CLIMATE CULTURE CONFERENCE

JUNE 12, 2019

EVENT SUMMARY

hosted by
Tandem Cultural Dialogues
Tandem Cultural Dialogues
Exploring future at the intersection of arts and science

Introduction

The Tandem Cultural Dialogues on Climate Culture is an annual forum where artists, scholars, students and politicians come together to identify the shape of our future in the era of climate change. The conference was initiated by the Swedish-Finnish Cultural Foundation and organized in cooperation with the Finnish Institute in Stockholm.

Climate Culture Conference 2019
Is it possible that we still lack a deeper understanding of the risks that threaten humanity? The time to transform our societies and lifestyles is limited. Can we picture a fossil free and globally just future? To understand more what has happened with these paradigms and our understanding of climate change, the purpose of the conference was to deepen the analysis of how arts and science interact with our perception of climate change in order to form our common future.

Thinking in new ways, developing new languages and more cross-sector collaboration were some of the conclusions. Overall, there was a general agreement to work across sectors and for art and science to break down those barriers that have held us back so far. We encourage you to continue the dialogue by exchanging thoughts, ideas and solutions with each other and with diverse audiences. We are all part of the wider story.

The dialogue covered climate culture in three main areas:

Climate from three perspectives
Future scenarios
Shaping change

Each speaker gave a short presentation followed by questions from the moderator, Hanna Zetterberg, a panel discussion and open questions from the audience. The conference was attended by artists, students, researchers, politicians, NGOs and cultural institutions.

This event summary was written by storyteller Merci Olsson and aims to capture the voices, key takeaways and common understanding of the intersection of arts and science.

Stockholm 2019-07-01
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Part 1: Climate from three perspectives

"Climate change is moving faster than we are" Antonio Guterres

Emmi Itäranta, Finnish writer of science fiction and fantasy
"Literature of the anthropocene – a very brief history"

Key takeaways
- As a science fiction writer, I try to imagine possible futures and look at the present through them.
- The anthropocene is a concept for a potential new geological epoch that is defined by the long time marks of human activity left on our planet, such as the loss of biodiversity or radioactive fallout. Climate change is one part of this wider phenomenon.
- Up until the 1920s, nature was depicted as a threatening force one must tame through their superior intelligence and technology.
- As we move into the 20th century, industrialisation had been underway and writers began to ask “what are we doing to nature?”
- In the post war years, the hostility of nature is no longer inherent but instead, it is directly caused by human activity.
- In the 2010s, climate change and the anthropocene become mainstream in literature and arts. Climate change is no longer a future scenario that we can safely dismiss as science fiction.
- No science fiction is a prophet. Fiction is about freedom and what fiction can do.

Future fictions & climate change

Fiction I
Fiction can enhance our compassion
Fiction has a unique power to help us settle into another person’s skin and understand experiences that are not our own.

Fiction II
Fiction can help us face monsters and deal with them
Storytelling is a universal trait in all human cultures. Stories enable us to imagine different worlds, ways of living in those worlds, monsters inhabiting them and ways of facing those monsters.

Fiction III
Fiction can help us heal, thereby enabling us to take action
It can create the sense that life has a shape and purpose and it can make us feel more whole.

“...

My world my earth is a ruin. A planet spoiled by the human species. We multiplied and gobbled and fought until there was nothing left. And then we died. We controlled neither appetite nor violence. We did not adapt. We destroyed ourselves. But we destroyed the world first. There are no forests left on my earth. The air is gray. The sky is gray. It is always hot. You can still see the old cities everywhere. The bones and bricks go to dust, but the little pieces of plastic never do. They never adapt either. We failed as a species, as a social species.

Ursala K. Le Guin
The Dispossessed, 1974
A deep cultural crisis for mankind

- The Jewish-Christian thought style of man as mastering nature
- The idea of progress
- Our understanding of freedom
- Our view of the meaning of welfare
- The present crisis is too serious to be left to: energy specialists, Tesla people, economists
- There is no technology-fix to the cultural crisis
- The cultural sectors/humanities have a much larger role than they have taken so far

There has been a recent explosion of climate crisis awareness, but it has been too slow and too late. Carbon dioxide emissions are higher than ever. We are facing climate neglect. This is based on two mechanisms:

1. Our cognition of the world
   From the 19th century, humanities and social sciences were separated from the natural sciences. In modernity, mankind is assumed to be liberated from the boundaries of nature. Further on, the deepening addiction to carbon was looked upon the essence of being modern, of mastering nature. The concept of freedom is related to mobility.

2. Recognition and time perspective
   This necessitates new visions, expressions and narratives, this takes us to the second mechanism, the recognition and time perspective. The planetary response to our misuse of planetary services is slow and unpredictable from a human perspective, it simply doesn’t fit. Neither for novelists or painters nor to politicians and social science. Cultural workers have an advantage compared to scientists. They are expected to imagine where scientists restrict themselves. At best, they are complimentary.

Pessimistic Conclusion
We are facing the largest cultural crisis in the history of mankind. The scientists agree that the ship is sinking faster now than ever. Too many of the politicians argue that we should build nuclear power stations or CCS plants all have no impact on the coming decade and in addition, adds to an antiquated and linear engineering culture. Too few politicians dare to talk about the deep cultural roots of our present situation and how to get a new beginning. And the cultural and humanities workers in general have still not identified broadly and loudly that the status is there.

"We now have to search for new forms of freedom, a new culture of freedom, in the post carbon society."
Staffan Laestadius
Bigert & Bergström artist duo

The duo have been collaborating for the last 30 years and working on the weather and climate and how to embody this phenomena into their art.

Key takeaways

- One of their works, The Climatic Chambers, captures how people are affected by climate as they walk into different climate chambers. One example is the chamber with a rusty metal white rhino where the room was filled with steam. This chamber represented the "power of nature" as the rhino was creating its own climate and at the same time becoming more rusty.

- This CO2 molecule weighs 300 kgs and represents 10 days of a carbon footprint for a Swede. This is the ball and chain effect and an example of how an artist can engage with an audience in a physical way as people stop and ask what you are doing. A discussion has started. This is about activism in a way. This is how we are working more and more these days, to activate discussions through our art.

- In the Rescue Blanket for Kebnekaise, the purpose was to visualise and slow down the melting snow with a protective blanket. At the same time, it is an art piece. Changing the feeling of nature with this yellow top. But also human beings' desperate ambition to stop a process in a very naïve way. It relates to a very strong artistic tradition of land art.

- In the Golden Solar Egg, the heart of the egg is an iron sauna. The Egg becomes a meeting point and a different way to discuss as you sit there sweating together. It was originally created as a social discussion platform in Kiruna.
Panel Discussion Climate in three perspectives
Emmi Itäranta, Staffan Laestadius, Mats Bigert and Lars Bergström

Key takeaways

Platforms needed
- There needs to be different and many levels of platforms to reach people ranging from a discussion by sitting in a golden egg sauna to citizen science to 2 million teenagers protesting against the climate crisis.

The role of science fiction
- Fiction is extremely important. The basic challenge is to create visions, create narratives on what could be, what can be and how we want it to be.
- It is very important that people see themselves as part of a wider story, they feel like they can do something. They are not just passive or watchers, they are actually in the story, participating in it.

Ecofeminism
- There is a difference between men and women and women appear to get in touch with the climate issue and environmental questions.
- The social sciences are now being combined with the natural sciences with environmental humanities which has been formed by ecofeminism, and the idea that feminists are more apt in dealing with this change. They have also been questioning the anthropocene because this is a white male concept which also adds to this modernist idea of progress.

From doom and gloom to a positive narrative
- It is a very complicated matter to give the readers hope. Hope should be grounded in reality. Not be unfounded, that is just another form of denial. Finding that balance as a writer is difficult and there is a lot of discussions right now, particularly among the science fiction writers community-what kind of future should we be portraying? Dystopia, utopia or new genre such as hope punk – which is trying to depict a more optimistic future.
- It is a balance, we must contribute to hope but it must be realistic.

Carbon footprint of art
- Awareness and tracking your carbon footprint of production, materials and transportation are very important and there are new technologies that help compensate or neutralise the effect. Artists were the first to embrace the global, we wanted to be global citizens, now we have to re-think everything.

Freedom concept
- It is important to recognise that much of modernity’s view of freedom is not related to nature. We are using carbon to increase our freedom, this is a core issue all over our culture.
- It is important to develop a new way to think about freedom. A positive way of freedom rather than restrictions from nature. A fundamental problem is how to combine freedom with a humble view of nature.

"People need to see themselves as part of a wider story." 
Emmi Itäranta

"We are using carbon to increase our freedom, this is a core issue all over our culture." 
Staffan Laestadius
Part 2: Future Scenarios

"Either we will change our ways and build an entirely new kind of global society, or they will be changed for us.” Gro Harlem Brundtland

Jenna Lähdemäki-Pekkinen, Foresight expert at Sitra
"Future thinking in the climate crisis era"

Key takeaways

- There is current criticism that the future is often discussed in a narrow lens, framed by a small group of well-off people. The British organisation NESTA talks about democratising futures by creating new capacity among many diverse people to explore their alternative to a desirable future, to create hope and co-diagnose opportunities, build common ground and collectively imagine preferred futures.

Three approaches to the futures

- Preparation - what is changing, what is uncertain?
  - Can be looked at by analysing megatrends, what is out there, what are the big phenomena.
- Planning - what can we do and what is desirable and for whom?
  - Making a long term plan
- Novelty - what do we assume? What is not questioned?
  - This the most difficult and not practiced that much. Weak signals, analysing something surprising that might happen.

Differences between visions and utopias

- Vision is something that we want to execute. It might take a long time but it is something that we want to happen.
- Utopia is something more wide - a description of a desirable future that most likely will never take place but a good tool to support our thinking about what could be possible and what would a good society look like.
- Utopia can be defined as a method of picturing better societies than an exact plan. Individuals and societies need stronger hope towards the future and better skills for society to cope with all this in order to succeed and transition to a path where the planet does not get warmer than 1.5 degrees.

Hypothesis on building futures

- Utopias of preferable futures + Experiential foresight (experienced in the present creates hope) + Societal change making (which drives systematic change)

Hope for the future is missing. Complexity, uncertainty and wicked problems are the words of the day. It is easier to picture how the world ends than a positive future."

Jenna Lähdemäki-Pekkinen
Nina Wormbs, Associate Professor, KTH
"How we understand the future"

Key takeaways

Images of the future
- When imaging the future, there are often two categories.
  - Post-apocalyptic with images of Armageddon, urban landscapes in ruins and Mad Max inspired dusty emptiness.
  - Star Wars inspired vertical urban space with skyscrapers and super mobility, mostly small aircraft and flying cars.
- There is seldom a view of nature when envisioning the future.
- Futures in general are occupied by techno scientific change, utopian or dystopian. And the reason for this is that we cannot free ourselves from the present. Our future imaginary is steeped in science and technology for the simple reason that the present occupies the future and the present is also techno-scientific.
- There is a larger discourse on the future such as Robert Crumb's depiction of the worst case scenario of an ecological disaster, or the fun future techno fix or the ecotopian solution.
- The techno-fix image is probably the most common as it can contains the future more than just a disaster.
- Vertical urbanisation, transport, spaceflight, cars and speed have often been associated with the future.
- This is true also for the imaginary. It is really a more popular way of questioning the simple assumptions of the relationship between the past, the now and the future, these are relationships that historians interrogate and are re-interrogating in the face of the anthropocene.
- The future is always occupied by the present.

Questioning progress
- In the Great Acceleration chart, the era of humankind effects earth geologically. They depict some of the anthropogenic change in a historic perspective divided into culture and nature.
- We learn to identify a rising graph with progress and expansion, positive in modernity. However, we are starting to realise that this expansion is also the cause of unwanted change. We need to redefine our understanding of the exponential and rising curve other than a positive thing.

Visualising change
- Change is hard to convey and visualise. In efforts to communicate global warming, imagery has been the abstract condensates of global climate science and the picture of concrete climate events.
- Since climate change in general is slow and invisible contrary to many other disasters, it does not easily make for drama in shorter news pieces. If slow change can be connected to actual events, then the story is easier to fit into the logic of corporate news media.
- To tie these scientific changes into stories that people can understand and relate to, is a challenge.

“The future is already here, it’s just not evenly distributed.”
William Gibson

“Difficult to see, always in motion, the future is.”
Yoda
Panel Discussion Future Scenarios
Jenna Lähdemäki-Pekkinen and Nina Wormbs

Key takeaways

Understanding time
- It’s difficult to translate time and relate to time such as in the example of the IPCC report and projections for the year 2100.
- We have the ability to imagine about 15 years as individuals. There is a lot research going on about our ability to prepare and envision the future. It seems to be different between generations and imagined change.

Difficult to change
- Change needs to be articulated that is something that has to do with our own actions.
- There is an account thinking that goes back to the rights thinking. “I have the right to this amount of carbon dioxide and and so if I recycle I could fly.” It’s an easy way of accounting. The other one is to compare.
- It’s even harder to change technology than to change behavior. Behavior you can change tomorrow.

Guilt and shame
- Guilt is such a nasty feeling so people often focus somewhere else and just try to forget about it.
- There is a public discourse in Sweden about guilt and shame. Some people say it’s a connection to climate anxiety or angst, those are bad feelings.
- Depending on the group, we need to have another kind of communication. Some groups respond good to shame and to really horrific scenarios, it scares them and then they change. Some groups don’t.

Views of the future and diversity
- Diversity is important that we get these future visions not just from one group of people but from many diverse backgrounds.
- Vision work is quite technocratic. If you hold the position that access to global resources is a moral issue, you need to compliment that kind of elite futuristic scenario building with another method.

Envisioning hope and a positive future
- The linear idea of progress stops us from thinking that we could back up a bit and still have a good life. We are so totally focused on the linear historical developments, so if we don’t expand, we don’t continue to live. This is something we need to highlight.
- Shifting baselines also affects our ability to envision the future. Biologists use this concept when talking about biodiversity. We can move shifting baselines into the social realm as well and understand some of these ideas that people have and what kind of rights do they have and how society can develop.

Dealing with climate grief and sorrow
- Climate grief and climate sorrow can be positive and a very constructive thing. We have had cultural practices of grieving things in nature for a long time. When we realize that we are part of a larger system, and that my flying actually cost us things, that becomes a different kind of realisation, and a different kind of deeper sorrow.

Science communication
- Scientists have feelings and the problem with science communication is that if the scientist is going to be believed by the public and respected by her peers, she cannot use an emotional language. She will be regarded as alarming or exaggerating and non-objective which means that the message cannot be understood by a normal person.

"The possibility to choose the future is important. So there’s just not one but there are many futures. But perhaps not just utopian, but both dystopian and utopian futures."
Nina Wormbs
Part 3: Shaping Change

“It’s not our universe giving meaning to conscious beings, but conscious beings giving meaning to our universe” Max Tegmark

Riitta Päiväläinen, photographer
"Picturing change"

As a child, I spent most of my days outside and our home was surrounded by a thick forest. The landscape covered with snow was my cinema screen and the singing birds where my concert halls. The place where you are born effects you and follows you throughout your life.

There might be some shapes or light or color that get my imaginary running. Then I try to start to build up installations to the landscape and in that way, I try to capture some kind of feeling into the image. The same kind of feeling when I was a child.

I’m not interested of the clothes by itself or the landscape or nature by itself. It’s the combination of me as a person and a human to make an intervention to the landscape and by making this dialog between the landscape and the clothes. I try to create another level to the image.

As an artist, we are all part of nature. When thinking about the future, we are all connected to nature. We have to experience nature in order to protect it. My images are part of the climate and nature, the viewer can also decide. It also depends on time.

I am making traces in the landscape but I don’t want them to be shown in the images. Otherwise the magic would not be there.

Nature is giving us shelter and you can build shelter in nature, like from my childhood.
**Björn Wiman, Cultural Editor DN**

**Key takeaways**

- “If you are asked me which industry presents the greatest environmental threat, oil or media, I would say the media. Everyday it misdirects us. Everyday it tells us that issues of mind-numbing relevance are more important than the collapse of our life support system,” said George Monbiot, British journalist and environmentalist as he reacted to the lack of media coverage on the news that 1 million species out of 8 million species are on the verge of distinction.

**Disproportion of news**

- If you compare the facts on climate and how it has been treated in the news media, there is a big disproportion.
- This is the biggest news story in the history of the world but it has been treated as “special interest” by media. It comes into the reporting when there is space left over. It hasn’t been treated as an all encompassing issue for human society, but as a special interest.
- Things are changing and quite fast. In a recent report about Swedish media, coverage of climate change had increased by 38% since 2018. In Sweden, it was the second most covered story of all the news stories. Something is happening, it is positive.
- Our role as journalists is to keep going, in all sectors. It should encompass everything in society, this is our main responsibility to show our readers, audience how important this issue is.

**Individual and moral matters versus investigative journalism**

- Swedish media has focused on the individual and moral matters and too little focus on investigative journalism. What can you do as the individual or how you can change your personal life have been the focus. These are attractive stories to tell as journalists, but not enough to show the importance of this gigantic matter.
- Too little use of our powerful tools as journalists such as investigative journalism to focus on the big structures of society, too much about vegetarian burgers and too little about cement, steel and oil.

**Apply journalistic tools**

- The main hope for journalism in the future is to apply the powerful tools to raise real hope. There is nothing more powerful as a big news story or a big scoop. These stories have the potential to change things on a structural level. If politicians, CEOs, civil society notice that journalists are beginning to investigate them, journalists are covering power, they will be forced to change.
- There are examples that Swedish journalism is changing on a quantitative level but also a qualitative level and they are beginning to do the right thing. There is still a great need to cover the societal level which hasn’t been done enough.
- The dichotomy is between hope and alarmism, if you speak the truth, you are able to raise hope, like Greta Thunberg.
- This is the role of journalism is to speak the truth.

“The news has been too much about vegetarian burgers and too little about cement, steel and oil.”

Björn Wiman

“You already know enough, so do I. What we lack is not knowledge. What we lack is the courage to realise what we know and to draw the conclusions thereof.”

Sven Lindqvist
Lawen Redar, Social Democrats Cultural Spokesperson

Key takeaways

- It’s so important that we actually have a serious debate in the private sector, politics and civil society and cultural politics targeting climate issue as the most important question humanity has ever faced.
- We have to do a cultural change when it comes to people’s living standard but also so their way of well-being in life.

- Does climate change have an impact on cultural life in Sweden?
  - There are many examples already such as literature, novels, exhibitions, films, documentaries, design in describing expectations and results of what is going on in the world. Such as novels for young people about climate change used in schools, current exhibit at Modern Museum, articles about climate refugees. These raise questions like, Why don’t politicians ban plastics? What materials are used in design?

- How will climate change affect the policy for the cultural area in the future?
  - There are discussions with the environmental parties, how can we make an impact on how households are consuming, rather culture than products.

- What can politicians do within cultural politics?
  - Provide young people with a large spectrum of culture and encourage families and households to spend money on education, exhibitions. We need to provide this opportunity instead of spending money on consumer goods.
  - There is a need to make culture obligatory in schools, to strengthen children’s access to culture, to lower the thresholds to experience culture. We need a sustainable plan to integrate culture in everyday life among citizens.
  - Integrate sustainability and meeting places for people as a way for well-being for future life.
  - The main challenge right now is the political debate about not investing in culture and instrumentalising the cultural area.
  - Utopias or visions of the future are important for politics to show what kind of impact a political decision will have.
  - People are the answer to our current challenges and people vote for parties, so there is must be a political debate.
  - What gives me hope is the younger politicians targeting this issue in every political party. There may be different solutions but we can agree upon certain issues at least.

““There’s a need for the cultural sector to understand that we can do more to help out when it comes to questions about future life and well-being. But the most fundamental that human beings have to tackle is climate change.””

Lawen Redar


**Staffan Forssel, Director, Swedish Arts Council**

**Key takeaways**

**Swedish Arts Council**
- The Swedish Arts Council provides culture with funds. 8400 applications per year and we support 2,7 Billion SEK each year. We have a big impact on what we can do.
- How much should politicians and bureaucrats influence culture?
- Freedom of expression is very important and we don’t push culture to display climate. We don’t read their application from the point of view of climate in their work/projects.

**The Arctic Arts Summit**
- The Arctic Arts Summit in Finland is another example of the buzz going on right now around climate and culture.
- Balance between hope and fear and this is something culture can work with.
- My background is in meteorology and now I am working with culture so this is a good combination.
- Regarding the melting ice in the Arctic, this will have a big ripple effect on the indigenous people and there is a big interest in oil, gas and transportation.
- There is also a big interest from companies in that area that are now donating or investing a small amount of money in the arts.
- In the Arctic, the lives of the indigenous people will be affected immensely if they can’t live up in the Arctic, and then there won’t be any artistic freedom at all.

**Broad outreach with art**
- The hardest thing for us is how we reach everyone with art. No country in the world has succeeded with that.
- There is always a balance between freedom of expression and how much to push things to reach everyone. Canada has doubled the amount of investment in culture, this is a good example of trying to do more things to reach out.
- Our obligation is to support quality - how do you define quality and who has the right to that?

“The balance between hope and fear is something culture can work with.”

Staffan Forssel
Panel Discussion  Shaping change (1 of 2)
Björn Wiman, Lawen Redar and Staffan Forssel

Key takeaways

Politicians and short-sightedness
- Politicians are not doing enough because we have a short-sightedness of the electoral system. The parliamentary democracy is the best governing system that humanity has experienced. But it is not built to face long term problems. Politicians are wired to face short term problems that will gain votes in the next election. Some politicians have realised this, such as Isabella Lövin who wrote a strong article about telling the truth, but then came the election campaigns and she didn’t do this.

Checks and balances
- “Why don’t the emissions go down like you have promised us as citizens?” Journalists don’t ask these questions to politicians. We ask about the politician’s individual flying and vegan burgers. These are the checks and balances in our system that we don’t handle.
- The way we live today and the way we analyse growth are the key issues we have to tackle. We have to understand that it is the economic system is what we need to target, it increases the number of degrees in our world, we have mass consumption and it affects our behavior. These are huge questions and a limited amount of time.
- Swedish emissions are actually rising. Compare this to if the crime rate of Swedish immigrants had been rising. Compare that to the checks and balances we would have raised holding ministers accountable.

Media and journalists
- Media is under enormous pressure from right wing populism, in the US, Europe. This is strongly linked to climate denial and other issues such as hatred against women and immigrants and climate activism. It’s not a coincidence that the US doesn’t talk about climate change - this is funded and there is deep political corruption and strong lobbying.
- How do we reach people that don’t want to be reached? Journalists can do this job, produce news stories, not think pieces, debates, real hard heavy hitting news to reach out.

Politicians and a new language
- Politicians are trained to have efficient communications and short answers. We can challenge the way we talk about this, push forward, debating, instead of giving a 20 second comment. There is a need to have better discussions and to give an opportunity for politicians and citizens to discuss in an open way.
- We have the phenomena of Greta Thunberg, it doesn’t come from the politicians, it comes from the youth. It’s a spiritual phenomena - she acts in the role of a prophet in the Old Testament. She comes from below, she says the same things as what the scientists have already been saying for many years, but they come from above.
- This is a new thing, the existential dimension. Politicians and representatives of the public sphere need to speak in a new language. We already witnessing existential losses of the planet, the corral reefs, the sea ice in the Arctic, the collapse of the Antarctic ice shield, these are facts. It’s not sufficient to speak in the same technocratic manner as we still do, this is a new situation. It creates a spiritual void. Journalists can also play a role here as we see in emerging in the cultural sections of media. We need a new language.
- We need to redefine a lot of concepts, like progress, we have to think about progress in a new way. We need several kinds of languages to communicate differently, it’s not just about one future, but several.

“We need to help politicians discuss more solutions rather than alarming news about climate change.”
Lawen Redar
Panel Discussion Shaping change (2 of 2)

Key takeaways

- There is a social climate change, what are the cultural values that we are giving to our youth? It is correlated to mass consumption. We have the challenge in dealing with young people’s pressure as groups and as individuals, the school system, finding a fundamental meaning of life. Leaders are important for young people and investment in culture is important.

People, politicians and a social tipping point

- Law making is necessary, banning plastics or holding corporations accountable. Politicians are not doing enough. People can demonstrate but the main role is absolutely political to push forward laws.
- There is no sharp boundary between people and the politicians. Politicians are always dependent on the people. Social scientists say that we could be living in a time now of a social tipping point where there is a critical mass of enough people to make big and exponential change possible on a scale that we are not able to imagine today. Just imagine that one year ago a 15 year old girl would start a movement, it would not have been possible, not believable. Social change can create enormous effects if we take the responsibility as citizens seriously. Public opinion and people matter in this process.

Politicians and leadership

- Politicians are scared about what to say, they don’t know what to say and are scared to draw conclusions. This is a more serious problem.
- There is a lack of leadership. A politician who steps forward and say things in a new way and point out the conflict, would gain respect and public opinion.
- There are a lot more things that a leader needs to do to tackle climate change and the time limit. Political parties need to have programs in tackling climate change.

Sources of inspiration and knowledge

- Look for good examples of culture, such as Canada.
- The Guardian with a campaign, “Keep it in the ground”. A successful transition to develop The Guardian as the leading news outlet on climate issues, the best news and best debates.
- Capitals in the Scandinavian countries like Copenhagen are showing good examples on transportation and bicycling and Oslo as the city of culture.

“Social scientists say that we could be living in a time now of a social tipping point where there is a critical mass of enough people to make big and exponential change possible on a scale that we are not able to imagine today.”

Björn Wiman
Science and culture compliment each other and sometimes we drown in all this need for evidence and everything should be so dry and evidence based. Which is obviously needed. We also need to think about how to make this living and make it a living reality. This is what we see now with all the activists and most of them are young people.

- Professional from an international research centre

Scientists are not supposed to show their feelings. They are supposed to be objective and universal, etc. But I really agree that in order to resonate with people that you are speaking to, I’m saying this as a science communicator, you really need to show feelings. In some of my work, when we have gotten the researchers to talk about why they are doing what they are doing, why they are interested in the research they are interested in, at least to give a little bit of an emotion, with the history of why the researcher is doing the work and why the person is so passionate about those research questions. That is something for us within the academic world to bring with us.

- Science communicator

I think it is really important to talk about climate and culture and the debates since it is so complex and it goes hand in hand. Maybe people from different places in the world target these views differently depending on what kind of background they come from and what kind of culture they are used to living in. Therefore it is so important to talk about this issue.

- University student
In conclusion

The start of the long path
The Brundtland report “The understanding of our common future” analyzed the need of change from the pillars of economical, ecological and social sustainability. It was a huge change in the paradigm to start to look at this factors without national boundaries. However at this time, there was no discussion of the need of a fourth pillar, the culture. It has been a very long development path to reach the understanding of culture as a pillar for sustainable development.

Riitta Heinämaa, Chairperson for the Finnish Expert group of the Cultural Foundation

At the intersection
If humanity are to succeed in shaping a sustainable future within the planetary and social boundaries, we need to develop multisectoral collaboration. In order to manage this, we must enhance our capacity to communicate across all kind of borders. Goal 17 Partnership, in the Global 2030 Agenda, is key to limit the rise of global temperatures, end poverty and fight inequalities. When it comes to climate change, it is not enough to rely on technical solutions. It is the social and cultural understanding of this complex and acute global challenge that will determine our future.

The feedback I and my colleagues have received after the conference, along with a number of exciting proposals on cross sector cooperation reveals the creative power at the intersection of arts and science.

A special thanks to all the participants, speakers and organizers who provided this platform for dialogue. More content will be posted I am grateful for your participation at The Tandem Culture Dialogue conference on ClimateCulture 2019 and I wish you a warm welcome to the next Tandem Culture Dialogue conference in 2020.

Birgitta Englin, Chairperson for the Swedish Expert group of the Cultural Foundation

More content will be posted on www.tandemculturaldialogues.com

Read more about the organisers:
Finnish-Swedish Cultural Foundation
www.kulturfonden.net & www.projekttandem.se
Finnish Institute in Stockholm www.finlandsinstitutet.se

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