Julia Bentz

CREATIVE APPROACHES TO CLIMATE AND PEACE EDUCATION

AN EDUCATOR'S GUIDE TO USING STORYTELLING AND ART

With personal stories by educators and change makers

Edited by Marte Skaara

A publication of the Georg Arnhold Program on Education for Sustainable Peace, based at the Leibniz Institute for Educational Media | Georg Eckert Institute (GEI)

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CREATIVE APPROACHES TO CLIMATE AND PEACE EDUCATION

AN EDUCATOR'S GUIDE TO USING STORYTELLING AND ART

GEORG ARNHOLD PROGRAM EDUCATION FOR SUSTAINABLE PEACE

LEIBNIZ INSTITUTE FOR EDUCATIONAL MEDIA
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It has been the first time I have written for a non-academic audience, and I have enjoyed the challenge of addressing a different readership. In my writing process I had encouragement and support from several amazing friends and colleagues who provided me with feedback and suggestions on the text, including Kiat Ng, Irmelin Gram-Hanssen, Karen O'Brien, Anne Pender, and Curt Gervich.

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Foreword

This is a hopeful book. We need hopeful books today, not just to nurture hope as a quality that underpins positive action in and for the world, but also as a way of actively cultivating the kind of learning that can prepare us and future generations to be hopeful climate and social justice educators and activists. In *Creative Approaches to Climate and Peace Education: An educator's guide to using storytelling and art* you will find a methodology for fostering hope. This is extremely useful as it is easy to be hopeful in a lazy way. We need to cultivate hope, to work at it: hope like love is an act of will! As educators this means 'rising above' the weight of the past and seeding the kind of thinking and doing demanded of us by Planet Earth.

In this book Dr. Julia Bentz seeks to 'rise above' through the alchemy of story and art. Stories have the power to unlock alternatives. They ground the reader in alternative realities and open us up to the experiences of others. In this way they build community, offer salutary tales (which we might learn from), and potentially chart richer futures. The magic of stories is enhanced further when we bring in the arts. The aesthetic touches our hearts but also opens us up to the pleasure alternatives can offer. Both stories and the arts are pleasurable (brown, 2019). We need them as sustaining yet challenging practices. The future is uncertain, yet our capacity to navigate and probe uncertainty is underutilized. We seek control when, really, we need to be open and resilient – even curious – in the face of the unknown. This is hopeful work. As Rebecca Solnit notes:

> ***Hope is the story of uncertainty, of coming to terms with the risk involved in not knowing what comes next, which is more demanding than despair and, in a way, more frightening. And immeasurably more rewarding (2016, 7).***

It is the rewarding that calls us to engage with the stories and possibilities to be found in this book. It is also, of course, the challenge of our time as educators to deal with the complexities surrounding both climate change and peace. Not only are stories and the arts pedagogical tools in themselves; they are also curricular tools that offer meaningful pathways of communication, reflection and also transformation.

The most exciting pedagogies are transformative! So we have here a journey to undertake. Julia Bentz spells this out nicely by equating this curriculum with the 'heroic journey', moving smoothly from Hope and Imagination to the Many Meanings of Peace, then on to Healing, Trauma and Resilience, to Community and Connection, and finally, Learning as a Journey. This pilgrimage, for that is how I experienced it reading the text, is supported along the way with stories from around the world as well as delightful images. In addition, there are insightful questions to consider and lists of useful and accessible resources that we teachers can draw on.

In sum, this book provides us with a pathway into richer and deeper futures via stories and art. But this path is not predefined or restrictive. A creative project will avoid such an approach.

Instead, it focuses our teaching energies on the processes and thoughtfulness necessary to engage with the issues of climate, justice, and peace through a fractal lens that invites us on a journey of self-discovery. As Julia Bentz asks:

> ***What would be possible if we (educators, learners, everybody) saw today's global challenges as an invitation to engage in lifelong learning?***

This is a great question! What would be possible if our moral imaginations led the quest for alternatives to the given, habit-laden assumptions about diminished futures that we receive every day from the media and those who shape and control these powerful messages? I would argue that the answer, one answer amongst many, will arise from journeying through these pages. Trying out the processes on offer. Experimenting and playing with them. In this way each journey will be unique, but each promises to free our minds, hearts, and actions from the deadening weight of current oppressions of habit and convention. Each attempt generating a little more hope and joy in our day.

Marcus Bussey
Queensland, Australia
February 2023

- brown, adrienne maree. *Pleasure Activism: The Politics of Feeling Good*. Chico, CA: AK Press, 2019.
- hooks, bell. *All about Love: New Visions*. New York: Perennial, 2001.
- Solnit, Rebecca. *Hope in the Dark: Untold Histories, Wild Possibilities*. Chicago: Haymarket Books, 2016.

Preface

This book is the result of collective efforts. It emerged from a creative process that started at the Summer Conference of the Georg Arnhold Program on Education for Sustainable Peace, organized by the Leibniz Institute for Educational Media | Georg Eckert Institute, in August 2021. This online event brought together researchers engaged in education for sustainability and peace from 14 different countries working in a variety of contexts. The exchange of knowledge and experience among the participants catalyzed a number of insights, among them the importance of developing and providing more creative and inspirational resources for climate change and peace education, especially material integrating the two areas. Following the event, several participants expressed interest in contributing to the development of practical output that could be used in schools and other learning environments, such as university courses and community workshops.

Through my previous experience with young people and diverse communities I see storytelling as an emerging tool with which to create learning spaces where both storytellers and listeners can engage in deeper learning and where transformative change can happen. So the idea of a book using storytelling methods as its fundament was born. The participants were invited to take part in a storytelling workshop to explore personal stories located around the intersection of climate change and conflict, stories in which themes of ecological awareness, regeneration, and peace intertwined to generate new perspectives. In an iterative process the stories were developed further with the guidance of Marte Skaara from Climate Creativity, a non-profit organization that fosters climate change awareness and engagement for climate action, focusing on sustainability through storytelling and art. The workshop built on a key insight gained during the conference: that storytelling offers a unique channel to access a mindset in which climate awareness and peace work share a cognitive and creative space.

Artists later illustrated the stories. The selected artists are from six different countries, and each artist has a strong understanding of the country or region where the story is located. Through art we hope to visualize the storytellers' values, emotions, ideas, hopes and dreams. All storytellers took part in the illustration process, providing the artists with feedback and ideas. When the visions of the storyteller and the artist are combined, new meanings and interpretations expand the message and speak to learners in a multitude of ways.

The intention is that the art and stories, together with the thematic introductions, will be an inspirational resource for educators. It is meant to be a helpful and hopeful guide for colleagues such as teachers, practitioners, and action researchers to address global challenges in their classes and workshops. We thus aim to provide readers with a resource that might inspire their teaching and community engagement.

The book addresses the power of stories and art for learning about the global challenges of mitigating climate change and fostering sustainable peace via five themes: (1) Hope and Imagination, (2) Many Meanings of Peace, (3) Healing Trauma and Creating Resilience (4) Connection and Community, and (5) Learning as a Journey. I see these as valuable entry points for learning about climate change and about peace. In each of these sections I will illustrate how stories can support the learning process. I also provide resources for practical application and further reading.

Julia Bentz
Berlin, March 2023

1. Teaching and Learning about Global Challenges

We are living in challenging times. Multiple crises and complex global issues are ever more present and influence the lives of many young people and adults. Formerly perceived as distant by many in the Global North, armed conflicts, health crises and climate change have come closer, affecting young people's mental health and their immediate safety. There is a growing recognition that education needs to change in order to prepare students for these challenges. Ever more complex global issues require new and possibly different competences on the part of the younger generation and demand that teachers, practitioners and lecturers constantly adapt their teaching methods and contents to a changing world.[1]

The profound shifts in the world around us generated through climate change, environmental degradation, conflict, and the displacement of refugees often raise questions of how to address these in a learning setting. How does one engage young people with climate change, perceived by many as complex and at the same time contributing to growing feelings of sadness, hopelessness, and anxiety among them? How can we as educators create and nurture a culture of peace in and around us while conflict continues to dominate the news? What kind of approaches help teachers and practitioners to navigate these complexities in a learning setting?

Calls for radical change are everywhere. In many areas of our lives transformations are increasingly seen as necessary for responding to today's challenges. For example, for many working with climate change and social justice issues there is a need to transform systems and cultures to promote resilience, equity and peace. Yet how, concretely, to do that, how to initiate and carry through change processes that are both equitable and sustainable, is less clear.[2] A recent report by the Intergovernmental Panel on Climate Change (IPCC) indicates that a transition towards a world of wellbeing, ecosystem health and low poverty by the end of the century cannot be achieved without actions that strengthen equity, justice, and inclusion as well as knowledge diversity and ecosystem stewardship.[3]

This shows that environmental problems are closely interlinked with issues of justice, equity, and inclusion and need to be addressed at the same time. It shows that sustainability and peace are not separate issues and that education needs to be updated in a way that renders it capable of addressing them together. Teaching global challenges in an integrated manner means including diverse forms of knowledge that explore the root causes of climate change and the absence of peace. Involving and making room for different ways of knowing and being in the world acknowledges, for instance, Indigenous knowledge and wisdom as well as experiential, embodied and artistic expression alongside scientific "facts." Learning about climate change and peace in an integrated way may mean moving

> "SUSTAINABILITY AND PEACE ARE NO SEPARATE ISSUES AND EDUCATION NEEDS TO BE UPDATED IN A WAY THAT RENDERS IT CAPABLE OF ADDRESSING THEM TOGETHER."

beyond the well-defined boundaries of a single-disciplinary approach. It may involve teaching with new, creative, trans-disciplinary techniques. One way to do so is via storytelling.

This book suggests that creative methods involving stories and art can help educators to address the challenging topics of climate change and peace via new channels that inspire their learners and underline the role of each individual, with their specific talents and world views, in engaging with the crucial questions of the younger generation. It aims to provide an inspiring guide for teachers, practitioners, and lecturers offering prompts and themes for workshops and classes.

The Power of Story

Learning with and through stories can integrate different knowledges and voices about peace and climate. Listening to and telling stories about what peace means to us personally, or how we became aware of climate change, may offer unique opportunities for learning – for the listeners as well as the storytellers. Stories engage us in a felt experience that moves beyond abstract concepts of climate change and peace and instead helps us relate to them in a way that connects to personal significance, sparking our imagination.[4] This is because stories have a close connection with the evolution of our brains. Ever since people have lived together, interacting with their environment, they have constructed stories. Storytelling has helped to solve the problem of how to make wisdom understandable, transmissible, and memorable.[5] Through storytelling, humans make sense of their surrounding world.

> “STORIES ENGAGE US IN A FELT EXPERIENCE MOVING BEYOND ABSTRACT CONCEPTS OF CLIMATE CHANGE AND PEACE ...”

The stories we tell each other matter – more than we realize. Stories are a reflection of the beliefs and values that shape our understandings of reality. The stories we tell can either reinforce or challenge the status quo. They can either reinforce business-as-usual or help imagine different futures. Commonly in education we retell the story of an apocalyptic future when speaking about climate change. This narrative, which focuses on the risks and dangers of climate change, is built on the assumption that the fear induced might lead to action. Peace education is still limited in most curricula. Embedded in history teaching, it is often informed by a definition that peace is the absence of war, omitting the many meanings of peace that have existed and still exist in diverse cultures across human history.[6] Teaching the intersections between climate and peace is virtually absent in most educational contexts. While informing about climate impacts and conflicts is important, it has a limited effect on empowering young people to act for peace, justice, and sustainability. At worst, it can even lead to apathy, frustration, and anxiety, as studies have shown.[7]

Creating spaces where new, more positive, stories can emerge – whether at school, while working with local communities or at the dinner table – holds great potential. For it is through the

descriptive and normative elements of stories and through the metaphors and meanings that are communicated that stories can challenge our thinking and engage us with new perspectives.[8] Imagining, co-creating and telling new, meaningful stories about sustainable and equitable ways of being and knowing is therefore a method of reorientation towards new realities.[9] It is an essential step toward motivating for change: as the American poet Lucille Clifton famously said: "We cannot create what we can't imagine."

Stories have a number of superpowers and therefore can play a role in societal change. A crucial aspect is their use of metaphors. A metaphor is a figure of speech whereby one thing is used to mean another, such as the term "greenhouse effect." Metaphors are effective because they create meaning, images, emotions, values, and judgements about what is true and possible.[8] However, while the metaphor "greenhouse effect" helps us to understand the biophysical interplay of gases in the Earth's atmosphere, it leaves little space for human agency. Introducing new metaphors that depict regenerative ways of living can inspire visions of a new reality, especially when we begin to act in accordance with the new metaphor and when it becomes part of our lived experience.[10] A story can introduce such metaphors acting as a magnifying glass that helps us to make sense of and learn from a complex past and present. Stories can be windows into other worlds and lives, revealing hidden perspectives and illustrating the challenges humans are currently facing.

> "TELLING STORIES ABOUT THE FUTURES WE WISH TO SEE FOR OURSELVES AND OTHERS IS A FIRST STEP TO ACTUALIZING THEM."

Stories can make future possibilities tangible and thus support the creation of meaning, agency and direction. Telling stories about the futures we wish to see for ourselves and others is a first step toward actualizing them. Research with gymnastics athletes has shown that imagining a feat (such as a salto mortale) can activate and strengthen regions of the brain involved in its real-life accomplishment.[11] This demonstrates that we have the power to shape our reality – to a certain extent – through our imagination. It provides evidence that imagining and telling stories about peace, climate resilience, and regeneration is more than daydreaming – it is an important step towards putting the imagined into practice and making it real.

How to tell a compelling personal story

by Marte Skaara

- **Find a memory:** The memory should be both important to you and related to the topic of your story. Guiding questions might be: Do you remember a moment when you felt completely peaceful? Can you recall the first time you experienced the impacts of climate change, or an action you took to foster sustainability in your community?
- **Describe the sensations that accompanied these experiences:** Dive into the details when describing your memory. What did you see, smell, hear? When you elaborate on your experience, you can make the listeners feel as though they are there with you. It's easier to imagine a landscape when you are told where it is in the world, how it smells of salt and seaweed, and the shapes and sizes of the rocks on the beach. By being specific, you help the listener make their own mental images illustrating your story.
- **Share emotional responses to the events and topics:** This allows for connection and helps the listener understand how you feel. We often remember events because of how they made us feel. Dare to explore challenging emotions like anger, fear, and anxiety, as well as empowering emotions like love, connection, responsibility, and care.
- **What do you care about?** Add a powerful value statement such as what you live/work for and why. Are you gardening to create beauty and diversity or for food security and justice, to overcome racism and displacement? Take time to (re)discover and map your values.
- **Include your reflections and any insights emerging within your story:** Finding memories, exploring emotions, and discovering your why are deeply personal processes. Allow yourself time and space for self-reflection when you develop your story.
- **Share your knowledge:** You may possess traditional knowledge, spiritual knowledge, and/or Indigenous wisdom that others can learn from. In a personal story you can weave together the different forms of knowledge that you hold. Beware that numbers and dry facts can distract or bore the reader, so use them in smaller doses.
- **End your story with an uplifting statement:** What are your hopes for your community/the world/our future? What does a sustainable world look like to you? What inspires you in your life/work? Sharing your hopes, visions, and inspirations is a powerful way to close your story while opening the mind of your readers to new possibilities.

The Power of Art

Another creative method via which to address peace and climate together in an educational context is through art. Art or arts-based practices can be a powerful way to develop meaningful connections. Art can help young people to expand their visions of the future, opening up their minds to new scenarios and more-than-human worlds. Exploring alternative and regenerative imaginaries of the future can be inspiring and empowering for young people.

People become engaged through art, as it allows for multiple meanings and interpretations of the topics it depicts. For instance, a piece of visual art can be interpreted in many different ways depending on the viewer and viewpoint as well as the context of viewing. A theatre play on the experience of a forest fire can communicate many different emotional aspects of life in a way that creates a connection with the audience. Keeping open the ambiguities, ambivalences, contradictions, and sometimes chaotic dimensions of reality is useful when addressing climate change and peace because they may mean very different things to different people.

Art can be aesthetically powerful, emotionally moving, and politically evocative. It can be a powerful tool for communication and an effective means to raise awareness, for instance through video work, documentaries, illustrations, or comics. Based on the well-known saying "a picture is worth a thousand words," art can enrich a message and extend its reach. It can thus communicate beyond the scope of language and make the invisible visible.[12, 13]

> "THE FREEDOM OF ART ALLOWS STUDENTS TO EXPLORE DIMENSIONS OF THE FUTURE THAT ARE NOT ACCESSIBLE THROUGH STANDARD TEACHING APPROACHES, ..."

Integrating art in climate and peace education can expand young people's imagination of a regenerative, equitable, and peaceful present and future because art has the capacity to create learning spaces. In these learning spaces young people can imagine and develop interventions and re-design daily situations. With creative and playful practices such as role-plays, students can experiment with different perspectives and gain new insights. Through photo voice, a technique where photos are taken to answer reflective questions (such as "What does peace mean to you?") students are invited to explore the significance of abstract topics for them personally. The freedom of art allows students to explore dimensions of the future that are not accessible through standard teaching approaches, helping them to create new scenarios of transformative change.

Art often works with metaphors. The openness of metaphors allows for a deeper level of meaning-making. A significant connection to the topic can tap into students' emotions and senses, offering them the possibility to see and think differently. This renders art a profound source of learning and a tool for deepening and embodying experience. Learning with the help of creative and artistic approaches can enable students to discover new insights about themselves and facilitate new relationships with others and with nature.[14, 15]

Using art and storytelling when teaching about global challenges may be approached and facilitated through themes that set the tone and provide orientation for the learning process. The following sections illustrate five such themes that can be inspiring entry points for learning about peace and climate change. They also include one or two personal stories and illustrations of these stories, followed by references to projects and methods for further reading.

Resources on Art and Story

- Bentz, Julia and Karen O'Brien. "ART FOR CHANGE: Transformative Learning and Youth Empowerment in a Changing Climate." *Elementa Science of the Anthropocene*. 19/7, no. 1 (2019): 52. https://doi.org/10.1525/elementa.390
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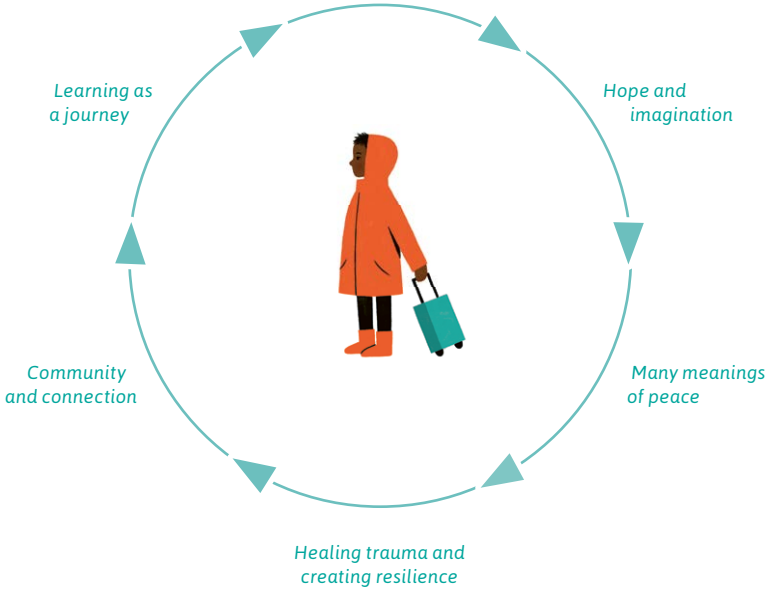
- Pearson, Kelli Rose. Bäckman M, Grenni S, Moriggi A, Pisters S, and Vrieze A de. *Arts-based Methods for Transformative Engagement: A Toolkit*. Wageningen: SUSPLACE, 2018. http://library.wur.nl/WebQuery/wurpubs/533984

2. Themes for Framing Climate and Peace Education

Climate change and peace are complex topics; they are the result of socio-environmental interactions that are non-linear and hard to quantify. They also have an impact on virtually all areas of human and non-human life, and their immense complexity may be challenging or even overwhelming for learners as well as for educators. At the same time it is an opportunity: as climate change and the quest for peace interact with aspects of our daily life, there are many entry points from which to observe and learn about these phenomena. At school, for instance, these topics can be taught in the natural sciences as well as in the social sciences and humanities. The humanities and the arts have a strong potential to educate people about climate change and actively engage them in transformative processes.[15, 16]

Once a learning setting (e.g. a school subject) has been determined, themes can facilitate the learning process. Themes offer lenses or entry points that allow learners to connect to the topics through an area of interest and grasp the complexity of impacts. Depending on the interest, themes may include sustainable fashion, food production, peace through music, or gender, to name but a few examples. Themes can also set the tone by providing a direction that can help learners to orient themselves through a wealth of aspects and impacts. Positive framings such as "living in harmony with non-human actors" or "regenerating community and respect" help to focus on solutions and offer an inspiring alternative to the common gloom-and-doom framings of many educational approaches on climate change (and peace) to date. The theme can be a metaphor such as that of a journey of discovery – an odyssey. A metaphor can set the tone (though a positive framing) yet offer space to be interpreted in many different ways. It can be filled with the individual meanings of the learners.

In this project we offer five themes that emerged through the stories in the development process of this publication. The stories presented here are personal experiences of educators in the field of climate and peace education. The themes are invitations and examples, and they constitute only five of many possible entry points from which to frame these topics. Themes are a productive way to set the stage for creative engagement approaches such as storytelling.



Each of the themes proposed here can be used on its own. They can also be interpreted as a stage or step on a story arc or on a (heroic) journey. Inspired by the writer and literature professor Joseph Campbell and his concept of powerful stories, we begin the journey of this book with the theme "Hope and Imagination," which represents a call to venture into new, hopeful imaginaries. Following the path into the unknown, we then meet with the knowledge keepers of diverse cultures in the form of "Many Meanings of Peace," who share with us the depth of the concept of peace and point us on our way. The journey then becomes more arduous, and we face the challenges of "Healing Trauma and Creating Resilience." On the road back we are nurtured by "Connection and Community," giving us strength for the last stretch. Finally, the return brings the knowledge that learning can mean openness to change and transformation through the theme Learning as a Journey.

1 HOPE AND IMAGINATION

Climate change and the quest for peace are commonly perceived as alarming and disturbing topics that often foster a sense of helplessness. They seem to add yet another layer of complexity to the already challenging times we are living in. But what if we approached these topics from a radically different angle? What if we explored with learners the futures they desire for themselves, for their (future) children and for every living being on the planet? What if we focused on the role hope has played – and still plays – in activism for more equitable, peaceful and sustainable living? And what if we reflected together on how we can nurture hope as the basis for action? What role can storytelling play in addressing this challenge?

At times the future looks grim. There are many reasons to worry and to lose hope. Checking the news can be enough to feel the weight of today's challenges and those ahead of us. Studies have shown that anxiety about the future is growing, especially among young people, and that climate change is contributing to feelings of sadness, anger, powerlessness and guilt to an extent that is affecting their daily lives and functioning.[7] The most recent IPCC report confirms these fears.[3] And yet a continually warming future is still not inevitable. Climate change risks may be widespread, severe and unequally distributed but many are also still avoidable. The differences between low-end and high-end scenarios are profound, and the future will depend to a large degree on the choices and actions we take now. This gives us space and cause for hope.

Hope may mean different things to different people. For some it is a passive feeling of optimism about the future, while for others it is an embodied vision that motivates their practices and activates agency. For many activists, hope is the starting point for imagining and working towards a different world.[17] Rather than a substitute for action, it is the basis for it. Action seems to strengthen feelings of hope, creating a positive feedback loop: "When people start to do something concrete it seems as if hope is evoked by the actions themselves. Hope, in a sense, becomes embodied."[18] This can create spaces where alternative futures and new possibilities can emerge. American activist and author Rebecca Solnit writes:

> FOR MANY ACTIVISTS, HOPE IS THE STARTING POINT FOR IMAGINING AND WORKING TOWARDS A DIFFERENT WORLD. RATHER THAN A SUBSTITUTE FOR ACTION, IT IS THE BASIS FOR IT.

> *"Hope locates itself in the premises that we don't know what will happen and that in the spaciousness of uncertainty is room to act. When you recognize uncertainty you recognize that you may be able to influence the outcomes – you alone or you in concert with a few dozen or several million others. Hope is an embrace of the unknown and the unknowable and alternative to the certainty of both optimists and pessimists. Optimists think it will all be fine without our involvement; pessimists take the opposite position; both excuse themselves from acting. It's the belief that what we do matters even though how and when it may matter, who and what it may impact, are not things you may know beforehand."*[19]

Moving beyond optimistic and pessimistic future scenarios, hope can help us imagine a shared vision of an alternative future that catalyzes a regeneration. Many projections for the future are based on assessments that focus on quantitative indicators and variables. Seldom, however, do such scenarios consider the possibility of human agency to create broad-scale transformation. History has shown that cultural shifts can happen quickly when a committed minority of 10-25% of a population shifts their beliefs and attitudes.[20,21] For example, the Suffragette Movement in the early 20th century (in which women fought for their right to vote) and the Civil Rights Movement in the United States demonstrated how a relatively small number of committed individuals can influence the majority population and shift a paradigm.

We sometimes forget what hope is capable of:

> *"Most environmental victories look like nothing happened; the land wasn't annexed by the army, the mine didn't open, the road didn't cut through, the factory didn't spew effluents that didn't give asthma to the children who didn't wheeze and panic and stay indoors on beautiful days. They are triumphs invisible except through storytelling."*[19]

> "... HOPE CAN HELP US IMAGINE A SHARED VISION OF AN ALTERNATIVE FUTURE THAT CATALYZES A REGENERATION."

Fundamental change is often hard to track because it first takes place in our minds. Visible, large-scale change arises from invisible, wild ideas and imaginings. According to John Dewey, imagination is "the ability to look at things as if they could be otherwise." This ability to ask "What if?" is central to feeling empathy and to envisioning and enacting better lives. The lack of broad-scale action towards climate resilience and peace can be seen as a lack of imagination to create shared visions of an alternative future that catalyzes transformations. Collectively envisioning desirable futures provides the motivation and guidance for change, or as the poet Rainer Maria Rilke has put it: "the future enters into us, in order to transform itself in us, long before it happens."

Resources on hope and imagination:

- Bilodeau, Chantal and Thomas Petersen. *Lighting the Way: An Anthology of Short Plays About the Climate Crisis*. The Arctic Cycle, 2020.
- Orion Magazine: https://orionmagazine.org/
- Smith, Keri. *The Imaginary World Of*. London: Penguin Books, 2014.
- Solnit, Rebecca. *Hope in the Dark: Untold Histories and Wild Possibilities*. Edinburgh: Canongate Books, 2016.

Application in Educational Contexts

Using story to help heal trauma and create resilience

Stories can help us to stay hopeful. They can – as the following story illustrates – be born out of seemingly hopeless situations and spark our imagination. Stories can take us on imaginary journeys envisioning positive futures, even if we are grieving the loss of nature, as in the following story, and in moments of overwhelm by the complexities of global challenges.

Educators can tell a personal story and/or create space for learners to tell their stories of hope and imagination. Prompting questions can be:

- What futures do you desire for yourself and for everyone on the planet?
- What role does hope play or has played in your personal and/or professional life?
- How do you nurture hope in yourself and/or others?

Using art to help heal trauma and build resilience

Arts-based practices and techniques can stimulate hopeful conversations and generate space for imagination. They can also provide a way to gain new perspectives on global challenges.

Learners can explore hope and imagination in relation to peace and climate change through creative techniques such as photo voice, answering questions such as: "What is hope?" and "What does equitable and sustainable living look like to you?" with photos.

Other creative techniques can be borrowed, for example, from Keri Smith's book *The Imaginary World Of*, which invites the users to draw, write and collect "wild" ideas to describe a world they wish to inhabit. Prompting questions and ideas include: "Collect images of things that fill you with wonder"; "Create a manifesto – what ideas, thoughts or philosophies rule your world?"[22]

Where did the water go?

A story by Aditi Pathak

I grew up in the countryside, amidst trees, flowers and wilderness. Wild plants and trees were my friends; I would talk to them, teach them. I climbed the trees, usually not to eat fruits or pluck flowers, but to see and observe. The trees were my citadel. Sometimes I would sit on the top just to look around me, sometimes just to watch the sunset and listen to the returning birds, sometimes to gaze up at the sky full of stars.

As I grew up, I realized that I could focus better on the tops of trees and would carry my notebooks up into the trees to memorize my lessons. I have always been a loner, but the trees and plants near my house kept me from feeling alone. They were my companions, secret keepers and friends. I cried with them and they silently listened.

However, as they say, nothing is permanent: times change. I grew up, and the climate changed too. My village received less and less rainfall as time passed; our well dried up too. And slowly my friends, my companions, started withering and shrinking away. One by one they started leaving me.

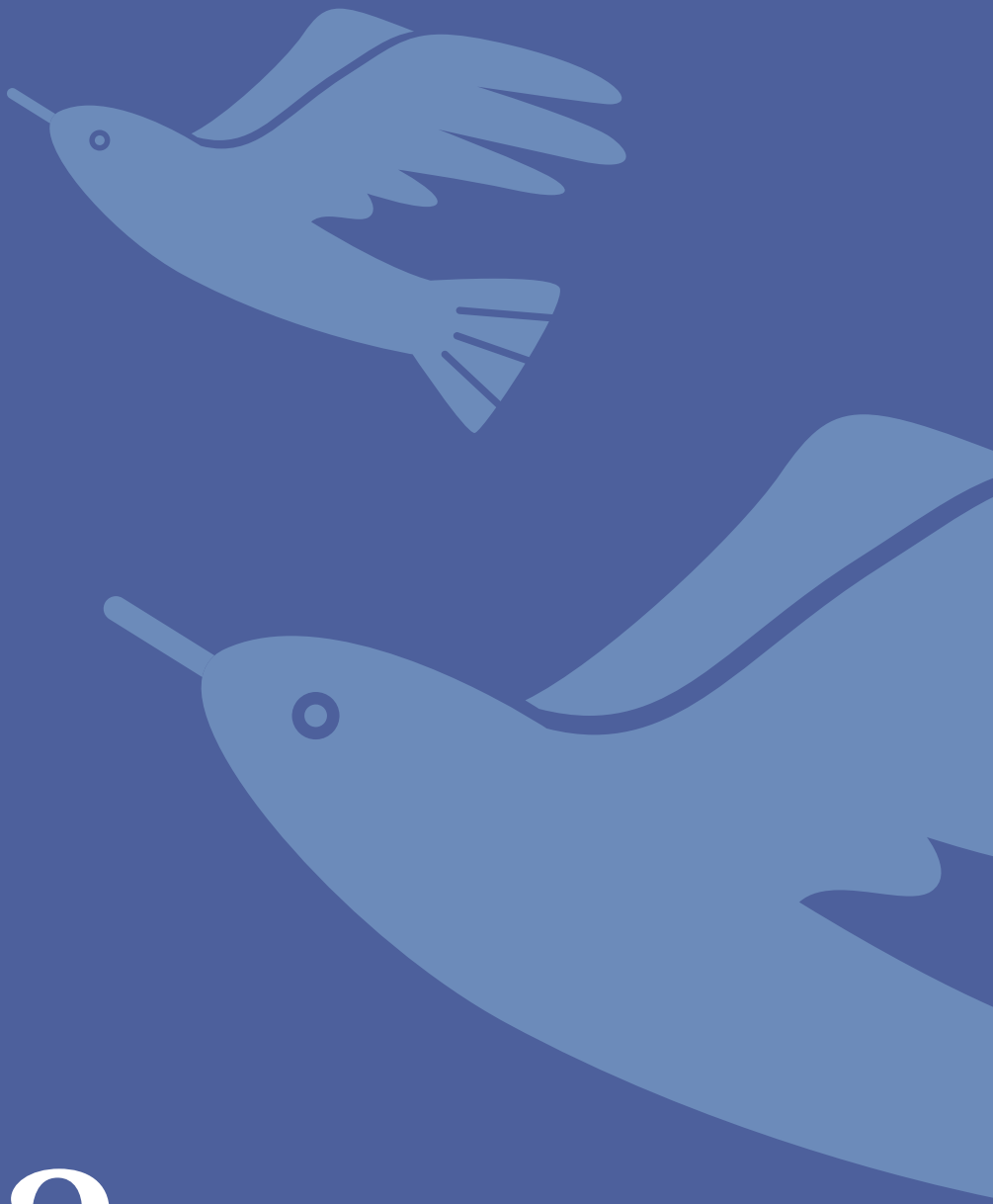
I moved out to a bigger city to pursue my education and career. My visits to my village became scarce. Once a year and sometimes less than that. Without the trees, the water, the place didn't feel like home anymore. There was no one to share my silences anymore. All I could see was loose brown sand, flying with every touch of the wind.

Now that I have a child of my own, I wonder if he will ever know what it can mean to have trees as companions. I'd like to share my childhood with him but will I ever be able to do that?

The deep loss that I have experienced has made me reflect on the state of the environment around me. This also affected the career choices that I have made, I have been actively working in the field of climate change and making small contributions to make the world a better place. I am hopeful that our collective relationship with nature will improve and that coming generations will have a positive engagement with it. It's only at times of deep loss that we realize our truest strength – and thus I found mine.

As I write this today, I feel hopeful, hopeful for my son and our collective future generations.

Aditi Pathak is a learning experience designer and researcher. She worked as a program officer with UNESCO where she led education programs on digital and socio-emotional learning, climate change and biodiversity. She is currently working with UNHCR as a digital inclusion and pedagogy lead.



2 MANY MEANINGS OF PEACE

What does peace mean to you? How is inner peace connected to 'outer' peace, or peace in the world? How can we create peaceful relationships with other human beings as well as with non-human entities and nature (such as plants, animals, rivers, mountains)? Teaching about peace can adopt a position that embraces the plurality of its meanings. Storytelling can be a powerful tool to support this process of engagement.

The definition of peace as the "absence of war" is probably the most popular one. It is, however, a rather narrow interpretation of what peace can be and what it means and has meant to different people across diverse cultures. Many critical thinkers and writers have shown that many meanings of peace have existed over the course of human history and question efforts to formulate one universal definition of peace.[6] Instead, peace can be seen as a diverse and relational phenomenon that accommodates images and efforts from many cultures and contexts. Wolfgang Dietrich, former UNESCO Chair of Peace Studies, promotes the idea of 'many peaces' arguing that peace should be perceived as a plurality in which many concepts of peace can hold true.[6]

Before the reduction of peace to the absence of war, many cultures across the globe lived by other notions of peace. The meanings and etymological origins of the word 'peace' in different languages still provide evidence for the diversity of concepts. For instance, in Mandarin Chinese the word peace (hépíng) combines the two characters, hé (harmony) and píng (balance). The German word for peace (Frieden) originates from the names of the fertility gods Frey and Freya. In Hindi and Sanskrit, the expression for peace is śānti, which emphasizes spiritual and inner peace as well as harmony with nature.

> "BEFORE THE REDUCTION OF PEACE TO THE ABSENCE OF WAR, MANY CULTURES ACROSS THE GLOBE LIVED BY OTHER NOTIONS OF PEACE."

The recent UN Peace Agenda has incorporated broader notions of peace that embrace issues such as social justice, poverty alleviation, women's empowerment, and children's welfare. It also acknowledges the connection with environmental, health and cultural concerns. The emerging concept of 'sustainable peace' is closely linked to the UN Sustainable Development Goals (SDGs) and offers a more holistic approach towards achieving a culture of peace. Critical thinkers have also expanded the notions of peace. Paulo Freire, Brazilian educator and philosopher, for example, placed power dynamics and experiences of discrimination and oppression due to race, class, gender, disability, sexual orientation, language, and religion at the center of his analysis. His work has contributed to a form of peace education that seeks to empower learners to be agents of transformative change.[23]

Teachers and students can analyze hierarchies and power dynamics in their communities and approach equity and justice through exploring alternative ways of knowing that move beyond the limitations of Eurocentric thought. Learning to see local and global issues from various perspectives – through stories for example – and being able to examine the origins and implications of one's own assumptions are crucial elements of a critical approach to peace education.

> EXPLORING UNIVERSAL VALUES THAT UNDERPIN STUDENTS' ACTIONS TOGETHER WITH THEM CAN BE HIGHLY EMPOWERING AND STRENGTHEN YOUNG PEOPLE'S COMMITMENT TO PEACE, JUSTICE AND SUSTAINABILITY.

Teachers and students can (re)conceptualize peace together and expand it to encompass more-than-human relationships. This can incorporate, for instance, the rights and needs of animals and plants and broaden human-centered notions of peace towards more-than-human entities. Many Indigenous communities share the idea that humans have kinship relationships to animals, trees, rivers, mountains, and other aspects of the more-than-human. There are several recent processes recognizing these deep relations such as the inclusion of rights-of-nature clauses in the constitutions of Ecuador and Bolivia (2008 and 2010). In 2017 the Whanganui River (Te Awa Tupua), one of the largest rivers in Aotearoa (New Zealand), gained legal status as a living entity with the same rights of personhood as a human being. There is a growing number of further cases around the world in which legal personhood is being granted to non-human entities. These cases are efforts to give "voice" to more-than-human beings, ensuring their inherent rights to exist and to flourish.[24] Learning from such cases can generate among students respect for the agency of other beings and the will to treat them with dignity and humility.

Students can tell their own stories about what peace means to them and thereby explore the deep values they believe in and that motivate them. Such approaches align with the idea that peace education is the achievement of "all human rights for all people(s)."[25] Exploring universal values that underpin students' actions together with them can be highly empowering and strengthen young people's commitment to peace, justice and sustainability. As Monica Sharma, a former director at the UN writes, "human beings have an innate 'equity impulse' and are wired to connect. We are endowed with both compassion and courage, which we can discover, cultivate, and celebrate."[26] Discovering and cultivating the values that inform and motivate students can help them to establish ethical, responsible and caring relationships within and beyond their identity groups.

Resources on peace(s):

- Galtung, Johan. https://www.transcend.org/
- Arundhati Roy, Azadi. *Fascism, Fiction & Freedom in the Time of the Virus*. Chicago: Haymarket Books, 2020.
- UNESCO. *The Long Walk of Peace – Towards a Culture of Prevention*. UNESCO, France, 2018. https://unesdoc.unesco.org/ark:/48223/pf0000262885

Application in Educational Contexts

Using story to approach the many meanings of peace

Learning about peace can adopt a position that embraces the plurality of meanings of peace, including inner peace and the diverse meanings understood in different cultures. Educators can tell a personal story and/or create space for learners to tell their own stories related to peace. Prompting questions can be:

- What does peace mean to you?
- Where do you find peace when you feel anxious or overwhelmed?
- Do you know where the word 'peace' comes from in the languages that you speak?

Using art to invite many meanings of peace

Art can be a way to creatively explore the connection between inner peace and peace in the "outside" world.

Learners can:

- draw or collect images of what peace means to them and make a collage;
- interview friends and relatives about their meanings of peace and make short film clips that can be edited together in a group video;
- create a public or inner-institutional chalkboard (e.g. with chalkboard paint) where passers-by can complete the repeated sentence: "Peace means ..."

What is peace?

A story by Janna Articus

I have never had to personally experience war, violent conflict or forced migration, and so these topics used to feel quite distant to me. For a long time, peace seemed to belong to the sphere of politics: high-level politicians negotiating about peace and war. While international politics fascinated me, I was searching for ways to find my place in this puzzle – what could I do, from my village in the middle of Germany, to contribute to peace in Afghanistan or Syria?

I stumbled across the field of peace education during my peace and conflict studies. Today I work as a peace educator. I regularly sit in classrooms in Germany together with students I have never met before, and together we reflect on meanings of peace by using photographs and stories from peacebuilders and conflict settings around the world. We sit together in a circle and each of us picks one picture that portrays peace for them.

The students draw direct connections from the broad and abstract topic of peace to their everyday lives and realities. Peace is "being together with friends," "knowing my family is there no matter what happens," it is "education," and over the past few months I hear more often than before "Peace is what I feel when I am in natural surroundings"; it is "where I can relax and forget about everything else."

It took me several years to learn that peace is so much more than the absence of war. Peace needs to be co-created, built and protected in every place of the world. Despite the circumstances we are living in, everybody needs places and moments where they can be at peace with themselves, with others, and reconnect with nature. Everyone's place in the puzzle can look different – and protecting nature and finding ways to deal with the impact of climate change is certainly one of them.

My hope is for everyone to find these places where they can experience peace, whether in natural surroundings or together with friends or family. And that together we will protect and sustain these islands of peace and broaden them towards a world of nonviolence for all.

Janna Articus holds a Masters in peace research and international relations from the University of Tübingen in Germany. This story was written in 2021 when Janna worked as a junior project manager at the Berghof Foundation, where she conducted numerous workshops with students on the meanings of peace, conflict transformation and peacebuilding.

My journey towards an understanding of why people migrate

A story by Dimitrios Gkotzos

Several years ago, I had the opportunity to engage as an educator with primary school children through a project about climate change and migration. Storytelling was an important part of the project, and a group of students created a digital story about the issue of environmental migration in Bangladesh.

As a learning exercise, the students co-created a story of a family who had to evacuate their house and leave their village due to severe flooding. Initially the family went to Dhaka, the country's capital, but eventually they decided to migrate to Greece, where they found work. This family managed to make a fresh start for themselves. But the students pointed out that other families did not have the same good fortune and still faced many problems in the areas to which they migrated. This imaginative narrative could just as well be the true story of a family who migrated to Greece from Bangladesh.

I think it is important for young people to understand why people migrate in order to better comprehend and accept the situation of migrants. In Greece and other European countries we are seeing the rise of far-right parties advocating for the deportation of migrants. I'm afraid that the rise of far-right parties will result in a very polarized world. If we want to have a peaceful democratic society, we must try to avoid conflict by gaining a deeper understanding of other people and the places they are from. I see it as my personal responsibility as a teacher and educator to help children understand and better appreciate migrants and refugees.

My awareness of all the reasons why people decide to leave their countries has grown. Climate catastrophes are an example. I too used to think that migrants just came here to find a better job. Connecting climate change, migration and justice has changed me, and this is important because we cannot have an impact on others if we cannot change ourselves.

I now explain to students that migrants don't come to Europe only to find a better job. Many people are forced to leave their countries, some for environmental reasons. Climate change will make more people move from south to north, and it's a great injustice that people are forced to leave their homes and jobs. The so-called developed world pollutes the Earth – and others pay the price.

If we want to have a peaceful democratic society, we must try to avoid conflict by gaining a deeper under-standing of other people and the places they are from.

I had the opportunity to travel to Bangladesh, meet people and learn about their challenges. These encounters made me want to change. Storytelling is like traveling; you can travel in your mind to other places and people. Connecting with people through travel is the best way to learn.

Dr. Dimitrios Gkotzos is an Environmental Education Officer at the North Athens Directorate of Primary Education, Greece. He has taught courses in various universities in Greece and Cyprus and has been involved in various activities for engaging youth in the areas of capacity-building, environmental awareness and action across Greece.

3 HEALING TRAUMA AND CREATING RESILIENCE

How are you coping with species extinction and the loss of places? How can we develop and strengthen a sense of resilience within ourselves? What stories can we tell to support others recovering from difficult experiences? How can we use challenging situations as turning points and levers for transformative change? Addressing and dealing with difficult emotions can be part of a learning process, generating inspiring discussions and opportunities. Doing so offers another entry point to climate change and peace education that integrates personal experiences and may reinforce processes of change.

> "RESILIENCE CAN BE SEEN AS SOMETHING INHERENT IN US."

Resilience as a concept was initially used in the field of ecology and focused on ecological systems and their ability to recover from shocks such as floods or wildfires. This idea of recovery or the ability to transform was then transferred to many other fields such as psychology, health, and climate change adaptation. Climate change resilience has been used to support children and adults in developing resources to cope with changing climate and weather events. It can also mean developing the capacity to deal with difficult emotions arising from the loss of biodiversity and places, and transform these feelings into engagement for sustainable and equitable change.[27] In psychology it commonly focuses on individual resilience such as when recovering from traumatic events.

Resilience can also be seen as something inherent in us. It can be seen as a resourceful, open, and enlivened state that connects us with a sense of hope and wholeness. We can cultivate and practice resilience in order to build more resourceful states for us and life around us. In a time where we are faced with many uncertainties, resilience connects us to a positive imagining of the future. There are many ways in which we can access resilience, such as by making and engaging with the arts (dancing, singing, painting, etc.), being in nature and with animals, and by making a difference for others, for instance by offering help when needed.[28]

Resilience is often associated with the capacity to "bounce back" or recover from challenging events. While it can thus be seen as returning to "normal" functioning, it can also include the idea of "bouncing forward." However, resilience should never be used to justify oppression or as an excuse to ignore issues of social justice. It is more than merely "getting over it" and moving on. Resilience can involve re-evaluating a previous plan or way of living and reorienting towards alternative futures. An event that disrupts our usual behaviors can foster an openness to change. It may require us to ask fundamental questions about the values and visions that guide the strategies and actions of our governments and family systems. It can be an opportunity to transform.

Transformation has become a keyword when dealing with global challenges. It usually means deeper, more radical change, or the "altering of the fundamental attributes of a system."[29] This involves changes in behaviors and structures as well as in value systems. Incorporating the interior or subjective dimension of values, worldviews, and mindsets into discussions about peace and climate change can show how people affect and are affected by the political dimension. This

can help young people and adults to relate and meaningfully connect to the topics of climate change and peace, which are often perceived as abstract. Stories expressing the values and personal experiences that motivate our actions can be empowering for both storytellers and listeners.

Storytelling and creative expression can offer students spaces for disclosure and help them transmute feelings of powerlessness, hopelessness, anger, and apathy. Crucial to this ability is that stories can attend to and transform emotions creating feelings of hope, responsibility, care, and connection. Telling one's own story can help to overcome and process traumatic experiences through expressing these emotions and feeling empathy on the part of the listeners. Reading and listening to a story told by someone who has experienced difficulties or traumatic events can also contribute to healing. Personal stories of people overcoming difficulties, growing through climate challenges, and contributing to peace can help others to see a path to action. Such a path does not have to be laid out to them in the story in a step-by-step form, such as through a call for action, but can be more subtle, helping listeners identify with actions taken by the characters in the story.

Resources on trauma and resilience:

- Climate heroes project: https://climateheroes.org
- Haines, Stacy. *The Politics of Trauma*. North Atlantic Books, 2019.
- Macy, Joanna and Chris Johnstone. *Active Hope – How to face the mess we're in with unexpected resilience and creative power*. New World Library, revised edition, 2022.
- Museum of Care: https://museum.care/
- Wray, Britt. *Generation Dread – Finding Purpose in an Age of Climate Crisis*. Prentice Hall Press, 2022.
- Hawkins, Paul. *Regeneration: Ending the Climate Crisis in One Generation*. Penguin, 2021.

Application in Educational Contexts

Using story to help heal trauma and create resilience

Stories can help build resilience and the capacities to respond to crises through examples of how people in related situations have dealt with similar challenges and managed to overcome them. These examples can give young people hope and the strength to deal with their own crises. Realizing that other people struggle as

well and have similar feelings can create a sense of connection in listeners, giving them strength and hope as they feel less alone with their challenges. Addressing and dealing with difficult emotions can be part of a learning process, generating inspiring discussions and opportunities.

The stories below show that resilience can be built even in precarious situations and improbable circumstances.

Educators can speak of their personal experiences and/or create space for learners to tell their own stories of healing trauma and developing resilience. Prompting questions include:

- How are you coping with species extinction and the loss of places?
- How have you developed and strengthened a sense of resilience within?
- What stories have you told to support others in recovering from difficult experiences?
- How have you used challenging situations as turning points and levers for transformative change?

Using art to help heal trauma and build resilience

Art and the arts can be a vehicle beyond habitual thought patterns for expressing and exploring emotions and events. Inviting learners, for example, to write poems about a specific topic or feeling (allowing for a loose interpretation of the word "poem") can allow them to access and express difficult emotions and memories in a creative or metaphorical way. Writing poetry is a means to playfully explore one's deeper knowledge and intuitive understanding and can thus nurture a sense of resilience.

Embodied art is also a powerful way to express and heal emotions. Theater practices and techniques provide a rich resource.[30,31] For example, a method named "Lessons of Water" from the open-access book *Arts-based Methods for Transformative Engagement* by Kelli Rose Pearson and colleagues can stimulate embodied, somatic learning and expression. It invites participants to embody three different faces of water: a lake, a small creek, and a large river. Walking around the room embodying (for 2 minutes) each of the three shapes of water and feeling their energy and emotions followed by individual reflection and/or note-taking can be a rich source of inspiration and learning. It allows participants to learn from water and its infinite energy, which can function as a metaphor for the force of life.

Life

A story by Anna Malavisi

A baby's cry was heard in a field where the only thing standing was a dilapidated structure: an unused latrine. Inside, below the ground, heavy adobe bricks haphazardly placed over a pink, plump newborn girl still attached to her mother's placenta. A handkerchief knotted around her mouth. Resilience, and the will to live.

I will never forget that day; it happened over 30 years ago, in a small rural town in the valley of the state of Cochabamba in Bolivia. I often think about the baby girl, now a young woman, and wonder what she is thinking, doing. I think about her mother too, the desperation she must have felt. I am saddened that she felt forced to do such a thing to escape shame, marginalization, exclusion or something else. As a (then) trained midwife, I carefully cut the umbilical cord from her mother's placenta, wrapped her in some cloth we were able to find, and took her to the hospital in town. I later found out that she was sent to Italy for adoption.

Whilst living in Bolivia, I began to understand the strength of the relationship Bolivian people had with Pachamama (mother earth) – something those of us living in the Global North (or West) can learn from. There was a sense of respect and care for Pachamama; a realization of our interconnectedness. Our existence is contingent on the Pachamama. From this comes a strong sense of reciprocity. You care for the environment and the environment will care for you. Pachamama sustains life. She sustained the life and well-being of the baby.

The maternal mortality rate in Bolivia is one of the highest in Latin America. This is primarily due to a weak health system infrastructure as well as poor access to reproductive health care. The incidence of sexual violence is also very high. A culture steeped in machismo where the voices of girls and women are often silenced. Patriarchy is embedded within the social fabric of the culture. In this case a very young girl's voice was heard, but not the voice of her mother.

This experience made me realize two things: humans' natural will for survival is strong; social cultural forces are also strong, and unfortunately coerce people (particularly women) to make decisions and act in ways not conducive to promoting 'life'. In this case, the will to live was stronger, fortunately.

I wonder whether the young woman has inner peace today, and whether she is aware of how she came into the world. I wonder whether the mother has inner peace too; I hope so. I also hope that after so many years her voice has been heard and listened to. Pachamama, resilience, and hope.

Dr. Anna Malavisi is a philosopher, development ethicist, and peace activist. She is an Associate Professor at Western Connecticut State University, and she has extensive experience working with NGOs in Latin America. Anna has also managed the Bolivian program for International Service, a British-based NGO that supported local organizations in the areas of agriculture, water, forestry, and health.

Love and solidarity during the dark years

A story by Marina Kalashyan

I was born and raised in Armenia. Back in 1991, after the Soviet Union collapsed, my country found itself in a state of complete blockade because of the war in Nagorno-Karabakh. We had neither fuel, a food supply nor hot water. No electricity. These unbearable conditions lasted not days or months but stretched out for three endless years. We call them the "dark" years. Three years of pitch darkness and freezing cold that divided the lives of Armenians into before and after.

... A five-year-old girl is shivering from the cold, trying to warm herself under several blankets. That is me. Today I am thirty-three. I hate the cold – it seems to be an enemy that always strives to settle somewhere near me.

... A six-year-old girl heartrendingly yells "Hooraaaaay," because electricity is available for an hour and she will be able to watch a cartoon. That is me. Today I fight for true independence for myself and my children, including the right to freedom from political oppression.

... A seven-year-old girl is rushing home from school. She is not missing home. She simply needs enough time to do all her homework before nightfall, to avoid studying by candlelight. That is me. Today I'm always hurrying, always restless, worrying that things will not be done in time.

1993, New Year's Eve. The only time when electricity is guaranteed for two hours – and the whole house is going to be lit up! A forty-year-old man is joyous – his wife and daughters are going to enjoy the feast. This man is my father. Today he is sixty-nine. He turns on all the lights in all rooms, even during the daytime.

There was not only this particular girl and this particular man; there were tens of thousands of such girls and men, boys and elders, young women and newborns.

The past can shape us. The stories we tell about it shape our ideas about who we are. Aggression, competition, and war can make us weaker through separation and mistrust. It can make us see enemies everywhere, and the whole world as a struggle for survival. In these environments it is not easy to stay hopeful. Even nature can become a weapon of war and, when disregarded, nature moans under the weight of our conflicts. During the energy disaster in Armenia in 1992-1995 enormous quantities of wood were destroyed. Trees from parks, alleys, and orchards were burnt to the ground in order to maintain human life.

While hate makes us fragile and vulnerable, feelings of hope, connection, and solidarity make us stronger, capable of upholding our fundamental principles on which all human culture has been built. It brings us to the initial point of our strength – our commitment to values such as love and solidarity. Love goes beyond pure human relationships, spreading all around the world. When filled with love, the world ceases to be a place of nothing but struggle and survival and becomes an end in itself. Our patient, generous, beautiful home – nature – can breathe a sigh of relief.

The past can shape us. The stories we tell about it shape our ideas about who we are.

So peace for people – people for nature – nature for peace. This circle will help to reunite what humans artificially and thoughtlessly try to separate. People and nature are internally united and must continue to be such. This gives me hope.

Dr. Marina Kalashyan is a lecturer at the Russian-Armenian University in Yerevan, Armenia, where she teaches political philosophy, ethics, and aesthetics. Despite the constant geopolitical instability of the region, she and her family decided to stay in Armenia in order to contribute to peace and the wellbeing of the country through their presence and work. Marina has two young daughters.

4 CONNECTION AND COMMUNITY

Teaching about climate change and peace can also be anchored around the theme of community and connection. This theme or lens can help learners to relate to these abstract and complex issues. The learning process can be guided by reflective questions such as: How is a sense of community and connection affected by climate change or the absence of peace? How do you relate to and connect with people who seem to be different to yourself? What is your relationship with nature like? And how would you describe your relationship with the future? How can we strengthen a sense of connection to all and a feeling of oneness when we address global challenges? What stories can we tell to nurture a sense of connection with others and of being immersed in nature?

Many of us long for more connection, even more so since the COVID-19 pandemic. Connection is a basic human need. We are hardwired to connect and to be in a community. Yet the issue of connection, or rather the lack of it, has a much longer history than our current issues. In the 17th and 18th centuries, the era of the Enlightenment began to foster the story of emancipation from, and mastery of, nature with a view to improving living conditions. Around the same time, Cartesian rationalism and the Christian Church taught the separation of body and mind, while Newtonian positivism depicted the cosmos as a machine characterized by order and determinism. Together, these ideas colluded to build the narrative of modernity that is based on the notion of separation – from nature, from our bodies, and consequently from all that is around us.

> “WE CAN SEE OURSELVES AS EMBEDDED IN LANDSCAPES AND TREES, AIR, WATER, AND SOIL, THAT ARE LIKE AN EXTENSION OF OUR BODY.”

This narrative has shaped life in the Global North (and beyond) for centuries, informing how people approach life and consequently how they relate to nature and approach sustainability. It has led to the idea that humans have a relationship with nature – that they may control, manage, exploit, or conserve nature – but are not entangled in it; humans, it seems, are not part of nature. Approaching nature from this detached, separate position stands in the way of feeling connection and oneness with nature,[8,32] ultimately rendering us less involved, less engaged, and less motivated to undertake sustainable action. Despite three or four centuries of unsuccessful attempts to master nature, this idea of separation and emancipation persists in most institutions and approaches. Many have called for a new narrative: one that creates a sense of wonder and that motivates us to engage in sustainability and community.

One way to create a new narrative is to imagine and write alternative storylines that bring to the fore different notions of what nature is, and how nature and society are woven together. One such storyline is about a connection with nature as being embedded within it and nature as being embodied in ourselves. Instead of emancipating and separating ourselves from nature, we can reconnect with our natural surroundings and see our planet in a corporeal sense, defining what we are. Similarly, we can see ourselves as embedded in landscapes and trees, air, water,

and soil, that are like an extension of our bodies. We can see ourselves, the world, and sustainability as woven together and interconnected.[32]

When we see and feel this connectedness, sustainability and peace become the creation and renewal of an intimate relationship both with ourselves and with the world around us. How we relate to all that is then becomes an orienting question in the process of strengthening and renewing connection and generating change. Regeneration is the idea of putting life at the center of every action and decision. This involves restoring forests, lands, and oceans as well as bringing each of us "back to life" through faith and kindness, imagination and creativity, and in an inclusive, engaging and generous way.[33] Reflecting on our relationships with ourselves, with others, and with nature we find stepping stones for disrupting inequitable and unsustainable patterns and creating new, more regenerative ones, as writer and human geography professor Karen O' Brien writes: "How we relate to ourselves, each other, the environment, and the future creates patterns that tend to repeat themselves in a systematic manner, shaping both social and material structures and enabling or constraining the kinds of change we are able to achieve."[8]

In many Indigenous worldviews, relationality, or the inherent connections between humans, other species, and the land, is a central aspect. Anishinaabe scholar Vanessa Watts writes, "we (humans) are made from the land; our flesh is literally an extension of soil."[34] The South African word Ubuntu (I am because we are) points to the relations between everything both living and non-living, and the Mayan greeting "in lak'ech-a la k'in" (I am another you) expresses the bond that exists between two speakers.[35] Learning from both old and new knowledge about connection and renewing, remembering and nurturing a sense of interconnectedness can be practiced with a number of methods and tools.

Resources on community & connection

- Boal, Augusto. *The Theater of the Oppressed*. Pluto Press, 2000.
- Chekhov, Michael. *On Theatre and the Art of Acting*. Lanham: Applause, 2005.
- Emergence Magazine: https://emergencemagazine.org/
- O'Brien, Karen. *You Matter More than you Think: Quantum Social Change for a Thriving World*. Oslo: cCHANGE, 2020.
- Shaw, Martin. *Courting the Wild Twin*. London: Chelsea Green Publishing, 2020.
- Simard, Suzanne. *Finding the Mother Tree: Uncovering the Wisdom and Intelligence of the Forest*. London: Penguin, 2021.
- Wall Kimmerer, Robin. *Braiding Sweetgrass*. Minneapolis: Milkweed Editions, 2015.

Application in Educational Contexts

Using story to build community and connection

Growing and sharing food can create spaces for learning about sustainability, climate change, and peace as food production and consumption are closely connected to socio-environmental issues. The following stories illustrate the potential for learning about global issues through food. They show that the communities built through growing and sharing food together can transcend cultural boundaries and generate values of care and stewardship.

Educators can tell personal stories and/or create spaces for learners to tell their stories about community and connection prompted by reflective questions such as:

- How is your sense of community and connection affected by climate change or the absence of peace?
- How do you relate and connect to people who seem to be different and hold different views of the world?
- What is your relationship with nature like? And how would you describe your relationship with the future?
- How do you strengthen a sense of connection to all that is and a feeling of oneness?
- What stories have you told to nurture a sense of connection to others and to nature?

Using art to create a sense of community and connection

Art can be a powerful bridge with which to create connections to others and the non-human world. One particular arts-based method that brings in and connects to more-than human viewpoints is called "Inviting Non-Human Stakeholders"[36] and is inspired by Joanna Macy's "Council of all Beings." It invites participants to imagine being in the "skin" of a specific animal or natural entity such as a plant, river, forest or mountain (from their local area) and write down notes or ideas from their character's perspective. A variation of the activity is to provide cardboard masks of the characters for the participants to use.

Using theater (techniques) to approach peace and climate change can be a way to build community in heterogeneous groups with people of different backgrounds, ages and worldviews.[16] Augusto Boal's *Theater of the Oppressed* [30] or Michael Chekhov's *On Theatre and the Art of Acting* [31] provide some of many possible resources for exercises.

My first contact with the Foodsharing Initiative

A story by Stefanie Vochatzer

During my studies I moved into a flatshare in Stuttgart. I still remember one evening in my first week like it was yesterday. A flatmate said that he would be getting food for all of us for dinner. I was impressed by this because we were about 12 people, so he had to get a lot of food. I set the table and wondered why we didn't give him money or tell him what we wanted to eat. Where was he going to order food?

He came back with a handcart, fully packed with fruits and vegetables like avocados, bananas and peppers. He even had baked goods with him. Everyone grabbed some food, even some neighbors came round, and we shared all of it.

While we were eating he told me that he was a member of the foodsharing initiative. Everything we ate would have been wasted if the "food savers" had not cooperated with supermarkets to save it. This was when I first realized how much good food we waste. I was shocked to understand the link between food waste and its global impact on climate change and social inequality.

In Germany, 1,127 tons of food are wasted every hour. Globally, huge areas of land are used for growing food that will ultimately be wasted. Although we produce enough food for ten billion people, one in nine people are undernourished while one-third of all food is wasted.

This was the moment that my commitment to foodsharing began. Being part of foodsharing is empowering for me because it allows us to address global problems at the local level and make people aware of the broader issues around food waste. Foodsharing is also political engagement. We make clear demands toward how food waste can be effectively reduced on a local and global level. Despite the slow pace of change, especially at the political level, I am always amazed by the cohesion of the foodsharing community. It requires a lot of coordination to organize it well, and it is a great way to get in touch with other people and inform them about food waste in the context of public relations.

Foodsharing's motto is: Share food instead of throwing it away. Over 113,470 foodsavers are working to reduce food waste and over 10,000 companies cooperate with the initiative. I am glad to be part of this movement, to share ideas and experience support. I am deeply moved by all the motivated, committed and reflective members – and to witness that individuals who share an idea can become a powerful movement creating real change from the ground up.

Stefanie Vochatzer is a research assistant at the University of Paderborn, Germany. With a focus on education science, Stefanie deals with issues in the field of education for sustainable development, society and education. As a member of the Foodsharing Initiative, she acts as a multiplier and combines science with activism and sustainability.

Creating peace gardens

A story by Burcu Eke Schneider

I was born in Ankara. The streets of the neighborhood I lived in were wide capital avenues with linden and chestnut trees surrounding us with their shade like a roof in summer. In winter, these popular trees swayed from side to side with their majestic shapes, touching the sky. These great giants were friends who made it possible to breathe. The trees supported our mental health, and our ecosystems and made our city more inhabitable.

I fought for the protection of the last trees on a central square in the city of Istanbul in 2013, during the Gezi Park movement. Representatives of politically oppressed, vulnerable, and marginalized people, who had come out of the ghettos, were starting to join in. Our protest became the sound of the city, seeking real transformation. We were protesting against the damage done to our souls and bodies by cities made of concrete, and against the oppressive order that neo-liberal politics had brought upon us. It was a non-violent resistance for peace, justice, and for "us" against an increasingly authoritarian regime. In the following years, segregation in the society increased. But at least the trees are still there.

Following the protests, I was invited to become a student in a newly founded Peace and Conflict Studies MA Program in Istanbul. While writing my master's thesis, I moved to the city of Wuppertal in Germany, where more than half the population have a migrant background. When I arrived, the city was becoming a home to thousands of Syrian friends fleeing the war. Social injustices caused by ghettoization, isolation, and marginalization are very present in Wuppertal.

Hardly any connection was drawn between science and the real world in scientific transformation literature in Europe at that time. I carried out a conflict analysis which led me to new ideas and scientific solutions for urban transformation on a micro level.

By creating a dialogue with various actors in the city, we implemented a Peace Garden with diverse friends from Bosnia, the Czech Republic, Syria, and some local representatives of a marginalized Alevi community. All these communities had experienced war, violence, or the destructive effects of communism. In order to heal the traumas passed down from generation to generation, the idea of creating a peace garden was born. We wanted to reduce violence in the urban environment – with the help of nature.

The opening of the Peace Garden in a community center was celebrated in spring 2020. The Peace Garden uses a "nature-based approach" as a dialogue method for a sustainable and just future in an urban context. All actors involved are able to meet at eye level – a prerequisite for any transformation.

Over time, the Peace Garden became an educational platform for out-of-school methods. Here, we exchange knowledge and learn from each other thanks to intercultural and interreligious

With the help of nature we wanted to reduce violence in the urban environment.

dialogue, while growing organic vegetables, fruit and herbs, and learning about local biodiversity. The city of Wuppertal suffered severe damage due to climate change in a storm in July 2021. The same year, I witnessed simultaneous forest fires while visiting my family in my homeland, Turkey. I believe that everything in the world is interconnected. We need to unite both for the sake of humanity and nature. For all these reasons, the story of the Peace Garden has set out to heal our cities, reminding us of our relationships and the interconnectedness between humans as well as between humanity and nature.

While writing these lines, the drums of war were being beaten once again in Europe. This is not a world we can accept. We have to invest in peace through all kinds of new methods. This peace story was written with the hope that the cities we live in will turn into spaces where we can grow sunflowers, love and humanity instead of sowing violence.

Burcu Eke Schneider is a peace worker from Ankara, Turkey, with a background in journalism and peace and conflict studies. Burcu created the "Urban Gardening Peace Project" in Wuppertal, a nature-based micro-level peacebuilding project which received attention in both the media and research. She cares deeply about a shared understanding of mutual respect.

5 LEARNING AS A JOURNEY

This theme is an invitation to experiment. It invites educators to play with and loosen up fixed roles and ways of teaching. It provides ideas for transdisciplinary projects and focuses more on the process of learning than on the learning outcome. The idea of learning as a journey invites educators and learners to reflect on questions such as: What would be possible if we (educators, learners, everybody) saw today's global challenges as an invitation to engage in life-long learning? What can we learn throughout life about ourselves, about our relationships with others, with nature, and the future? What would school be like if we removed predefined roles and hierarchies (such as between teachers and students) and all engaged in a learning process?

Learning is seldom a linear or straightforward process. Often it is an interplay of several elements that together provide new insights and refine or reformulate existing knowledge. New, more sustainable habits, for example, are rarely adopted for merely rational, "good" reasons. Decisions are influenced by habits, emotions, social norms and worldviews. Neuroscience and brain research has found that humans are not as rational as previously assumed. Apparently we are not thinking creatures that occasionally feel, but rather feeling creatures who occasionally think,[37] which suggests that many of our decisions and actions are not based on rational thought. Humans are also fundamentally social creatures. Our brain is socially oriented in the way it learns and how it has developed throughout the evolutionary process, namely through social interaction, social learning, imitation, cultural assimilation, and empathy. Learning strategies that involve not only rational reasoning but also social interaction are thus more successful in fostering new insights and behaviors.[38]

The social and emotional dimensions are important too when learning about climate change and peace, as these topics involve personal reflection, engagement, and possibly new behaviors. Here, successful learning means more than knowing the right answers. It may involve engaging with climate change and peace on a deep, emotional, and personal level. This requires a different approach to teaching and learning: one that can enable young people to see, feel, and act differently on climate change and toward peace. Such processes are often open-ended, co-creational, and more oriented toward process than to output [15].

"SUCCESSFUL LEARNING MEANS MORE THAN KNOWING THE RIGHT ANSWERS. IT MAY INVOLVE ENGAGING WITH CLIMATE CHANGE AND PEACE ON A DEEP, EMOTIONAL, AND PERSONAL LEVEL."

Teaching and learning as a journey implies letting go of predefined ideas of content as well as of one-way knowledge provision. It invites both students and teachers to engage in a learning process. For teachers, this means meeting their students where they are at in terms of interests, concerns, and meanings by co-creating the learning process with them and addressing climate change and peace through a topic or lens that is relevant for them. The fact that climate change and peace mean different things to different people depending on age,

experience, and context supports the idea of making room for exploring those meanings and associated value systems.

Sometimes, learning takes place via reflection on one's values and by seeing cultural norms through fresh eyes. This may happen when we are confronted with situations that invite us to rethink our behaviors and perspectives. Such situations can arise as a result of unexpected events but also critical questions from people we respect. Becoming aware of unhealthy, unsustainable or unjust social and cultural norms such as single-use plastic or fast fashion can create opportunities for learning and developing critical thinking.

The capacity of critical thinking, which involves the ability to examine the origins and implications of one's own and other people's assumptions and choices, is important in both peace and climate change education. It provides the basis for living with difference and learning from it; for establishing ethical, responsible, and caring relationships beyond one's own identity group.[39] Learning through an experience, or experiential learning, can be a way to gain a deeper understanding of the complexities of climate change and peace. Experiments, field trips, role plays, and participatory art as well as storytelling can provide opportunities for experiential learning. Such approaches can integrate cognitive, emotional, and embodied knowledges into the learning process and thereby increase the chances of successful learning.

Resources on the learning journey:

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Application in Educational Contexts

Using story to support the learning journey

Storytelling can invite both educators and students to reflect on their personal learning journeys. Loosening the hierarchies between educators and students offers the opportunity to engage in deeper, transformative learning. Listening to the educators' own learning journeys can provide unique learning opportunities for students, just as educators can create safe spaces in which learners can tell their individual stories.

Prompts for storytelling can include questions such as:

- Do you remember an incident that changed your way of thinking/working/being?
- Which human and non-human beings have been mentors on your learning journey?
- How have you nurtured learning as a journey in others?

The following stories are examples of educators' learning journeys that may invite other educators to reflect upon and share their personal connections to the themes they are teaching.

Using art to support the learning journey

Educators can encourage learners to keep a learning journal (for the length of the project, seminar or workshop) where they document (write or draw) their insights.

Guiding questions can be:

- What was new to me?
- What bothers me? What makes me wonder?
- What did I learn about myself?
- How will this learning affect my future actions?

Photovoice can support this self-reflective process as it invites participants to muse about their personal meanings and connections to a specific topic. Another practice that invites participants to reflect on their learning journey is called "Morning Pages." It was developed by Julia Cameron and has become well-known through her book *The Artist's Way*.[40] Participants write three pages every morning about whatever crosses their mind. The repeated practice of completely unfiltered writing (of the stream of consciousness, thoughts, to-dos or sensations that may be completely unrelated), to be read by no one else, can unveil thought patterns and frees up head-space. It allows participants to step back and observe their own learning processes through a less involved and more reflective position. As an added side-effect it also boosts creativity.[40]

Environmental cataclysm – a battle between Beauty and the Beast

A story by Munir Moosa Sadruddin

My memories of interacting with the environment during childhood horrify me. I grew up watching people throw litter on the streets and into the sea, wasting water and energy resources, cutting down trees, and burning wood and plastic. All these impressions shaped my own careless attitudes towards the environment. As a child, I had a wish to keep indoor plants. At that sensitive age, the strong refusal of my parents further discouraged me to do anything good for the environment. I used to throw trash everywhere, pluck flowers and grass, burn plastic and papers, and waste water resources. How brutal was I to the motherland!

I don't blame my young self; I was not aware that my actions were hurting the environment. I learned about cleanliness and basic environmental concepts in school, but no one helped me to understand the importance of environmental values. Pollution started affecting the physical and mental health of my family members, and this is what gradually shaped my pro-environmental behavior. In time, I started advocating environmental and human rights values such as care, kindness, and responsibility. These values are important to me as a human rights educator because they can help us grow and develop collective sensitivity towards our environment, and to shape a better future.

In recent times, Pakistan has been badly hit by environmental catastrophes like sporadic heat waves, flash floods, landslides, and the outbreak of disease. People have lost their lives, shelter, and economic resources. It worries me!

Humanity is reflected in the act of taking care of nature. It is good to see more young people taking care of the environment, yet many are still turning a deaf ear to the matter. The environment is pleading for longevity, whispering its suffocation and requesting us to preserve its sacredness.

As an individual, I have started keeping indoor plants, minimized the use of plastic bags, and stopped buying environmentally toxic resources. As a teacher, I now have the opportunity to empower children in the way I wish someone had empowered me when I was a child.

I changed my practices because I cannot wait for others to change themselves. It is a reminder to start participating in preserving the beauty of our environment through small acts of kindness. Nature is still kind to us despite brutal human attacks. We should be grateful and start changing our practices for good.

Dr. Munir Moosa Sadruddin is an Assistant Professor at the Sindh Madressatul Islam University in Pakistan and the founding Director of the Global Forum for Teacher Educators. Munir grew up in a heavily polluted neighborhood, and this experience led him to his current work supporting human rights-based environmental education for children and disadvantaged communities.

Stories from, and between, the other side

A story by Michael Chew

Every workday morning for almost a year I left my home, like the other 20 million people living in the sweltering mega-city of Dhaka, as the sun rays were already getting intense. As I walked along the affluent side of Banani Lake to my office, I'd watch the wooden taxi-boats rowing in slowly from the other side of the lake, laden with people starting their workday, coming from their tiny shacks in the vast urban slums across the water. They were the cleaners, day-laborers, and rickshaw-pullers who were coming across to service my side of the lake.

During the workday I sat and tapped away at my computer making and editing documents, a tiny cog in an international NGO, trying to contribute a little to its environmental programs. At day's end as I walked back along the lakeside to my home, with the sun sinking, I would see the same boats now rowing in the opposite direction, returning the exhausted day-laborers to their homes. Looking across there was always more lush vegetation on their side, but much more rubbish too, compared to the vast concrete expanses on mine, all cleaned tirelessly by their hands – no one paid them to clean their own side. Although I was always curious about their side, when I eventually visited I found I was just another rich stranger, and felt even more alone.

However, when at the end of that year I eventually returned across the vast ocean waters to my Australian home, my friends and family could not understand what life was like in Bangladesh, and I felt similar pangs of loneliness, being a stranger amongst my friends.

I could now feel in my bones how those invisible greenhouse emissions from the idling cars in my street fed into the wild storm surges thousands of kilometers away on the Bangladeshi coast, driving streams of people to leave their villages to end up in those slums of Dhaka, across the lake from where I had lived. How could I help the people sitting in those cars to see the connections and feel what I felt?

Five years later I returned to Dhaka and re-crossed the lake, this time bringing a box of cameras for the children there. I was trying to answer that question in the form of a PhD, exploring how youth related to their natural world across Bangladesh and Australia. I could barely keep up with these children as they ran about photographing in their narrow humid streets, excitedly creating photographs from their side, which I was able to later bring back home to Australia, together with their own stories of how they saw their world, their hopes and fears, how they wanted to protect it, and their own curiosities about what it was like on our side.

Although I was always curious about their side, when I eventually visited I found I was just another rich stranger, and felt even more alone.

Through continuing the telling and sharing of such personal stories of fear, hope and curiosity, we can catch glimpses of how others see, feel and act – in relation to the precious natural worlds around us, just outside our own physical, and mental backyards. Through doing so we can learn to open up to, and care for, the nature that lives right in front of our eyes, hands, and hearts.

Dr. Michael Chew explores creativity in social change through his roles as participatory action-researcher, photographer and environmentalist. He co-founded the grassroots NGOs Friends of Kolkata and Friends of Bangladesh to run international volunteer programs and North-South solidarity work. Michael has run participatory storytelling projects across Asia.

3. Conclusion

Climate change is a relationship problem.[8] It is the result of a certain kind of relationship between humans and nature that is built on exploitation and a shortsighted focus on growth. This relationship is connected to a mindset that sees the natural world and all areas of human experience as knowable, predictable and rational. It is also a mindset that is fundamentally human-centered and lacks any wonder, mystery, emotions, and feelings. This disconnected mindset has been built and reinforced over centuries and can be seen as a root cause of many of the challenges we are facing today, including numerous injustices and the absence of peace. Several scholars have said that this mindset has paved the way for the exploitation of ecosystems and the global climate, and provided justification for colonizing Indigenous peoples, oppressing minorities, and contributing to violence and injustice across the globe.[41–43]

> "MOVING AWAY FROM A DISCONNECTED MINDSET TOWARDS A MINDSET OF CONNECTION AND KINSHIP MAY INVOLVE EXPLORING NEW IDEAS OF WHAT NATURE IS, WHAT SOCIETY, HUMANKIND, AND KNOWLEDGE ARE, AND HOW ALL IS INTER-CONNECTED."

Moving away from a disconnected mindset toward a mindset of connection and kinship may involve exploring new ideas of what nature is, what society, humankind, and knowledge are, and how all is interconnected. It may place a greater focus on finding peace within and connecting to people who hold different views of the world. Instead of emancipating ourselves from nature, we may have to reconnect with our natural environment, relearning to see our relatedness to and oneness with it. Mythologist and storyteller Martin Shaw writes: "Relatedness breeds love and love can excavate conscience. Conscience changes the way we behave."[44] Relatedness can involve exploring a connection with the more-than-human world, listening to multiple voices and acknowledging the existence of more than one truth. It may mean embarking on a learning journey.[32]

Art and story can assist us in this process of learning to reconnect. The potential of art and story lies in an associative and metaphorical way of working and in an emotional manner of connecting. Suzie Gablik, a pioneer of arts-based education for sustainability, has explained that the real essence of art is to create a non-logical connectivity that we feel and experience rather than comprehend.[45] Bringing these experiences beyond words to education may be a way forward to creating peaceful and sustainable living for all. Art and story are ways to engage in a dialogue with reality, allowing for new forms and insights to emerge during a learning process. It is a process that is impossible to control entirely. This openness stimulates intrigue, surprise and wonder; ingredients we desperately need if we are to respond adequately to the challenges of today.

Art and story are ways to engage in a dialogue with reality, allowing for new forms and insights to emerge during a learning process.

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Biographies of illustrators

Anirudh Kadav is an illustrator based in Mumbai, India. Currently, he is spearheading the art studio 'Hey Doode'. Through his art, he intends to spread happiness by sketching a myriad of emotions, including a sense of nostalgia. – *Illustration on page 23.*

Burcu Koleli is a multidisciplinary creative and freelance illustrator born in Turkey and based in Washington, USA. She is a passionate intersectional environmentalist and feminist inspired by daily life, activism, relationships, and nature. – *Illustration on page 53.*

Carolina Altavilla is an illustrator, designer and art director born in Buenos Aires, Argentina and based in Turin, Italy. She works as a professional illustrator for digital and print publications, posters, magazines, animations and books. Carolina is a part of the Climate Illustrated art team. – *Illustrations on page 33 and 39.*

Luise Hesse is an illustrator and graphic designer based in Halle (Saale), Germany. In her work she wishes to educate and raise awareness about climate change, sustainability, and environmental protection. She is a part of the Climate Illustrated team.
– *Illustrations on page 29 and 49.*

Hazem Asif is a multidisciplinary illustrator, designer and social design activist based in Lahore, Pakistan. He has exhibited internationally and worked in publishing, editorial, film, and academia. Hazem currently works as a science illustrator at Lahore University of Management Sciences. – *Illustration on page 59.*

Neethi is an illustrator, muralist and surface pattern designer based in Bangalore, India. She's always thought of illustration as having some kind of escapist power. Bright, fantastical, pattern-infused still life and interior scenes are a recurring theme in her work.
– *Illustration on page 63.*

Harutyun Tumaghyan is an architect and illustrator based in Yerevan, Armenia. He has developed concepts for children's books and interactive games, as well as concepts and visual language for programs for Armenian and international organizations.
– *Illustration on page 43.*

Notes on Contributors

Dr. Julia Bentz is a sustainability scientist at the Nova University in Lisbon and at the Freie Universität Berlin. She is committed to equity and regeneration for all. In her practice-oriented research she explores the potential of art and story in transformative education and climate engagement (*www.artforadaptation.com*). She is also a dancer and musician who loves to paint.

Marte Skaara is co-founder and Creative Director of Climate Creativity. In her work she seeks to foster creativity, resilience, and hope through storytelling and art. Marte is also a farmer and activist who cares deeply about our connection to the land, the ocean, and each other – devoted to learning the language of place, becoming world. (*www.climate-creativity.com*)

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