healthy approach to this phenomenon such as presumably fuels the sustainable

---

[9] Spatial or strategic planning, as differs from physical, land use planning—see Albrechts, 2004.
[10] Although these studies are conducting policy appraisal for planning

arts denotes a "community spirit" or "group solidarity" (Olson, 1965) in the activism to claim a better protection of the environment. That one feeds the other and sustains an activity, means that a living system is working and propels consciousness further down, up and across levels of society.

Using approximately the same approach as for evaluating the interpretation of sustainability within governmental policies, the analysis will undertake a review of some exemplary organisations in the arts sector in Wales as considered. This provides for a comparison and assessment of "governmentality" (Arts & Lagendijk, 2009) transfer to institutional spheres, as well as characterising this niche.

3) Sustainable Arts Sector

Having established some institutions that are known to either support sustainable arts, the framework requires a number of representative or illustrative cases of sustainable arts or art projects carried out in Wales. What are key artists on this trend? How are they considered successful in terms of sustainable development? They could reflect a social component, but also a lifestyle parameter.

By looking at the arts and artists as inscribed within a regime of pseudo-autonomous structure, the analysis aims to assess to what extent we can say the system is working as such. Therefore it might be able to shed a light on the fact that agency of individual artists is strengthened by including themselves within a wider network of parties, by cause of diverse mechanisms. This in turn reinforces their identity as "sustainable artists" which can, over time, reinforce an institution on its own—this, as a suspended thought for the moment.

Sustainable art comprises the different strands of artistic pursuits and they assert sustainable values in different ways. They might include either a component that raises environmental awareness (such as concerns about climate change, questioning patterns of behaviour in society, alluding to the urgency of biodiversity conservation, address inequality/waste in food systems), or on the par, it seeks to continue its art activity in a carbon-free fashion, logistically speaking. In either cases, either artist, art project or art organisation is aware that its individual actions have repercussions on society at large. What is most important from our perspective, is placing emphasis on the extent possible of that which it is possible of doing. As such, artists can be concerned about the sourcing, design and regeneration of materials in all levels of the supply chain, which are rapidly

changing with new technologies (Alison Tickell, 2015) or they could, likewise, focus on issues about communication campaigns, transport, energy, carbon, water, or waste. Ideally most will be concerned about an overlap of these issues.

Following from the above framework of assessment, this perspective can derive the existing strong and weak links of such regime. For the present analysis, the following elements might only be touched upon through a cursory estimation, but precisely it is our aim that the research provides an esplanade for further considerations. Some of these entail institutional dimensions while some are more likely to be answered by data within arts dimensions. Collectively, they produce an account of the state of affairs of sustainable arts.

- Funding—do artists use/need financial support to work?

- Knowledge-sharing—is knowing about others' work a way of fostering creativity?

- Value sharing—is understanding what theirs and others' art stands for integral to the development of the artist?

- Identity-forming, community-forming opportunities—what evidence can demonstrate links that may strengthen / validate identity within sustainable arts?

- Exposure—is being part of institutions a chance to presenting art to wider audiences?

- Feedback—are the sustainable arts looking for institutions to obtain additional feedback mechanisms to inform their future art?

Thus, to summarise briefly, the framework lends itself to constructing a reality that works around joint or collective actions which "constitute a means of aggregating, aligning and mobilising dispersed interests so that changes can be pushed in a particular direction" (Brito, 2001). By doing so it is more apt to respond to the likelihood of institutional role in sustainable arts sector and pave paths for further research in planning for culture.

5.1.1 Limitations to the framework

Pinning down a mechanism of social change and transformation is in itself very risky and overconfident. As theories of social change are fundamentally different to those of natural sciences, and for fear of falling into naïve realism—or faith into "facts" as opposed to

placing weight on how *individual perception matters* (Ward et al, 1997; Bryman, 2012) it is hoped that this subsection provides a parenthesis of reflection. It has been identified that the following key aspects are admittedly a part of the great phenomena through which an aspect as *evasive* to define as the arts, can flourish, above or simultaneous to institutional support. Indeed, the main risk with social theory is that their generality is of little use in researching particular areas of social life, and can display limited perspectives (May,2011:29). Being the case, this section aims to do shadow work on the underlying rationales that could add to the engendering and continuation of sustainable arts:

- Higher Education: essentially, what are the artists-to-be, and students of creative industries exposed to in the classroom? Because a key component of arts education is to respond to the contemporary needs of society, to present ideas and issues, ask questions and show opportunities of the world they live in, it is essential that climate change be integrated: yet, is sustainability stressed in their curricula? The Higher Education Academy in the UK has acknowledged the need to integrate education on sustainable development in *all* disciplines (EA, 2014). The report has identified that education should enable students to think about issues of environmental stewardship, globalisation and social justice and how these connect to ecological and economic factors (pp. 5). However, it emphasizes that education is "future-facing" which undermines the opportunities for change at the doorstep of our present moment, and moreover, prompts students to consider "that the collective effect of actions is *not* necessarily just a simple sum of their individual effects but…more complex" (pp.10) which devalues the power of lifestyle change (Steg & Vlek, 2009).

- Media: The flow of media output can create a state of hyper-vigilance and alertness about any given issue, it spreads to society which of course affects all individuals and professions.

- Cross cultural interactions: Indisputably broad and almost impossible for inquiry, but considering globalisation, it is useful to be alert how culture and the notion of tradition are being challenged and uprooted from locality (Giddens, 2002).

It is deemed highly important that these factors are ever present in policy formation, as they also account for sustainable arts production to flourish. For some artists, TV and news have accumulated in their personal motivation for approaching concerns of sustainability as the basis of their work (Emergence, n.d.:b). For instance, Allen et. Al (2014) noted that "initiators' results reflect a pattern of being informed, motivated, active and connected in

terms of sustainability issues." However, acknowledging the limited scope to be covered in this paper, it has been laid out as ground work for further research. It could also be useful for providing inspirational spark to pursue other lines of inquiry in this field. Among them,

- What is the role that media [higher education curricula or cultural exposure (exchange programs, abroad artist-in-residence schemes, travel)] play in the development of sustainable arts in Wales? How can cultural policy be designed to take into consideration this, and steer, promote or encourage culture provision of higher values?
- What variables give flexibility for this to happen or not to happen? What else can account for sustainable arts production to flourish?

6. METHODOLOGY

6.1   Ontological and Epistemological Considerations

The complexity in arguing for the epistemological considerations within this thesis stem from the fact that, in essence the paper addresses a hybrid issue, one falling within the scope of the social sciences and the other within the humanities. Interested in the role *individual* society plays in bringing about, and reversing climate change, I require the former. Convinced in how the arts can present concepts to stir up emotion and evoke additional knowledge within individuals, I appeal to the latter. It takes on further risks because social research is seriously in doubt and "social scientists themselves are deeply divided over what constitutes proper approach to social research" (Sayer, 2012:1). The nature of the research is direct product of the researcher and the data collected, but choices and personal views can seldom be put to the side. How does one fit academic research within other dimensions of human existence, personal philosophies held about life, existence, meaning, even notions of higher education? Thus, considering what constitutes valid scientific knowledge is quite arduous. In this research, a strong *admiration*[12] of the influence art holds on the author, pre-empts the rationale for taking it through. These are values that, according to (May, 2011), always come to play in the research process and

---

[12] That is, my own emotions and inspiration which might be next to impossible to quantify, and the different 'aha' moments stirred up by a *social* product and activity, the bits and pieces for which research itself thrives to make sense of. Institutions figure another strong emphasis in the research because I esteem them highly valuable as one of those factors that can make a difference on the pursuits that young students undertake whether as part of their curriculum or as part of their free time.

researchers need moreover, to be *honest* about it. Press (2005) explains that it is precisely this stand in postmodern thought that has elicited scepticism by quantitative researchers, and assumes that the *ideal* qualitative analysis is a balance between two ends of a spectrum of what "rigorous" intends. In addition, she claims (1) each person's truth is "relative" to a situation, (2) each person's has a strong drive to create a coherent narrative of his/her life, (3) individual's reasons for their actions and choices are often *not* accessible to them, or they hold multiple and even conflicting views (Press, 2005:155).

In addition, considering epistemology to be based on individual experience, so are personal insights from the author involved within the interpretation of the data collected, specifically in analysis discussions, and thus categorises the research under a social constructivist approach. More fairly perhaps than specific, this thesis ultimately subscribes to a postmodernist philosophy to the social research, where defining what is correct out there on the one hand, and on the other, to claim it and make sense of it finally, becomes an overwhelming and debilitating task fraught with uncertainty. In art, postmodernism has been in a sense articulated as "the demise... of the separation of art and life" (Stangos, 1981). Questions of impossibility and possibility, inadequacy and sufficiency, and in fact, any continuum of wrongness and rightfulness arise, and which fills us with a sense of dread that this report can be false and taken as useful (or true and not taken seriously). If this philosophy permeates our age, then as such it means that reality cannot be represented and renders science as nothing more than rhetoric (May, 2011).

The postmodernist stance also indicates that attention is not paid to data collection issues as much as to analysis and reflexivity of that which has been collected and how one will represent it (Bryman, 2012, Appignanesi, et al, 2004). As Erlingsson & Brysiewicz (2013) say, "when conducting a qualitative study the researcher is part of the study and is, in fact, the research instrument (…) the qualitative researcher embraces the ontological assumption of multiple truths, multiple realities, i.e., persons understand reality in different ways that reflect individual perspectives" (2011: 92).

Applied in this case, postmodernist thought seems to beg the abstract question? Who shapes society? Do cultural values come first or do they emerge from a social conscience, phenomena? Therefore, is art first created on the basis of a value, or are values deducted from cultural absorption? Do institutions in any way structure behaviour or does behaviour demand institutional association? These all demand a clarity of mind and/or readership that surpass this thesis but which come to form the greater conscience in shaping the outcome. Particularly the author subscribes to this statement "if we are to be reflexive practitioners

we have to recognize that the rules of conduct we follow and modify, the languages we use, the textual reference points we cite, the values we hold, the cultural relations we inhabit, the way we exclude and include others, all of these are part of the discursive conditions of social inquiry" (Smith, 2000).

Having said this, and echoing Press (2005) it has been observed that the research adopts a position within the centre of a two-end scale, that does not impose a rigidity and delineated word codification of what is otherwise a "a complex human process" such as art and governance for that matter, but it also borrows from a system and methods that imparts a balanced rigour for research vigour.

6.2   Methods

Because of its strong emphasis in obtaining *quality* and deep understanding of what is there to *know*, this paper conducted the collection of necessary information through three main research methods, and which all fall under the *qualitative research* (Bryman, 2012; May). As such, making reference to different sources of data within the same methodology, allowed to create for a more pondered discussion in findings. This convergence of data was deemed as *triangulation*, even though many authors will refer to it as a mixed quantitative-qualitative approach. For this research, it was borrowed instead to enable one to consider a multi-method approach that construes a more concrete picture, all without divorcing the methodology. Oppermann (2000) discusses this as a *data triangulation* (pp.142) in which the same approach is used to analyse different set of datum. And, quoting Fielding & Fielding, insist that "we should combine methods purposefully with the intention of adding breadth and depth to our analysis but *not* for the purpose of pursuing 'objective' truth" (pp. 144 in Oppermann, 2000).

Moreover, the concern of the research is to provide food for thought about why the arts sector can potentially assume an invaluable source of change— which is, from empirical observations deemed a more necessary quest than evaluating the downward effects or "facts" about sustainable arts by measuring "truth." This is deducted from the axiological considerations which presumably, are implied from the research (See ch.3 May, 2011).[13]

---

[13] In mentioning that we consider the arts to play a huge and tacit role for the development of our society it is regarded focus should be placed in enabling more sustainable arts at the present moment, that is, in creating a good environment to 'plant the seeds of our future'. A good report detailing the perceptions and attitudes that sustainable artists have about their work and its impact can be gleaned from Allen et Al (2015).

Therefore, as quantification, codification, or numeracy is not incumbent to this research, an interpretivist approach (Bryman, 2012:28) to analysing textual data is considered most suitable to make sense of and structure it in ways that support the main arguments.

RESEARCH AIM	METHOD
Evaluate which interpretation of "sustainable development" is held by art institutions.	-Qualitative Text Anlysis -Interview
Explore cases of sustainable arts that have been undertaken in Wales	-Web search scan -Online Interview 2 -Qualitative Text Analysis
Identify and describe the links between sustainable arts projects or initiatives and the institutions.	-Specific Case Study
Assess to what extent do the links reflect the objectives of cultural politics in Wales	-Qualitative Text analysis

Figure 2 Table outlining of research methods for a qualitative study of sustainable arts (author's own)

Since access to a database of art and art organisations in Wales is already compiled by the Arts Council Wales (ACW), the aim was to gather information from people who are already working within the sector. The keywords used in the database were "sustainable," "sustainability" and the geographic search was left for the entire Wales. Therefore, some of the artists and organisations were retrieved from this database and these, in turn, had lists in their websites of contacts who they worked with or with whom they formed part in a larger network. Emergence was such one of these artistic "hubs." Julie's Bicycle, based in London, had extensive information sustainable arts across the UK. It must, at this point be made clear that a temptation to utilise the ACW as *the* unique case study for the research—as one could deduct—had to be abandoned. Upon more extensive research, it was clear that although ACW was an umbrella institution for many artists and organisations, there was scope to consider that it might not be all there was. Certainly confusion was created that ACW was a traditional *institution* with a typology on its own, as it related to government, and different from others such as, for instance, Emergence Arts or National Theatre Wales—which tend to a definition of "organisation." As such, some

of these other organisations were chosen based on their relevance to the arts sector in Wales and which empirically and by word of mouth the researchers considered them pertinent—not *exclusive* for the research.

Whereas the first round of emails sent out, both to institutions and artists, did not receive a number of respondents by which in-depth personal interviews could be arranged, a decision was made that an online questionnaire should be sent out for self-completion, to lessen the pressure off individuals and to allow them flexibility. Uncertain of whether the term was *interview* or *questionnaire,* Bryman (2012) has identified that interviews can be done as a single sent questionnaire, or a smaller set of questions sent by reply basis. Moreover there is a question of whether the method itself is an interview or a survey. The method chosen was a bespoke questionnaire sent out to artists on the one hand and art institutions on the other. While Bryman might indicate it as an Email survey (the questions were the same, on a self-completion style to specific email addresses), it was settled to call the form an "interview" when being sent out. Not only was it directed to the personal email addresses of the parties involved (as opposed to Web surveys designed for large-groups of online users, See Bryman [2014]), but terming it "interview" also a) places more importance on the interviewee, and b) makes it a flexible call to reply back, either asking for additional questions (and thus allow a back-and-forth interaction) or provides an opportunity to invite for face-to-face exchanges. On social research, these aspects of open-endedness are crucial for the success of procuring data and making it significant, tailored. Accordingly, then, were two online interviews designed for the first two questions – *Interview 1* for institutions and *Interview* 2 for artists—and set out at a timely fashion by University server email.

Interview 1 and Interview 2 were designed with organisations and artists in mind, respectively. The Appendices have included this at the end of the document. The topics around which questions were framed were for the artist: sustainable arts (related to the meaning conferred by that person) and the label attached to it. The latter was considered relatively important to the extent that identity with SA is reinforced and thus hint at a 'collective interest' among artists. Questions also included asking the respondent to identify whether they worked alongside *other organisations* in order to find out what sorts of links these represented. The question about *policy influence* wanted to assess whether consciously they could point out a particular policy, plan or strategy from WG that had had a major influence in how their work was framed.

In addition to interviews, a good portion of the data required to draw conclusions is to examine what are the concepts that two grounds of art process are following within their work, the policy ground and the institutional ground. In this case, textual analysis in various content sources allows us to study organisations through accessing published documents in websites, their policies and strategies, and reports on art projects that have been temporary, and local. For this topic, World Wide Web scan (including website and online communications from individuals and organisations) provides a potent source of data (Bryman, 2012), because most organisations and artists are a moving sector that do not remain fixed either in space or time. Moreover, based all over Wales, urban and rural, they quite predictably, rely on electronic systems (Allen et al. 2014) to record, self-position and promote their dominant ideas. However, as Bryman mentions, "the ongoing and burgeoning nature of the Internet and online communication makes it difficult to characterize this field and its impact on social research" (pp.654) which demands attention to our caution.

Web-based research, that is institutional websites, online research publications, artists networks and professional websites, among others, were critical component of this study. On the one hand this is to do with the emergent nature of art initiatives, but also being a nation-wide state of affairs, it was reasonable to deem field research quite limited, in time and in resource. Empirically, this arts sector conveys that the lack of "scholarly" literature is attached to a "can-do, must-do attitude" attitude, which characterises most of the smaller, grass-roots organisations pursuing sustainable arts, and which within their own groups, align most closely perhaps with Healey's (1997) take on the planning model.

Finally, to assess how likely arts organisations to enable sustainable arts are, it is necessary we develop small case studies that, although not completely generalizable, can be ideal to illustrate what sustainable arts are all about, and how they are linking with multi-level model of governance. Hence, the thesis should provide a framework against which we can test whether institutions *XYZ* have a chance of succeeding at promoting sustainable art and thus effect lifestyle change.

Artists contacted	Organisations Contacted

Robert Newman	Arts Council Wales*
Brian Denman	Volcano Theatre Company
Philip Ralph	Arts and Business Cymru
Chris Bird Jones	Sustainable Wales
Fern Smith	Emergence
Emily Hinshelwood	Ballet Cymru
Jan O'Highway*	Chapter Arts Center
	Glynn Vivian Art Gallery,' Swansea
	Transition Towns
	Tan Dance*
	Encounters Arts
	Arts Development UK
	Span Arts

Figure 3 Collection of primary data involved interviews with some representatives in the sustainable arts sector. Response rate was low and is indicated by asterisk (*).

6.2.1   Limitations

There were quite predictably, quite reasonably, limitations in the way the research was carried out. Firstly, against a more local approach to studying the sustainable arts, the research had to be geographically broadened to be more inclusive of Wales as a whole, due to lesser concentration of sustainable arts in Cardiff county specifically, as compared to the rest of Wales—and even the UK. The sustainable arts, seem from the outset, quite a walking person.[14] The analysis thus was thus tailored to suit a more comprehensive framework constituting national level as opposed to the original local policy approach— which was challenging. This also meant that the interviews, which were expected be carried out personally, had to be made online or by phone call. Most however, did not respond. One respondent in North Wales, apologising late minute for technical difficulties with her internet connection, asked to have a phone call. For the researcher, this contingency hampered the capacity to record and even comprehend and make the best use of information that the interviewee could provide. Unfortunately, language / phonetic barriers, especially through phone, amounted to stress.

Other more tacit limitations are in relation to how the discrepancies between what organisations say or not say to how the actual planning culture is. This is evidenced by a

---

[14] "As a small company we are, at least theoretically, very light on our feet; a cliché, but it does mean that we are quite adaptable" (National Theatre Wales, as quoted by Julie's Bicycle)

seemingly less "boastful" approach to *doing* rather than reporting on, more than what is deemed "necessary" through a website or social media. This correlates with the presumption that, in a way, institutions can indeed be creating impact within their communities, even if, hard-scientific kind of data evidence is not easy to obtain.

7. FINDINGS AND DISCUSSION

The following section contributes towards the compilation of art initiatives, artists and institutions that share a common theme: art for sustainability. It includes data gathered as part of the interviews, questionnaires and the wider search in published content around the web to complement analytical discussion. Through a process of triangulation, the singular cases are informed by all methods relevant in order to create a common discourse.

The findings are structured in the following way. According to framework of analysis it is necessary to evaluate three dimensions of the sustainable arts. While government is the upper level, this dimension does not enter the discussion until the last objective asks for attention. Namely, the dimension of government will relate to the fourth objective exclusively, as well as providing thought for recommendations. Therefore for research objectives 1 to 3 pertinent data according to *methods* chosen in section 6.2 were collectively arranged and incorporated under the response that each demands.

A. *Evaluate what is the interpretation of "sustainability" that art organisations currently hold.*

Prior to discussing the interpretation of sustainability that institutions within the arts sector find congenial, it was deemed necessary to agree on which institutions to research on. Chapter 9 describes the process on how certain artists and organisations were found out. This objective will discuss findings of these arts organisations.

- Arts Council Wales

- Emergence Arts

- TAN Dance Arts

Choosing which institution entails opting out of discussing other quite interesting cases for analysis, which for the length of this research, cannot be included. Because of each organisation's particular configuration and the vast array of concepts embodied within them—a slice of the universality of "sustainable" and "sustainable arts" and "values" and

"justice" among others—this proves particularly difficult if not a partial account of state of affairs.

Arts Council Wales. To start with, Arts Council Wales was itself an obvious choice because of its status as the main body of arts scheme in Wales. However, the Council, albeit independent, is a branch of Welsh Government. As such, it is responsible for funding and developing the arts in Wales and desires the arts to be "central to the life of the nation" (ACW, n.d.). At the core of their task, ACW manages a 'portfolio' of funded organisations. This renders the Arts Council as a study case of its own kind, and we are tempted to see it as the "umbrella" institution of all networks in the arts sector so evidence was sought after to prove or disprove this point.

While looking for sustainability priorities within their website, the following elements were found. They enclose statements and tools for management and planning.

- ACW has published a Sustainable Development Plan 2014/2015 (ACW, Sept 2015) and claims that Welsh Government's pursuit of SD is already essential to their work. It aims to encourage funding for projects or organisations that take the *themes* of sustainable development in their work (pp. 2). A key aspect of the Plan is to link the revenue funded organisations [RFO] with Welsh Government's Sustainable Development charter[15]; and to invest Lottery funding "to improve Wales' main arts venues SD footprint" (p.2). On the social aspect, it wants to ensure "arts are embedded in the culture led regeneration of localities" (pp.6). The plan sets out to raise awareness by: partnerships & collaborations, joining networks, being proactive, creating and facilitating opportunities to engage with the issues and advocating positive action (pp. 10).

- The SD Plan has some relevant lead teams for a broader conception of sustainability: SD Monitoring Group, Enterprise and Regeneration, Research, Investment and Funding, Communications all which show that a multitude of talent works across SD objectives.

- To be sustainable is "being relevant and meaningful to your locality and/or community of interest" (ACW, Sept 2015).

- From the Strategy (ACW, 2014), there is a strong call to create the right conditions for the arts to flourish. This means that an "enabling" strategy recognises that

---

[15] Voluntary network of cosignatories that aim to improve their businesses' economic, social and environmental dimensions in Wales.

"creative practice…crosses art boundaries as much as it is delineated by them." To acknowledge that creating the right milieu is the #1 challenge ["fish are only as healthy as the water they swim in" (pp.11)], it incites partnership between arts and arts venues, and the need to network alongside other disciplines including as part of "urban planning team(s)," and liaison with "cultural entrepreneurs" and "creative producers." This investment in "building the capabilities…across *all disciplines*" will reward in "new ideas, innovation [and] new *perceptions*" to retain talent in Wales. "Make, reach, sustain" emphasizes a milieu where producing art, accessing art and protecting those products and experiences is constantly nurtured.

- Communities are emphasized.   Arts and "the *experiences* they give" are "empowering." Language used include "participating, experiencing, discovering and sharing." They recognise for a diversity of projects required, including "arts as the organising principle underpinning planning." (ACW, 2014:22)

- An environmental policy ACW (Apr 2015) is rather brief and cursory for the commitment it proclaims, and utilises words such as "to *influence* good environmental performance;" to *offer* training only to "those whose responsibilities have a *direct* impact" on the environment (pp.2). These are all flexible injunctions, not obligatory points demonstrating commitment. It does however state a desire for RFO's to report on environmental performance which is a step forward in CSR. And the policy itself is also enshrined within the SD Plan (ACW, Sept 2015) which creates a coherence of planning instruments to improve SD performance.

- A commitment to "invest in a small number of exemplary projects that genuinely seek to test new models of *regeneration* and *collaboration* through the arts (ACW, n.d.:b): which are key elements of sustainable development according to some authors (Healey, 1997) and who advocate for a consideration of how process and outcomes are one and the same (Innes & Booher, 1999). This can be seen in the arts that engage with the audience, like performance arts and interactive arts[16] which are very popular among environmentalist groups.

- "A truly intelligent approach to sustainability" considers the cultural aspect just as much as other dimensions (ACW, 2014:25)

---

[16] Interactive arts are a newer concept of performance art in which the artist engages with the spectator in any way to allows it to achieve its purpose. Source: Interactive Art Explained (2016)

Overall ACW has tools that can be said to facilitate a stronger conception of sustainability. Although a rather brief plan for a large national organisation; demonstrates a "strong" notion of SD; its constitutive aims such as *embedding* arts within *locality*, *enabling* a creative milieu, *promoting debate*. Although it can, from the outset appear as broad and even vague, sustainability should be a concept that opens up opportunities rather than zero-in on paths that could provoke undesirable effects. It seems to offer potential in spreading sustainability within communities, especially where the concept is seen as appropriate to local rather than national (ACW's remit) jurisdiction. The prospect of achieving some objectives however, is increased in those that are specific and allocated to *smaller* lead teams[17].

Emergence Arts. Emergence is an arts organisation or rather a "collaborative project" (Emergence, n.d) that really stands on its own genre; it was chosen for its unique approach to the arts and the philosophy enshrined. They seek "to embody… values in a hope that a more creative, caring and compassionate planet might be our next evolution, revolution, or re-evolution" (*ibid.*). Some textual information on sustainability / SD includes:

- They put creative practice at the centre of SD, through "artful events and gatherings" (Emergence, n.d.).

- Calling themselves a "project" they "strive to work emergently, learning as [they] *develop*, continually *seeking* to find new *connections* with people and projects *committed* to…this way."

- They insist on an integrated approach to solutions "We cannot continue to *separate* climate change from economics, wellbeing from community or human rights *from* ecology" (Emergence n.d.:c). It condemns "put[ting] profit before the planet and people," "survival of the fittest" (Smith, n.d.) all of which point to a rather ecocentric approach to SD. According to the Creative Director, Emergence draws from "quantum physics, complexity science and systems theory" (Smith, n.d.)

- They identify with the words "relational," "values-based approach," "experimentation," "spontaneity" and insist that people are "co-dependent" on each other for the future. Refusing to rely on "specialist knowledge or heroic leadership" (Emergence, n.d.) they engage a *multitude* of skills and personas and it is "not about bringing artists together 'ecologically minded people,' 'economists,' 'activists' or

---

[17] Although there is no data as to how lead teams are comprised, it is likely that their shape and size differ which can affect the implementation and assessment of objectives in different ways.

'scientists' This approach embeds the *reductionist* thinking we are attempting to move away from," and "we are *all interconnected*" (Emergence, n.d.:c)

- Defining themselves as a "creative project" and "growing network" it already divorces planning from a bureaucratic, fixed institutionalist approach. Indeed, "Life *processes* are *messy* and cannot be understood by *reductionist*, *mechanistic* thinking or applying *traditional* problem solving *approaches*" (Emergence, n.d.:c)

Emergence displays a conception of SD that resonates with stronger, non-instrumental, holistic ethos. An organisation with a methodology that is distinctly collaborative, experimental and rather fluid. Its language is evidently qualitative. [18] In trying to conceptualise their construct of SD, it seems one cannot separate it from their notion of *planning* itself.

TAN Dance. An arts organisation committed to making dance an important part of local communities within Neath Port Talbot and Swansea. In an interview C. Brown (personal communication, May 19 2016) explained that community dance organisations (CDO) play a *major* role in sustainability because they foster "capacity building in local people" and "train and *support new generations* of arts professionals." This was found particularly interesting in terms of what sustainability can embrace as it is much too easy to think of SD as procuring better *places* or *resources* [an asset 'stock maintenance' or ecosystem services approach (Owens, 2010)] for future generations. Yet it resonates with the ACW's "embed arts in local communities" (Sian Tomos, personal communication, May 16 2016), which only after closer interpretation one grasps her meaning: is not about creating a *fun* place for the few today, but in fact, it is also about stimulating the young *future* talent, of the arts but also the broader creative industries, as well as teachers, planners, architects— in fact any individual that can acquire the "experience" (Capaldi, 2013) of art.

  B. *Identify and evaluate the key characteristics of a few case studies of sustainable arts.*

To answer the second objective, some key projects that demonstrate the multi-dimensionality of sustainable arts were found. Although, clearly, many of these cases derived from the ACW directory search (ACW, 2016) they already entice the response for

---

[18] Assuming language to be "qualitative" is *appropriate* if the choice of words is rather literary and harder to measure.

the third objective in a way, to identify the links, much care and purpose was put to increasing diversity in the genesis of *other* sustainable arts.

Arts projects and artists themselves are treated equally in this component of analysis as the variable within sustainable arts, more precisely, is *organisations* themselves. How the latter can influence the sustainable arts is not targeted to one specific homogenous entity; so this analysis, after collection of data, has come up with three aspects on which influence can be exerted to "create the right milieu" (ACW, nd:b). These are all variants of what can be called sustainable arts:

- o   An individual artist
- o   An art *object* or *product* (physical piece, or single performance, event)
- o   An art *project* (an evolving process which uses the arts and art activities for a specific objective)

Following the last question, choice of *what* to discuss emerged from a) interview responses and b) selecting from available content online of what is deemed as illustrative of this art— there is no one typology, nor categorisation but an added value to existing forms of art, interaction, regeneration, etc. Blindly therefore, and without deconstructing a priori the data gathered, *characterisation* of each item will include: notion of SD embodied—which links with previous question—collaboration with other entities—addresses the mechanisms by and wherein arts flourish, or to put it differently, that art's(-ist's –work's) 'habitat*'*

Jan O'Highway. The artist considers that sustainable arts is about "*addressing* the *questions* of how to stop trashing the world in order that life *as we know it* can continue on this planet" (J. O,Highway, personal communication, May 23 2016)[19]. Even if much of the materials in her work are reclaimed and found "ordinary as a broken toy or squashed can on the road …. things abandoned, unvalued, lost" which hold "power…from concern about the huge environmental impact of plastics and oil" (in her website O'Highway, 2016), the concept she holds about sustainability relates to how she creates art. While "sculptures directly *comment* on the ecological crisis" (R.3) the process itself is somewhat questioning. As can be constructed from the data, her interpretation of SD, which is one of support for and inquiry about sustainability, informs her artwork in *content* yet is not so strong to actually hinder her decision for working with "highly toxic metal oxides" even if great care

---

[19]See Appendices, Interview I. To clarify, the label Q[#] is used for the question asked and the label in the format R[#] refers to the response to that number's question.

is taken to dispose of it. While of course the stance remains that *all* forms of sustainable art can have different effects on advancing sustainability, it does provide a parenthesis for thinking on how these different constructs of SD can affect behaviour. In turn it prompts the issue as to how organisations are key in "upgrading" our perception of *what, really is required to become sustainable.* For the artist, the need is in "*materials* and practices that are not damaging to the earth" and asks that people already know this and to allow them to "develop the ideas" (R. 6) while, of course for others sustainable arts needs to include, among others, production and materials (Tickell, 2014). It is implied that sustainability is something to achieve for in the future (): "if we don't soon *become* 'sustainable' we are toast & there won't be any art" (R. 5) which undervalues the hope that sustainability is more about *being,* inherent in the process of living.

Moreover, in terms of support, while feeling very engaged with sustainability, she thinks a dealer could facilitate to overcome barriers (R.10). She reported not working with any other organisations (Q. 8), although she *did* feel identified with eight key organisations some of which she "ha[s] learned much from" and through which she has found "excellent [information]." In addition, she provides external links for 29 organisations, artists, associations, and businesses in a dedicated web page of her website (O'Highway, 2016) all of which are related *yet overarching* to her work as an artist. Moreover at the time of writing she *is* working "with 3 other ceramicists" which one can infer, *condition or frame how* [she]*does art* (Q8).

This study case, therefore, demonstrates the nuanced spectrum of how arts can influence sustainability, from narrower definitions to models that encompass social and behavioural aspects. It proves that support mechanisms need be aware of the different barriers that artists have, as well as the opportunities that themselves are not aware of such as knowledge-sharing which relate to "softer" aspects of emerging forms of planning (Allmendinger, P., & Haughton, G. (2009).

C. *Understand the role of arts organisations in supporting the above mentioned case studies.*

To understand the role organisations can play in sustainable arts, one can start by looking at how they are linking with the arts. For many organisations the vision focuses more or less around a future with a better quality of life that matches certain criteria: vibrant cities which revolve around the arts (Arts Council Wales), happier local communities (Span Arts, TAN Dance), improved neighbourhoods and local empowerment (TAN Dance, Transition

Network), sharing ideas and solving issues (Emergence Arts, Transition Towns) promoting sustainability (Sustainable Wales), improved economies (Arts and Business Cymru), health and social equality () and so many others. Although their aims vary, a better future and improved structural conditions are central to the matter. And yet the question about costs and implications of striving for these objectives still requires an answer. One cannot get away without considering that such endeavours bring a number of challenging aspects. Inevitably then, identifying some *links* between organisations and arts sector was useful to dig out such barriers as identified by Allen et al (2014).

Arts Council Wales (2014), for instance, is aware of the influence for sustainability over its RFOs and has listed some mechanisms through which aim to do this (pp.11) and which here have been categorised as below. After conducting data, some formal links between organisations and the sustainable arts can be said to emerge from one or more of these:

(1) Constraints: conditions of grant,

(2) Incentives: funding programmes, financial sustenance

(3) Support: Miscellaneous Help, Knowledge sharing, training

A tricky question falls on Emergence Arts who benefit *from* and *to* other organisations and artists. Has partnership with Volcano Theatre, Cynnal Cymru–Sustain Wales, Centre for Alternative Technology, Arts Council of Wales, British Council Wales, Creu Cymru, Cardiff University and Julie's Bicycle. Although this can be said of most arts projects and organisations which are "goal" driven, for which one needs support, team commitment and resources.

For TAN Dance, it was a matter of financial sustenance: "after losing *revenue funding* from local authority and ACW, [TAN Dance] closed… the staff made redundant and activity ceased" (Brown, personal communication, May 19 2016). This is more true considering that after they received transition funding[20] from ACW, the organisation got back to developing a new business plan and are now in transition. If discussing Jan O'Highway, the "influence" of organisations does not apply, in spite of the evidence that herself is surrounded by a myriad of arts organisations with whom she identifies. "You are expected to do wonderful work with very little money and find ways of continuing to do it when [it] runs out" (Brown, see Appendix III).

---

[20] Transition funding is available to UK organisations that want to achieve significant strategic change in order to become more resilient and sustain improved management of heritage for the long term. Source: Heritage Lottery Fund.

Julie's Bicycle has become a 'think tank' (Stone, 2000) and pioneer in generating an immense amount of support for the cultural sector. Without their institutional support, it would have been so much hard to garner attention from government. ACE has also done this, being key in facilitating policy transfer between government, arts organisations and local communities. Both Oxford Council and Creative Carbon Scotland, after ACE (2012), introduced requirements of environmental performance from cultural organisations, which lead to positive findings for the organisations themselves.

In conclusion, the findings reveal that there is a grand array of activity emerging in the arts sector in Wales which is itself moving and testing out new grounds for solving issues, improving quality of lives and promoting sustainable lifestyles. Different pursuits that could be attributed to the planner's agenda, depending on how the planner defines himself, are seen in the art projects and art organisations that are comprising a dense weave of what can be called multi-level governance, individuals committed to the cause of sustainability, by use of *as much* stakeholders as they can accrue. Most of these same individuals are also highly knowledgeable people trained in sciences but who deny the supremacy of epistemic and technocratic models of governance which supersede the individual's spirit and voice. They favour social inclusion and democracy, and through the arts fight for values that find a lot of resonance in the public.

8.   CONCLUSIONS AND RECOMMENDATIONS

This study has set out to find out how likely are arts organisations to play a role in enabling more sustainable arts by analysing three dimensions of its governance characteristics: level of government, level of art institutions, and the sustainable arts themselves as a sector.

After the findings and discussion some notions have stood out which bring depth of knowledge about the matter, but indicate that some findings are elusive.

For many cases, defining arts organisations in the first place is inseparable from the arts sector itself because some of these organisations are not just "organisations" but *sustainable arts organisations*. This could be either interpreted as a research flaw or a discovery—what is clear is that study cases are a necessary research method to understand in depth what the organisation is about. Both the organisations enable and through the process and medium of art create discussions around topics of sustainability. Although one

could point out particular products or projects organised by that organisation (a play, a literary gathering, or any other "artful events," (Emergence, n.d.) it is unfruitful for the discussion of our main aim which is to reveal the links between arts and art organisations—for some, the arts are embedded in organisation. This was not the case of Arts Council Wales surely which, being branch of Government, constructs SD as an *added* dimension to their overall aims of enabling the Welsh creative milieu—"as another priority/tick box" (respondents in Allen et al). As such, ACW can be said to support sustainable arts *within* arts.

In terms of the first objective, it was clear that particular conceptions of sustainability in arts organisations and artists themselves condition the 'mental landscape' of that which one can do to *become* or *be* sustainable. This came out clear from assessing that, while for some cases the concept was crucial if not essential to their continuity, for some it was an added dimension. As such, what could be an impediment for creating more sustainable arts for one, for another was just a factor to be overcome in their non-negotiable quest for sustainability.

Therefore, to understand the role of arts organisations in supporting these arts, it could be wise for future research to be nuanced about what the analytical object is more clearly, and define what their main organisational feature is. A way of doing this could be to structure themes of commonalities in arts organisations, as these all comprise a mix within a very heterogeneous, emerging system of art production and consumption. However, this runs a risk of falling into a minute account of affairs. Moreover, this finding also affected the first objective of the research as it was hoped that understanding the organisation's notion of SD would provide with a full grasp of their intentions. What seems to resonate with the literature on planning for SD is that the changing notions of the concept is something everyone is struggling and even juggling with. It is evolving within their governance and it feeds into different objectives at different times (see Interview 2, R.6). To elaborate on the latter claim, the Arts Council both in England and in Wales, both of which have robust teams conducting research, seem to be more capable of transferring in a *straightforward* way the aims of higher-level policies and strategies to the ethos of their organisations. Such is the case as well with Julie's Bicycle, Creative Carbon Scotland (who are all about reducing carbon emissions) and others dedicated to making sure arts venues, festivals and other events are aware of their ecological footprint. However, they run a risk of falling into a game of incentives and disincentives which promotes technocracy but does not address

the role individual behaviour. This may or may not be relevant, and is contingent on what the funded art organisation itself is doing on addressing individual behaviour.

The way in which arts institutions can support better art remains an open ended question. There are many pathways to creating and giving form to this malleable medium in which the arts thrive—the arts are varied and contemporary constructs renders them more complex. Considering Arts Council, it is clearer that attention to such national arts institutions provides great returns because overall, their aims in their strategies are quite balanced and healthy. In addition the perceived barriers identified by Allen et al (2014) for ACW, should still provide updated themes to address in support mechanisms.

1. The need to recognise that many art forms and the organisations that drive them are not static models of institutions but rather fluid groups around collective objectives and themes which are in constant reshape. "Legacy" is a term that runs constantly in arts projects "very particular spaces which enable to cross-fertilize our audiences" (Rabab Ghazoul in Allen et al, 2014:43) and how does one *support that* more than in terms of the facilities and revenue (by providing resources lacking), and allowing for the activity itself to happen (in space and time). That will *allow* them to do what they need and feel is necessary to do for bridging concepts of sustainability to their communities.

2. Strategies and policies at government level can only steer cultural development. There is no one instrument to planning the arts more than protecting a "habitat" where sustainable arts can flourish. This takes the form of "facilitating" (Allen et al 2014) as explained above, but it can also help to instil a sense of cultural identity with the sustainable arts if strategies aimed at incorporating them within more mainstream points of access—museums, public spaces, consumer's products, etc.

3. The outcome has also demonstrated that, although boundaries between groups of society, formalised institutions and government are increasingly blurring, this shift in style or patterns of governing societies do not relinquish institutionalism, but rather embrace it in a more flowing manner. That is, it seems that one cannot do without organisations, even if these now denote less rigid structures. As such, strategies aimed at encouraging sustainable arts should provide spaces where the emerging networks can originate and others be sustained. Support mechanisms should catalyse this collaborations. *This* accounts for a lot of the initiation that sparks up in sustainable arts in an otherwise independently-driven group of cultural leaders who most often than not *lack* a mentor or formal support (Allen et al, 2014). Leaders

in sustainable arts are suffering from "burn-out", taking "roles of artist, project manager, researcher, press officer and so on without sufficient support" (pp.40)

In conclusion, the research has presented a recount of sustainable arts in Wales, which paints a picture of how the global sustainable agenda has, and will continue to, find its way into smaller local "planning" through the arts initiatives in the UK –through softer forms of planning and multi-level, multi-actor, cross-disciplinary planning. The blurring can be perceived by the structural as well as ideological formation of institutions such as Sustainable Wales, Emergence and Transition Towns among many others that did not find a space in this document. However, the prevalence and necessity of organising talent and knowledge to become such organisations is clearly not ignored and, if we are indeed aiming long term to encourage sustainable lifestyles at individual level through the arts, they need support. Organisations that embody a stronger sense of sustainability, one which individual *is,* need structural support because they do look promising to increase sustainable arts and touch local communities. Rather than complicating the process of accessibility for artists, institutional support and the structural network behind it enable these art projects to come to fruition. Also, simultaneously and harder to differentiate from the former, it permits individuals to engage less self-consciously in their communities whether to create art or to be exposed to it, and learning through interaction new sustainable ideas and ways of living such as the work by Sustainable Wales.

This allows to move to a final point which is that, such institutions operating however small scale, however formalised, bridge the gap between sustainable policy and action. Although not a panacea for all of climate change issues, there is certainly an evident need to be addressed by higher level politicians. If, policy grants more support to institutions dedicated to sustainable arts, there is a ripple effect, or "intellectual footprint" that resonates in time and space to the people who come into contact. The desired creative, prosperous city is not by linked with economic drivers and new architecture, but in nourishing the local needs and creating the conditions for arts to thrive in *meaningful connection* with their society, their environment and the *individuals* behind it. Our hope is that, if governments are keen to grasp this concept, they could enhance the strategies that are produced to create a culture shift.

Arts is not a 'panacea' to combat climate change. But the research made it clear that it *can* be the right intervention to a neighbourhood, or the difference to disempowered communities. Cities are not their own, but the combination of its constituent parts. There is a sensibility and almost sacredness about individual expression that acts as a

strengthened link of kinship among groups. To disregard the capacity that art has to extend to a wider community and transmit a number of values, norms, ideas, and issues of wide concern is, to my honest opinion and quite paradoxically, naïve policy. Unquestioned, legacy policies is assuming that society "thinks on its own" as a society (Douglas, 1986) and devalues the faith on the individual who at once is and becomes society. It is hoped this research has provided a path to understanding the sector of the sustainable arts, and that governments can take stock of what is and what needs. We do think that "collective environmental knowledge and action, delivered collaboratively and at scale, will lead to cultural change" (Julie's Bicycle, 2012).

9.   REFERENCES

Andersson, T. D., & Lundberg, E. (2013). Commensurability and sustainability: Triple impact assessments of a tourism event. *Tourism Management*, *37*, 99-109.

Arts Council England [ACE] (2015). *Sustaining Great Art: Environmental Report 2012-2015 Highlights*. Retrieved online on May 7th, 2016 http://www.artscouncil.org.uk/sites/default/files/download-file/Sustaining_Great_Art_Report_2012_15.pdf

Art Council Wales [ACW] (2016). Arts Directory [website]. Online at http://www.arts.wales/arts-in-wales/arts-directory-search

Art Council Wales [ACW] (n.d.). About Us [Website]. Online at http://www.arts.wales/about-us

Art Council Wales [ACW] (n.d.:b). Ideas People Places [Website]. Online at http://www.arts.wales/arts-in-wales/inspire/sustain/ideas-people-places

Arts Council Wales [ACW] (2014) Inspire… Our strategy for Creativity and the Arts in Wales [PDF]. Retrieved online from http://www.arts.wales/c_corporate-plans-and-strategies/inspire-strategy

Arts Council Wales [ACW] (Sept 2015) Sustainable Development Action Plan 2015/16 [PDF]. Retrieved online from http://www.arts.wales/arts-in-wales/inspire/sustain/sustainable-development

Arts Council Wales [ACW] (Apr 2015) Environmental Policy [PDF]. Retrieved online from http://www.arts.wales/about-us/governance/corporate-policies/environment

Arts, B., & Lagendijk, A. (2009). The disoriented state (pp. 231-247). Springer Netherlands.

Albrecht, M.C. (1968) Art as an Institution. In *American Sociological Review,* Vol.33 No.33 pp. 383-397

Albrechts, L. (2004). Strategic (spatial) planning reexamined. Environment and Planning B: Planning and design, 31(5), 743-758.

Allen, P., Hinshelwood, E., Smith, F., Thomas, R., Woods, S. (2014). *Culture Shift: How artists are responding in Wales*. Report commissioned by Arts Council Wales. PDF retrieved online at http://www.emergence-uk.org/wp-content/uploads/CULTURE-SHIFT.pdf

Allmendinger, P., & Haughton, G. (2009). Soft spaces, fuzzy boundaries, and metagovernance: the new spatial planning in the Thames Gateway. *Environment and Planning A*, 41(3), 617-633

Appignanesi, R. Garratt, C. (2004). *Introducing postmodernism*. Icon books.

Bartelmus, P. (2003). Dematerialization and capital maintenance: two sides of the sustainability coin. *Ecological Economics*, 46(1), 61-81

Beddoe, R., Costanza, R., Farley, J., Garza, E., Kent, J., Kubiszewski, I., ... & Ogden, Z. (2009). Overcoming systemic roadblocks to sustainability: The evolutionary redesign of worldviews, institutions, and technologies. *Proceedings of the National Academy of Sciences*, *106*(8), 2483-2489

Belfiore, E. (2002). Art as a means of alleviating social exclusion: Does it really work? A critique of instrumental cultural policies and social impact studies in the UK. *International journal of cultural policy*, 8(1), 91-106.

Bianchini F. (1990) 'Urban renaissance? The arts and the urban regeneration process' in: *Tackling the Inner Cities: The 1980s Reviewed, Prospects for the 1990s* (Eds. S. MacGregor & B. Pimlott), Clarendon

Bianchini, F., Fisher, M., Montgomery, J., & Walpole, K. (1989). City centres, city cultures: the role of the arts in the revitalization of towns and cities.

Blom-Hansen, J. (1997). A 'new institutional' perspective on policy networks. *Public administration*, 75(4), 669-693.

Boland, P. (2007). Unpacking the theory-policy interface of local economic development: an analysis of Cardiff and Liverpool. *Urban Studies*, 44(5-6), 1019-1039

Borgdorff: "The debate on research in the arts", in: Dutch Journal of Music Theory 12/1 (2007) S. 1-17; [deutsch:] Die Debatte über Forschung in der Kunst", in: Rey/Schöbi 2009, S. 23-51

Busch, K. (2009). Artistic research and the poetics of knowledge. *Art & Research*, 2(2), 1-7.

Burton, J. M., Horowitz, R., & Abeles, H. (2000). Learning in and through the arts: The question of transfer. *Studies in art education*, 41(3), 228-257.

Brito, C. M. (2001). Towards an institutional theory of the dynamics of industrial networks. Journal of Business & Industrial Marketing, 16(3), 150-166.

British Council, (2011). *What are Creative Industries and Creative Economy*. [Website] Creative Cities British Council. Online on June 1st at http://creativecities.britishcouncil.org/creative-industries/what_are_creative_industries_and_creative_economy

Bryman, A. (2012) *Social Research Methods.* 4TH Ed. Oxford University Press.

Capaldi, N. (2013). Nick Capaldi Talks About Emergence [Video file]. Retrieved from http://www.emergence-uk.org/projects/talking-about-emergence/#videos

Cameron, S., & Coaffee, J. (2005). Art, gentrification and regeneration–from artist as pioneer to public arts. *European Journal of Housing Policy*, 5(1), 39-58.

Campbell, J.L. (2007) Why Would Corporations Behave in Socially Responsible Ways? An Institutional Theory ofCorporate Social Responsibility. *The Academy of Management Review*, Vol. 32, No.3, pp. 946-967.

Carter, N. (2001). *The politics of the environment: ideas, activism, policy*. Cambridge University Press.

Catterall, J. S. (2002). The arts and the transfer of learning. *Critical links: Learning in the arts and student academic and social development*, 151-157.

Catterall, J. S. (2012*). The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies.* Research Report # 55. National Endowment for the Arts.

Catterall, J., Chapleau, R., & Iwanaga, J. (1999). Involvement in the arts and human development: General involvement and intensive involvement in music and theater arts. *Champions of change: The impact of the arts on learning*, 1-18.

Clemens, B., & Hamakawa, C. (2010). Classroom as cinema: Using film to teach sustainability. *Academy of Management Learning & Education*, 9(3), 561-563.

Cohen, G. (2009). New theories and research findings on the positive influence of music and art on health with ageing. *Arts & Health*, 1(1), 48-62.

Cohendet, P., Grandadam, D., & Simon, L. (2011). Rethinking urban creativity: Lessons from Barcelona and Montreal. City, Culture and society, 2(3), 151-158.

Cooke, P. N., & Lazzeretti, L. (Eds.). (2008). Creative cities, cultural clusters and local economic development. Edward Elgar Publishing.

Cortina, M. A., & Fazel, M. (2015). The Art Room: An evaluation of a targeted school-based group intervention for students with emotional and behavioural difficulties. *The Arts in Psychotherapy*, 42, 35-40.

Counsell, D. (1999). Sustainable development and structure plans in England and Wales: operationalizing the themes and principles. *Journal of Environmental Planning and Management*, *42*(1), 45-61.

Cowell, R. (2012). 'Sustainability and Planning' in S.E. Jørgensen (ed.) *Encyclopaedia of Environmental Management*, Taylor and Francis.

Cowell, R., & Lennon, M. (2014). The utilisation of environmental knowledge in land-use planning: drawing lessons for an ecosystem services approach. *Environment and Planning C: Government and Policy*, 32(2), 263-282

Creative Carbon Scotland, (2015). Culture Shift Report – How Artists are Responding to Sustainability in Wales. In *Creative Carbon Scotland.* Retrieved online May 25 at http://www.creativecarbonscotland.com/resource/culture-shift-report-how-artists-are-responding-to-sustainability-in-wales/

Cullingworth B and Nadin V (2006). *Town and Country Planning in the UK*, 14th Edition, Routledge: London

Deasy, R. J. (2002). *Critical links: Learning in the arts and student academic and social development*. Arts Education Partnership.

Dickson, C., & Arcodia, C. (2010, July). Environmentally sustainable events: a critical review of the literature. In *Global Events Congress IV: Festivals & Events Research: State of the Art, Leeds Metropolitan University* (Vol. 14, p. 16).

Doherty, C. (2004). The institution is dead! Long live the institution! Contemporary Art and New Institutionalism. *Engage Review Art of Encounter*, *15*.

Douglas, M. (1986). *How institutions think*. Syracuse University Press

Działek, J., & Murzyn-Kupisz, M. (2014). Young artists and the development of artistic quarters in Polish cities. Belgeo. Revue belge de géographie, (3).

Eisner, E. W. (1987). The role of discipline-based art education in America's schools. *Art education*, 40(5), 6-45.

Emergence (n.d.).   The Emergence Vision [website]. Accessed online May 2nd 2016 http://www.emergence-uk.org/#the-emergence-vision

Emergence (n.d.:b). Inspirations [Online] at http://www.emergence-uk.org/wp-content/uploads/Emergence-Inspirations.pdf Accessed online May 2nd 2016

Emergence (n.d.:c). Context & Inspiration [Online] at http://www.emergence-uk.org/#context-and-inspiration Accessed online May 29th 2016

Ensor, J., Robertson, M., & Ali-Knight, J. (2011). Eliciting the dynamics of leading a sustainable event: Key informant responses. *Event Management*, *15*(4), 315-327.

Erlingsson, C., & Brysiewicz, P. (2013). Orientation among multiple truths: An introduction to qualitative research. African Journal of emergency medicine, 3(2), 92-99.

Florida, R. (2003). Cities and the creative class. *City & Community*, *2*(1), 3-19.

Freedman, K. (2000). Social perspectives on art education in the US: Teaching visual culture in a democracy. *Studies in art education*, 41(4), 314-329.

Getz, D. (2010). The nature and scope of festival studies. *International Journal of Event Management Research*, *5*(1), 1-47.

Getz, D. 2008. Event tourism: Definition, evolution, and research. Tourism Management 29(3), pp. 403 – 428.

Getz, D. & Andersson, T. 2008. Sustainable festivals: On becoming an institution. Event Management 12(1), pp. 1-17

Gibbs, D. C., Longhurst, J., & Braithwaite, C. (1998). 'Struggling with sustainability': Weak and strong interpretations of sustainable development within local authority policy. *Environment and Planning A*, 30(8), 1351-1365.

Giddens, A. (2002). *Runaway World: How Globalisation is Reshaping our Lives*.

Giddens, A. (1984). *The constitution of society: Outline of the theory of structuration*. Polity Press.

Gruffudd, P. (1995). "A crusade against consumption": Environment, health and social reform in Wales, 1900–1939. *Journal of Historical Geography*, *21*(1), 39-54

Hargreaves, I. (2009). The Heart of Digital Wales: a review of creative industries for the Welsh Assembly Government.

Hawkes, J. (2001). *The Fourth Pillar of Sustainability: Culture's essential role in public planning.* Common Ground Publishing Pty.

Healey, P. (1997). *Collaborative Planning. Shaping Places in Fragmented Societies*, Macmillan.

Healey, P. (1998). Building institutional capacity through collaborative approaches to urban planning. *Environment and Planning A*, 30(9), 1531-1546

Hesmondhalgh, D. & Pratt, A. C. (2005) Cultural industries and cultural policy. *International journal of cultural policy*, 11 (1). pp. 1-14.

Higher Education Academy [HEA] (2014). *Education for Sustainable Development: guidance for UK higher education providers.* [Online] Accessed April 25th 2016 at http://www.qaa.ac.uk/en/Publications/Documents/Education-sustainable-development-Guidance-June-14.pdf

Innes, J. E., & Booher, D. E. (1999). Consensus building and complex adaptive systems: A framework for evaluating collaborative planning. *Journal of the American planning association*, 65(4), 412-423

Interactive Art Explained | Famous Artists and Artwork. (2016). *Artinteractive.org*. Retrieved 2 June 2016, from http://www.artinteractive.org/interactive-art/

Irwin, R. L., Gouzouasis, P., Grauer, K., Leggo, C., & Springgay, S. (2006). Investigating curriculum integration, the arts and diverse learning environments. In *World Congress on Arts Education, Lisbon.* Found online at http://portal. unesco. org/culture/en/files/30192/11415092521irwin_gouzouasis_leggo_ springgay_grauer. pdf/irwin% 2Bgouzouasis% 2Bleggo% 2Bspringgay% 2Bgrauer. pdf. 2006.

Jermyn, H. (2001). The arts and social exclusion: *A review prepared for the Arts Council of England* (pp. 1-43). London: Arts Council of England.

Jewesbury, D. (2009). Some problems with 'research' in UK Fine Art institutions. *Art & Research*, *2*(2), 1-3.

Julie's Bicycle, (2012). *Sustaining Great Art: Environmental Report Year One Results and Highlights*. [PDF] Retrieved online on May 7th, 2016 http://www.juliesbicycle.com/files/Sustaining-Great-Art.pdf

Julie's Bicycle, (2015). *Sustaining Great Art: Environmental Report 2012-2015 Results and Highlights*. [PDF] Retrieved online on Apr 2th, 2016 http://www.juliesbicycle.com/files/Sustaining-Great-Art-Final-Report-2012-2015.pdf

Jung, C. G. (1966). On the relation of analytical psychology to poetry. *The Critical Tradition: Classic Texts and Contemporary Trends*, 544-53.

Keens, W., Owens, P., Salvadori, D., & Williams, J. (1989). Arts and the changing city: an agenda for urban regeneration. In *Arts and the changing city: an agenda for urban regeneration..* British American Arts Association.

Kamhi, M. M. (2012). Understanding Contemporary Art. *Aristos* [Website]. Article online, retrieved on June 2nd 2016 at http://www.aristos.org/aris-12/contemporaryart.htm

Kandinsky, W. (1910) (trans. Sadler, M.T.H., 2015). *Concerning the Spiritual in Art.* Dover Publications, New York.

Kompotis, P. (2006). 10. Marketing the City of Cardiff: Is the Red Dragon White and Middle Class?. *Contemporary Wales*, *18*(1), 167-190.

Kramer, E. (2001). *Art as therapy: Collected papers*. Jessica Kingsley Publishers.

Kunzmann, K. (2004). Culture, creativity and spatial planning. *Town planning review*, *75*(4), 383-404

Lane, J. (1980). The Road from Wigan Pier. In *The Arts and Personal Growth* (eds. Malcolm Ross). Pergamon Press.

Lemos, M. C., & Agrawal, A. (2006). Environmental governance. Annual review of environment and resources, 31(1), 297.

Macnaughton, J., White, M., & Stacy, R. (2005). Researching the benefits of arts in health. *Health Education*, 105(5), 332-339.

Malevich, K. (1926, first published). *The non-objective world: the manifesto of suprematism*. Dover Publications, 2003.

May, T. (2011). Social research. McGraw-Hill Education (UK).

Middleton, N., & O'Keefe, P. (2001). Redefining sustainable development. Pluto Press.

Miles, S. (2005). 'Our tyne': Iconic regeneration and the revitalisation of identity in NewcastleGateshead. *Urban Studies, 42*(5-6), 913-926. doi:10.1080/00420980500107326

Millichap, D. (1993) Sustainability: a long-established concern of planning *Journal of Planning and Environment Law,* pp.1111-1119

Moore, S and Tickell, A (2014) 'The arts and environmental sustainability: an international overview', *D'Art Topics in Arts Policy*, No. 34b, Julie's Bicycle and the International Federation of Arts.

Mould, O., & Comunian, R. (2015). Hung, Drawn and Cultural Quartered: Rethinking Cultural Quarter Development Policy in the UK. *European Planning Studies, 23*(12), 2356-2369. doi:10.1080/09654313.2014.988923

Myerschough, J. (1988). *The Economic Importance of the Arts in Britain* (Policy Studies Institute).

Nyström, L. (1999) *City and Culture: Cultural Processes and Urban Sustainability*. Stockholm: Swedish Urban Environment Council.

O'Highway, J (2016). Jan O'Highway.com [website] Available from http://janohighway.com/

Olson, M. (1965). *The Logic of Collective Action*. Harvard University Press, Cambridge, MA.

Oppermann, M. (2000). Triangulation--a methodological discussion. *The International Journal of Tourism Research*, 2(2), 141

Oskamp, S. (2000). *Psychology of Promoting Environmentalism: Psychological Contributions to Achieving an Ecologically Sustainable Future for Humanity*. Journal of Social Issues, 56(3), 373-390.

Peterson, R. A., & Anand, N. (2004). The production of culture perspective. *Annual review of sociology*, 311-334.

Owens, S. (1994). Land, Limits and Sustainability: A Conceptual Framework and Some Dilemmas for the Planning System. In *Transactions of the Institute of British Geographers*, Vol. 19, No. 4, pp. 439-456

Owens, S. & Cowell, R., (2010) *Land and Limits: Interpreting Sustainability in the Planning Process*, Routledge, London.

Pierre, J. & Peters, G. B. (2000). Governance, politics and the state. *Political Analysis*.

Pratt, A. C. (2011). The cultural contradictions of the creative city. *City, culture and society*, 2(3), 123-130.

Pratt, A. C. (2010). Creative cities: Tensions within and between social, cultural and economic development: A critical reading of the UK experience. *City, Culture and Society*, 1(1), 13-20.

Pratt, A. C. (2005). Cultural industries and public policy: An oxymoron? *International journal of cultural policy*, 11(1), 31-44

Press, N. (2005). Qualitative research: thoughts on how to do it; how to judge it; when to use it. *Genetics in Medicine*, 7(3), 155-158.

Rau, H., & Fahy, F. (2013). Sustainability Research in the Social Sciences—Concepts, Methodologies and the Challenge of Interdisciplinarity. *Methods of Sustainability Research in the Social Sciences*, 3.

Rhodes, R., 1996. 'The New Governance: Governing without Government', Political Studies, 44, pp. 652–67.

Ritchie, J., & Spencer, L. (2002). Qualitative data analysis for applied policy research. *The qualitative researcher's companion,* 573, 305-329.

Rius-Ulldemolins, J., Marti, G., & Torres, F. (2016). Urban Development and Cultural Policy "White Elephants": Barcelona and Valencia. *European Planning Studies, 24*(1), 61-75. doi:10.1080/09654313.2015.1075965

Ross, M. (1980). *The Arts and Personal Growth.* Pergamom Press.

Sayer, A. (2012). *Method in Social Science: Revised 2nd Edition*. Routledge.

Schmuck, P., & Schultz, W. P. (Eds.). (2002). *Psychology of sustainable development*. Springer Science & Business Media.

Scott, W. (1987). The Adolescence of Institutional Theory. *Administrative Science Quarterly, 32*(4), 493-511

Schøn, P.B. (1999) Urban Culture: city identity, public space and global market forces. In *City and Culture: Cultural Processes and Urban Sustainability*. Stockholm: Swedish Urban Environment Council.

Smith, D. (2013). *Arts in Education in the Schools of Wales: An independent report for the Welsh Government*. Retrieved online on May 25th, at http://gov.wales/docs/dcells/publications/130920-arts-in-education-en.pdf

Smith, F. (n.d.) Where did it [Emergence] come from? [Online] available from http://www.emergence-uk.org/#where-did-it-come-from

Smith, F (2016): Culture Shifters

Smith, M.J (2000). *Culture: Reinventing the Social Sciences*. Open University Press.

Stangos, N. (1981)(ed.). *Concepts of Modern Art: from fauvism to Postmodernism.* 3rd edition. Thames and Hudson.

Steg, L., & Vlek, C. (2009). Encouraging pro-environmental behaviour: An integrative review and research agenda. *Journal of environmental psychology*, 29(3), 309-317

Stoker, G. (1998). Governance as theory: five propositions. *International social science journal*, *50*(155), 17-28.

Stone, D. (2000). Non-governmental policy transfer: the strategies of independent policy institutes. *Governance*, 13(1), 45-70

Stuckey, H. L., & Nobel, J. (2010). The connection between art, healing, and public health: A review of current literature. *American journal of public health*, 100(2), 254-263.

Tickell, A. (2014). *Event Recording: Sustainable Production* [Video file]. Retrieved from https://vimeo.com/87185355

Torgerson, D. (1995) The uncertain quest for sustainability: public discourse and the politics of environmentalism, in: F. Fisher & M. Black (Eds*.) Greening of Environmental Policy* Paul Chapman, London.

Ward, A., Ross, L., Reed, E., Turiel, E., & Brown, T. (1997). Naive realism in everyday life: Implications for social conflict and misunderstanding. Values and knowledge, 103-135.

WCED [World Commission on the Environment and Development] (1987) *Our Common Future, Oxford University Press* [The Brundtland Report].

Welsh Government [WG] (2015:a). Well-being of Future Generations (Wales) Act 2015. Original version, available online at: http://www.legislation.gov.uk/anaw/2015/2/contents/enacted

Welsh Government [WG] (2015:b). Well-being of Future Generations (Wales) Act 2015: The essentials. 2nd Ed May, 2015. Accessed online May 10th: http://gov.wales/docs/dsjlg/publications/150623-guide-to-the-fg-act-en.pdf

Zukin, S. (1995). *The cultures of cities.* Oxford: Blackwell

APPENDICES

The following are the samples of interviews sent out to artists and arts organisations respectively. Following these templates, three complete interviews as were completed by the interested person follow.

Appendix I. In –depth Interview tailored for: Artists [Name of artist]

Appendix II. In –depth Interview tailored for: Arts organisation [Name of artist]

Appendix III. Response 1: **Carol Brown, TAN Dance**

Appendix IV. Response 2: **Jan O'Highway**

Appendix V. Response 3: **Sian Tomos, Arts Council Wales [in recording]**

Appendix I. Research Topic: Sustainability in the arts sector of Wales

In –depth Interview tailored for: Artists in Wales [Name of artist]

Thank you for taking the time to respond to this digital interview. This data collection has been designed to be as an open-ended interview, where the researcher presents a number of defined questions that can be answered on a descriptive format. Regarding such questions then, I appreciate if you can provide with as much detail as is possible and appropriate for your organisation. Please feel free to enter your responses below each question, and to take as much space in pages as is necessary.
The information retrieved will be used only for academic purposes and completion of a Master's level dissertation, and if solicited, information will be kept confidential.

1. Surrounding the topic of sustainability, how do you define your work? Detached of an 'eco-arts' label (or any other such label related with sustainability), or identified with it?
   Response:
2. What do you consider sustainable arts to be about?
   Response:
3. In general terms, what concept of sustainability do you think your work embodies? This might be related to the *how* you work, and/or the *what* you are transmitting in your work / practice.
   Response:
4. How much do you agree that art is instrumental to define, shape and transform values in a society?
   Response:
5. What do you consider is the importance of art for sustainability? What is the importance of sustainability for art?
   Response:
6. What do you think that sustainability needs that arts can provide and, what do the art needs that sustainability can provide?
   Response:
7. In doing art with sustainable awareness, would you identify with a key institution or organisation that is valuable or has shaped in any way this eco-arts sector, perhaps through resources, knowledge, or a network?
   Response:

8. Do you work with any organisations or institutions that condition or frame how you produce art?
   Response:

9. Is your work in any way affected by any policy framework or strategy that you can identify? That is, do you think you have been influenced/inspired by the political agenda, strategies or other structures in Wales/UK?
   Response:

10. To what extent do you think you are engaged in this issue? Is there anything that *particularly* propels you to work on eco-arts production or is for the artist a matter of 'being true' to your own values? What are, if any, barriers to your art process?
    Response:

11. What if any, are the mechanisms through which institutions excluding the higher education sector and academies, are or could (potentially) help for the arts or artists?
    Response:

Appendix II. Research Topic: Sustainability in the arts sector of Wales

In –depth Interview tailored for: **[Name of arts organisation]**

Thank you for taking the time to respond to this digital interview. This data collection has been designed to be as an open-ended interview, where the researcher presents a number of defined questions that can be answered on a descriptive format. Regarding such questions then, I appreciate if you can provide with as much detail as is possible and appropriate for your organisation. Please feel free to enter your responses below each question, and to take as much space in pages as is necessary.
The information retrieved will be used only for academic purposes and completion of a Master's level dissertation, and if solicited, information will be kept confidential.

1. What is the main key objective of **Encounters**?
   Response:

2. Do you consider **Encounters** an established or formalised institution?
   Response:

3. What do you think is the role, if any, that such organisations in the arts sector, whether formal or informal, play in the deployment of sustainability through the arts? That is, would you say more "eco-artistic" production occurs if these institutions are in place to support artists?
   Response:

4. What other organisations or institutions does **Encounters** work with that condition or frame how you in turn, shape the arts?
   Response:

5. Is **Encounters**, affected by any policy framework or strategy that you can identify? Do you think **Encounters** is more shaped by policy in Wales/UK than by a demand for this support? That is, do you think **Encounters** depends or exists because of political agenda, strategies or other structures? This question has to do with my curiosity of whether institutions really help to foster the sustainable arts, and if so is the case, whether any particular policy developments or discourse at governmental level help to *institutionalise* this support, making it into something approachable such as **Encounters**.
   Response:

6. In general terms, what concept of sustainability or sustainable development do you think **Encounters**, embodies?
   Response:

7. How much do you agree that art defines, shapes and transforms values in a society?
   Response:

8. What do you consider is the importance of art for sustainability? What is the importance of sustainability for art?
   Response:

9. What do you consider sustainable arts or, as I call them, 'eco-arts' to be about?
   Response:

10. What do you think that sustainability needs that arts can provide and, what do the art needs that sustainability can provide?
    Response:

11. What are the mechanisms through which **Encounters**, is helping, or could (potentially) help the arts or artists?
    Response:

12. If you have worked with eco-artists before, to what extent do you think they are engaged in this issue? Is there anything that *particularly* propels them to work on eco-arts production or is for the artist a matter of 'being true' to their own values?
    Response:

13. This question might be suitable for the artist, but if I had to ask you, would you believe that the artist, if provided with any support, would later identify a bit more with **Encounters**, or do they always remain detached?
    Response:

Appendix III. Research Topic: Sustainability in the arts sector of Wales

In –depth Interview tailored for: **TAN Dance**

Thank you for taking the time to respond to this digital interview. This data collection has been designed to be as an open-ended interview, where the researcher presents a number of defined questions that can be answered on a descriptive format. Regarding such questions then, I appreciate if you can provide with as much detail as is possible and appropriate for your organisation. Please feel free to enter your responses below each question, and to take as much space in pages as is necessary.
The information retrieved will be used only for academic purposes and completion of a Master's level dissertation, and if solicited, information will be kept confidential.

1. What is the main key objective of TAN Dance?
   The company is in a period of transition. After losing revenue funding from local authority and Arts Council of Wales (ACW) the offices were closed, the staff made redundant and activity ceased. I no longer work for the company but am available for them to employ for occasional work in my new role as a freelance community dance artist. The Trustees of TAN Dance received transition funding from ACW and are currently developing a new business plan which will almost certainly include new objectives.

   Up until March 31st 2016 TAN's key objective was to make dance accessible to the communities of Neath Port Talbot & Swansea. Working with the broadest range of people

in all kinds of places we used dance primarily as an art form but also as a tool for education, integration and social change.

2. Do you consider TAN Dance an established or formalised institution?
   Prior to March 31ˢᵗ this year we were very well established having served our region for over 30 years.
3. What do you think is the role, if any, that such organisations in the arts sector, whether formal or informal, play in the deployment of sustainability through the arts? That is, would you say more "eco-artistic" production occurs if these institutions are in place to support artists?
   Community Dance Organisations (CDOs) have played a major role in sustainability through the arts by capacity building local people, by employing dance professionals and by training and supporting new generations of arts professionals.
4. What other organisations or institutions does TAN Dance work with that condition or frame how you in turn, shape the arts?
   Other CDOs, Local Artistic Venues, Universities, colleges and schools, Swansea City of Sanctuary and other organisations that support incomers, Trusts and Foundations that fund projects, Welsh Government, Businesses
5. Is TAN Dance, affected by any policy framework or strategy that you can identify? Do you think TAN Dance is more shaped by policy in Wales/UK than by a demand for this support? That is, do you think TAN Dance depends or exists because of political agenda, strategies or other structures? This question has to do with my curiosity of whether institutions really help to foster the sustainable arts, and if so is the case, whether any particular policy developments or discourse at governmental level help to *institutionalise* this support, making it into something approachable such as TAN Dance.
   When I first worked in dance and community dance 30 years ago the focus was most certainly on "art". This has changed over the years, particularly for community dance, where, to survive, we had to take on the social and health agendas of national, Welsh and local government. Mostly we have retained the "art" but purely artistic work has had its value diminished and consequently the support to bring a pure experience of art to the public as participants has shrunk. Funding streams are very particularly focused on supporting social and geographic areas of deprivation. This is, of course, an important and valuable task to take on however most artists strongly believe that art of itself fulfils outcomes and artists are far less trusted to bring about change in the ways that fire them and that they know will be effective. There is also a constant pressure to come up with "statistics" and value is often counted in numbers rather than transformational experiences.

6. In general terms, what concept of sustainability or sustainable development do you think TAN Dance, embodies?
   What a big question! I once asked someone at Welsh Government what they considered as sustainability. They said they were still debating that! WG had just turned down a project I had applied for to a fund to support young people in taking a role in bringing culture to their communities. Our project proposed supporting and capacity building local young people to programme visiting arts into their local community centres. These community centres were run by elderly people who were not developing their use in the community. WG turned us down because they said the project wasn't sustainable!!!. But they couldn't tell us what was sustainable.
   Many young people who engaged with our activities went on to train professionally as artists, teachers and choreographers. Some returned and worked for us. Others are supporting the future of dance in other areas. Many who didn't take dance as their

profession became audience members and ongoing participants helping venues and visiting companies and local dance projects to be sustainable.
Our community regeneration projects in areas of social and economic deprivation capacity built local people to organise their own activities in their own communities.
.

7. How much do you agree that art defines, shapes and transforms values in a society?
   Strongly. Especially if you define art in its broadest sense. TV soaps are the new fairy stories where people explore through observing how to deal with life's problems. The solutions aren't always positive! But how many read or study philosophy? How many follow religious tenents.

8. What do you consider is the importance of art for sustainability? What is the importance of sustainability for art?
   Art for Sustaining what?
   I have written countless applications for financial support for dance; almost always to work with people who couldn't pay to be involved. One has to be clever (and often unrealistically optimistic) when talking up exit strategies. I was so tempted to just write….keep giving us the money and we'll keep doing wonderful things for all kinds of people. DON'T ASK US THAT!
   That is the reality. You are expected to do wonderful work with very little money and find ways of continuing to do it when the money runs out.
   We have found other ways such as striking up partnerships but partners agenda's often blur what the project was originally about and over the past few years more and more partners lost their funding and folded.

9. What do you consider sustainable arts or, as I call them, 'eco-arts' to be about?
   People with real commitment and passion who are prepared to perform daily miracles. Who will devote time, energy and give their lives to something they believe in for its own sake.

10. What do you think that sustainability needs that arts can provide and, what do the art needs that sustainability can provide?
    I wish I knew

11. What are the mechanisms through which TAN Dance, is helping, or could (potentially) help the arts or artists?
    For 30 years we built an infrastructure of activity that gave the public creative opportunity and artists paid and meaningful work. We gave safe spaces and theatrical platforms for people and professionals to explore ideas, local history, political agendas. We brought thousands of people together in artistic contexts that created life changing experiences which were shared in the wider community.

12. If you have worked with eco-artists before, to what extent do you think they are engaged in this issue? Is there anything that *particularly* propels them to work on eco-arts production or is for the artist a matter of 'being true' to their own values?
    I need to know your definition of an eco-artist. I've been presuming it was grass roots art but now I'm wondering if it's to do with ecology?

13. This question might be suitable for the artist, but if I had to ask you, would you believe that the artist, if provided with any support, would later identify a bit more with TAN Dance, or do they always remain detached?
    Artists who have worked with us become friends, colleagues and I would hope feel an identity with what we do…or did!

APPENDICES

<u>Research Topic: Sustainability in the arts sector of Wales</u>

In –depth Interview tailored for: Artist, Jan O'Highway

Thank you for taking the time to respond to this digital interview. This data collection has been designed to be as an open-ended interview, where the researcher presents a number of defined questions that can be answered on a descriptive format. Regarding such questions then, I appreciate if you can provide with as much detail as is possible and appropriate for your organisation. Please feel free to enter your responses below each question, and to take as much space in pages as is necessary.

The information retrieved will be used only for academic purposes and completion of a Master's level dissertation, and if solicited, information will be kept confidential.

I'm a free-lance artist, not part of an organization except on a voluntary basis as a supporter and coordinator of the Transition Town Totnes Arts Network

1. Surrounding the topic of sustainability, how do you define your work? Detached of a 'sustainable arts' label (or any other such label related with sustainability), or identified with it?

   Response: Some of my work is sustainable arts, others not at all.

2. What do you consider sustainable arts or, as I call them, 'sustainable arts' to be about?

   Response: Addressing the urgent questions of how to stop trashing the world in order that life as we know it can continue on this planet.

3. In general terms, what concept of sustainability do you think your work embodies? This might be related to the how you work, and/or the what you are transmitting in your work / practice.

   Response:

   1) I work in ceramics and glass with highly toxic metal oxides, and take great care to keep these materials out of landfill and waterways, mainly by firing the waste into an inert glassy substance.

   2) Some sculptures directly comment on the ecological crisis we are experiencing.

   3) Currently I'm working with 3 other ceramicists on a sculpture made from waste ceramic material, for exhibition this Summer in Teignmouth's TRAIL   http://www.trailart.co.uk/

4. How much do you agree that art is instrumental to define, shape and transform values in a society?

   Response: Totally, art in all it's forms largely defines a society.

5. What do you consider is the importance of art for sustainability? What is the importance of sustainability for art?

   Response:

   Crucial, if we don't very soon become 'sustainable' we are toast & there won't be any art.

6. What do you think that sustainability needs that arts can provide and, what do the art needs that sustainability can provide?

   Response:

   Sustainability need powerful & persuasive imagery and messages to galvanize people to think and act appropriately to the crises facing us. Artists needs materials and practices that are not damaging to the earth - and commissions from people who understand this to give them the opportunity to develop their ideas…

7. In doing art with sustainable awareness, would you identify with a key institution or organisation that is valuable or has shaped in any way this sustainable arts sector, perhaps through resources, knowledge, or a network?

   Response:

   1) Centre for Contemporary Art and the Natural World CCCANW is an excellent organization that I have learned much from www.ccanw.co.uk

   2) Judy Wong Ling <judy@ben-network.org.uk> runs the excellent "Art of Nature" network

   3) Lynne Hull, who I met many years ago, is a sculptor working with habitat enhancement lynne.hull@eco-art.org   www.eco-art.org

   4) Littoral http://littoral.org.uk   ian Hunter and Celia Larner have done stirling work for the last 30+ years to advance eco-thinking in the arts

   5) WEAD--Women Environmental Artists Directory www.weadartists.org Excellent database

   6) the Art Farm Project   Devon farm that ran Summer eco-arts events for 3 years 2003-2006 Peter Redstone peter@rocombe-farm.co.uk

   7) http://www.organicarts.org.uk   arts/farming project in Devon

   8) Falmouth university has some interest in eco-art practice.

8. Do you work with any organisations or institutions that condition or frame how you produce art?

   Response: No

9. Is your work in any way affected by any policy framework or strategy that you can identify? That is, do you think you have been influenced/inspired by the political agenda, strategies or other structures in Wales/UK?

   Response: No

APPENDICES

10. To what extent do you think you are engaged in this issue? Is there anything that *particularly* propels you to work on sustainable arts production or is for the artist a matter of 'being true' to your own values? What are, if any, barriers to your art process?

    Response: Very engaged, Horror at the speed & sheer stupidity with which we are killing/eating everything that lives, and a sense of responsibility to do something about it.

    Barriers… I could definitely do with a dealer to promote my work! Otherwise the barriers are within my limited imagination.

11. What if any, are the mechanisms through which institutions excluding the higher education sector and academies, are or could (potentially) help for the arts or artists?