

ARTS FOR SUSTAINABLE FUTURES

An Educator's Guide to Sustainability in the Arts Classroom

Created by Ryan Elliot Drew in partnership with the National Arts Centre



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May 2022

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ACKNOWLEDGEMENTS

The Arts for Sustainable Futures Teacher Resource was created upon the traditional and unceded territory of the Mi'kmaq people.

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ABOUT THE AUTHOR



Ryan Elliot Drew is a musician and visual artist, creativity researcher, and sustainability consultant currently based out of Epekwitk / Prince Edward Island. Ryan's work as a musical performer and recording artist blends his formal training in concert percussion with a passion for contemporary and popular styles of music. In addition to regularly performing with professional ensembles such as the PEI Symphony Orchestra and the Charlottetown Festival Orchestra, Ryan has appeared in venues and on stages across North America — including Red Rocks Amphitheatre in Denver, Colorado, and the Capitol Records Building in Los Angeles, California. As an educator, Ryan is a Teaching Artist with the National Arts Centre Arts Alive Program, the Educational Outreach Coordinator for the PEI Symphony Orchestra, and is a National Geographic funded educator. In addition to running his own private piano and percussion studio, Ryan has taught in both private and public schools in PEI. Ryan holds a Bachelor of Music from the University of Prince Edward Island, a Master in Global Affairs from the Universidad Rey Juan Carlos in Madrid, Spain, and is currently working towards his doctorate in Interdisciplinary Studies with the University of New Brunswick.

— Photo by Bradley Joseph [@br0lls]

OVERVIEW FOR ARTISTS AND EDUCATORS

Welcome to the **Arts for Sustainable Futures (AFSF) Teacher Resource!** Prepared for an eclectic body of artists and educators, this resource first highlights the various ways that art intersects with the world around us — from environmental sciences to humanitarian crises to the global economy. Because the relationship between arts and non-arts disciplines can sometimes be difficult to conceptualize, the precise impact of art on people is rarely agreed upon — nor is such impact easy to measure! Moving from abstract ideas to tangible action within the arts classroom, this resource presents an educator's guide to sustainability.

Responding to the innumerable crises and injustices facing people, ecosystems, and the natural world today, the main objective of this teacher resource is two-fold:

- **To highlight the transformative power of art**
- **To demystify social, economic, and environmental dimensions of arts education**

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The first section of this document breaks down key concepts and terms that relate to sustainable futures. What does a *sustainable future* actually look like? How can arts curricula advance sustainable development? Building a strong case for why sustainable development has a place within the arts classroom, the second section of this document offers a snapshot of various crises that persist in the world today. And lastly, the third section of this document offers two lesson plan frameworks — each connecting students with different aspects of sustainability via arts education.

SUSTAINABILITY FOR THE ARTS EDUCATOR

Let's start from the ground up! What is sustainability? Terms like sustainability and sustainable development can be off-putting, if not completely alienating to many communities. Seen as more applicable within governmental and scientific agencies than in the music classroom, theatre hall, or visual arts studio, words like these are clunky, non-specific, and lack certain humanness.

However, sustainability is generally not a difficult concept to grasp! **Sustainability** is all about responsibility and accountability. It's about making conscious and informed choices in our everyday lives that better both people and the land beneath our feet. Responding to a host of worsening crises around the globe, the United Nations established a global call to action in 2015 comprising seventeen **Sustainable Development Goals (SDGs)** — a scientifically sound blueprint for bright and healthy futures. Spanning issues of racial inequality to ocean pollution to food insecurities, the seventeen goals make up three distinct pillars:

THREE PILLARS OF SUSTAINABILITY

Social Sustainability	Economic Sustainability	Environmental Sustainability
<p><i>Also known as "People"</i></p> <p>Social Sustainability involves the well-being of people. Often included within this pillar are issues that relate to education, healthcare, housing, and quality of life.</p>	<p><i>Also known as "Profit"</i></p> <p>Economic Sustainability considers how the stable growth of communities, economic systems, businesses, and governing bodies impact the lives of people.</p>	<p><i>Also known as "Planet"</i></p> <p>Environmental Sustainability involves the responsible use of the Earth's natural resources, satisfying both the needs of people today as well as the needs of future generations.</p>

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ART [ISTS] WITH IMPACT

Artists are independent experts in their own creative processes. The experienced sculptor crafts with thoughtful intention, just as the ballet dancer moves with an embodied eloquence and grace. Creativity is a powerful tool — a tool that can be learned, taught, and wielded by those inspired to make the world a better place. The idea that art might have some purpose beyond aesthetic appeal is likely to turn a few heads; many artists would no doubt reject the notion that their art stands to advance a particular agenda! Conversely, songs, poems, paintings, and other creative productions present platforms for shared emotion, feelings, and ideas. For example, consider the music of Western European composers **Antonio Vivaldi** (1678-1741), **Ludwig van Beethoven** (1770-1827), and **Bedřich Smetana** (1824-1884). Exemplified in *The Four Seasons*, Vivaldi captures the conversational chirping of birds and the soft tones of running water, painting a vibrancy and liveliness of the outdoor world. Likewise, Beethoven's *Pastoral Symphony* stands the test of time, illustrating his frequent departures from Vienna into the untamed countryside. And Smetana, composer of the legendary symphonic poem *The Moldau*, professes his love for the mountainous Czech landscape through sonorous melodies upon a bed of lush orchestration.

Music is only one way that artists reflect upon and interact with nature. Meant to inspire public action against climate change, Danish-Icelandic artist **Olafur Eliasson** (b. 1967) transported 30 blocks of glacial ice to the front steps of Tate Modern Museum in London, UK. Reflecting on the warming climate, onlookers watched as the massive icebergs slowly melted away. Similarly, *The Climate Collection* is a collaboration between *TED Countdown* and *Fine Acts* providing free downloadable artwork meant to instill love for the planet and inspire climate action. Created by a community of graphic artists from around the world, this artwork is freely available for non-commercial purposes — and is perfect for hanging up on a classroom wall! Reference the additional resources section for examples specific to dance and theatre.

The idea that a person might transform their love for nature into art is certainly not a new idea — nor did it begin with Vivaldi and his European contemporaries. For more than ten thousand years prior to European colonization, the Indigenous peoples of North America connected with the land through music, dance, storytelling, and visual arts. From Mi'kmaq to Cree and Inuit to Métis, a deep interconnectedness and respect between people and their environment permeate Indigenous arts and culture.

Art can also be a vessel for social transformation. Sometimes referred to as the “universal language,” music has time and time again unified and emboldened communities. A prominent example in US history, the renowned civil rights activist **Nina Simone** (1933-2003) used her songwriting to address the systemic racism endured by African-American people and the widespread mistreatment of women. Likewise, Cree artist **iskwē** employs a wide variety of art forms to highlight themes of injustice and intergenerational trauma that persist in the lives of Indigenous peoples today.

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WHAT IS A SUSTAINABLE FUTURE?

What does a sustainable future actually look like? A **sustainable future** is one where populations can adequately meet their needs without compromising the ability of future generations to do the same. Although the disastrous impacts of unsustainable practices may seem far away for those living in economically developed countries, it is important to realize that marginalized communities and those pushed to the fringe of society — culturally, economically, and geographically — are the first to suffer. Sustainability is everyone's responsibility!

So, how might we work towards a sustainable future? Here's what the United Nations says!

Social Sustainability	Economic Sustainability	Environmental Sustainability
<p>SDG 4 Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all</p> <p>SDG 5 Achieve gender equality and empower all women and girls</p> <p>SDG 10 Reduce income inequality within and among countries</p> <p>SDG 11 Make cities and human settlements inclusive, safe, resilient, and sustainable</p> <p>SDG 16 Promote peaceful and inclusive societies for sustainable development, provide access to justice for all and build effective, accountable and inclusive institutions at all levels</p> <p>SDG 17 Strengthen the means of implementation and revitalize the global partnership for sustainable development</p>	<p>SDG 1 End poverty in all its forms everywhere</p> <p>SDG 2 End hunger, achieve food security and improved nutrition, and promote sustainable agriculture</p> <p>SDG 3 Ensure healthy lives and promote well-being for all at all ages</p> <p>SDG 8 Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all</p> <p>SDG 9 Build resilient infrastructure, promote inclusive and sustainable industrialization, and foster innovation</p> <p>SDG 10 Reduce income inequality within and among countries</p>	<p>SDG 6 Ensure availability and sustainable management of water and sanitation for all</p> <p>SDG 7 Ensure access to affordable, reliable, sustainable and modern energy for all</p> <p>SDG 12 Ensure sustainable consumption and production patterns</p> <p>SDG 13 Take urgent action to combat climate change and its impacts by regulating emissions and promoting developments in renewable energy</p> <p>SDG 14 Conserve and sustainably use the oceans, seas and marine resources for sustainable development</p> <p>SDG 15 Protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, and halt and reverse land degradation and halt biodiversity loss</p>



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THREE TIERS OF ENGAGEMENT

Loosely based on the environment-focused research of Canadian arts scholar **Dr. David Maggs**, there are three ways that educators can advance sustainable development through the arts in the classroom:

1. CREATING CONSCIOUSLY

At the most basic level, the educator can step back and evaluate an activity's potential impact on the world. This evaluation should consider everything from materials used to physical space to projected social outcomes. This evaluation might be completed prior to an activity — or, it may be completed in reflection! Although not a comprehensive list, here are a few examples of what the educator might consider:

- **What impact might this activity have on the environment?** What materials are used? Can they be reused? Can required materials be locally sourced? Do they come in wasteful or single-use plastic packaging?
- **How might this activity inform a student's perception of themselves, other people, and/or the natural world?** Does this activity perpetuate harmful messaging or stereotypes? Does this activity suggest an ownership of the natural world? How might taking part in this activity shape a student's outlook on important world issues?

Taking the time to properly reflect on real-world implications of a lesson plan or workshop can be very revealing!

2. CREATING TO COMMUNICATE

Another way that educators can advance sustainability in the arts classroom is through the aestheticizing of ideas and information. This means using music, dance, or other art forms as a communication tool. Consider the powerful messages presented in songs of protest, the eye-opening perspectives captured in film photography, or the historical weight carried by resilient sculpture. While beauty may be in the eye of the beholder, the messages communicated by a work of art can be appreciated at the community level. Consider the work of Swedish artist **Carl Fredrik Reuterswärd**, a massive bronze sculpture depicting a knotted gun, entitled "Non-Violence." Sitting proudly on display at the United Nations Headquarters, this monumental work of art has become emblematic of international calls for peace and security. Similarly, the music production projects of American artist **Ben Mirin** feature repurposed sounds of endangered wildlife — an audible call to preserve the Earth's eclectic ecosystems. When creating a lesson plan or workshop, the educator should consider the following:

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- **How might an activity empower students to communicate their own ideas through art?** Does the activity allow students to share individual thoughts and perspectives in creative ways?
- **Do students have access to information surrounding social, economic, and environmental sustainability?** Assuming that the arts classroom is an accepted space to communicate both creatively and freely, are students adequately equipped with knowledge of ongoing crises and injustices?

3. CREATING THE FUTURE

The final method that educators can use to advance sustainability through the arts is to have students activate their inner creative superpowers! This takes the idea that “creativity is a powerful tool” to the next level. Ask yourself the question: *What is it that uniquely qualifies artists to lead the charge when it comes to sustainable futures? What sets artists apart?*

This is where it helps to consider the most troubling issues that lie in front of us. Not only can artists create consciously and inspire others to do the same, but they can also engineer adaptive solutions — and innovate the bright and healthy futures we hope to someday achieve. Equipped with creativity, empathy, and an informed global perspective, the student is well positioned to make a positive impact on the world. So, how is this method brought into the arts classroom? Consider the following:

- **Does a lesson plan or workshop allow for (and encourage) outside-the-box thinking?** If a student is presented with a problem, accommodate the full extent of their creative problem-solving, if possible. With little exception, groundbreaking ideas and solutions challenge the status quo.

ACKNOWLEDGING CRISIS

Tending to personal mental health and well-being is essential when learning about the harm that continues to be experienced by both humans and nature. At the same time, it should be acknowledged that one’s ability to limit exposure to social, economic, and environmental injustice often comes from a place of privilege. While, for many, news of forest fires and floods can be muted with the close of a browser, those forced to migrate are not able to ignore their own suffering. Admittedly, there is no definitive roadmap for the artist who wishes to save the world — nor is there a universally accepted way that art might solve the many problems facing humanity. For the artist to employ art in impactful and meaningful ways, they must listen to the world around them with empathy.

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When engaged with themes of inequity and injustice in the classroom, it is important to foster a safe learning environment for students. Emphasis should be placed on acknowledgement and respect for diverse experiences and perspectives. Because chosen topics may be of a sensitive nature, it should not be assumed that all students will react or respond in the same way. As such, the facilitator should closely monitor the impact and productivity of discussions, and should ensure that students know where they might access counselling or support.

LISTENING WITH EMPATHY

Empathy means understanding and appreciating the feelings of other people or living beings. In order to “put yourself in someone else’s shoes”, you must be able to internalize perspectives and experiences other than your own. This is a skill that can be practiced and improved upon!

Within the context of this teacher resource, the ability to listen with empathy is essential to social, economic, and environmental sustainability. Listening with empathy requires attentiveness and constant self-reflection. It requires the establishment of emotional connection and the ability to make sense of other peoples’ experiences through personal connection. As an artist or educator, listening with empathy means taking the time to listen to those most impacted by unsustainable practices. Demonstrated in the following learning experiences, perspectives gained may then inform conscious creation in the classroom.

LEARNING EXPERIENCE # 1: ART TO ACTION CAMPAIGN

Grades: 7-12 / **Ages:** 12-18

Subject(s): Music, Visual Arts, Dance, Drama, Geography

Summary: This learning experience involves working together to create a virtual or in-person arts campaign — one that brings needed attention to social, economic, or environmental issues facing people today. Although the following activity is prepared for in-person teaching, the educator is encouraged to adapt materials for virtual or hybrid learning environments, if needed.

Learning Goal: At the end of this experience, the learner will be equipped to:

- Demonstrate an understanding of the UN Sustainable Development Goals
- Demonstrate an understanding of the power of the arts for campaigns
- Create an artistic campaign to advance one of the UN Sustainable Development Goals

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Curriculum Connections: This is a flexible and interdisciplinary learning experience that can be tailored to meet curriculum expectations within any region of Canada. In addition to helping address curriculum expectations, this learning experience also helps learners to strengthen key 21st-century competencies that appear across learning frameworks globally — critical thinking, creativity, collaboration, and communication.

Key Vocabulary: campaign, sustainability, sustainable development

REQUIRED MATERIALS

Materials

- 1x whiteboard, paper pad, or equivalent technology
- 1x [per group] United Nations SDG handout
- 1x [per group] device to access Internet (optional)
- Additional art materials as required

1. Begin the class in an indoor or outdoor learning environment of your choice. This learning experience will require space for students to separate into groups of four to six.

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2. Share with the class your acknowledgement of the territory on which you are gathered upon. For example, you might say, “I would like to begin our class by acknowledging that we are gathered upon the unceded and sacred land of the [Indigenous group] people.” A statement like this might lead some students to challenge their own existing ideas on land ownership. You might also have students consider why such land acknowledgements are important, and how the relationship between humans and nature influences sustainability. Be prepared for open discussion and reflection.
3. On a whiteboard, paper pad, or equivalent technology, present to students a visual of **Planet Earth**. Ask students to consider the many challenges faced by children and youth around the world. Branching away from Planet Earth, write or draw these challenges in thought web form. In the end, you should have a network of different themes and topics spanning cyberbullying to food security to quality education.
4. Explain that there are many people and organizations who are trying to make the world a better place to live — for both young people today and generations to come. Introduce the **UN Sustainable Development Goals**, one of humanity's biggest attempts to correct harmful and unsustainable activities. Present the seventeen goals either on the board or as a handout. Briefly discuss the meaning of each Sustainable Development Goal, and how the items on the thought web might fit into each goal.
 - a. In groups of four to six — where each group identifies a recorder (someone who writes down the group's thoughts), a spokesperson (someone who summarizes and presents the group's thoughts to the class), and researchers — have students review the UN Sustainable Development Goals and determine which five goals are most crucial for the wellbeing of children around the world. Ask each group to order these five from least to most important.
 - b. When regrouped as a class, ask that the spokesperson from each group share their five most important goals. Allow for dialogue and constructive debate on which goals most impact the lives of children and youth. Steer the class towards an acknowledgement that all seventeen Sustainable Development Goals — from gender equality to affordable and clean energy — improve the lives of children.
5. Instruct each group to choose **one** Sustainable Development Goal. Explain that they will use art to share their visions of the brightest and healthiest futures relating to their chosen goal. For example: *What does worldwide equality for children and youth look like? What does global access to education or healthcare look like?*
6. Before beginning work in groups, discuss how different people, organizations, and businesses use art to convey important ideas. You might choose to use the following examples. A more robust list of examples is presented at the end of this teacher resource.

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<p>Ben Mirin web: www.benmirin.com</p> <p>A music producer and outdoor explorer who transforms the sounds of plants, wildlife, and environment into upbeat dance music.</p> <p>Each of Ben's musical works represent the biodiversity of a given location — from the Borneo Rainforest to the Great Barrier Reef.</p>	<p>National Geographic web: www.nationalgeographic.com</p> <p>A science organization that uses photography and storytelling to educate audiences and inspire collective action on climate change, the refugee crisis, and beyond. This is art with purpose — and is shared in print magazines and on Instagram, TikTok, etc...</p>	<p>Creative Action Network web: www.creativeaction.network</p> <p>A business that supports the creation of visual art with purpose. Artists around the world contribute designs with powerful messages that are then made into purchasable products. Collected revenue is returned to artists and a variety of non-profit partners.</p>
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7. Explain to students that, for this project, key messages must be shared through some form of art — whether it be music, theatre, song, storytelling, dance, poetry, etc... Encourage students to view art as a communication tool. Have each group create an action plan by considering the following questions:
 - a. Which Sustainable Development Goal will you focus on?
 - b. What is your message?
 - c. Who is your target audience?
 - d. What is the best way to reach this audience? (social media, print posters, public performance, etc...)
 - e. What kind of art will you make to communicate your message?
 - f. What materials or technology is needed to create this arts campaign?
8. Check in with each group and ensure that campaign plans are realistic, creative, and have the potential to reach intended audiences. If groups lack direction or inspiration, talk about different ways that a person might make art and how they might use that art to teach or inspire others about a topic they are passionate about. *Use specific examples where possible!*
9. In an effort to drive tangible impact, have students create and share their campaigns with friends and family. For greater reach, consider ways to share campaigns on social media or through local news networks. Because each campaign will vary in scale, artistic medium, and intended audience, the educator will need to tailor support to meet the needs of each group.
10. In reflection, ask students to consider the overall impact of their art to action campaigns. What has been learned from the experience? Has artistic engagement altered the way that students perceive matters of sustainability? Have the campaigns impacted or reshaped perspectives of friends and family?

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11. What next? After establishing the impact art can have on attitudes and perspectives towards the environment, empower students to share their voices outside of the classroom and to create their own art to action campaigns within local, regional, or global communities.

LEARNING EXPERIENCE # 2: BIODIVERSITY COLLAGE

Grades: 7-9 / **Ages:** 12-14

Subject(s): Visual Arts, Environmental Studies, Biology, Geography

Summary: By creating collage artwork representative of biodiversity, this learning experience is meant to instill awareness, appreciation, and respect for the natural world. Although this activity is created for in-person teaching, the educator is encouraged to adapt materials for virtual or hybrid learning environments, if needed.

Learning Goal: At the end of this experience, learners will be able to:

- Demonstrate knowledge of a defined geographic region through observation
- Demonstrate an acute sensitivity to and respect for diverse wildlife and natural processes
- Capture the likeness of wildlife and the natural world using visual art

Curriculum Connections: This is a flexible and interdisciplinary learning experience that can be tailored to meet curriculum expectations within any region of Canada. In addition to helping address curriculum expectations, this learning experience also helps learners to strengthen key 21st-century competencies that appear across learning frameworks globally — critical thinking, creativity, collaboration, and communication.

Key Vocabulary: biodiversity, climate crisis, microhabitat, observation spot, fauna, flora

Materials

- 1x notebook per student (with sturdy, blank pages)
- 1x container with shareable drawing supplies
- 3x scissors
- 1x large poster board
- 1x glue stick
- 1x mobile device with **iNaturalist** app



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1. Begin the class in an outdoor learning environment — preferably a space with diverse greenery and wildlife. This might be the playground, local park, or community garden. If dry and free of harmful pesticides, have students sit in a semi-circle on the grass or natural landscape around you.
2. Share with the class your acknowledgement of the territory on which you are gathered upon. For example, you might say, “I would like to begin our class by acknowledging that we are gathered upon the unceded and sacred land of the [Indigenous group] people.” A statement like this might lead some students to challenge their own existing ideas on land ownership. Be prepared for open discussion and reflection.
3. Explain to the class that we are experiencing a **climate crisis**. Tell the class that the best way to understand this term is to examine both words separately. Have one group of students brainstorm the word “climate” while another group brainstorms the word “crisis.”

Whereas weather is constantly changing, **climate** is about the long-term averages of temperature, wind, and precipitation (rain, snow, etc...). Changes in climate are not always easy to see or feel — it takes many years of careful observation before patterns start to emerge.

The word **crisis** refers to a specific event or a period of time where something has gone very wrong. The forced migration of people due to war, the spread of infectious diseases, or environmental disasters like floods, tornados, and earthquakes all represent different types of crises.

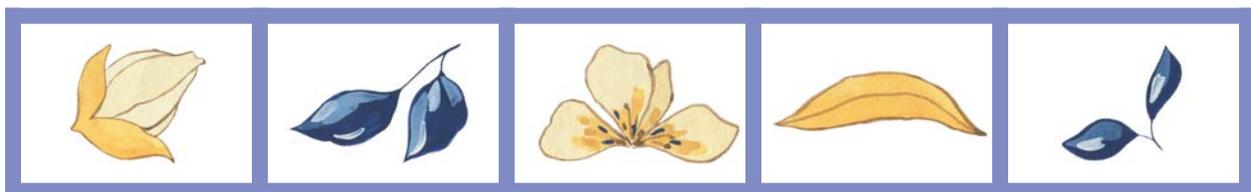
4. Once students have a basic grasp on these two words separately, revisit the term **climate crisis** and lead a brief discussion surrounding the Earth’s rapid warming — and why that’s a big problem. Explain that the climate crisis is causing major issues around the globe, from forest fires to droughts to shoreline erosion. It is suggested that educators prepare for a candid discussion on the relationship between humans and this warming. It should be considered that human activity is not inherently unsustainable!
5. Explain to students that the following activities will require both scientific and artistic thinking. Being mindful not to disturb the environment, have students locate their own **observation spot** within a predefined natural area. The size of this predefined area should be proportionate to the number of students and the educator’s capacity to safely supervise the activity. If possible, each observation spot should be separated by at least 6 feet. Have the students sit in silence for 1-2 minutes while they carefully consider all sensorial experiences. Ask students to consider the following two questions:
 - a. “From your observation spot, what can you see, smell, hear, and feel?”
 - b. “What makes your observation spot like no one else’s? What makes your perspective unique?”

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Lead an outdoor discussion on each of these experiences. For larger class sizes where discussions prove difficult to manage, consider separating students into small groups for peer discussion.

6. Now that students have developed a greater sense of familiarity with their surroundings, explain that it is time to look more closely and assess a particular area's biodiversity. Explain that **biodiversity** is a term used to describe the variety of plants and fungi, animals and insects, and all other living things within a specific area. This area might be as big as a sprawling rainforest or as small as a window sill vegetable garden. For the purposes of this activity, ask that each student find a **microhabitat** (a pile of dead leaves, a patch of trees, the damp underside of a rock or log, etc...) within the predefined natural area. The educator may find it helpful to preselect a short list for microhabitats ripe for exploration.
 - a. Beginning with a blank page in their notebook, students should first sketch a map of their microhabitat. This map should include reference points like rocks, fences, and where garden soil meets grass.
 - b. Next, students should be given adequate time to observe and record all **flora** and **fauna** existing within each microhabitat. For this activity, it is not necessary that students name each and every living thing; however, phone apps like **iNaturalist** make this identification possible. Have students number each plant and wildlife observation on their own maps, associating each number with a corresponding page in their notebook. *Example: a student might record their sighting of a beetle, a yellow wildflower, and a bluejay. These would be shown on the map as 1, 2, and 3.*
 - c. Have students find a comfortable area to sit or lie down. Using crayons, chalk, coloured pencils, or other materials, students should illustrate their three favourite observations — using a full page for each. With caution not to limit creativity, consider encouraging certain design choices to aesthetically unify the final product. *Example: Ask students to begin their illustrations with a bold, dark-coloured outline.*
 - d. Have the class use scissors to cut out their illustrations. These illustrations may now be attached to the posterboard, reflecting the locations each one was found within the natural landscape.



7. Have students reflect on what they have observed and what they have created. You might consider keeping copies of student work and asking students to examine changes in biodiversity throughout the years.

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ADDITIONAL RESOURCES

Youth SDGs Playbook | Created by the Nigeria Youth SDGs Network, the Youth SDGs Playbook is an information booklet that outlines individual actions that propel sustainable development.

Link to resource: <https://www.un.org/sustainabledevelopment/wp-content/uploads/2021/08/NGYouthSDGs-Playbook.pdf>

Climate Box | A “comprehensive learning toolkit that educates school children about climate change and inspires them to take action,” created by the UNDP.

Link to resource: <http://climate-box.com/>

Climate Action Superhero | Created by the UN, the Climate Action Superhero resource empowers children to be “heroic leaders for change and believe in the impact they can have on the planet.”

Link to resource: <https://www.un.org/sustainabledevelopment/climate-action-superheroes/>

Freerice | Created by the UN World Food Programme, Freerice is an “educational trivia game that helps you get smarter while making a difference for people around the world.”

Link to resource: <https://freerice.com/age-screen>

170 Actions to Transform our World | Created by the UN, 170 Actions to Transform the World provides “10 daily suggestions for each Goal on how you can make a difference in the world around you.”

Link to resource: <https://drive.google.com/file/d/1iMdE6DLLuCqwq3K9U-DaTUWB6KyMa8QG/view>

The Sustainable Development Goals - by YAK | An information booklet created by the UN that introduces the SDGs using illustrations of Elyx — the UN’s digital mascot drawn by French artist YAK.

Link to resource: https://issuu.com/unpublications/docs/sdg_yak_en

Go Goals | A board game created by the UN that helps children “understand the Sustainable Development Goals, how they impact their lives and what they can do every day to help and achieve the 17 goals by 2030.”

Link to resource: <https://go-goals.org/>

The Deanery Project | Located in Nova Scotia, Canada, the Deanery Project is a not-for-profit organization that promotes “environment, the arts, youth and community, natural building and permaculture.”

Link to resource: <http://thedeaneryproject.com/>

Artistic Actions for Sustainability: Potential of art in education for Sustainability | Written by Ásthildur B. Jónsdóttir, Ph.D., this article focuses on applications of art within sustainability education.

Link to resource: <https://core.ac.uk/download/pdf/132157571.pdf>

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Arts and the World After This | Created by David Maggs, Ph.D., this article focuses on urgently needed transformation within Canada's arts sector.

Link to resource: <https://metcalfoundation.com/publication/art-and-the-world-after-this/>

RE:ORCHESTRATING Our Future: Advancing Sustainable Development Through the Arts | An academic article written by Ryan E. Drew and published by Canadian arts and culture network, Culture Days.

Link to resource: <https://culturedays.ca/en/blog/reorchestrating-our-future>

iNaturalist | Created by the California Academy of Sciences and the National Geographic Society, this is a tool that enables students to identify and track living organisms found outdoors.

Link to resource: <https://www.inaturalist.org/>

SDG Action Kit | A printable Sustainable Development Goals template, intended for classroom / educational use.

Link to resource: http://cdn.worldslargestlesson.globalgoals.org/2018/09/SDG-Action-Kit_Final.pdf

