How Arts and Cultural Strategies Can Accelerate Environmental Progress

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ArtPlace America (ArtPlace) is a 10-year consortium of a number of foundations, federal agencies, and financial institutions that works to position arts and culture as a core sector of comprehensive community planning and development. We do this work to help strengthen the social, physical, and economic fabric of communities. ArtPlace's efforts are largely focused around "creative placemaking," which describes projects in which art plays an intentional and integrated role in place-based community planning and development. This brings artists, arts organizations, and artistic activity into the suite of placemaking strategies pioneered by Jane Jacobs and her colleagues, who believed that community development must be locally informed, human-centric, and holistic (Jacobs 1961). In practice, this means having arts and culture represented alongside sectors like housing, transportation, public safety, and others—with each sector recognized as part of any healthy community; as requiring planning and investment from its community; and as having a responsibility to contribute to its community's overall future.

In 2016 and 2017, ArtPlace worked with research and strategy agency Helicon Collaborative (New York and California) to conduct research into the energy and environment sector. The research goal was to better understand and articulate how arts and culture can help provide solutions to the climate change and natural resource challenges that we—as individuals, as communities, as a nation, and as a planet—face today. The full report, "Farther, Faster, Together: How Arts and Culture Can Accelerate Environmental Progress," is now available at https://www.artplaceamerica.org/blog/5-things-arts-can-do-environment (accessed Feb. 16, 2018).

Since 2011, ArtPlace has had the honor to provide grant support to projects in communities of all sizes and contexts across the country, many of which show the ways that arts and culture can contribute to community resilience—whether by revealing where rising sea levels will appear in a neighborhood, or building social networks to better connect neighbors and resources after a hurricane. From this vantage point, we see clearly how arts and culture can spark community stewardship that revitalizes neighborhoods; restores nature; and helps prepare for, respond to, and recover from disturbances.

It is not only a natural disaster that requires resilience in its wake, however. Rapid economic shifts, policy changes, and legacies of disinvestment in infrastructure may not get the immediate headlines or offers of celebrity help, but they are all issues that can have dramatic or traumatic impacts on the people living in a place—particularly in low-income communities of color. As with natural disasters, these issues continue to challenge the current sets of circumstances and tools under which urban planning and development professionals are operating. We need communities that can withstand change, and arts and culture have repeatedly offered creative strategies to do exactly that.

Forthcoming research with Helicon seeks to document these approaches and disseminate them broadly within the environmental sector; excerpts of the results are shared here. Helicon's methodology involved a literature review of 522 academic and non-academic sources; identification and analysis of 103 art and culture projects across the United States that are addressing environmental issues in a community development context; 37 in-depth interviews with environmental and cultural leaders; and a working group of 26 people, convened in partnership with Grist and the Sierra Club, to review and refine the findings and identify concrete next steps to move this work forward. Quotes are from interviews unless otherwise noted.

Based on literature and input from environmental sector leaders, Helicon identified five critical leverage points for environmental progress and corresponding arts and cultural strategies that are helping to drive change in those areas. In this chapter, we preview three of these five areas and share a "bright spot" creative placemaking project to show how it can work on the ground in a community. Project summaries are based on interviews and consultation with the artists and partners involved, as well as secondary research where available.

Spark Public Demand for Change

Public demand shapes social norms and drives business and political actions, and the lack of strong public demand for change is one of the most significant barriers to environmental progress. Surveys show that climate change is typically viewed as non-urgent by the public relative to other concerns, such as health care and taxes (Pew 2014). Public pressure, when it does exist, has contributed to environmental wins such as the ban on fracking in New York State in 2014 (Graves 2016) and Florida voters' rejection of restrictions on rooftop solar in 2016 (Smith 2016). In California, strong grassroots mobilization drove the state's strict carbon pollution standards (Global Warming Solutions Act 2016).

Overall, however, the environmental sector has struggled to activate public demand for sustainability. Cognitive scientists show that people are motivated by things that feel emotionally resonant and personally salient (van der Linden et al. 2015), but environmental issues like energy or water policy often seem abstract and distant to everyday life (especially when they are presented in technical or advocacy language). In addition, when problems seem too big or seem hopeless, like climate change, people can become paralyzed and avoidant, which worsens the problem.

The environmental sector is looking for ways to make issues feel immediate, relevant, and personal. Part of this involves making people aware of sustainable alternatives, so that change feels possible and they can see their

agency in making it happen (Paramaguru 2013). Jodie Van Horn, Director of the Sierra Club's Ready for 100 campaign, explains, "The biggest challenge in building support for 100 percent renewable energy is that people don't know what it looks like. We need to create a cultural conversation about clean energy, not just a scientific one. We know that sweeping policy change will only follow an on-the-ground shift in public expectations. We can't just *tell* people wind and solar are better, and do economic impact studies about how they create jobs. People cannot imagine it unless it is visible. People need to see and feel it—how does my daily life change? How does my street feel different without cars?"

Creative Placemaking Can Spark Public Demand for Change

Through stories, metaphor, imagery, and physical experiences, arts and culture can evoke emotions and make abstract issues—such as climate change—become real and personal. For example, Ashland, MA, is the site of the Nyanza Chemical and Dye Co. plant, which was shut down in the 1970s and later designated a U.S. Environmental Protection Agency (U.S. EPA) Superfund site. Although the site was supposedly remediated to safe levels, residents continue to suffer from unusually high rates of rare cancers. In 2014, local artist Dan Borelli studied U.S. EPA data and then changed the colors of the town's streetlights to reflect the colors and concentrations of dye still present in the groundwater in various parts of town. He guided group walks around the town so that residents could see exactly where the dye was still present in their water. This brought the issue out of the shadows, helping people see themselves as united in a shared struggle. As a result of this experience, a group of residents is now fighting for further cleanup and safe siting of housing. Borelli says, "Information alone won't move people. Data on a Website is easy to ignore, but when people experience something viscerally in their built environment it changes them."

Social science agrees. Anthony Leiserowitz, Director of the Yale Project on Climate Change Communication at the Yale School of Forestry and Environmental Studies, advocates for using the arts for climate communications because they are "particularly great at connecting with the deeper parts of ourselves and [are] one of the most effective ways of engaging us emotionally" (Frasz 2016). Behavioral science confirms that engaging people experientially and emotionally is the precursor to changing perspectives and motivating action. Policy papers and data have their place in environmental communication, but they do not reach and influence people's emotions in the way that stories, images, and experiences can.

Art can also help visualize and prototype what a sustainable future could look and feel like, so that people believe change is possible and want to

Featured Project

Water Bar & Public Studio

Minnesota is the location of the headwaters of the Mississippi River watershed, which draws from 31 states. This means that the need for smart and fair water management is key for the state's own communities, in addition to many others. There are long-standing tensions among different stakeholders in the state—like urban drinking water districts and rural agricultural producers—which are intensified by climate change, population growth, and ideological differences. State government and environmental groups are struggling to increase public awareness of and commitment to responsible water stewardship, let alone bridge these deeper divides.

Water Bar was started by artists Colin Kloecker and Shanai Matteson as a way to engage people with water issues across geographical, social, and political divides. Matteson lives in Minneapolis but grew up in a small, conservative town at the headwaters, and knows firsthand that trying to "educate" people about environmental issues using data and admonitions (the common languages of science, policy, and advocacy) does not work. Matteson says, "Especially in this politically contentious time, you have to meet people where they are, around what matters most to them" (Figure 1).

Instead, Water Bar is a free bar that invites people in with a sign out that says "water is all we have." "Water Tenders," made up of a rotating cast of public officials, ecologists, activists, artists, and community members, serve water from various sites around the State. The casual, playful atmosphere attracts

Figure 1: Water Bar collaborates with Dakhóta lápi Okhódakičhiye and Healing Place Collaborative to teach about Dakota language and relationships to water and place at Owámni Falling Water Festival.
Photo by Water Bar, used with permission.

Figure 2: Water Bar reader, with essays by artists and information from local water utilities and nonprofit organizations.
Photo by Water Bar, used with permission.

Figure 3: Greensboro Water Resources and Guilford College collaborate to create and staff a mobile Water Bar for Elsewhere's South Elm Projects.
Photo by Elsewhere, used with permission.

a range of people, from the curious passer-by to the committed activist, and engenders conversations between people that would not normally interact. Topics range depending on who is in the room—from water pollution to usage rights to climate-change related issues—but the artistic construct and welcoming space creates a context for truly human connections, regardless of sector, geography, or views. Matteson says, "As artists we can be ambiguous in a way that is fundamentally different from a government agency or an environmental group that has a specific agenda. It isn't that we don't have views, but we are not telling people what to think. It is ok if you have questions, or don't know where you stand on something, or don't agree." In addition, because it is "play," water tenders and patrons can break out of their official roles, often leading to new ideas or collaborations.

Cognitive scientists now confirm Matteson's intuition that getting people to connect with issues and each other on a personal and emotional level is how opinions and behavior are really shaped and changed. Water Bar, like many art experiences, meets people on the level of identity, values, vulnerabilities, and emotions.

Water Bar is now a sought-after resource and creative partner for civic and governmental organizations including the State Governor's office, the City of Minneapolis Office of Sustainability, environmental organizations, watershed districts, and others statewide as they look to raise public awareness and solve complex water challenges by working across sectors (Figure 2). Water Bar has also become a community hub for artists and community activists looking to form collaborations and to develop new opportunities to work within broader water systems (Figure 3).

move toward it. Artists can also stimulate the curiosity of people who do not self-define as "environmentalists" by broadening the range of ways that the future can be imagined and created. Kate Wolford, president of the McKnight Foundation, notes: "Sometimes there is not a lot of trust in 'environmental' messengers in rural areas and post-industrial cities. Artists can be powerful influencers because art can cross boundaries and ideological barriers."

Build Community Capacity and Agency

Low-income communities and communities of color are impacted more severely by all kinds of environmental issues—from being sites of toxic industries to being more vulnerable to the effects of climate change (Fairchild 2015). Lower-income people may depend on the land for their livelihood; lack resources to protect themselves from extreme weather events and rebuild; live in environments with fragile infrastructure; or be unable to cover the rising costs of food, transportation, and housing. Frequently, they face a combination of many factors. Miya Yoshitani, Executive Director of the Asian Pacific Environmental Network (APEN), says, "Climate change is a threat multiplier for inequality—increasing prices in housing, food, and transportation impact our communities first and worst. We cannot allow the solutions to climate change to be developed without input from the communities that are most impacted by it.... We need people in those communities to help design the equitable solutions for climate change now."

Many in the environmental sector recognize the need to address these disproportionate environmental impacts (and the systemic forces that enable them to persist) and to ensure that these same communities directly benefit from sustainability solutions.[3] Advocates for environmental equity argue that it is not enough to consider the needs of frontline communities within traditional planning processes—which in the environmental sector have historically been top-down and expert-driven, controlled by scientists, policymakers, or city planners—but that communities must be leaders in generating solutions and making decisions about their own futures.

Community planners, developers, and political leaders are becoming more interested in community-centered planning processes not only because these processes are more equitable, but because they also generate better solutions than top-down, expert driven processes (Movement Strategy Center 2015, Sherman 2016). Community members have first-hand knowledge that can inform solutions, and fostering community leadership builds the capacity to both implement plans for change and the resilience to face unanticipated challenges in the future. Community-based planning

3. This has always been the focus of the environmental justice (EJ) segment of the sector, but it is now beginning to enter the more mainstream parts of the sector.

and design is outside of the realm of expertise or comfort of most policymakers and planners, so artists and creative community organizers can provide essential skills and knowledge.

Creative Placemaking Builds Community Capacity and Agency

It is common for creative placemaking projects to use cultural practices as a way to engage communities in planning, problem solving, and action around environmental issues. Incorporating storytelling, music, visual art, movement, and other creative methods into community processes can help shift the power dynamics between professional "experts" and community members, and encourage local residents to share more openly what they know and what they need. This can ensure solutions incorporate community-based knowledge and are culturally appropriate, making them more likely to be embraced and implemented.

The Gulf Future Coalition (GFC), a regional organizing network, and Mondo Bizarro, an artist collective, worked together to help Louisiana Gulf Coast residents decide how to allocate the settlement money from the 2015 British Petroleum oil spill. The planning process included local food, music, and storytelling, and incorporated creative planning techniques. According to participating artist Nick Slie, this "create[d] conditions for people to be authentically and genuinely involved in the dialogue, like we [were] talking with our own families." The success of this process in engaging the community has had multiple ripple effects, and the Coastal Louisiana Protection Authority is now exploring ways of using art-based methods in planning on an ongoing basis (Slie et al. 2015).

Art can also develop communities' capacity and power by putting people in touch with their own creative potential and reinforcing a community's shared cultural identity. It is for this reason that many environmental justice groups include it as a part of their work. Frances Lucerna from El Puente, an environmental justice (EJ) group in Williamsburg, Brooklyn, that integrates the arts into its programs, explains: "Art helps people see themselves positively and tap into their own potential for creation. The arts help people realize 'I can'—they are an antidote for disempowerment." This sense of personal capacity to influence outcomes can be transformative for people that have been historically disenfranchised or disempowered.

Yoshitani says, "Culture is essential to environmental justice work because it is through food, music, art that you reach people's hearts. We're not an arts and culture organization, but it is embedded in all of the work we do. We must find ways to reach people that are meaningful, that inspire them.

Featured Project

Duwamish Revealed

The Duwamish River is Seattle's only river. In 2001 it was designated a U.S. EPA Superfund site, a result of decades of pollution from sewage overflows and industrial chemicals (Duwamish River Cleanup Coalition, n.d.). The communities surrounding the river are diverse—including communities of immigrants from Central and South America, Southeast Asia, and Africa—and largely low-income. Three Native tribes have ties to the river, including the Duwamish Tribe for whom the river is named. The river's toxicity is well known, and it has numerous health and environmental impacts on the surrounding area. The official Superfund cleanup plan is massive and will continue over decades, yet, in the opinion of many local environmentalists, it does not go far enough.

Tenacious community residents and area environmental justice (EJ) groups have been working for years to educate people about the river's toxicity and advocate for cleanup. However, all but the most committed environmental activists saw the river as a lost cause, and many Seattleites avoided it or remained unaware of its existence.

In 2015, Seattle artists Sarah Kavage and Nicole Kistler realized that people's fear of and alienation from the river were hindering the ability of environmental

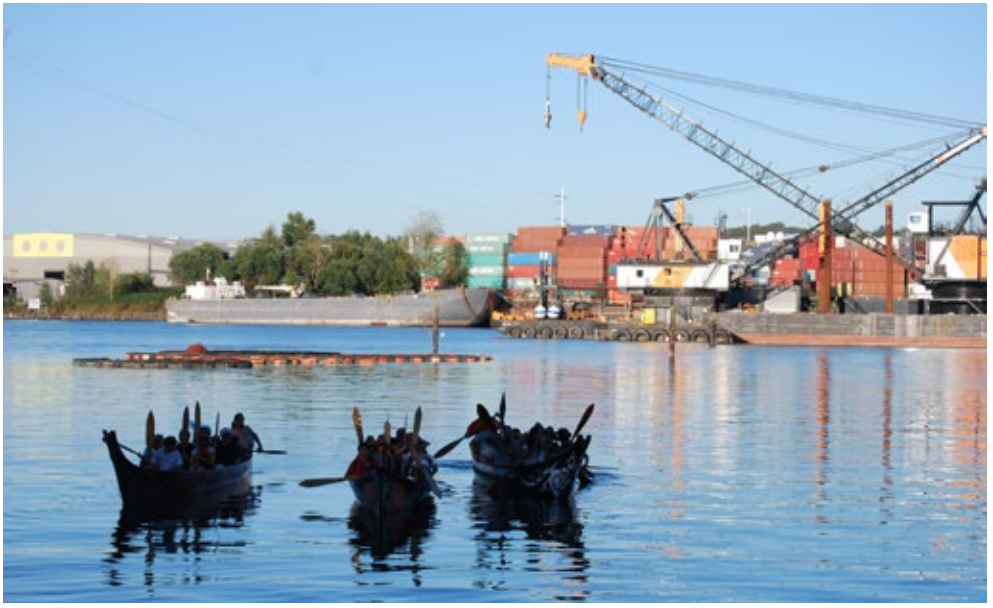

Figure 4: In a celebration of the Duwamish River's First Peoples, Raven, Willapa, and Haynisisoos canoe families from around the region paddled in to the Revealing Coast Salish Cultures Festival at the Duwamish Longhouse.

Photo by Robert Zverina, used with permission.

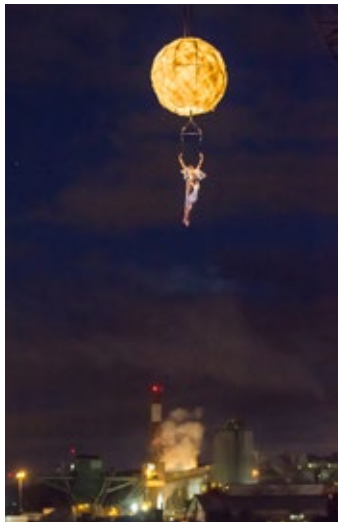

Figure 5: Aerialist Tanya Brno performs suspended by a crane above the Duwamish River in an illuminated moon created by sculptor Yuri Kinoshita. The performance was accompanied by Coast Salish flutist and storyteller Paul Che Oke Ten Wagner (Saanich Tribe).
Photo by Tom Reese, used with permission.

groups to generate public pressure for change. As Kavage says, "You can't ask people to fight for something that they don't care about." Paradoxically, the communication methods used by EJ groups—highly technical information and warnings—actually perpetuated this sense of alienation and the widespread view that the river was "dead."

Over the course of a year, the artists worked with a local EJ group Environmental Coalition of South Seattle (ECOSS) to design a creative celebration about and along the river. The intention was to help change perceptions of the river, through creating a context for the nearby residents and others from around the region to experience it in an alternative and more positive way (Figure 4). They hoped this might help build a broader constituency of people motivated and inspired to fight for it to be cleaned up.

The summer-long celebration included artists from the communities that border the river and others in the city. It featured site specific sculpture, performance, participatory events, aerial performances, food, rituals honoring and blessing the river, traditional dancing, and expressions of specific cultures, such as Mexican lucha libre wrestling (Figure 5). Many immigrant groups living near the river created events to honor and share the particular ways that their cultures relate to rivers (Figure 6).

The festival and the organizing that took place to make it happen helped to shift and deepen people's connections to the river, and vastly expanded what people could imagine for it. It activated people who do not self-identify as "environmentalists," and it changed the way that environmental activists thought about community engagement. Kistler says, "It helped folks to see that there are other ways to engage people in caring for the river, besides picking up trash and cutting blackberry bushes."

Figure 6: Traditional Khmer lantern lighting ceremony at the Duwamish Revealed Water Festival.
Photo by Vansica Sun, used with permission.

We would not have participation from our members without art."

In addition, cultural spaces and activities provide contexts for building the "social infrastructure" that enables communities to respond effectively to environmental challenges as they occur and change as needed. Eric Klinenberg, Director of the Institute for Public Knowledge at New York University, argues that community cohesion is essential for resilience in difficult times: "Increasingly, governments and disaster planners are recognizing the importance of social infrastructure: the people, places, and institutions that foster cohesion and support" (Klinenberg 2013).

Enrich and Activate the Built Environment

Massive investments are needed to create new sustainable infrastructure–smart-grids; building weatherization; coastal wetland restoration; climate resilient infrastructure; stormwater, clean water, and food and waste distribution systems and more (American Society of Civil Engineers 2016). Over the next 20 years, it will cost at least $1 trillion to fix the water system (Doyle et al. 2014) and $12.1 trillion to build the renewable energy infrastructure we need (Ceres 2016).

Infrastructure solutions that provide co-benefits (Hansen and Pauleit 2014), or serve "two needs with one deed," can make resources go farther and attract a broader coalition of supporters (Mazur 2015). This can prevent having to choose between many legitimate needs, and provide more possibilities for accessing public or philanthropic funds available for a particular purpose, such as resilience or water quality. Research has found that infrastructure that provides economic and social benefits is better at motivating "public, private and financial actions to address climate change" even "across ideological divides" than pitches for investments on an environmental basis alone (Bain et al. 2016). The U.S. Green Building Council, for example, has found that the cost savings and job creation possibilities of LEED-certified buildings attract bipartisan support (Long 2015). Especially appealing are co-benefits that tangibly and immediately improve the quality of place—such as walkable and beautiful neighborhoods, access to fresh food, green space for recreation—at the same time as they address environmental issues like stormwater runoff or energy efficiency.

Movements like Smart Growth and Sustainable Urbanism are helping to provide conceptual frameworks for approaching development in this more holistic way. Entities like Eco-Districts, initiatives such as the EPA's Greening America's Communities program, and tools like community benefit agreements, are helping to operationalize co-benefits on the ground. All of these stakeholders are seeking ways to make necessary sustainable infrastructure

investments more efficient and more appealing to a wider range of investors by making them accomplish a wider range of public purposes.

Creative Placemaking Enriches and Activates the Built Environment

Creative placemaking often intervenes in the built environment, whether by beautifying or animating existing infrastructure, or building new physical fabric. Art and culture can help infrastructure meet a wide range of human needs through welcoming, activated and beautiful public spaces and buildings, while solving the technical aspects of environmental problems. The Land Art Generator Initiative (LAGI), for example, holds competitions for renewable energy generators that are also public sculptures. This shows people that renewable energy can be beautiful and useful, thus combatting a common perception that renewable energy structures are eyesores or unsuited for urban environments. Their work is in increasingly high demand from communities around the world.

In addition, because artistic and culturally activated infrastructure is more appealing and visible, it can attract positive attention and additional resources. Artist Emmanuel Pratt credits the arts elements of Perry Avenue Commons' multiblock aquaponic farming operation in Chicago with generating buy-in from local community members, city officials and investors. Pratt says, "The second we activated the garden through art and culture, not only did vandalism completely disappear, we became an international tourist destination point." As a result of this positive attention to a previously neglected part of the city, city officials have permitted kinds of activities that are not covered by existing zoning regulations, further spurring Perry Avenue's growth and impact, and making the city more willing to embrace community-driven economic development.

Creative placemaking infrastructure is usually relatively small scale, but some environmental sector leaders consider small-scale solutions to be essential components of sustainable infrastructure plans going forward. Reasons include: small-scale infrastructure can more easily be owned and controlled by local communities; can be more responsive to local conditions; costs less to build; and makes the system more resilient to shocks. In the area of energy, for example, small-scale distributed systems can generate affordable power for communities and even contribute back to the grid. Small-scale green infrastructure can conserve and replenish water, provide open space for recreation, reduce the risk of flooding, and provide wildlife habitats throughout a city. Because they can be built relatively quickly, small-scale solutions can demonstrate what is possible and generate appetite for larger-scale change. Moreover, if replicated, small-scale solutions can address problems at scale.

Featured Project

The Fargo Project

Figure 7: The Listening Garden is at the center of World Garden Commons, where visitors can enjoy both concerts and the natural sounds of the grasses moving in the wind, the insects, the birds, and the water.
Photo by Fargo Project, City of Fargo, used with permission.

The flooding of the Red River has long been an issue for the City of Fargo, ND, and is getting worse with climate change (U.S. EPA 2016). Over the past several decades the city has built an extensive network of stormwater detention basins to protect the community from water overflows. However, this has created wide swaths of barren, ugly, and unusable spaces that have physically separated neighborhoods and marred the city's landscape.

In 2009, the city began working with artist Jackie Brookner to see if there was a way that these basins might be made more functional from a social and aesthetic perspective. A pilot site was selected, an existing 18-acre basin that the team named World Garden Commons, as a place to test ideas and build community capacity for engaging in the transformation. Brookner pulled together a team of local artists who used sandboxes, visualization techniques, poetry, storytelling, food sharing, and physical movement to engage residents in a multiyear process of re-imagining how the spaces could be used. These creative techniques "bring a different kind of imagination in," says Brookner, and allow "more room for surprise and tapping into the whole person" (Gross 2011).

Together, the residents—including Native Americans, Scandinavian-Americans, and refugees from Africa and other countries—began to imagine new possibilities for these spaces. In partnership with the city's planners and engineers, they designed a series

of amenities that included sculptural features, a natural amphitheater, community gardens and festival spaces (Figure 7). These vibrant public spaces will provide social and cultural spaces for the surrounding community, and create new opportunities for interactions among groups that have been physically isolated from each other. The process also helped the community reconnect to water as something that can be life-giving and life-enhancing, not simply terrifying (Figure 8). Integrating stormwater management with living community spaces celebrates water as an essential part of Fargo's identity and culture.

Figure 8: Stream Restoration by Amu Production as part of The Fargo Project: World Garden Commons.
Photo by Fargo Project, City of Fargo, used with permission.

The creative approach to the site has turned out to have some environmental and economic benefits as well. For example, the artists convinced the city to experiment with not mowing the fields in order to see what grew there. Not only was the natural landscape of native grasses aesthetically beautiful, but it turned out that this landscape naturally and efficiently managed invasive species, saving the city money

Figure 9: A recurring theme among Fargo community members was the desire for more vegetation. The World Common Gardens includes community gardens, wildflower patches, native plantings, orchards, and wetlands that are integrated effectively and meaningfully into the storm water basin.
Photo by Fargo Project, City of Fargo, used with permission.

and energy (Figure 9). The project also built knowledge on green infrastructure unique to North Dakota, as Brookner engaged with North Dakota State University and City Engineering to try new approaches.

Fargo City Planner Nicole Crutchfield reflects that "By working with artists and using a creative problem-solving lens, we were able to find solutions that functioned on multiple levels—ecological, spiritual, infrastructural, and aesthetic. We picked up on nuances about what the community needed and what worked that we would have missed if we had approached it using our conventional planning methods." Working this way was so successful that the city of Fargo has begun to use artist-led, community-based processes for other infrastructure projects as well. It believes so strongly in this approach that it has created a workbook to help other communities understand why working with artists can generate better solutions and how to do it effectively (Asleson et al. 2015).

Conclusion

As discussed in the examples above, artists and arts organizations are actively partnering to solve some of the most pressing environmental challenges of our time, and contributing actively to community resilience efforts in the following ways:

- Sparking public demand by making environmental issues personal, emotional and salient; and inspiring people with positive visions of a sustainable future.

- Building community capacity and agency by using art to help build community power and identity; and creating inclusive processes for dialogue and community decisionmaking.

- Enriching and activating the built environment by creating infrastructure that meets a broad range of people's social, aesthetic, and spiritual needs.

While different stakeholders in the environmental sector prioritize different approaches, our research suggests that these efforts could have profound environmental impacts in both the near and long term. A number of ArtPlace's philanthropic and federal partners, too, see the promise that creative placemaking holds for communities across the country. In his article "Putting the Arts to Work for City Resilience: Creative Placemaking," former National Endowment for the Arts Design Director Jason Schupbach writes:

> Successful use of creative placemaking requires making the people part of the resilience equation work. To do this, cities must treat creatives with the same gravity afforded other community development assets and colleagues. We have seen that cities that pay more attention to creative placemaking find their interventions have a more balanced, holistic approach that brings the projects to the very stakeholders they seek to benefit, truly promoting city resilience (Schupbach 2015).

For more ways that artists are supporting community resilience—as well as environmental goals more broadly—see Helicon Collaborative's full research findings, "Farther, Faster, Together: How Arts and Culture Can Accelerate Environmental Progress" (https://www.artplaceamerica.org/blog/5-things-arts-can-do-environment).

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