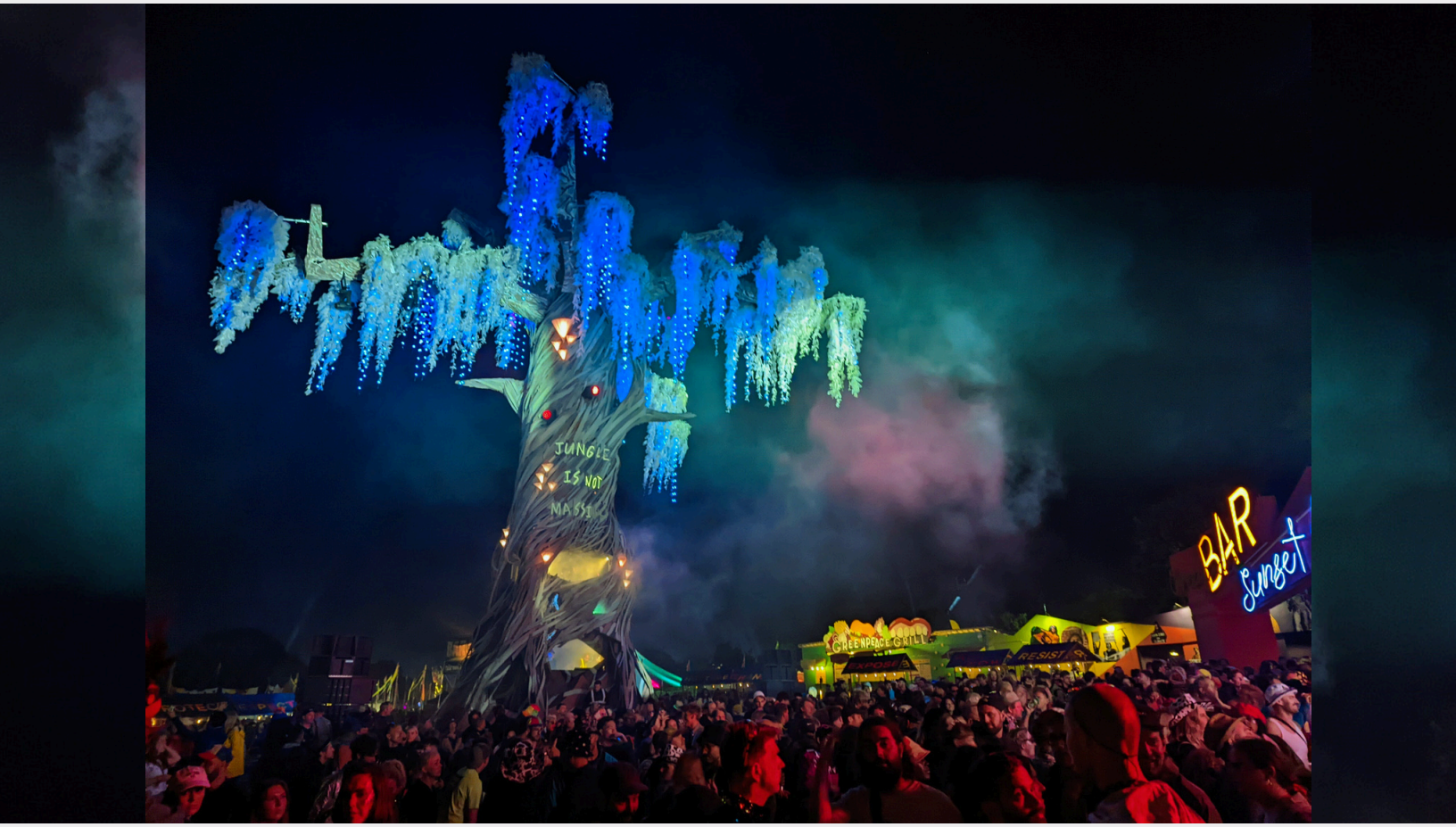
Eco-Artivism in the Climate Emergency

Exploring climate-focused contemporary art installations as a call-to-action in the UK



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INTRODUCTION

“Artists can scream. Scientists can’t.” (Palmer, 2010, para 2)

Overview

It’s happening. London is burning. The UK is in the throes of the climate emergency. No longer is it an intangible future concept threatening a far-away place, the effects of climate change are now encountered by each of us, on our doorsteps. Attempts to communicate the urgency and threat by scientists, media outlets, and creatives have fallen short. The impacts artists endeavoured to imagine, now a real-life immersive experience.

What are policymakers doing about climate change? On the day before the UK recorded its hottest day on record, causing widespread fires to destroy forty-one homes in London, the government lost a case in the High Court for their inadequate net zero strategy which was in breach of the Climate Change Act (Client Earth 2022; Khalil, 2022). As frustrations and disbelief in our political leaders grow, we have arrived at the tipping point where immediate action is needed to limit global warming to 1.5 degrees, otherwise it will be too late (United Nations, 2022). Regions have taken the issue into their own hands with councils across the UK declaring a climate emergency, starting with Bristol in 2018, and followed soon after by Scotland and Wales (Climate Emergency UK, 2021). This resistance to declaring a UK-wide climate emergency by the government only emphasises their indifference to the issue they have the power to lead on and mitigate.

Now that the impacts of climate change are present and we face the tipping point, this research must surpass parliament to acknowledge that the UK is in a climate emergency. Examining artworks in the UK that approach climate change whilst being simultaneously situated within it is a paradigm shift that is ever-evolving.

Whilst those in power waste valuable time, the population is growing increasingly anxious. Fear for the environment, or eco-anxiety, is affecting the mental health of thousands of people within the UK and is only rising as abnormal weather increases.

As of 2021, 75% of adults in Great Britain are now worried about the impacts of climate change, and, in the largest survey to date investigating the impact of climate change on young people, 66% experienced anxiety and fear, and 40% reported that they felt ignored, betrayed, and abandoned by politicians and adults (ONS, 2021; Quantock, 2022). As a result of people now having experienced the impacts of climate change, Psychotherapist Burke highlights a further transition from future-focused eco-anxiety to a more extreme eco-grief, causing helplessness and depression (The Herald, 2022).

Responses Through Activism and Art

As the sense of urgency grows, so have attempts to communicate the frustration and anxiety to those in power. Led by figureheads such as Greta Thunberg, both children and adults have been inspired to mobilise through environmental activism, leading to more frequent action being seen across the UK, with activists taking ever more radical steps (Tait, 2019). A recent example is when protesters from activist group Insulate Britain superglued themselves to the M25 motorway, disrupting traffic and causing severe delays. Whilst this intended to pressure the government into insulating all houses by 2030, the effectiveness was questioned, as the disruption targeted the everyday person as opposed to politicians, creating traffic jams which not only made people angry but also caused pollution (Gayle, 2021). It serves as a case to highlight that, whilst activism can be a useful strategy to draw attention to the issue, it also has limitations as a technique. In addition, these actions can often only go so far to affecting those in power who are indifferent, meaning that protests often see limited results, as can be seen with the limited reaction from politicians to the climate protests in the UK so far (Ibrahim, 2021).

This leads us to the role of art. Long has it been a means to convey emotion, to imagine futures, to provoke. So, to approach climate change through art, seems an effective way to communicate the issue and connect people on a deeper level. In its advantage of not being perceived as radical, it can encroach spaces frequented by those who may dismiss environmental activism. It has the potential to influence in ways activism or data alone cannot. More so than ever, it can be the tool to reflect the frustrations of the population, to collectively grieve, to convey futures and to attempt to influence those who are indifferent (Poch and Poch, 2018).

This is not limited to the arts sector, as artists and activists alike have realised the potential of art as a means of climate change communication. As such, it is displayed in a variety of settings; from notable artist Olafur Eliason's work in conventional gallery spaces, to protest group Extinction Rebellion's famous boat installation used in street protests, to activist art collectives such as Liberate Tate, whose arts advocacy caused Tate Modern to abandon their BP sponsorship (Willow, 2021).

The latter examples highlight how activists can use art as a physical intervention that predominantly serves a function as an obstructive object, a focal point that's difficult to ignore. This raises the question of the significance of aesthetics in the activist context, as arguably the significance lies more in where it was, and when.

This indicates a transition, a blurring of the lines, where artists are working in the field of environmentalism, and environmentalists are working in the field of art, thereby fusing the sectors into a new collective movement. Drawing on the contemporary term artivism, this phenomenon can be termed eco-artivism; which explores climate change art as a form of activism, in its power to convey, to inspire, to call to action (Poch and Poch, 2018). In contrast to the elitist standpoint some theorists take in segregating 'activist' and 'artists' art, I argue that all climate change art is activist and should be held to the same value regardless of its creator, because, in exploring climate change, it is inherently political. Therefore, I argue eco-artivism is an expanded field, not rigid or restrictive in its definition or its setting which can simultaneously range from the contexts of the street, where activism prevails, to art tied to, or within, conventional art institutions or settings. This is not to say context cannot influence its effectiveness, but a broad spectrum of climate change art can exist under the umbrella of eco-artivism.

Significance of the Study

Undertaking research into the role of climate change art in the UK is important. As a contemporary genre, there is limited research which faces becoming quickly outdated due to the fast-paced nature of the climate change it addresses. As we have also emerged into the context of the climate emergency, where the threat is now reality, research is limited further still.
Then there is the urgency. Climate change isn't trivial, it's terrifying. Both present and impending, it threatens society in ways that are already affecting mental health and destroying lives. As we move closer to the tipping point, we need to draw on every means possible to help stem the change. If art has something to offer in this new context, people need to know about it, to utilise it, to develop ways to make it even more impactful. Providing research in this area can give insight and may help to influence those in the art field and beyond to mobilise through climate change art, potentially generating change. Though perhaps optimistic, we are at a critical point where a call to action in any form can potentially make a difference.

This leads to the research question and sub-questions:
What is the effectiveness of climate-focused contemporary art installations as a call to action in the context of the UK's climate emergency?

- How does the process, context and output influence the art installation's overall effectiveness?
- What kind of action can art installations invoke, if any?

It is significant to highlight what is meant by call to action. I am not naïve enough to think art has the power to change the world alone, though one can muse over a politician coming across an art piece that evokes such a reaction; but it can be one amongst several strategies, as part of a developing movement that holds power to evoke change.

There is difficulty in evaluating effectiveness, because the impacts of art are often intangible and slow-moving, so it is hard to attribute any subsequent action or behavioural change to be a direct cause of the art itself (Blakley, 2022). It may mean that the true impact of the art in the long term can never be known, because it simply cannot be analysed in this way. To try to uncover an answer in the short term is difficult.

However, as a call to action, it may be effective. Drawing on Nudge Theory, popularised by Thaler and Sunstein (2009) to describe nudging people to alter their behaviour without limiting their choice; climate change art could nudge people towards altering their behaviour over time through mobilising minds, emotions and knowledge. Though the impact may be immeasurable, art provides the space for possibility, encouraging other ways of looking, and so it may be the nudge that is required to create change. This research therefore evaluates art installations through a holistic approach, in order to develop an understanding of the ways in which it could be effective as a call to action.

Investigating the Research Questions

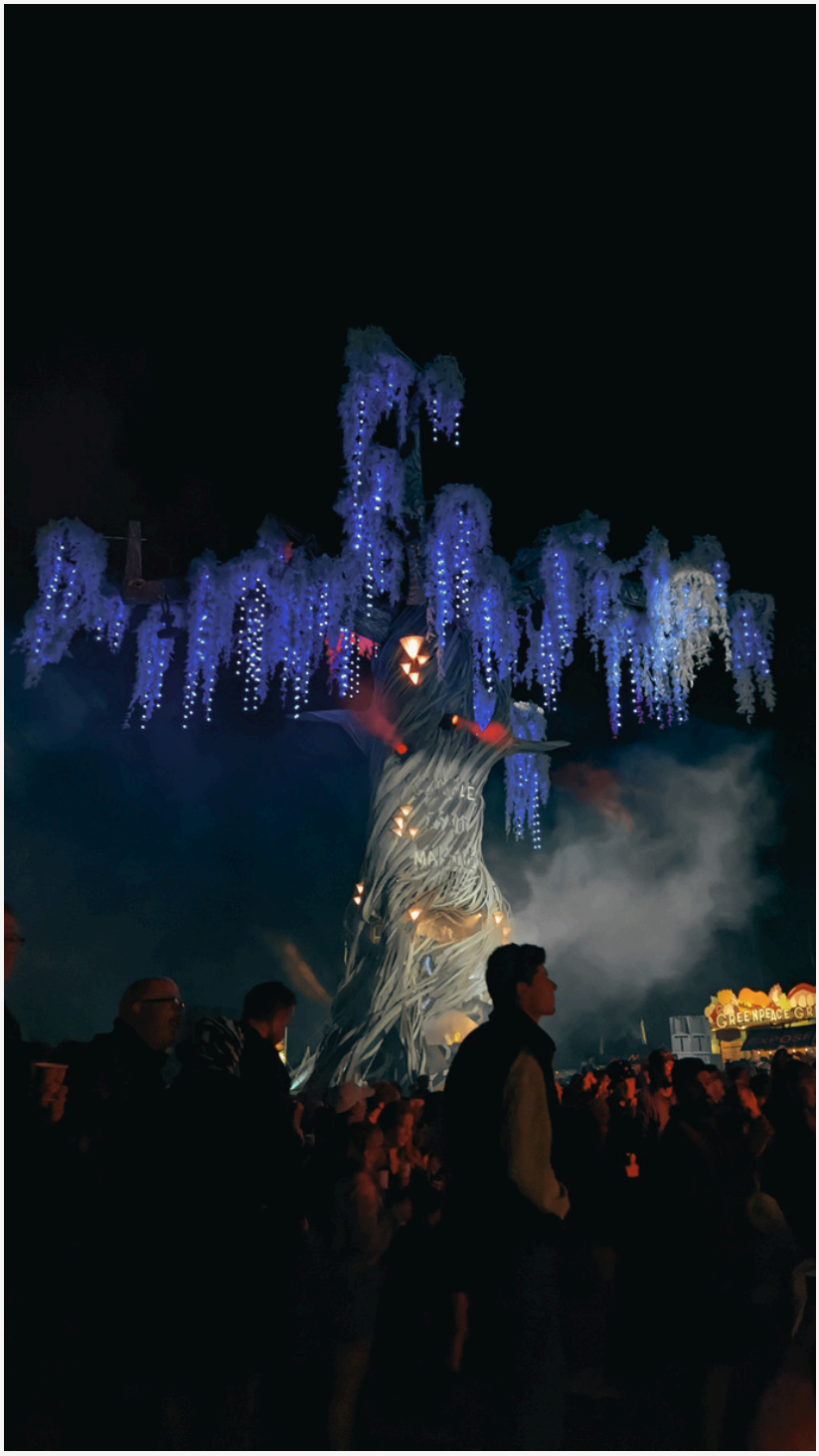
The research questions were explored through a single case study; The Greenpeace Field at Glastonbury Festival (GF) 2022, to develop a full picture of the artworks from a holistic perspective.
Through fieldwork, the research drew on my first-hand experiences of living and working as part of the art department over June 2022, which meant I was placed in a unique position of creating the art I intended to analyse. Using a qualitative approach in grounded theory, and drawing on ethnographic methods, data was collected using observations, photographs and journal accounts in addition to secondary sources. The data was then reviewed and analysed by identifying key themes.

Research Scope + Structure

The case study research focuses on contemporary art installations specifically as an area of interest, because as 3D objects, audiences can interact with them in ways that may not be possible through traditional artworks, thereby potentially connecting them to the issue on a deeper level (Tate, n.d.). As climate change is a multifaceted issue, there is a need to also examine the artwork holistically and from all angles, not only looking at the final art creation itself, but examining the process, context and output to evaluate its overall effectiveness.

Whilst this research is limited to the UK, I acknowledge climate change is a global issue that is interlinked with climate justice, with the UK being in part responsible for much vaster impacts experienced in the Global South (Paul, 2021). However, examining the UK specifically helps refine the research and situates it in a context I can experience first-hand, at a pivotal time when climate change impacts on the UK are emerging.

The following chapter will provide a literature review, examining the theories and research that already exist within the field. Chapter three then explores the methodological approach of the research, exploring how and why the research was undertaken in this way. The case study will then be presented in chapter four, looking in detail at how the installations are effective as a call to action. Finally, chapter five will draw together the conclusions, looking at implications for future practice in the field.



LITERATURE REVIEW

This section presents a review of existing literature on climate change art and activism. It has an emphasis on examining specifically modern discourse, to reflect the significant advancements in the field over the years and to situate it within the era surrounding the climate emergency. This overrides the limitations of sparse research in the area prior to the 2000s and exists at a time when climate change art has accelerated and become steadily accepted by both art and activist communities.

Whilst the field of climate change art is gaining interest, much of the current literature around the subject area is in relation to theatre, performance, and challenging traditional touring, as provided by specialists Julie's Bicycle (2015). This review examines the available literature in the climate change and visual art sphere specifically, to identify gaps and areas of significance.

This review takes a thematic approach to highlight the key concepts in the area frequently presented in modern discourse. It first explores the difficulty of communicating climate change, and the divided opinions about the capabilities of art within this space. It then examines the difficulties in finding a balance between activism and art, and highlights the significance of context, process and output when considering an artworks effectiveness. Finally, it examines existing research on art as a call to action.

Communication Breakdown and the Role of Art

Communicating climate change effectively to the public has been a recurring problem in mainstream climate communication fields for three decades, with efforts from journalists and scientists alike arousing only limited public concern due to *"the 'overstated rhetoric of jeopardy' and dry, data-driven 'discussions of risk and uncertainty'"* (Nurmis, 2016, p502). As Miles explains *"It is not that people do not know about climate change, but that they are reminded of it on an almost daily basis in ways which inure them to it"* (2014, p87). McKibben (2005) highlights that whilst people are living through the largest issue faced and caused by humanity, and are aware of it, it hasn't registered because it's too big a concept and so threatens to become a backdrop.

What then, can art's role be in communicating climate change? McKibben argues art is more powerful than science and data as it enables people to register it in their imaginations: *"Art, like religion, is one of the ways we digest what is happening to us, make the sense out of it that proceeds to action."* (2005, para 12). His widely referenced article gained traction as an early piece of literature in questioning the lack of artistic and cultural responses, ultimately calling on art to connect audiences to climate change and unsettle them into action. Nurmis reflects on the growth of the practice from 2005–2015, and argues climate change art plays a critical role in climate change communication beyond what is possible in other fields, because art is not subject to instrumental purpose and so has a structural advantage in conceiving creative responses that connect audiences on a deeper level. This is achieved by eliciting emotion, *"reflecting personal responsibility and challenging them to a change of mind"* (Nurmis, 2016, p506).

In a debate with arts critic Alistair Smart, novelist JM Ledgard advocates climate change art's capabilities to influence because art is open and trusted more than politicians, meaning it connects more powerfully (2017). Similarly to McKibben, he argues that, whilst the scope of climate change is difficult to conceive, art can move outside of time and space, and so goes beyond these limitations, enabling audiences to have increased capacity to imagine the future. This highlights how art has the ability to engage with and provide metaphors for people on a level beyond speech and so has the potential to politicise people. However, this depends on the quality of the art, which suggests that activist art may not be effective if the art is not good enough.

On the other hand, Smart takes a strong stance against what artists can contribute beyond *'eco-agitprop',* or environmental propaganda, when the complexities of climate change cannot be fully understood (2017, para 13). Miles, in examining ecology and aesthetics, is equally cautious about what art can achieve, due to his belief that climate change cannot be overcome under capitalism, meaning that climate change art might just become a bandwagon for artists. However, he also offers an aspect of hope in that "*it might contribute to facing the forces and trajectories which appear to bring the world to the edge of destruction"* (2014, p158).

The Art and Activism Debate

The evolution of arts and activism in the field of climate change communication has raised some contention in literature. There is a call for the need to strike a balance between the two to effectively engage audiences, both as sectors, and aesthetically in the artworks themselves. Existing literature explores the dichotomy of climate change art being both activist and art, and the tension that creates.

Nurmis (2016) explores how climate change art faces criticisms from both sides, with the art world rejecting activist art as being too instrumental to hold aesthetic value. Miles expands on this idea, in that *"...since the early twentieth century, political engagement has been seen as undermining the autonomy claimed for modern art"* (2014, p27). Latter and Corner predict tensions will always exist between creative credibility and the didacticism of climate communication. They discovered artists' reluctance to push work into activism is partly due to difficulties in funding, with, in one case, funders rejecting an artist's application on the grounds of it being too political to call it art (2021).

In defining the boundaries of art and activism, theories range from an accepted unification of the two fields to the belief they remain separate. Nurmis claims climate change art has transitioned from being an exclusively activist genre to a separate artistic practice. Here, artists distinguish themselves from activists, creating artwork that isn't explicitly instrumental: *"...they want to use art's capacity to 'put something on the social agenda' without prescribing methods of dealing with it, using art's unique ability to compel audiences to reflect on their role in creating a problem and generating solutions, without pointing fingers or demanding specific action"* (2016, p511). In assuming mobilising cognition isn't a form of activism, Nurmis segregates climate art into two categories – 'art' created by activists, and art as welcomed by prestigious institutions – thereby playing into the hierarchical perception highlighted by Miles, of art as deemed credible by the elite.

In opposition, Miles argues that boundaries of art and activism are fluid due to both being expanded fields that are no longer contained as individualised practices but are interconnected (2014, p158). He asserts that art polemics can take different forms, from more extreme, direct attacks to more subtle plays on perception to generate disruption.

The frequency of art and activism collaborating contradicts Nurmis' (2016) perception that they are separate fields. This has led to the creation of contemporary term 'artivism' uniting the two. Poch and Poch define artivism as a broad, evolving term that encompasses creative activism committed to the pursuit of social justice, aimed at catalysing change, which might offend and provoke through its protest (2018, p8). They find labelling activism as art enables an authoritative acceptance not usually found in the activist sphere, as by calling it art makes it appear less threatening. Whilst they don't focus on artivism in the climate emergency specifically, they examine it as an effective strategy to draw attention: "*Artivists are the new centaurs of social protest: half activist, half artist, they can turn any social or political demand into an inventive, streetwise battle of wits deploying imagination and humour – a battle that makes an impact either through the scale or finesse of its statements.*" (2018, back of book).

The Aesthetic Problem: Striking a Balance

The difficulties in climate change communication mentioned previously are also faced within climate change art. Smart (2017, para 10), argues artists' influence is limited, as climate change art "*tends to be those then-and-now time-lapse photos of retreating glaciers*" as opposed to anything of high impact. Smart expands that this is because climate change still isn't evocative enough with no clear narrative and its impacts are still not obvious, so it is difficult for artists to create responses that can influence. Whilst arguably outdated, as we are now experiencing climate change impacts, this argument still holds ground in that communicating the message effectively and evoking a reaction is challenging.

Nurmis expands on this when examining the similarly 'apocalyptic sublime' aesthetic trend in climate change art, finding that any temporary emotion evoked is soon forgotten, with there being "*... a discrepancy between the urgency that artists and curators wish to convey and the contemplative, cathartic effect that these art work produce*" (2016, 512). This suggests that, whilst the message of climate change can be felt clearly by the creators, in attempting to convey the message it becomes lost among audiences. Latter and Corner identified this as an issue in their research: *"In some cases the commissions could have been more explicit about climate change without compromising the integrity of the art"* (2021, p6). The level of explicitness seems to be a difficult balance to strike, with Nurmis on the other hand claiming "*art with strictly practical, propagandistic, or didactic finalities ... does little to engage those who aren't themselves already highly concerned*" (2016, p512).

Based on this problem, there is frequent reference in existing literature to the need for climate change art to strike a balance in order to effectively deliver its activist message whilst retaining an artistic aesthetic that defines it as art (Latter and Corner 2021; Poch and Poch 2018). This is highlighted by Miles, who only selected case studies of climate-focused cultural works that exhibited *"aesthetic integrity"*; however, he acknowledges that art is at risk if it becomes an elitist domain based on superior sensibility (2014, p11).

Whilst there is limited research on how to effectively strike this balance, it reinforces the potential, as highlighted by Sommer and Klöckner (2019), of artists and psychologists collaborating to explore how to make climate change art more engaging for audiences, in addition to the value of undertaking research from a social science perspective to help inform artist's best practice.

Process, Outputs and Context

When examining the effectiveness of climate change art, literature has highlighted how the artist's own impacts on climate change are brought into question. Smart (2017) argues that hypocrisy undermines artists' efforts to address the issue of climate change, especially when considering the carbon footprint of the production and consumption of art. Nurmis (2016) found creatives who focus on climate change often face questions over their own carbon contribution and so many have reflected on the impact of their work or adapted to become more environmentally aware themselves. Even Miles questions whether aesthetics can greenwash and reflects on his own carbon footprint as an author, stating his lifestyle choices to the reader (2014). This suggests that, when evaluating the effectiveness of climate change art, there is a need to take a more holistic approach to research, looking at process, impact and context, as well as output.

With regards to process and output, Latter and Corner (2021), highlight that a dislike of wastefulness spans across the social and political spectrum, and so art which engages with this is more effective to a wider audience. In drawing on the criticism mentioned above about artists' own contributions, this suggests artists can incorporate a more sustainable process into their approach of making art. Using products such as waste, or processes that emit a lower carbon footprint could impact the overall aesthetic, as Miles argues the aesthetic outcome of the artistic process is reflective of the conditions of production (Miles, 2014, p3). Through one case study explored by Latter and Corner (2021, p15). they found that engaging with the issue of climate change through the process of making, impacted on artists' own personal behaviour, leading to a change of practice in the production.

This highlights that the process of making art is a significant means of engaging people with the issue of climate change, in addition to audiences experiencing the outcome. This therefore implies the need to also examine the process to understand the artwork's overall effectiveness.

The context of the artwork has also been emphasised as an area of focus when evaluating effectiveness, particularly with regards to the artwork's setting, in who can access that space and who can engage with it; *"Public engagement with climate change should be for the whole of society, with particular effort made to engage with those who are most impacted and who aren't being heard or involved enough in this area"* (Latter and Corner, 2021, p21). This shows the importance of where the artworks are placed, and who can engage with it as a result.

This leads to the fundamental dilemma, as raised by Julie's Bicycle (2015), whereby the traditional methods of high-quality touring and production needed to effectively disseminate ideas, generate a carbon footprint and so contribute to the environmental issue they attempt to address. Rationalising cultural production is therefore difficult to justify, yet sustainable alternatives, such as moving events online, are likely to diminish the message. Whilst there is an element of double standards, it raises the question of whether the artwork's ability to engage people with climate change overrides its negative environmental contribution, as it could potentially have a greater positive impact. This again calls on the need for greater research to evaluate the effectiveness of cultural outputs.

Limited Research on Call to Action

Whilst the arts are acknowledged to be an effective tool to enable public engagement with climate change, there is limited research that explores how art effectively achieves this (Latter and Corner, 2021). However, as the focus grows, studies are emerging, such as the report by Latter and Corner (2021) commissioned by Season for Change, a UK programme of arts responding to and inspiring climate action. This is the first large-scale report which contributes to the growing dialogue in the arts about building public engagement with climate change. Using case studies from the programme, it found, whilst there is no prescriptive approach, cultural events can catalyse engagement with climate change, but argue the need for it to be embedded into cultural programming to achieve more. Data was collected through interviews with project teams, along with the researchers' own insights as audience members. However, as they did not undertake research directly with audiences, it is arguably difficult to fully assess whether the case studies could catalyse engagement.

Another significant study in 2019, evaluated the effectiveness on visitors of Pollution Pods, an immersive installation merging art and psychology to engage the public by emulating pollution in cities. Research was conducted through a questionnaire study during two exhibitions in a public park and Somerset House (Sommer and Klöckner). They found audiences' intentions to act increased after engaging with the art installation and this was impacted by emotions of sadness and anger. However, their research did not analyse the link between audience intention and whether it resulted in direct action being taken because of visiting the installation. They emphasise that art is a useful way to communicate environmental issues and is especially effective in encouraging personal responsibility.

The research highlights the value of a collaborative approach, in that working from both a psychology and arts perspective can help to further the impact of the artwork. It also suggests the need for a broader study to follow the audience journey after visiting artworks, to gauge whether there is a direct correlation between intention and action. Whilst research is limited, these two pieces of research are significant in looking at the effectiveness of art in catalysing change or evoking reactions in audiences.

Conclusion

The literature in this area is inevitably limited due to the contemporariness of the climate change art genre. Despite examining literature dating from the 2000s onwards, theories such as 'climate change is slow moving and intangible, and therefore hard to communicate', are already outdated, and therefore many of the arguments surrounding them are now invalid. There is a need for greater research at a faster pace to match the fast pace of climate change now being experienced. It is therefore significant to examine the effectiveness of art that exists within and reflects this new context of the climate emergency, where impacts are seen first-hand, as opposed to being a future threat for artists to imagine.

This research aims to fill some of these gaps and limitations in existing research by using a single case study approach to develop an in-depth understanding of the effectiveness of climate-focused art installations. Expanding on Sommer and Klöckner's (2019) suggestion of a social science approach to research and Latter and Corner's (2021) findings that artistic process was another aspect of climate change engagement; the methodological approach incorporated fieldwork and ethnographic methods to study the process in detail. Moreover, whilst it has been implied that examining the effectiveness of climate change art through a holistic approach would be beneficial, most studies thus far have examined solely the artistic output. This research, then, provides a unique contribution by offering a holistic approach through a first-hand perspective, in being able to analyse the art on its journey through the process of making; experiencing its context and its output from my involvement as a participant.

METHOD

This research aims to approach the main research question by looking at a specific single case study in detail, drawing on some elements of ethnographic work: The Greenpeace Field at Glastonbury Festival 2022. This was chosen as a case study because of its clear link between activism and art, with Greenpeace's legacy in environmental activism, and for its interesting setting in an arts festival context.

Research Design

Drawing on the need for holistic research from a social science perspective, as highlighted in the literature review, the research design is grounded in interpretivism, using qualitative methods to undertake primary research to develop an understanding of a case within its wider context, so as to focus in depth. Limited existing research presented in the previous section made it difficult to establish a hypothesis and so the study used an exploratory approach. This enabled me to be unbiased entering the field, meaning I could direct the research based on what themes presented themselves through the process.

Research Strategy

Whilst I had identified the case study, in order to fully evaluate the artworks and their effectiveness from a holistic perspective, I needed to be immersed in the field.

I was able to undertake fieldwork by working for Greenpeace's art department, building the art installations I intended to analyse and living as part of the team. This was a valuable opportunity to gain insight and research first-hand as an active participant throughout the process and so I adapted my research design to incorporate ethnographic methods, which enabled me to further my exploratory methodology.
The research took place over the month of June 2022, where I worked and lived on site at Glastonbury Festival with Greenpeace for approximately three weeks. Through this, I was able to follow the journey of the art installations through the making process, the build, the audience experience during the festival, and the derig.

To help understand the effectiveness of the art from a holistic perspective, I used the main research methods of participant and non-participant observation, drawing on my own experience as part of the art team, alongside informal conversations with audiences, staff members and volunteers. I documented these experiences through fieldwork notes and photographs.

As the case did not exist in a bubble, particularly as it is considered one of the biggest cultural events in the UK, it was also pertinent to draw on secondary resources and so online documents concerning Glastonbury Festival and Greenpeace were utilised to compliment fieldwork. This approach explicitly frames analysis in a holistic context, looking at the art installations from multiple angles to examine their effectiveness: in the way they were built, the crew building them, the process, the way audiences interacted with them, and the wider context of the artwork being situated in a festival setting.

The borders of the Greenpeace Field and Crew campsite behind it were the criteria that decided what would be included in the case study. As it was a holistic approach, anything of significance within those limitations could be included: the art installations within it, the audiences that entered the field, the crew, the living arrangements. Whilst the sample was selected within these limitations, there was a need to also draw on the significance of the location it was placed in and the wider context of the festival it was situated in, in order to fully understand its effectiveness, and to look at its own impacts with regards to climate change.

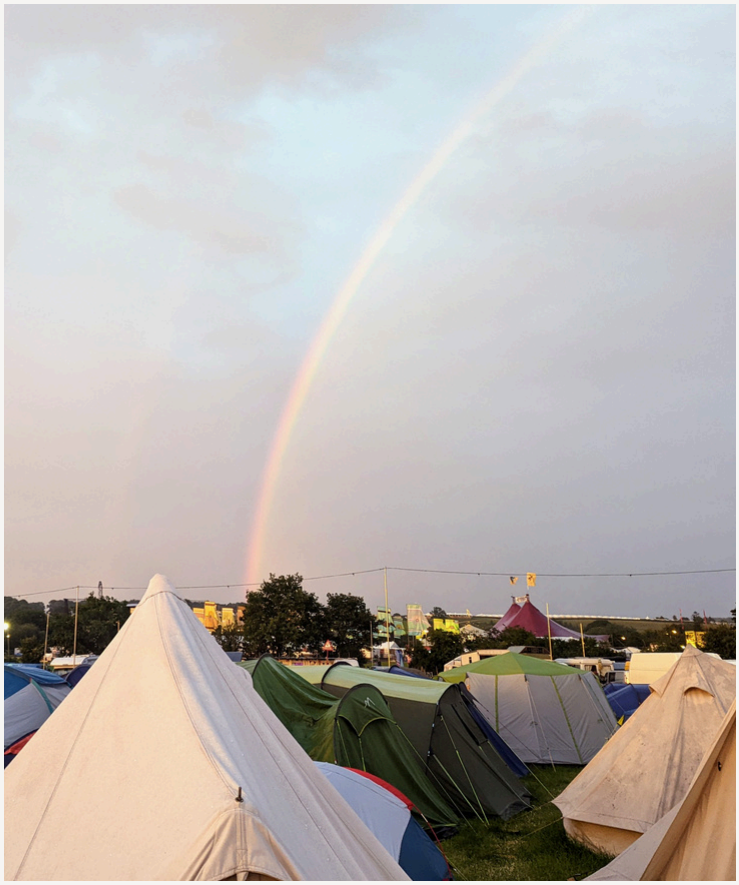
Strengths and Limitations

The strengths of undertaking a study in this way is that my first-hand experiences were invaluable to understanding the effectiveness of the art installations. Being actively immersed in the field was hugely insightful into the value of the whole process of an art installation within a festival setting, and key themes indicating its effectiveness were able to evolve organically through the ethnographic process.

Whilst there are strengths to being engaged and having lived experience as a form of research, being immersed in the field as a participant makes it difficult to remain objective or draw clear conclusions within the short analytical time frame. Building on previous arguments, determining the effectiveness of arts engagement from a personal perspective, would require an examination of aspects I have changed subsequently. This may require considerable time to analyse and may not actually be possible to pinpoint. However, this does not discredit the research, because the holistic and exploratory approach to climate change art provides a valuable insight that has not yet been explored. Future studies could complement this approach with less subjective methods to further analyse art's effectiveness.

A predominant problem I encountered within this approach was the setting. Working on a busy festival site where I was living in a tent made it difficult to document or bring equipment beyond the basics of a phone and a notebook. An unforeseen outbreak of Covid-19 also exacerbated the limitations, as many of the team had to isolate in their tents, with the socially distanced dynamic steadily escalating as more people tested positive. This meant that it was not possible to undertake interviews effectively, which may have provided further insight. However, interviews may have not advanced the research greatly, as the team engaged with the festival in a similar way by working and living collectively for Greenpeace. Therefore, it is unlikely to have provided a diversity of thinking.

If I had more time and resources, it would have also been valuable to have been part of the design conversations, spending time with the Greenpeace Crew outside of the festival context in the months preceding it to observe how they sourced materials and shaped the design. Future research would benefit from exploring the effectiveness of climate change art in different settings, including when tied to bigger institutions, or street-based works.



THE GREENPEACE FIELD AT GLASTONBURY FESTIVAL

This section approaches the research question; 'What is the effectiveness of climate-focused contemporary art installations as a call to action in the context of the UK's climate emergency?', through examining the case study of The Greenpeace Field at Glastonbury Festival 2022. It explores this from a holistic perspective, drawing on ethnographic methods to discover how the process, context and output influence the art installation's overall effectiveness.

Overview

Greenpeace is a key organisation to analyse when examining the role of arts and activism, due to being one of the longest running environmental activist groups, renowned for their legacy as pioneers of the green movement in the 1970's (Miles, 2014, p16). They now exist in over forty countries and are known for their coordinated radical direct action to instigate change, such as gluing numerous Barclays Banks shut across the UK to protest fossil fuel funding (Jordan, 2020). Greenpeace have often used art as an activist tool to obstruct; a recent example being the 1.25-ton granite sculpture that blocked the entrance of the Home Office in 2020 to protest the government's failure to protect the oceans (Banner, 2020). The Greenpeace Field at Glastonbury Festival is therefore an interesting case to analyse, because it differs from their usual approach in conforming with, rather than acting against something; being tied to an institution behind a paywall.

Greenpeace have been involved with Glastonbury Festival since 1991, and it is their biggest public engagement, with five hundred staff members assisting them each year (Jones, 2020). As the *"...largest greenfield music and performing arts festival in the world*", the five-day festival involves a huge logistical effort, with the build beginning months before (V&A, n.d., para 1). Covering 900 acres with over 200,000 attendees, Glastonbury Festival becomes the 4th largest city in South West England when underway (Glastonbury Festival, n.d.; Malloy, 2022). Its prestigious reputation stems from its artistic offering, with popular headliners travelling across the world to perform, and performances receiving widespread media coverage. This year was the 50th anniversary, which had been delayed due to Covid-19 and so there was additional excitement for attendees, as for many this was their first festival since the pandemic.

This case study is significant when examining artworks within the context of the climate emergency because the impacts of climate change were experienced throughout the build process and festival. Situated in the driest period between January and June in England since 1976, drought and heat made the fields dry and created huge winds of dust that made it at times feel more like we were working in the desert (Faulkner, 2022). Throughout the festival, people were advised to stay hydrated and seek shade. This is therefore a significant study when examining climate change art in the climate emergency, because experiencing the impacts whilst engaging with the artworks could influence how people react to them.

Environmental Impact

When considering the magnitude of Glastonbury Festival, it would likely have a negative environmental impact, especially when observing the level of machinery dependant on fossil fuels required for production and considering the impact of emissions from international touring artists coming to perform. This is important to consider when examining the effects of the artworks holistically because, as highlighted in the literature review, artists who address climate change are often scrutinised over their own impact.

Whilst Glastonbury Festival is significantly more advanced than other festivals in its sustainability approach and has its own ecological policy, Glastonbury Festival director, Michael Eavis still concedes that not running Glastonbury Festival would be the best outcome for the environment (Archer, 2022). However, recent research has indicated the festival actually has a net positive impact on the environment in producing a carbon footprint of -596.25 tonnes of CO2e, mainly because, if the 200,000 festival goers didn't attend the festival, they would produce significantly more emissions (Jackman, 2022). Whilst Glastonbury Festival do not produce a sustainability report that proves or disproves this, situating Greenpeace art installations in this context could be considered valuable, because the festival's invested effort to become more sustainable means that the art is not greenwashing.

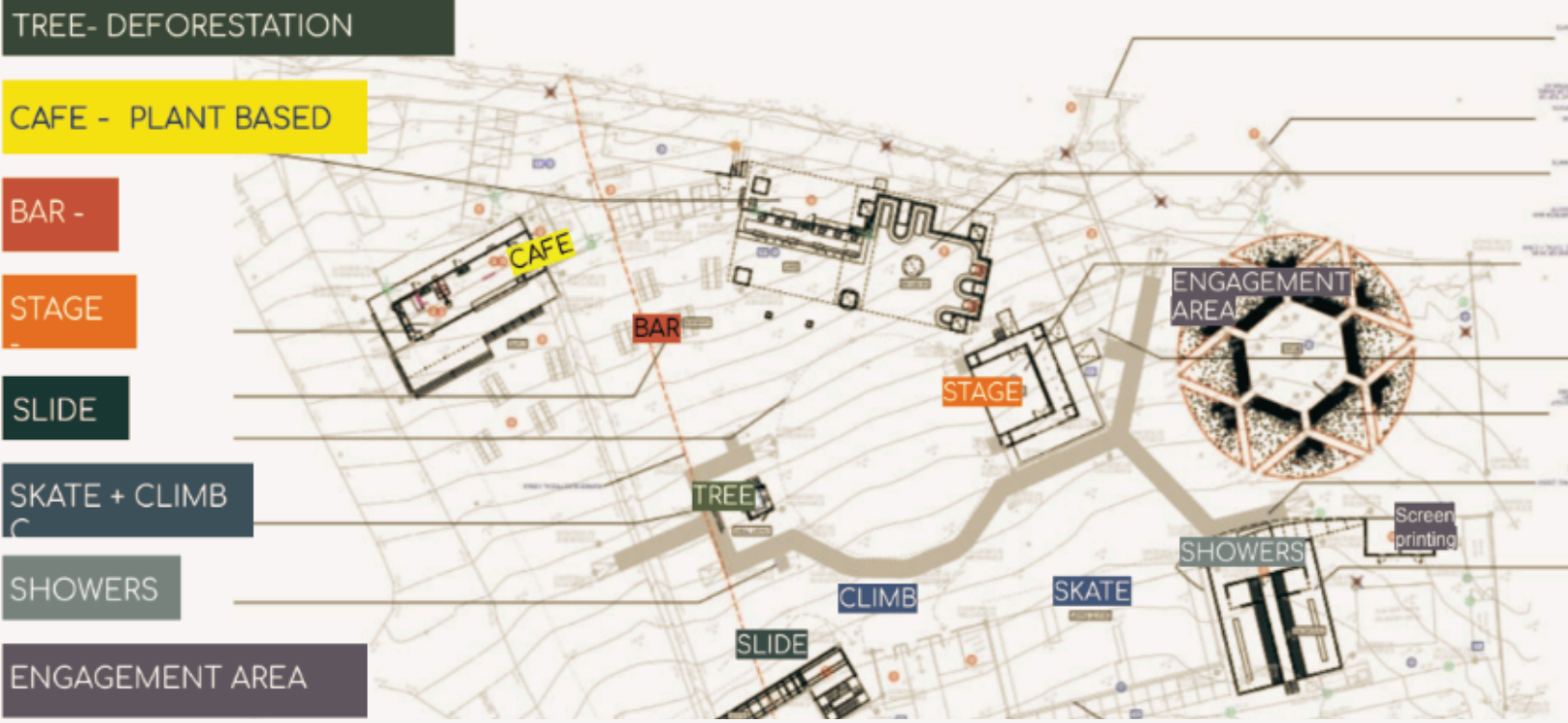
Audience Demographic

Going to Glastonbury Festival as a ticket holder is an exclusive experience, with resale tickets selling out for 2022 in 23 minutes and costing a minimum of £280 (Aubrey,2022). This attracts a demographic who are often from middle class backgrounds and are predominantly white, as highlighted by Lenny Henry who questions Glastonbury Festival's lack of diversity; *"It's interesting to watch Glastonbury and look at the audience and not see any black people there"* (McStarkey, 2022, para 4).

This is problematic as in Greenpeace's own words, *"...people of colour are far more likely to experience the catastrophic effects of climate breakdown"* (2021, para 2). So, in this case, for climate change engagement to be behind a paywall for an audience that is predominantly white, raises issues about inclusivity. This arguably goes against the core attributes of activism as highlighted by Latter and Corner (2021, p8); *"For climate change engagement to be meaningful, it cannot be limited to certain sections of society".*

In addition, as *"climate change engagement tends to increase with education and income"*, audiences at Glastonbury Festival are already likely to be engaging with climate change and may have already taken steps to alter their behaviour and lifestyles (Lawson, 2019, para 4). This cultural bias means Greenpeace will likely attract people to engage with the installations who already have an awareness of climate change. This brings into question how effective the artworks can be as a mechanism to cause a nudge in thinking, due to people already being attuned to their message.

The Glastonbury Festival wall



Greenpeace Field Site Plan 2022

The Greenpeace Field; Aims and Layout

The Greenpeace Field was situated off the busy main track of the Glastonbury Festival site, and so was often populated by a mix of festival goers purposefully attending the field in addition to others using it as a cut-through to access other areas. Its aim this year was to *"inspire change through the celebration of protest activism and people power, and to shine a spotlight on Greenpeace's past achievements, motivating everyone to take a stand today and explore ways to create the transformations we want to see in the world"* (Glastonbury Festival Programme, 2022, p74). As can be seen above, the field encompassed a wide range of installations.

Despite some difficulties with the build, mainly due to staff isolation from Covid-19, the artworks were completed to Greenpeace's desired outcome in accordance with their plans. Greenpeace highlighted it's successes; *"The field remained the busiest we've ever seen it for the entire weekend"*, trading from the café and bar delivered almost £300,000 in income with Greenpeace fundraisers signing up a record 1,811 new donors, which was more than 30% up on the previous festival in 2019 (Glastonbury Events Team, 2022, Personal Communication, 6 July). Even the opening of the field was a special event, with festival organisers Michael and Emily Eavis personally coming to open it. On the media side, the field gained widespread attention across the press, including in The Independent, The One Show and BBC Radio 6 Music.

This highlights the success of the field overall, and demonstrates Greenpeace's reach and ability to engage people through a variety of methods. Yet, this section aims to examine specifically the role of the artworks within this, evaluating the effectiveness of the installations in achieving Greenpeace's aims to inspire change as a call to action.

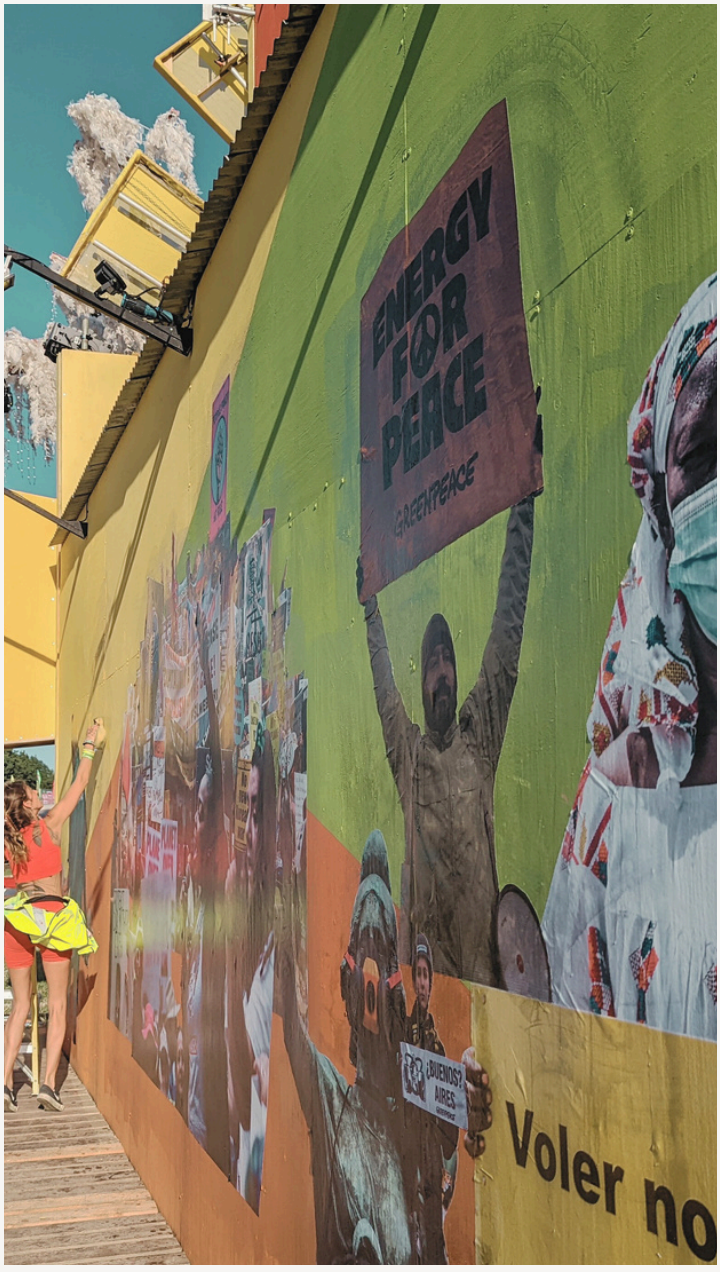
Functional Art Installations

There were a variety of art installations within the Greenpeace field, all of which were interactive. In realising art and advocacy alone might not bring people to the area, the installations also served functions to attract wider audiences. Installations included a giant tree made from plastic waste that held a DJ booth, a boat that provided showers for audiences, a drop-slide and climbing wall covered in art murals, a skate-ramp painted with motivational messages, and BEAM Pavilion, a sustainable wooden installation created by artist Wolfgang Buttress that provided a quiet space within the festival. This highlights the benefit of the festival context; where in contrast to activist actions held in public space where audiences are largely unpredictable, Greenpeace could tailor their artistic offering around the needs and wants of a festival audience to make the artworks most effective.

It is significant to highlight that the interpretation of these functional 3D objects as art installations is subjective, and whether it can be seen predominantly as art, or as a facility, varies between people. The skate ramp, for example, may be perceived as a skate ramp first, before it is considered art despite having artwork on it, but the rave tree may be perceived more as an art installation first rather than a DJ booth, as it is an artistic depiction of a tree. This relates to the age-old debate of what art is. However, the structures align with Tate's (n.d., para 1) definition of Installation Art as; *"... large-scale, mixed-media constructions, often designed for a specific place or for a temporary period of time".* When combined with the reasoning that art now exists as an expanded field, where the boundaries between arts and other fields are blurring, this research considers most of the structures within the Greenpeace Field to be art installations, with the exception of the café and bar.

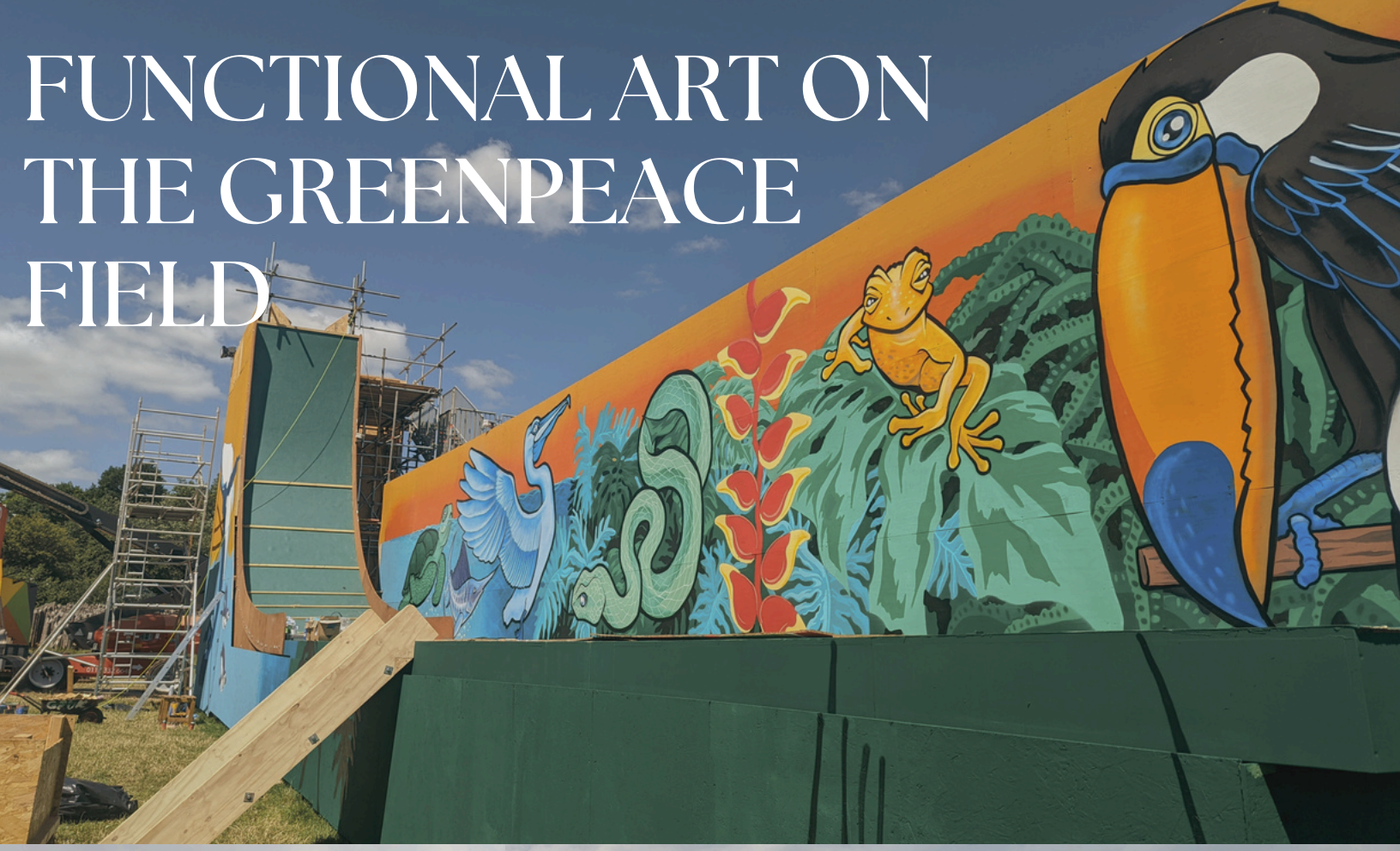
In making them interactive, the artworks became more accessible and so attracted audiences that may not usually engage with art or may avoid the seriousness of climate change. This is effective as once audiences are interacting in the field in some way, they may engage on a deeper level with Greenpeace's cause. A prime example of this is the rave tree, the focal point of the Greenpeace Field. This 22-metre-tall art installation was functional as a navigational landmark that could be seen across the site and was most popular when the DJ sets were underway. Written in huge letters across the tree's trunk was the phrase *'Jungle is not massive'* which lit up in time to the music being played. This was a subtle pun linking the Jungle dance genre slogan *'Jungle is Massive'*, with deforestation. This was significantly effective because the design process considered the demographic of dance audiences at Glastonbury Festival, and so directly connected them to the message in a way that was not didactic, but instead created a subtle unnerving undertone to their enjoyment of the tree's function.

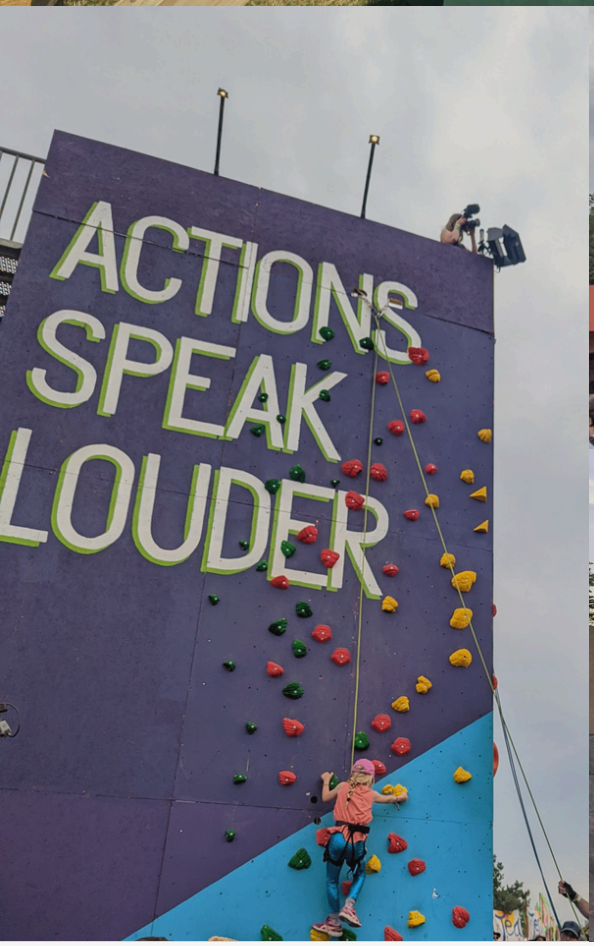
In making the artwork functional and understanding the Glastonbury demographic, Greenpeace was able to attract audiences to the installation's function and then influence them with the message. This was effective as it provoked, rather than imposed its message in a targeted way, thus potentially creating a nudge by activating audiences' cognition and emotion in inspiring them to think differently about the status quo. This relates to the need to strike a balance, because the function of entertainment diminished the didactic tone found in some climate change activism, thus creating a more nuanced mode of engagement.

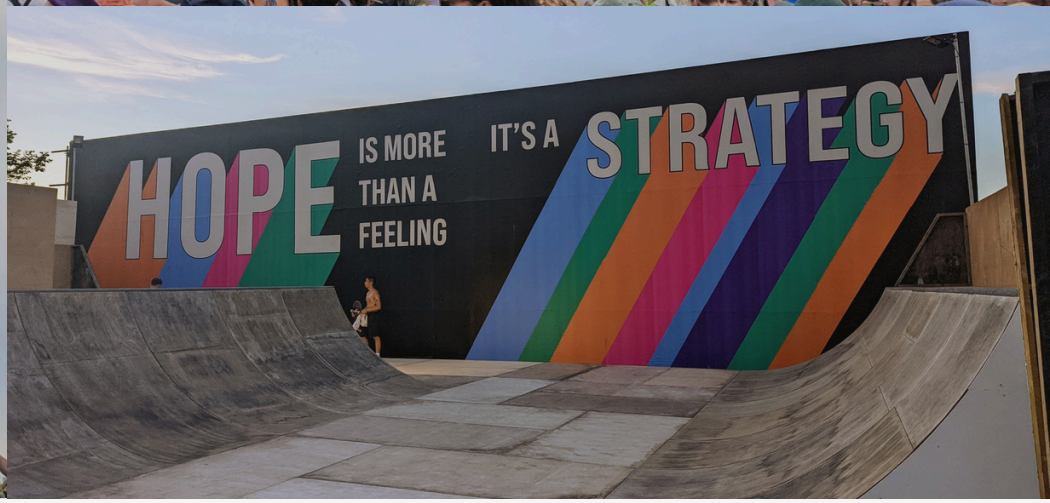


Collage Mural for Greenpeace Field 2022

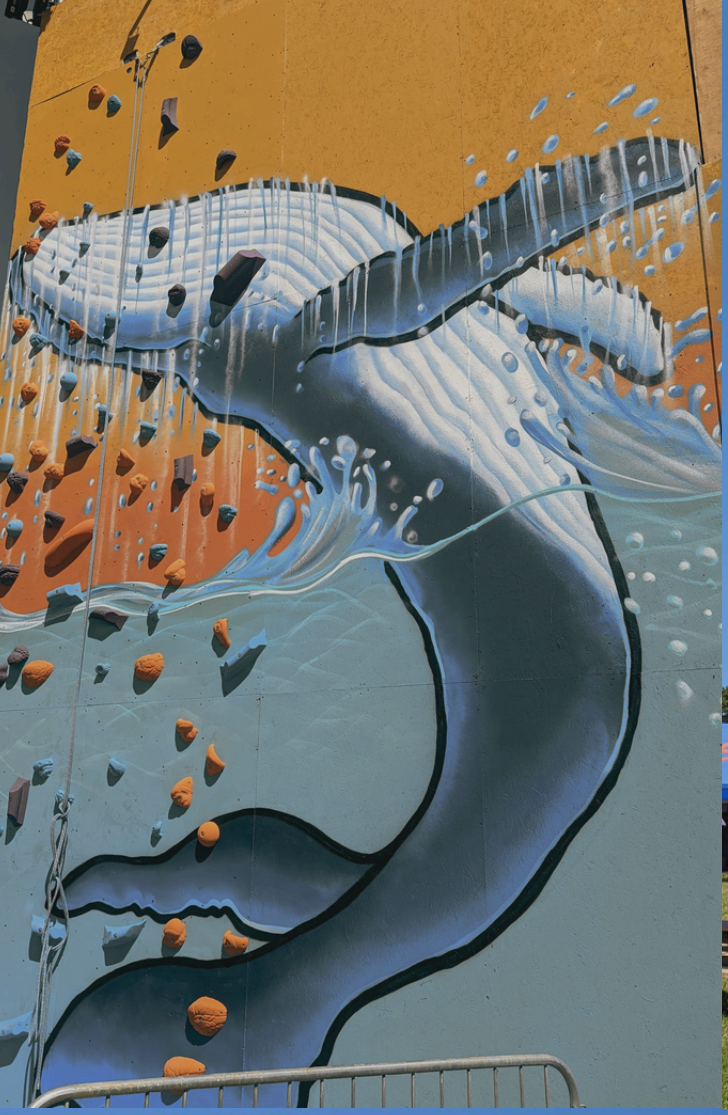
FUNCTIONAL ART ON THE GREENPEACE FIELD

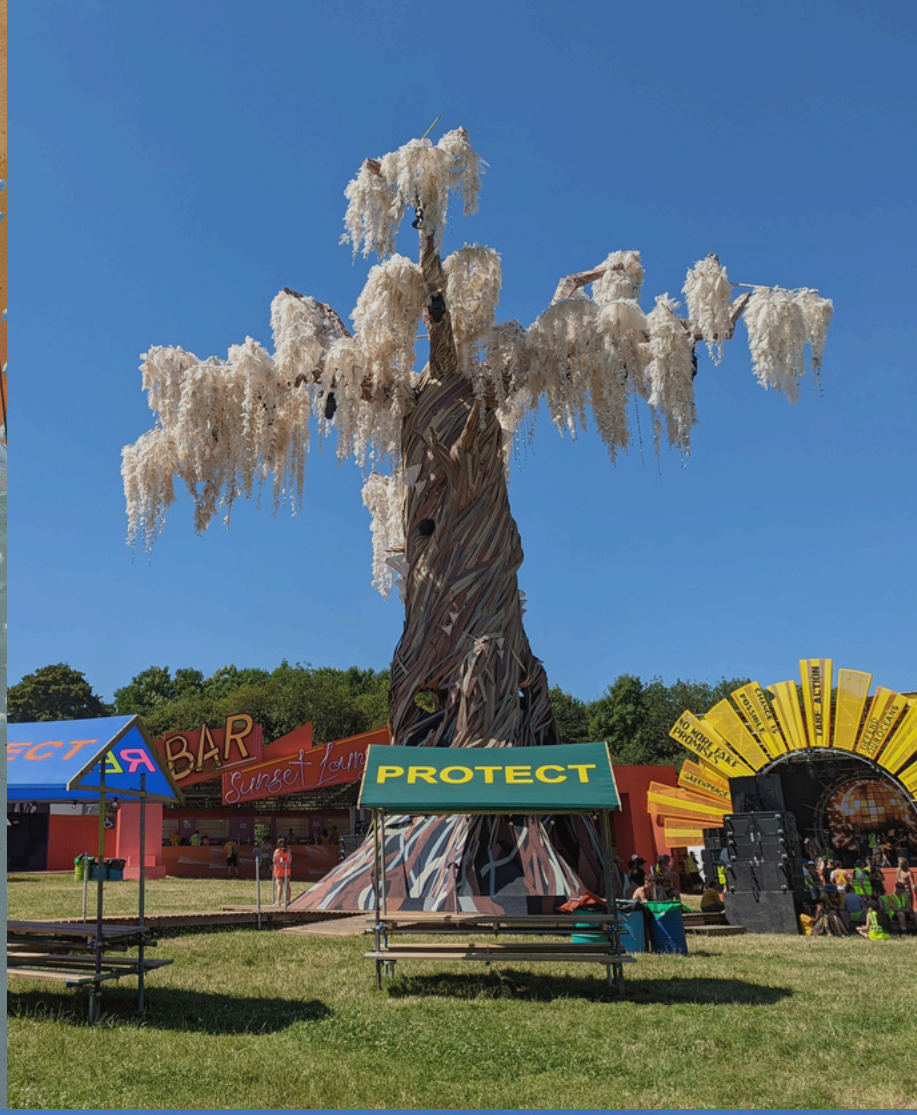






1- Dropslide
2- Sunstage
3- Climbing wall
4- Skateramp



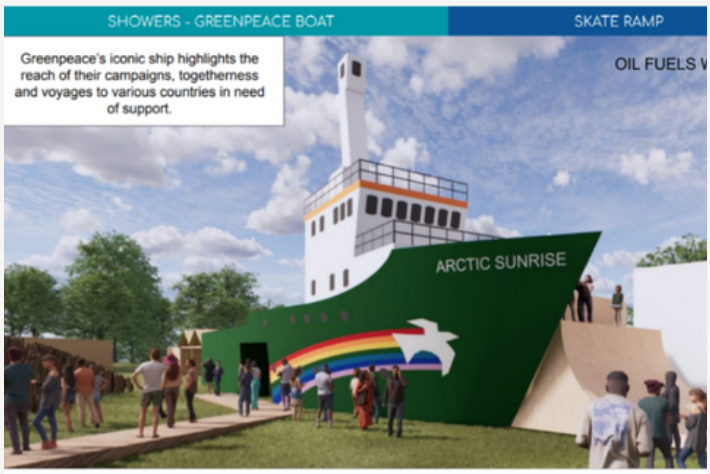


1- Climbing Wall
2- Rave Tree
3- Boat showers

Audience Awareness

Making activist art installations functional can arguably only inspire change if the message is clear enough for people to notice while engaging with its function. This is a difficult line to tread, and in the Greenpeace Field, there were some installations where the message was unclear to audiences. This was partly because in the fields aim to *celebrate Greenpeace's past achievements to inspire action*, there was a level of awareness assumed of audiences that they had prior knowledge of Greenpeace's work. This knowledge was vital for them to connect with the message.

A prime example of this is the boat installation (see below); a giant boat that contained free showers, a popular function within the festival context. I was unsure of the relevance of the boat shape, and it was only through working with Greenpeace that I discovered the boat installation was a replica of an actual Greenpeace boat that undertakes environmental actions across oceans (see below). Not communicating the significance of the boat shape meant that audiences were not aware of the connection, as highlighted by festival reporter Jenkins; *"Why the boat – who knows, but it is certainly more interesting to look at than a generic showering block."* (2022, para 2). Assuming audience awareness therefore limited the effectiveness of the installation as the message was lost, causing the artwork to lose meaning beyond its function for those who didn't have prior knowledge. This raises the question of whether audiences perceived the boat and other structures to be eco-focussed art installations, or simply aesthetically pleasing amenities.



Greenpeace boat design featured in the crew briefing document (Greenpeace, 2022)

In a similar way, the rave tree could have been more effective if audiences were aware that it was made from waste, as nobody apart from the build team that I spoke to knew this. This seemed to me to be a significant part of the Greenpeace ethos and what made the tree so remarkable. Not communicating this to audiences meant that Greenpeace missed the opportunity to heighten its messaging about environmental impact to those that were engaging with the tree, linking it to the 'Jungle is not massive' slogan. This would have created clearer messaging which could have greater effect on audiences by showing a connection between waste and the environment. This could ultimately incite a clearer action for audiences to reduce waste.

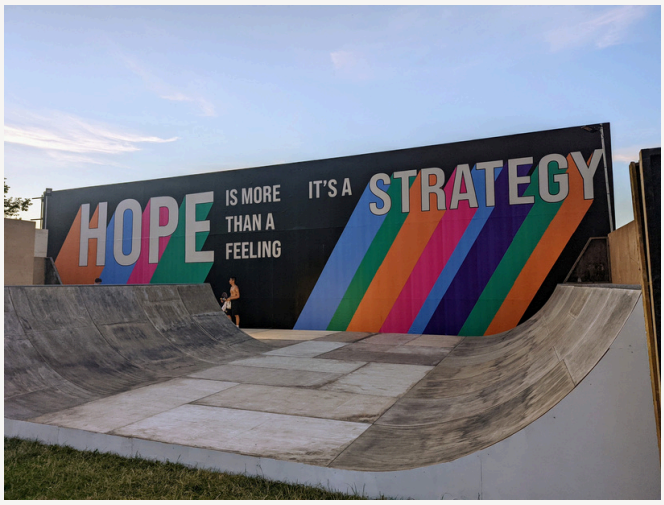
Whilst Greenpeace had a successful approach in attracting people to the art installations, assuming knowledge from its audiences diminished the effectiveness by limiting the opportunity for people to engage with their message. This restricted Greenpeace's aim of inspiring change because without clear messaging, audiences utilised the artworks for their functions and may have missed the climate change connection. Whilst this could have been overcome by providing descriptions next to each installation, it implies the artworks in this form may not work as a standalone medium for climate change engagement.

This therefore reiterates the problem highlighted in the literature review, that there is a disconnect when attempting to convey messages of climate change between artist and audience. It implies that the Greenpeace Field could benefit from additional steps to fulfil the aim of inspiring action, by implementing new ways for the art to engage on a deeper level with audiences.

Aesthetics

Similarly, climate change art's effectiveness can also be impacted by it's quality and context. As a prestigious arts festival, Glastonbury Festival platforms high quality art installations throughout the site, such as Arcadia, the giant industrial rave spider that shoots fire, or NYC Downlow, a *"life size film set replica of a seedy New York meatpacking warehouse circa 1982"* (Block9, n.d., para 1). Being part of this bigger festival site that was saturated with large-scale art installations meant that Greenpeace's artworks weren't unique. Instead, the frequency of artworks arguably normalised them into a blended backdrop for the audiences festival experience. The Greenpeace Field was then in competition with these other arts areas in gaining audiences' attention, which perhaps diminished the opportunity for Greenpeace's artwork to be effective.

In this environment, trying to stand out, whilst also having a motive of inspiring change is difficult. Greenpeace was attempting to use art as an activist tool in a non-activist context. In attempting to mobilise change in a traditional art setting, rather than an activist protest setting, Greenpeace couldn't depend on the artworks as a tool in the same way, because they weren't obstructive and so could be ignored. Therefore, greater attention was needed on creating a higher aesthetic quality for them to stand out, whilst also trying to spread awareness of climate change. This was hard because other installations existed on site solely to maximise entertainment for festival goers and so had greater artistic freedom.



This, therefore, raises the issue of a festival context being an effective place for activist climate change art. In trying to adapt to the conventional setting, the radicalism Greenpeace is renowned for became arguably diluted in the need to share the space for entertainment, and so the artworks became an acceptable part of the Glastonbury offering. This was highlighted when speaking to people in the activist group Just Stop Oil at the festival, who, albeit a 'competitor', were shocked at how unradical the Greenpeace Field was. This is reinforced by the festival's description to attract people to the Greenpeace Field;*"...[It's] not just a place for environmental activism"* (Glastonbury Festival, 2022, para 3). This highlights how context can restrict artwork's effectiveness as a tool for climate messaging. When analysing the art installations alone, it can be seen that using art as a function for entertainment as opposed to a tool for obstruction, meant the message around climate activism became diluted.

This also reiterates issues explored in the literature review, in that the duality of climate change art restricts its creative potential. The need to strike a balance between the arts messaging and it being seen as *art,* impacts on the overall aesthetic output. In this competitive context of the festival setting, this was exacerbated because Greenpeace needed to strike this balance, whilst also standing out amongst other art installations that didn't face this difficulty. This context put them at a disadvantage in the art needing to simultaneously grab the attention of festival goers whilst also pushing climate change messaging.

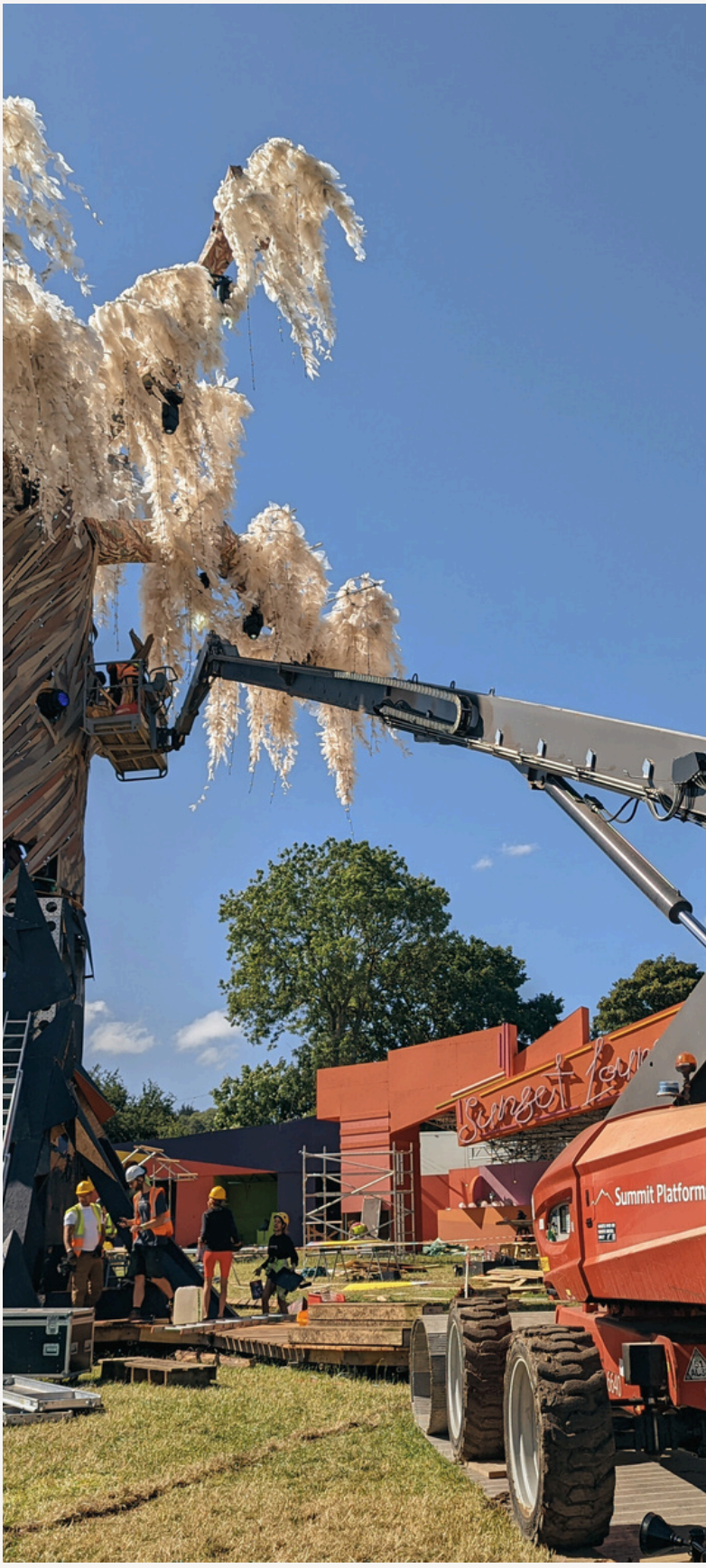
Finally, Greenpeace in its ethos imposed limitations into the process of making that others did not face, as it was sustainable and utilised waste. This, in my view, is what made the installations powerful. This is what made them stand out as an ecological statement in a sea of other installations. Having this perspective was my privilege as someone who was part of that process of making, but as this aspect of design was not conveyed to audiences, people solely looking at the output could not have this deeper understanding of its aesthetics.

An Ambitious

In its attempts to stand out against other areas of Glastonbury Festival, Greenpeace's competitiveness emanated through its desire to create more ambitious installations. This is exemplified through a conversation with a Greenpeace volunteer, who said that each year the installations become bigger or more is added into the field. In doing so, this moves away from their grassroots, low impact approach. This was evident this year, as the rave tree was made two metres taller so it could be more visible. The festival context here again poses issues as it has led to greater alignment with a capitalist growth model.

On the other hand, it could be argued that having a greater number of installations made the Greenpeace Field more of a destination; attracting audiences and subsequently donations. However, when examining the artwork alone, adding more each time had the potential to diminish each art installation's effectiveness and impact.

From an audience perspective, it was difficult to understand how the art installations connected with one another when looking at the rave tree in relation to slogans on a skate ramp, in relation to a giant boat that had showers in it. Without prior knowledge of the design and its intention to inspire change, the artworks became diffuse. This disconnect meant that there wasn't a clear, cohesive message. This reinforced the art installations becoming more of a backdrop to the festival and so diminished their capacity to deliver any deeper environmental message, limiting their effectiveness as a call to action. Therefore, when examining the field holistically, this reemphasises the need for a clear focus in eco-artivism for audiences to connect on a deeper level and understand the call to action.



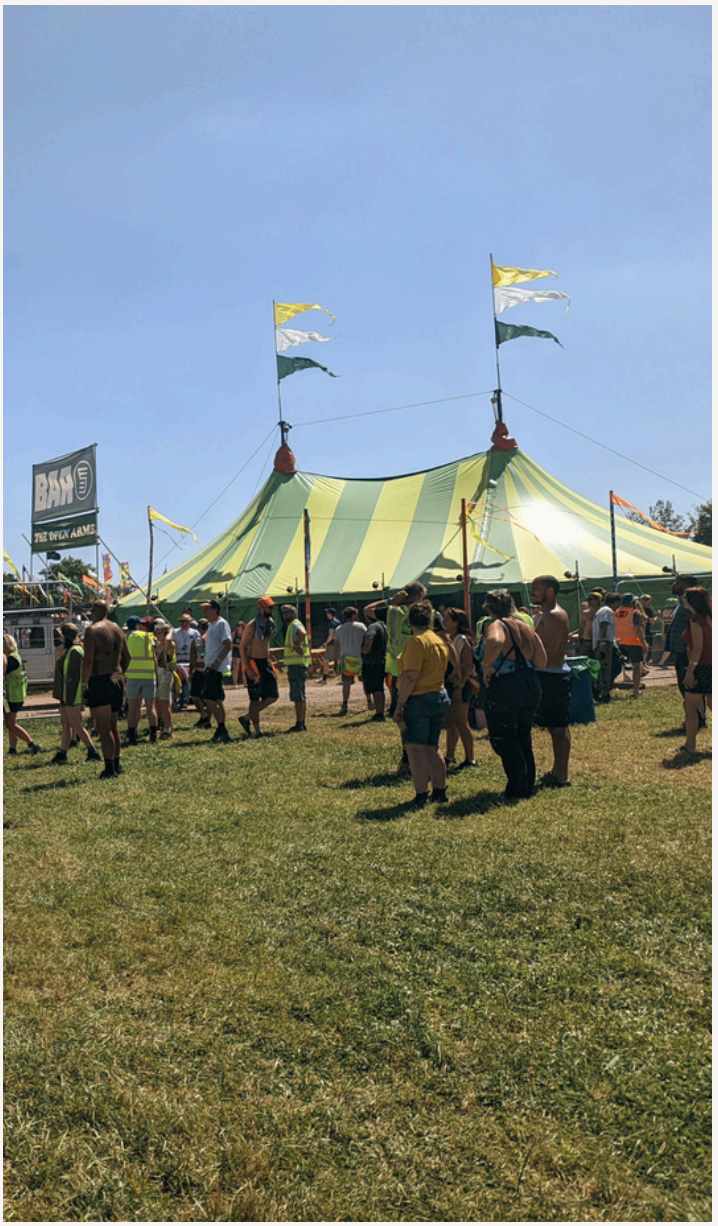
Action in Donation

As the success of the Greenpeace Field was conveyed by Greenpeace through its financial gain, this implies that the focus on creating art installations to engage audiences on a deeper level with climate change was secondary to the motivation of generating income. However, in taking a holistic perspective, examining the role of art installations in this process provides another insight into their effectiveness as a call to action.

The exclusive festival context worked to Greenpeace's advantage in generating donations, because as previously mentioned, the setting provided a captive audience likely to be already invested in the cause, and so were more likely to donate. The art installations then perceivably played a precursory role, acting as the hook to draw festival goers into the field to then be approached by fundraisers. Whilst donation may be a short-term token gesture, it's still influential in driving positive change, as it funds Greenpeace's environmental campaigning (Greenpeace, n.d.). In this sense, the art installations could be seen as effective in being part of a wider method of generating action through driving donations. Based on previous arguments that the effectiveness of Greenpeace's climate art installations are limited in this context, this hints at their value in being accomplices to other means of evoking change, rather than being the direct cause.

However, it is questionable whether the act of donation achieves anything more impactful than an instant response. In being sceptical, donating helps alleviate green guilt through, as Kotchen (2009, p29) terms, "pollution penance", in making the donor feel good despite their own carbon footprint. This would be especially attractive to people in the jovial festival context. From this perspective, the focus on donation is problematic in that donation is a quick, gratifying solution, and so arguably creates a barrier to people engaging with the messages of climate change conveyed through the installations on a deeper level.

This limits the potential value the artworks could have had when considering, as explored in the literature review, that art has something more to offer in igniting new perceptions and potentially influencing lifestyle or behavioural changes longer term. Here lies a dichotomy: whilst surface level donation is questionable as an effective outcome in inspiring change, festivals are predominantly for escapism and so may be the wrong context to push engagement beyond a quick donation, because attendees are unlikely to want to face the reality of climate change (CEP,2020).



The Process

The case study has shown so far that the art installations' effectiveness as a call to action has been varied when solely examining the final output. However, in taking a holistic and exploratory approach, one can examine their effectiveness in a broader sense when analysing the art installations' engagement with, not only audiences in its outputs, but workers through its process. Strengths of the art installations were discovered through the process that were unique and arguably outweighed the disadvantages of their output when comparing them to other installations at Glastonbury Festival.

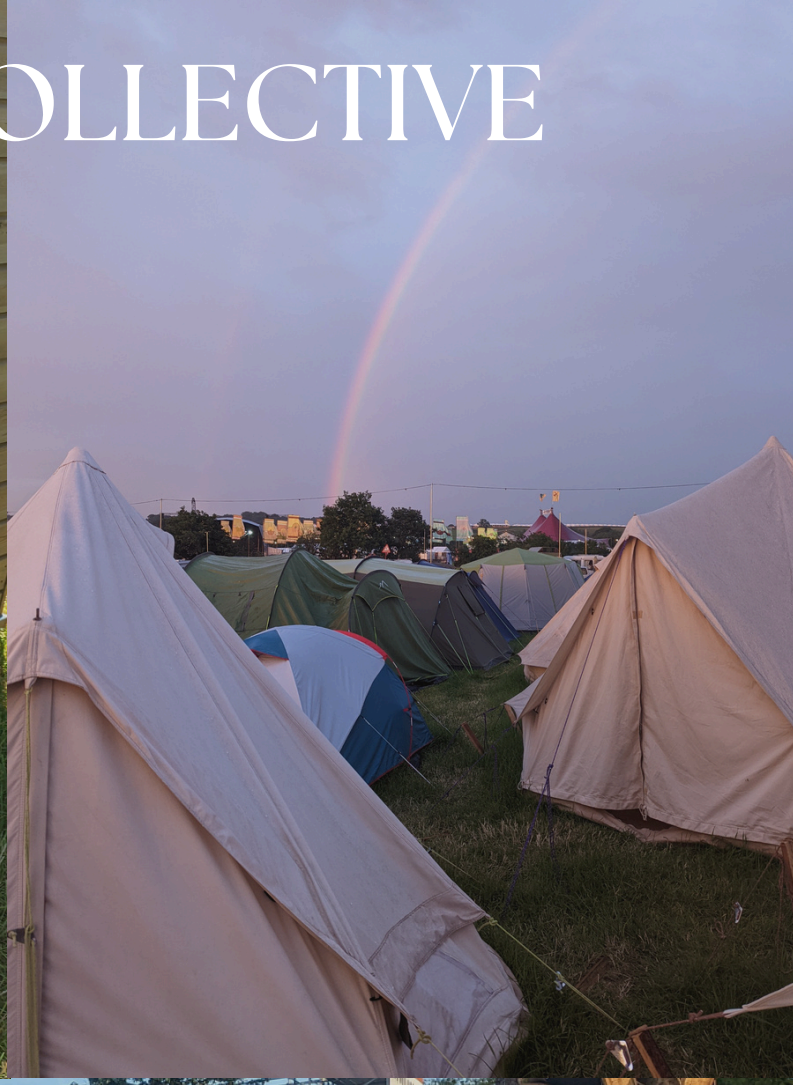
It is because of the purpose of making the art installations for Glastonbury Festival, that the team came together to live and work in a certain way. Therefore, including the process in the holistic approach is highly relevant when analysing the art installations overall effectiveness. It is significant to examine the process of making as an indicator of the artworks' effectiveness, because installing large-scale artworks within a festival setting differs to putting on an exhibition within a gallery setting, as the artworks don't exist in isolation to the people that create them. Instead of being able to install an exhibition and go home at the end of the day, it involves being fully immersed in the process, living with the creative team on the same site as the installations throughout their lifespan, from build to showcase and de-rig. Therefore, it is interesting to analyse how the environment surrounding these artworks also adheres to Greenpeace's aim of inspiring change. This section, therefore, examines how Greenpeace curated a space that engaged its workers in climate change through influencing lifestyle habits, sustainable building skills and action as a collective.

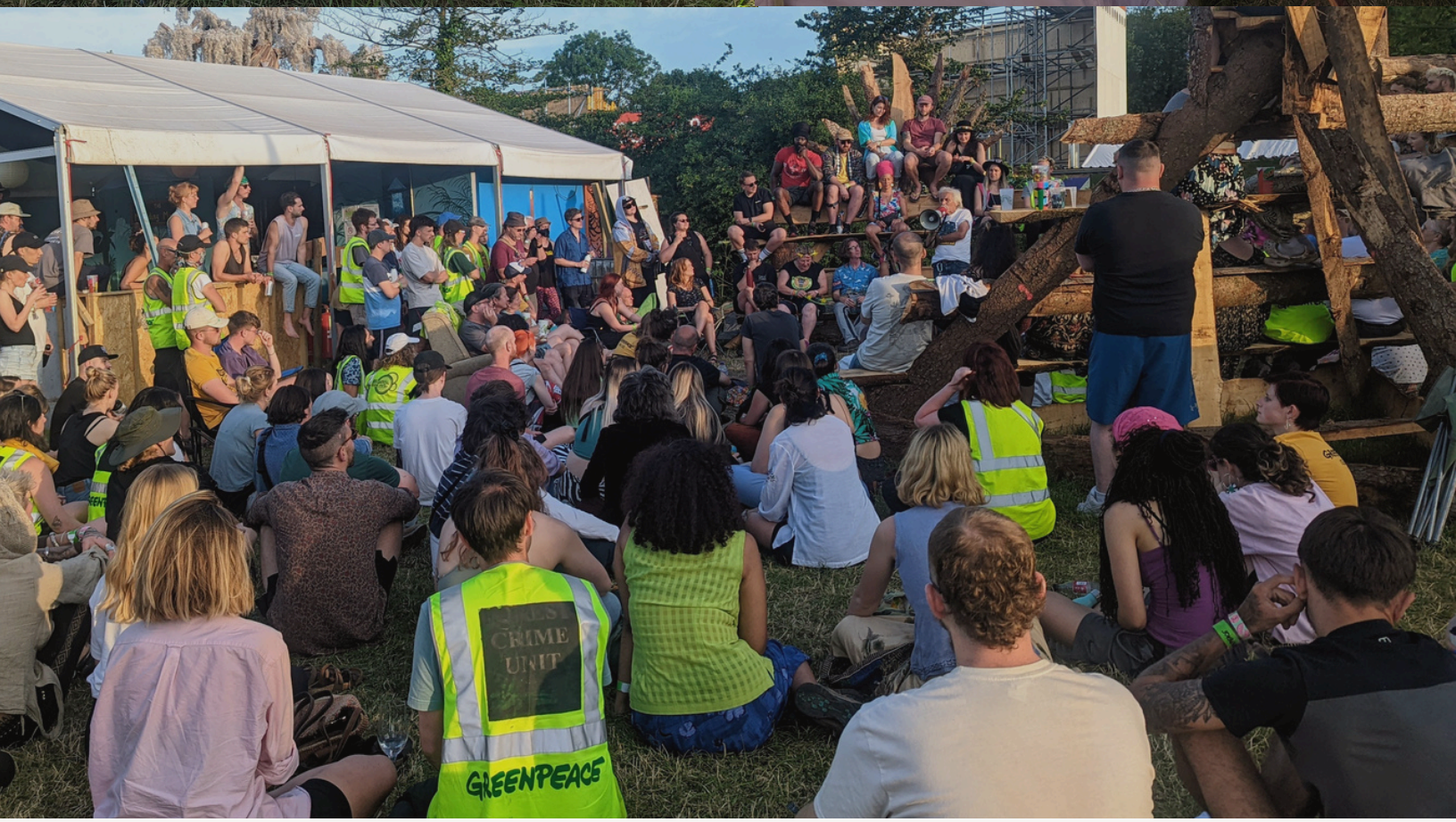
Low Impact Collective Living

As the team were living on site for a month or more, people had to adapt their lifestyles to the environment that was curated for them. As can be seen from the images below, within the Greenpeace crew site, amenities were environmentally conscious: toilets were compost-based, showers eco-friendly and all food was either plant based, or vegetarian. People were encouraged to consider their environmental impact, from taking shorter showers and reducing water use, to bringing reusable cups. Living in tents, with only communal access to electricity and limited travel, meant that, similarly to Glastonbury Festival audiences, our carbon footprints were drastically reduced in comparison to if we were not living on the festival site.

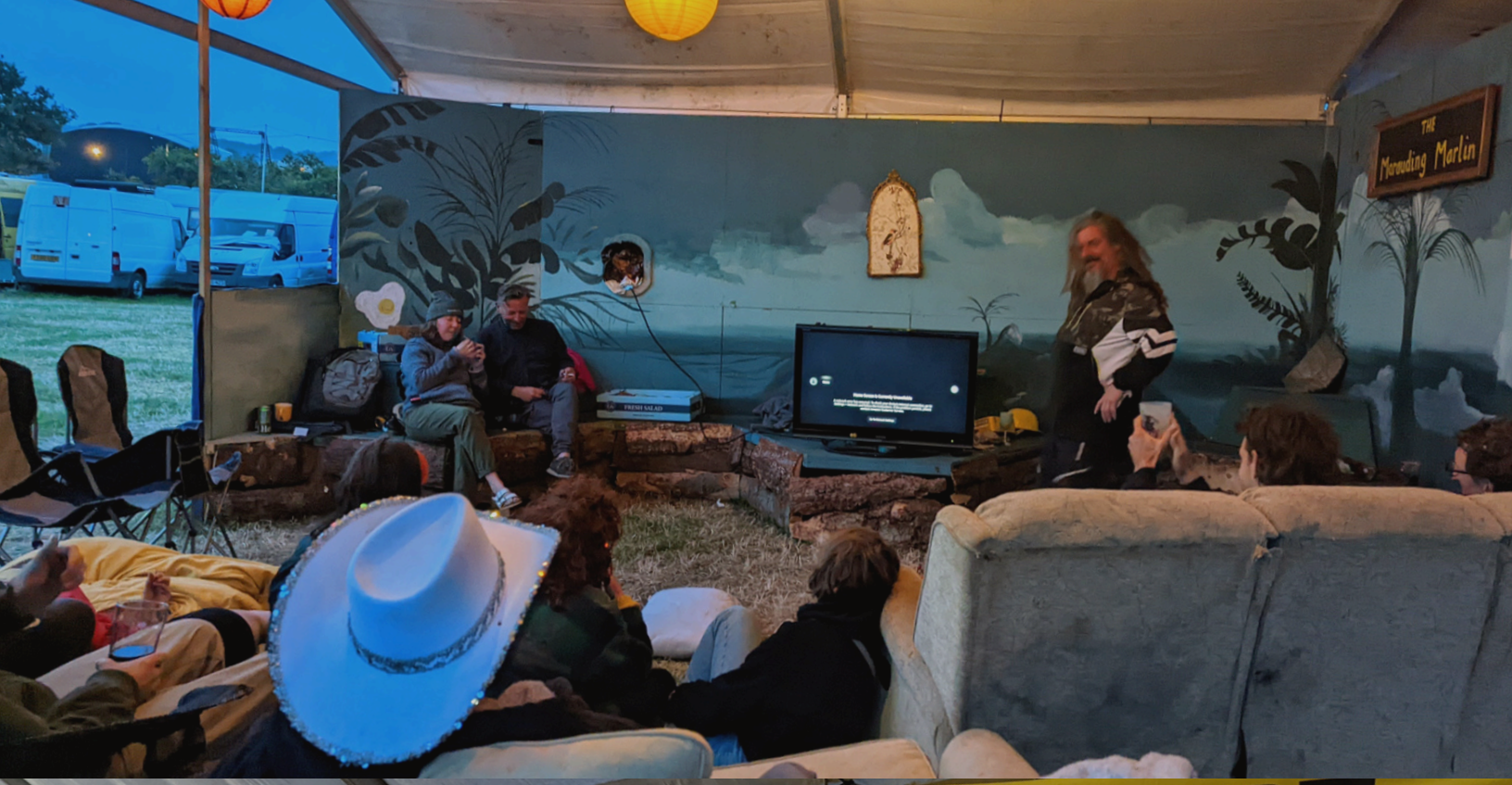
Whilst living in a low impact way was at times difficult, we all adapted. This suggests an indirect effect of the art installations through the process of creation, was inciting lifestyle changes that then became normalised and accepted. For example, limiting meat consumption for workers not only had a positive impact on the environment during the period on site, but could also be impactful in the long term by influencing people to eat less meat (Carrington, 2018). This highlights how the messaging Greenpeace wanted to achieve, of inspiring change, had continuity through the process as well as the final output and shows its value in effectively achieving that aim through creating an environmentally conscious context.

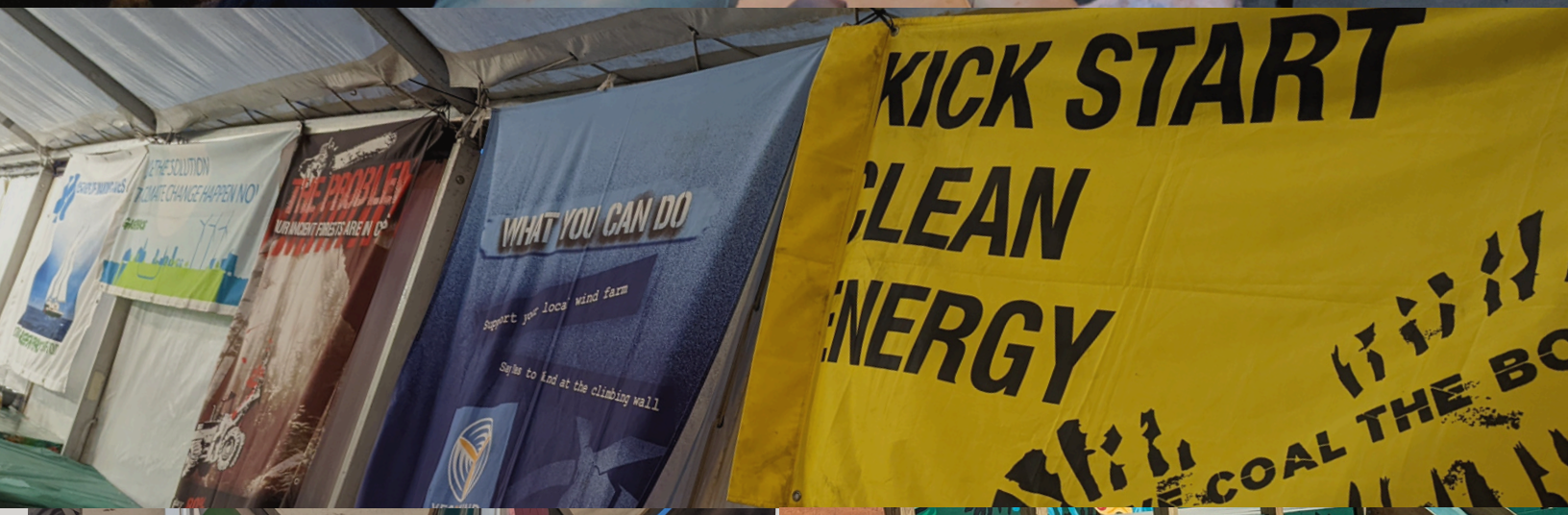
LOW IMPACT COLLECTIVE LIVING ON SITE

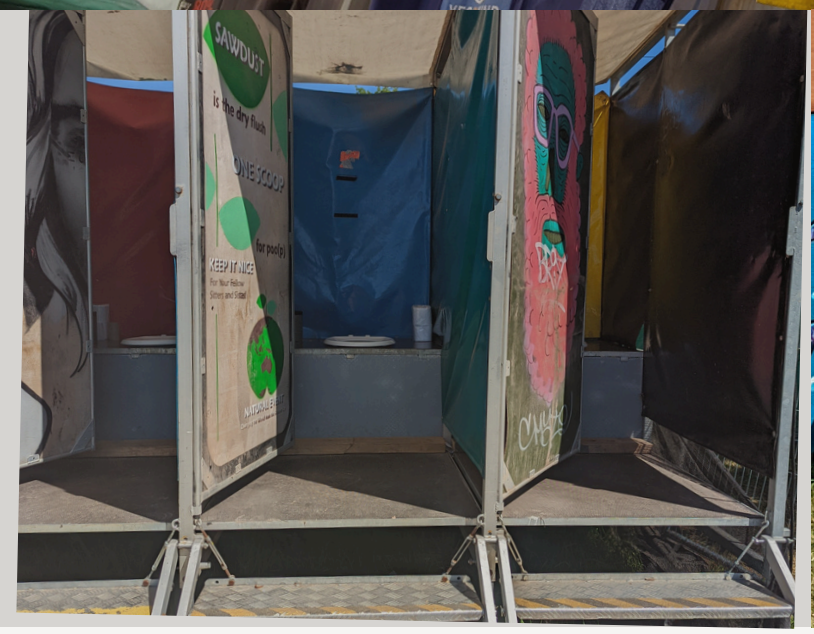


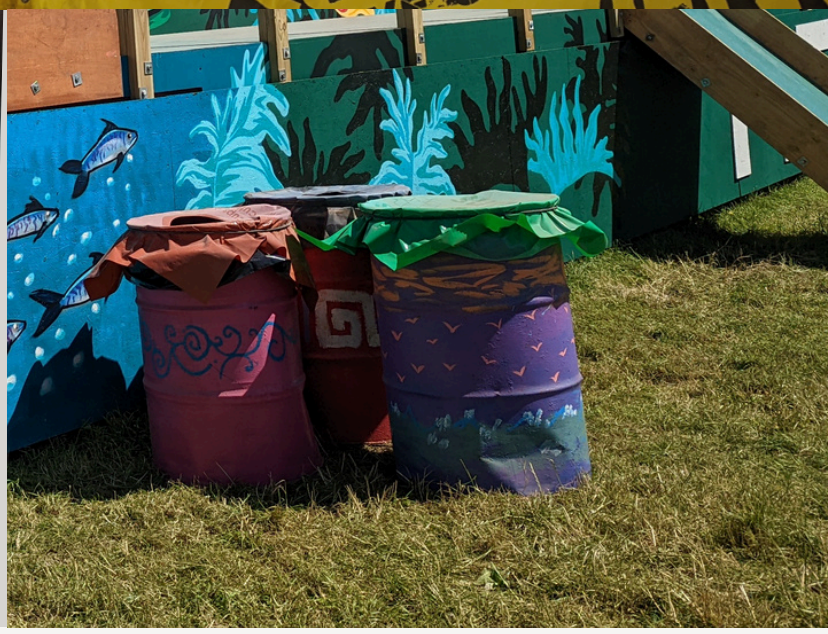


1- 3 min shower challenge to save water
2- low impact living in tents
3- motivational speech around the Greenpeace campfire-









1- De-rig film night
2-- Greenpeace banners in eating areas
3- compost toilets and recycling bins-

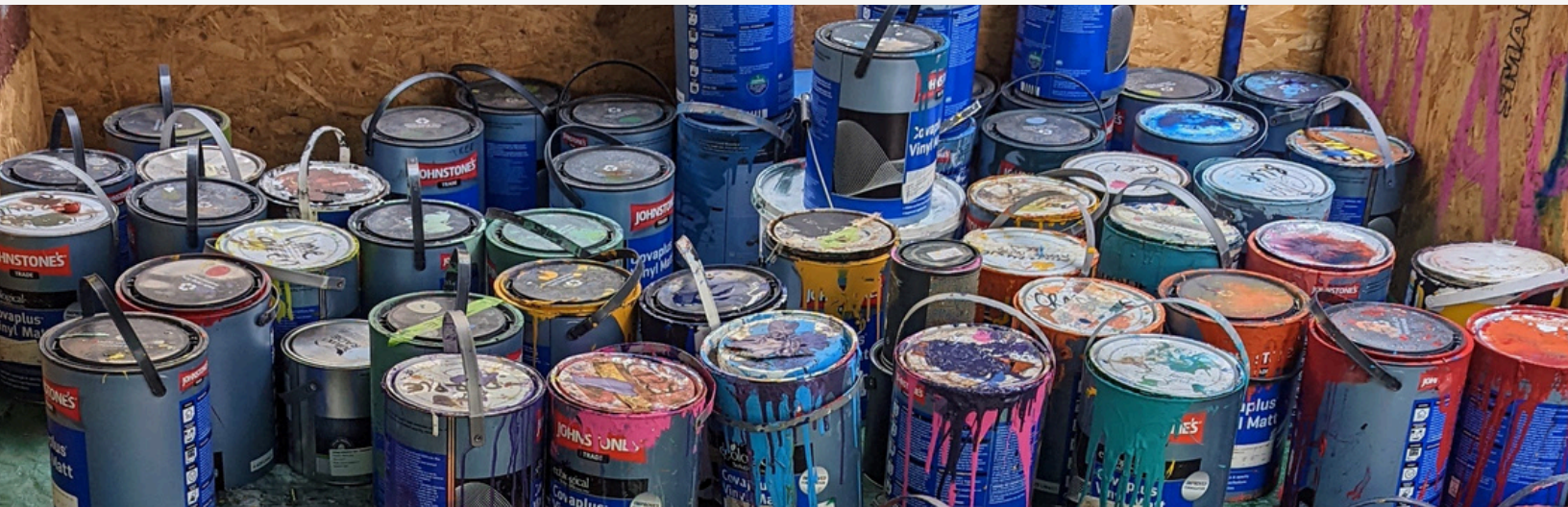
Sustainable Practice

Many aspects of creating the art installations were centred around sustainable practice. Efforts were made to ensure installations were created through sustainable methods and tasks included sorting through old paint pots to assess their salvageability, repurposing old materials, and even conserving screws for reuse when dismantling the art installations (pictured on page 36). Water use was also limited and so we reused water for washing utensils and when things were thrown away, there were multiple recycling options, with general waste being a last resort. Whilst lengthy, this process made me reflect on unsustainable practices usually undertaken as the norm. Whether this was solely for environmental reasons, or also to keep costs down was interesting to consider. However, regardless of the motivation, the outcome of having a reduced impact on the environment was the same.

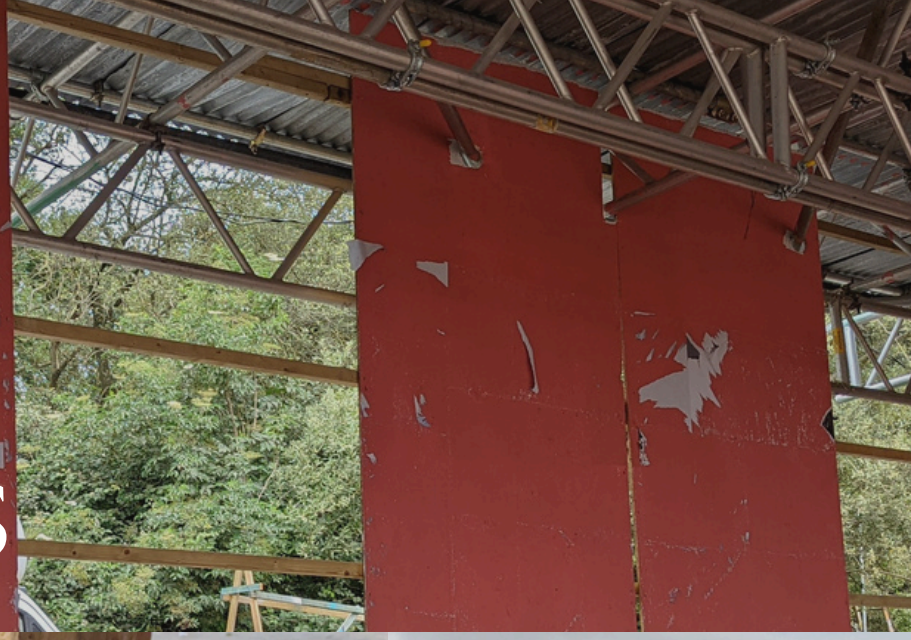
Whilst this was in line with Greenpeace's ethos, being sustainable impacted on efficiency as the tight deadlines with limited resources meant people were strained in needing to create things out of scraps rather than having the resources ready to utilise, meaning working hours increased as a result. An example of this was when a colleague and I had to construct a large mechanism that held water to soak artwork in for collaging. The only material we had available were old tarpaulins which were full of holes, meaning it took us hours to construct something that could hold water, which would have taken minutes if appropriate resources were available.

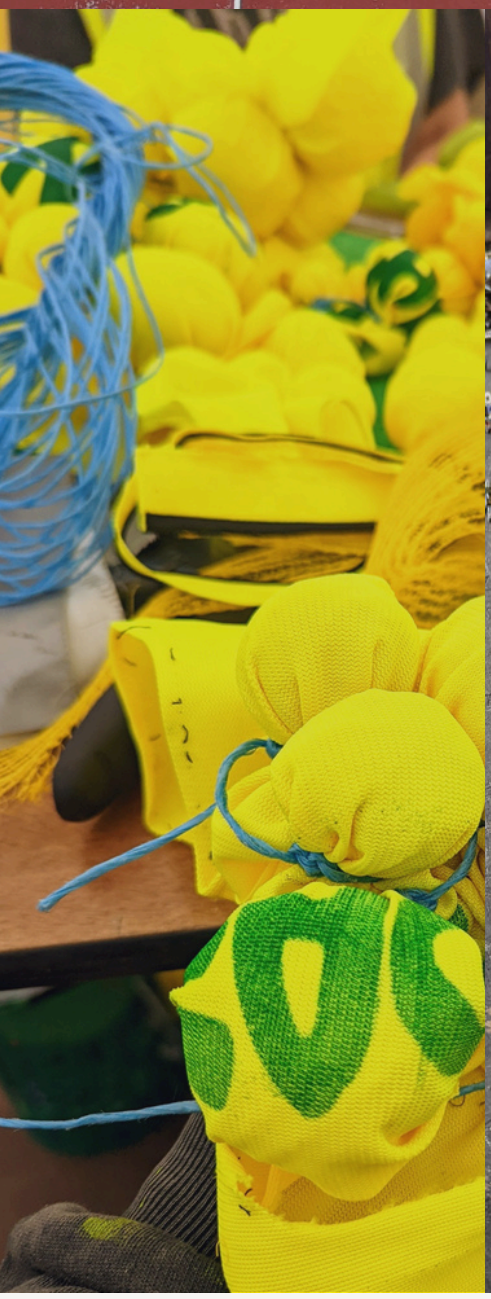
Whilst this demonstrates the need to create more efficient ways of being sustainable, the process of making in this way is highly effective in engaging workers and raising awareness of low impact build techniques. Similar to the way that the living conditions mobilised change, as many workers were volunteers with limited experience, upskilling through sustainable practice meant that each person who engaged with the art in this way may then apply these sustainable skills to their future creative endeavours. In addition, the collective nature of building something together with a shared ambition to address climate change through the art installations, and collectively working and living intensively in a low impact way to achieve this, brought us closer as a team and reinforced our sense of purpose, whilst reducing our carbon footprints.

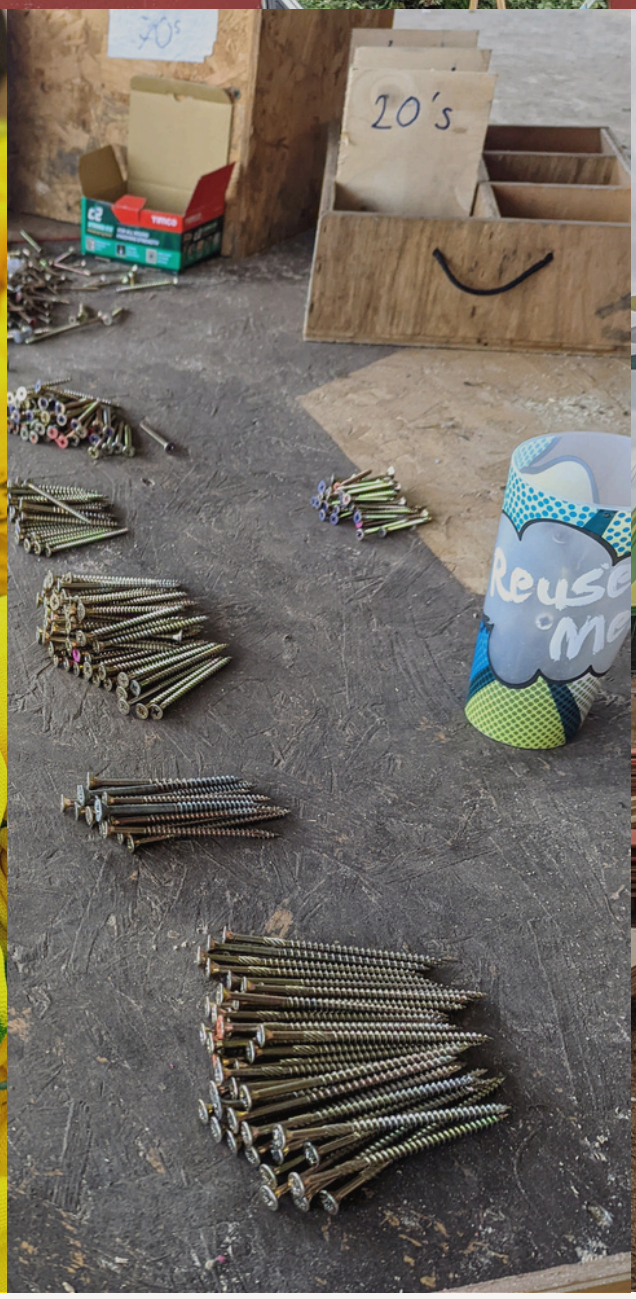
This low impact process of living and working together within the Greenpeace area was distinctly non-capitalist, and so reinforces Miles' (2014) anti-capitalist sentiments in that it may be more effective to address climate change through non capitalist means. This is because the effectiveness of living together in this communal way meant that eco-lifestyle considerations became paramount, along with the shared view of collective responsibility and efficacy. This reiterates the value of the art installations through engagement with their process, and arguably shows them to be an effective call to action in inciting change through collective sustainable practice.

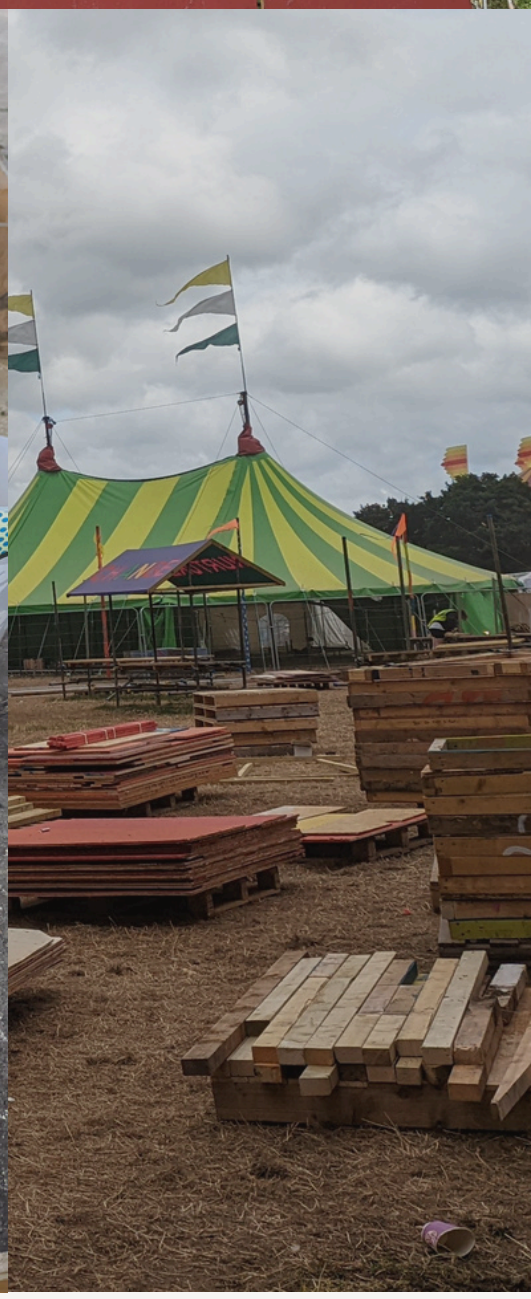


SUSTAINABLE ART PROCESS









1- Sorting through old paint to use
2-- Stripping the walls of posters so the wood can be reuseds
3-+4 -- de-rig taking out screws and sorting wood to reuse for the next year
5- making decor out of old high vis jackets-

Deeper Engagement Through Process

As a researcher who was also a participant, to answer the research question, it holds relevance to highlight how I feel the art installations impacted me. Whilst this is difficult to fully evaluate, on reflection, the most effective aspect of my engagement with the art installations, was through the process of making. This is because through the process, I was able to develop an emotional connection to the art and understand the messages they were trying to convey, enabling me to engage on a deeper level.
The installation that achieved this effect most significantly was the Rave Tree, as the process of making it was an eye-opening experience into consumption and waste. As is shown in the pictures, seeing the amount of waste on the ground so explicitly enabled me to connect with the issue in a way that I have not been able to before. Then the process of collectively transforming this waste into a piece of art, felt symbolic in corresponding to Greenpeace's message of inspiring change and so did ignite a cognitive call to action by activating an emotional positivity that, collectively, addressing climate change on a broader level was possible. Though difficult to prove or attribute directly to the art installations, I would argue that the experience of interacting with waste in this way increased my awareness of my own waste generation, and as such I have since altered my shopping habits to reduce my plastic consumption.

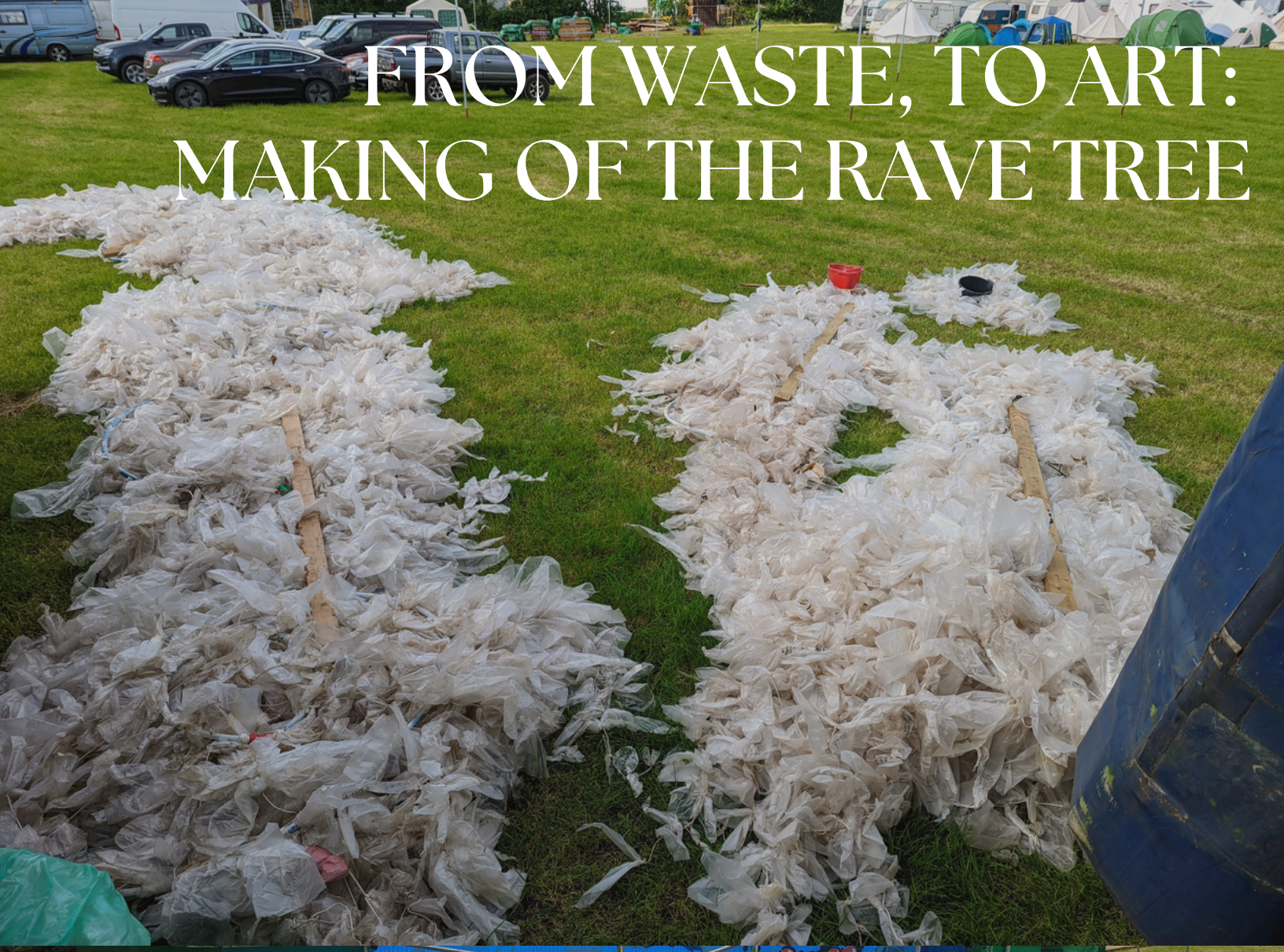
This signifies the importance of process in climate change art and implies the ability for deeper engagement through the process than the output, because I was able to build a relationship with the art and became more invested in it. This meant I could connect with the art on a level that people solely experiencing the output were not able to. This is reinforced as the art's messaging was strong throughout the process, but, as highlighted previously, got lost at the output stage, meaning audiences couldn't connect on the same level. Particularly with the rave tree, because the output did not convey the process of using waste, audiences couldn't connect with it through this aspect.

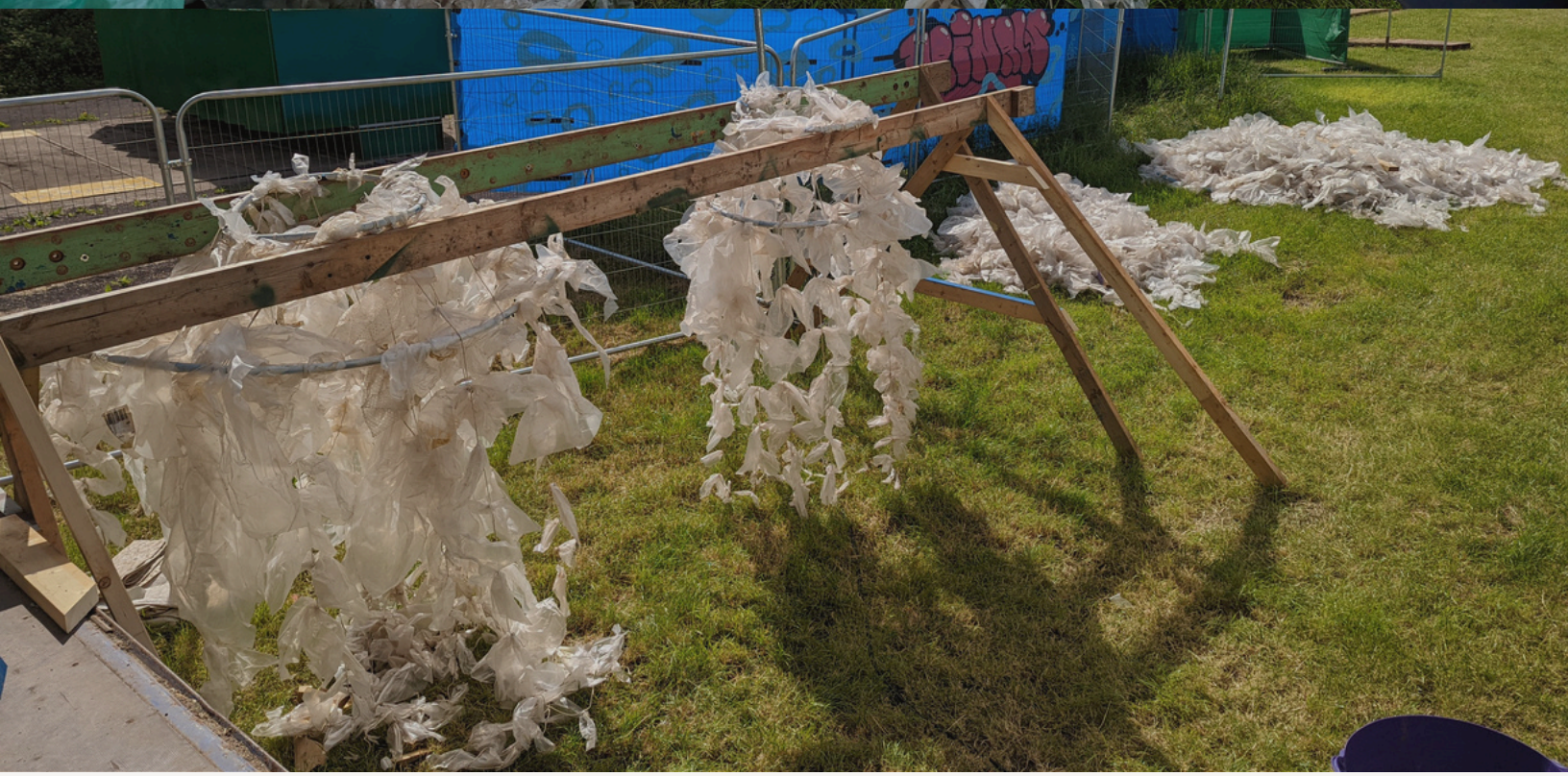
Whereas, when looking at the final output during the festival, I felt especially engaged and effected by the tree due to the knowledge of the waste it was made from and its transformation. However, it is debatable if having this knowledge would impact audiences in the same way, because by just experiencing the output, they could not develop a connection on the same level.

In this sense, what makes Greenpeace stand out against other areas, is their process of making. By embedding sustainability into their approach, the method and message of Greenpeace's arts installations are arguably more in keeping with Glastonbury Festival's sustainable and community-centric ethos. Therefore, it can be argued that process is as important, or perhaps in some cases such as this, even more important than the final product when it comes to climate change art, if it engrains its climate messaging into its process.

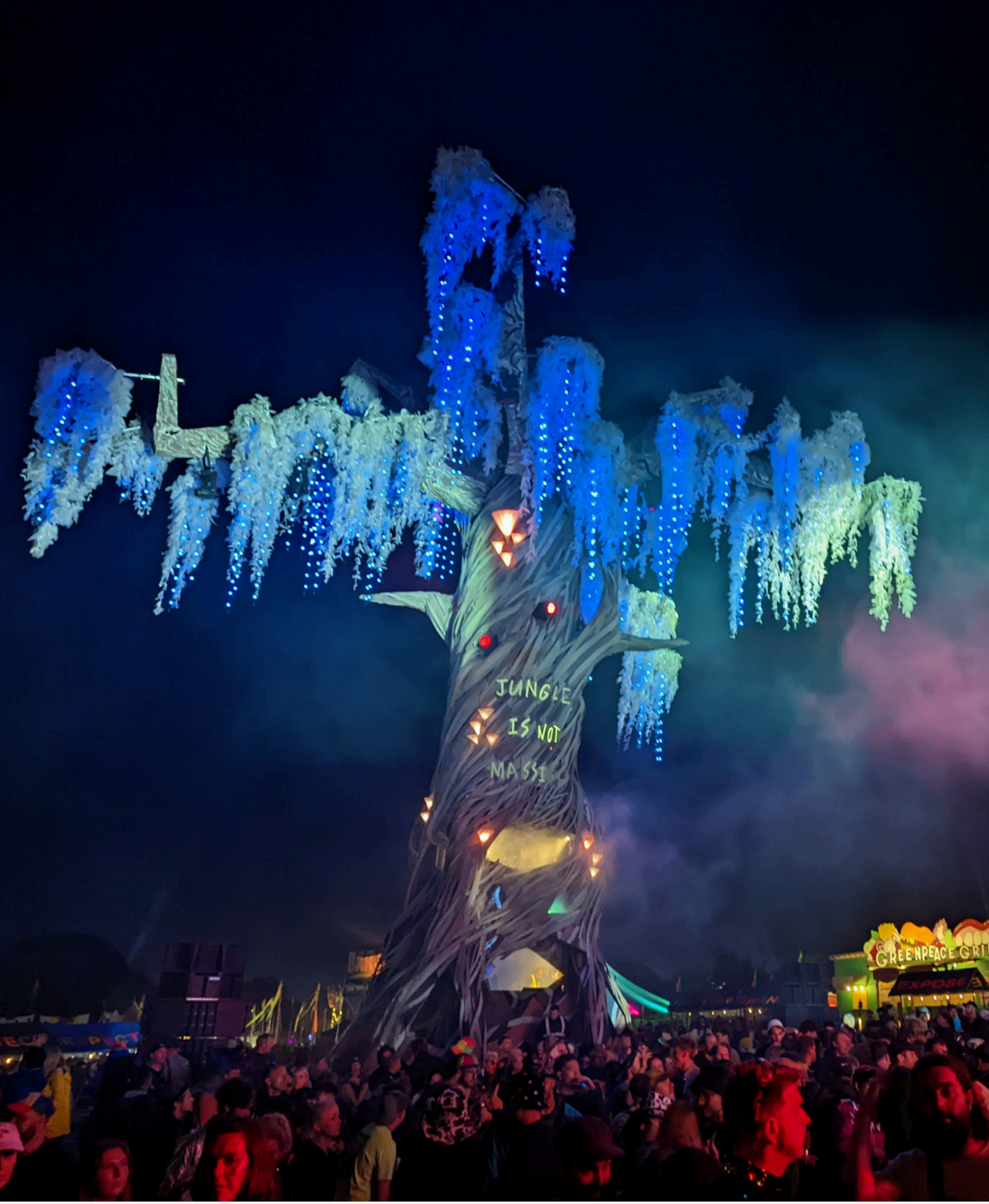
Whilst a strength, it is also a weakness, as the process cannot be fully conveyed through the output, and so can arguably only be effective to those who directly experience it. This suggests that engaging audiences through the process of making would probably have more of an impact than them just experiencing the output. This reinforces research by Bostrom et. al (2019), which found collective efficacy drives positive engagement with climate change as it avoids people feeling overwhelmed when approaching the issue. This, therefore, suggests a value for future practice in co-creating climate change art collectively with audiences, both as a means for them to engage on a deeper level and as a technique to help address the UK's rising level of eco-anxiety.

FROM WASTE, TO ART: MAKING OF THE RAVE TREE





1- old plastic to be reused to turn into the rave tree
2- a trestle made to detangle the 'tree leaves' used in previous years



1- The Rave Tree in action

CONCLUSION

Art holds value in the climate change communication sphere. Its ability to connect people emotionally means it provides deeper engagement, leading us to understand our ecological crisis in new ways. This is where art's power lies in inspiring change. However, the effectiveness of mobilising those who engage with it largely depends on the quality, and intention of the art itself.

Though Greenpeace's legacy would imply that their art would be an effective example of eco-artivism, as an activist technique to mobilise audiences, the art's ultimate effectiveness in this context was uncertain. This emphasises the problem highlighted in the literature review, of effectively striking a balance between art and activism to create a call to action. The case study raises questions of whether it is even possible to achieve this effectively, or if it is simply too complex an issue to approach, causing both the activist and the artistic side to diminish as a result. In the case study, the competitive arts festival context magnified this and Greenpeace, to rise to the entertainment level expected within the festival setting, fused the artworks with functionality. What impact this had on inspiring change, is something to consider.

Artistic Output

Inspiring change through art is not an easy feat. As has been highlighted in the literature review, it requires intricate planning and even draws on wider fields, such as behavioural psychology, to effectively evoke messages. Whilst the installations explored in the case study worked to varying degrees, it is questionable whether Greenpeace, from an activist perspective, thought the artwork was radical enough to inspire change.

For example, climbing a wall with a whale mural is perhaps unlikely to spark action in those who engage with it. However, the art may have been designed for the escapism people seek in a festival context instead of imposing the seriousness of climate change, which may have not had the same level of engagement.

Reflecting on the artwork alone, there was a need for more cohesion between artworks, greater messaging and less assumptions around audience awareness. When looking more broadly at activist art, it hints at how strategies of obstruction are what make it stand out in instigating change in the outside world. Because this wasn't an aim in this setting, it took on a different form, further implying that the festival really impacts on the overall output.

Context

Therefore, when considering how the context influenced the art installations' overall effectiveness, this raises the question of artivism's effectiveness when restricted to an exclusive space, or whether it can even be termed as such when it exists behind a paywall. Not only does this limit engagement to an exclusive demographic, but it attracts an audience who are likely to already be invested in the cause. This suggests that climate-focused artivism may need to exist outside institutions in order to make a real impact.

Process

As has been highlighted through the case study and literature review, there is a need for clear, focused messaging when attempting to engage audiences with the issue of climate change through art. However, there is a disparity between artists' intentions and what audiences experience in the output, suggesting the messaging gets lost.

This research suggests that an effective way to overcome this may be to involve audiences in the process of making. This is because, unlike other forms, the messaging climate change art attempts to convey in its output is often integrated within a sustainable process. In the case of Greenpeace, it can be seen that the process of making the art installations was within itself an effective call to action. This is because people were actively engaging with the issues they were trying to evoke in the final output. This helps drive engagement on a deeper level, providing greater potential to evoke change. In the context of the UK's climate emergency, the collective action of making would be especially effective to help address the eco-anxiety faced by the UK population, and could inspire change through creating hope and positivity.

Method

While this research alluded to the potential impacts of the art installations, it is difficult to gauge their effectiveness as a call to action for those who engaged with them, or the actions they invoked, due to the short timeframe. One exception to this may be the donations gathered onsite. However, this is a short-term response which perhaps cannot be directly attributed to engagement with the installations. As art is more likely to create a nudge effect by influencing cognition and emotion in a way that could potentially create lifestyle or behavioural changes, these would develop over a longer period and would require long-term analysis to evaluate.

Even then, it may be difficult to pinpoint any changes to be a direct result of engagement with the art installations. Studying audiences after they have engaged with the artworks could be an insightful future approach, although difficult to achieve.

Examining the process, context and output have been shown to be important method in examining the overall effectiveness of the art installations as a call to action. In particular, the research has highlighted the advantage of a holistic approach, as encapsulating the process in the analysis gave new insights which solely examining the output may have missed. For future research into climate-focused art, this suggests that analysing the process should be as important as analysing the output, as participation in the process can enable a greater understanding of the artwork's overall effectiveness.

In addition, the case study demonstrated the importance of analysing context when examining effectiveness, as the festival context impacted how the art was interacted with and influenced the overall artistic output. Future research in the field could therefore benefit from looking at climate-focused artworks in a variety of settings through a multiple case study approach, to further understand further how this impacts the final artwork. This approach has also shown the importance of considering the environmental impact of the setting in which the artwork is placed when analysing climate-focused art specifically, as this has the potential to undermine its message, and therefore, its overall effectiveness as a call to action.

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