

# POINTS OF ENTRY

## Lučka Kajfež Bogataj : “Creativity is how we will survive on our planet.”

Hello. I'm Katie Kheriji-Watts and you're listening to Points of Entry – a conversation around re-imagining cultural organisations in a rapidly changing world.

My guest today is Lučka Kajfež Bogataj – a scientist who studies the climate of our planet. She directs the Center for Biometeorology at the University of Ljubljana, in her home country of Slovenia. She served for several years on the United Nations' [Intergovernmental Panel on Climate Change](#), which was awarded the Nobel Peace Prize during her time with them. In addition to her work as a researcher and a professor, Lučka is a passionate communicator on the interaction between human society and long-term shifts in the temperature and weather patterns on Earth.

This episode is part of a series of conversations commissioned by On the Move, the information network that works to support the international mobility of artists and culture professionals. On the Move has member organisations in countries around the world, and I was thrilled when its Slovenian member, [Motovila Institute](#), proposed this conversation with Lučka. We talked about why arts organisations should measure their environmental impact, the importance of setting concrete goals, and the relationship between creativity and survival.

As with the other conversations in this series, a written transcript of my conversation with Lučka – and translations of that transcription into French and Slovenian – are all available for free at [on-the-move.org](https://on-the-move.org).

Let's get started !

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**Lučka Kajfež Bogataj**

It's a small garden but now, in autumn, it's full of work to do because it's ripe now and it's wonderful to have something to eat from your garden.

**Katie Kheriji-Watts**

Have you always been a big gardener?

**Lučka Kajfež Bogataj**

No, it started, maybe, I don't know... We first lived in a flat in the center of the town, but then twenty years ago we bought an old house with a garden and I started to be a gardener from scratch. So I did not know much about gardening at all ! But now it's fun and also it's a sustainable way to do things, in a way.

**Katie Kheriji-Watts**

Putting into practice, a little bit, what you preach.

**Lučka Kajfež Bogataj**

Exactly.

**Katie Kheriji-Watts**

Great! We're going to dive into the interview, maybe we'll come back to this question of gardening a little bit later. Lučka, I'm very interested in the way people were raised and the way that impacts their life. So I'd like to know, what was the climate of your childhood in Slovenia? And I mean that in the sense of the environment and weather patterns, but also how you might have observed your family or community's relationship to it.

**Lučka Kajfež Bogataj**

Well, my childhood it was, in a way, a bit strange because we moved a lot. So I changed every year of school and found different friends again from scratch. And it was a bit frustrating because you get attached to some friends. But on the other hand, when we moved from place to place, I realized that some problems are common to everybody. So it was reassuring in a way.

**Katie Kheriji-Watts**

What's the story of your path to starting to become a scientist who studies the climate of our planet?

### **Lučka Kajfež Bogataj**

Well, maybe it was about prediction. I always thought that back then, in history, people suffered from natural disasters and all kinds of things, because they were not able to predict – science was not able to actually give warning in time. So that idea that you can do it now, it was so appealing to me – that actually you can foresee the future and act (at least in some cases) in time. So that was a motivation, for sure. And in the case of climate change it's exactly that. We can project what might happen and we have time to adapt in a way.

### **Katie Kheriji-Watts**

Had you personally witnessed or heard stories of people not being prepared for an event?

### **Lučka Kajfež Bogataj**

Yeah, exactly. I remember when I was a young girl, floods for the first time. And I was not aware at that time that even if you have only half a meter of water that is floating fast, it can kill you, you know? So I do remember that it was a shock for me how quickly, in half an hour, your life can turn upside down. You have everything, and then you have nothing. So yeah, maybe that was a motivation, in a way, to proceed in that direction. Because Slovenia is very hilly and we have a lot of streams, and sometimes it does not take much rain, that these streams are becoming full of water. And it's not flood every time, but you can feel the power of water even on an average precipitation day.

### **Katie Kheriji-Watts**

And of course, you and I are speaking today, in September 2023, and [Slovenia, a month ago, just had horrible flooding](#).

### **Lučka Kajfež Bogataj**

Yeah. It was something really not expected. But at the same time, there were also extremely high temperatures in the Adriatic Sea. So there was plenty of water just waiting to evaporate and then to fall down. And it was really unexpected for us, for those who knew that the water cycle is changing, that precipitation patterns are changing. And on the other hand, it was just one event that added to the injustice of climate change events. Because if you look at Slovenia, the people who are affected in this flood are actually... I should not say they are poor, but it's the people who don't live very luxuriously. They were not to blame, for instance, that climate change is happening. So it's like everywhere in the world – those who did not contribute to climate change are suffering the most. So this injustice is, in my view, the most worrying part of climate change in general.

Yeah, these people are homeless and winter is coming, and nobody has really an idea what to do. Sometimes we think that money is a problem. But money is not a problem! There's plenty of money, but actually nobody knows what to do. *Should we build in the same place, rebuild the houses, rebuild the schools, the factories, and just wait for next September when this might happen again? Or should we move whole villages, towns out of that area?* They're very difficult questions, and science itself is not able to give the full answer.

**Katie Kheriji-Watts**

Because they're almost philosophical questions about how we want to live.

**Lučka Kajfež Bogataj**

Exactly, yeah ! And *who should leave their house, who should stay, why should I stay, where is my home, where is my land?* And also politicians, they are totally confused, if you ask me. They don't see the whole picture, I guess, they are just moving with the decision from week to week. I don't blame them. But we were not prepared. And with climate change, the proper adaptation, years in advance, before things happened is crucial. We can see it now, because afterwards there's very little time and nobody really knows what to do, even if you have the best intentions.

**Katie Kheriji-Watts**

I'm very curious about one thing, which is that you've been a professor at the University of Ljubljana since the mid 1990s. The students that you teach, what exactly are they learning and what is this education preparing them for?

**Lučka Kajfež Bogataj**

Well, I was very lucky that I did teach a lot of different students. Some are foresters, some are agronomists, some are physicists, so they were coming from very different backgrounds. And I noticed how this impacts what they want to learn, because it's about what they want to learn. I do offer them the whole palette of things, but the bottom line is that they will really take what they see as important. And those who are more in contact with nature – for instance, foresters, they are having a lot of fieldwork, so they did learn very quickly and understood when I talk about extreme temperatures, about how some pests in forests will actually appear and what damage will be done. So I guess they learned much more because they had the opportunity to take words from the classroom to the field and put things together.

Other profiles, like for instance, landscape architecture, are more with a paper and pen. So they imagine things, they plan, but actually they do not have this, I guess, close connection to, not nature, but the real life, I will call it. And I think that maybe the university system in general should change a bit so that students should be really in contact with real life all the time, not after they graduate. Because then it might be too late for some to really get this connection or feelings or deep attitude to the things that they are actually studying to do later.

**Katie Kheriji-Watts**

So I guess what I'm hearing you say is that it prepares them to understand the way that the climate of our planet functions and then it's kind of up to them how they apply that knowledge to their current or future field of work.

**Lučka Kajfež Bogataj**

Yeah, it's very much up to them and they are different. But maybe one extra thing that I usually do when I teach is that I try to connect climate with everything, even when I do lectures. I talk about human health, for instance, about air quality, about poverty just to bring them these connections so that they will later know that when you talk about planet Earth or climate everything is connected to everything, that's for sure.

**Katie Kheriji-Watts**

This brings me very nicely to my next question, which is that I think there's a lot of lip service paid to this idea of transversality and of combining art and science. But in practice I think it's still quite challenging to bring these two fields together. What kinds of exchanges, if any, does the department that you run have with research centers in other disciplines?

**Lučka Kajfež Bogataj**

Well, it was interesting that maybe ten years, fifteen years ago connections were not so obvious and also when we had some scientific meetings, usually the groups were very homogeneous. But, I must say that maybe in the COVID situation, there was some extra time and society was more and more mixed. So people were invited to listen or to cooperate, which were out of our usual scope. So I guess in times of crisis all these unwritten rules somehow change. So that was, in my opinion, a good thing. And also we realized as citizens how life can change quickly and how much you suddenly depend on somebody whom you didn't even know existed, for instance.

**Katie Kheriji-Watts**

Have you ever collaborated with someone in the arts? An artist or a curator..?

**Lučka Kajfež Bogataj**

Yes, we did. I really adore theater. And even when I was a student, I spent a few years in theater.

**Katie Kheriji-Watts**

As a performer.

**Lučka Kajfež Bogataj**

Yeah! I never had any lines, really, but I did enjoy the atmosphere. And I actually had some lectures in the theater, because they are organizing something that is a hybrid between show and classical lectures. And I also did some theatrical plays about sustainability and after the premiere, there are usually some roundtables – so I did cooperate with them. So, yes, art, it's crucial in my way that they fully cooperate, because the message has to be out there, and science has its limitations, and art maybe has less limitations.

**Katie Kheriji-Watts**

You have wonderfully segued into the next question that I would like to ask you, which is that last year the Axioma Institute for Contemporary Art in Ljubljana published [a conversation with the science fiction novelist Kim Stanley Robinson](#) to which you contributed some questions which basically asked, *how can people in the arts contribute meaningfully to massive structural changes that need to happen in the next decade to reduce the impact of global warming?* Now, that's a huge question, so let's try and narrow it down a little bit. I'd like to suggest that we focus on the topic of mobility, which mostly has to do with travel and transportation. And that's because we already know it's one of the factors that contributes the most, at least in the arts, to emitting substances into the air that warm our planet's atmosphere. So, first, what kinds of behaviors and actions in the professional arts field contribute the most to climate change?

**Lučka Kajfež Bogataj**

Well, it's a bit of a hard question to answer because art performance has beginnings, ends, and a lot of things happening in between, a lot of different people involved, and it's not just one finished product. And to answer that in a scientific way, we should really do the life-cycle assessment of some artwork. Because we know how to do it, for instance, when you are talking about one car, you have to start with how the metal is extracted, how the plastic is made, how the car is made,

whatever textile is in the car. And then how the car is sold, how it is driven, how many kilometers you do with the car. And at the end of its life, when the car becomes garbage again, it can still impact the environment. So exactly that should be done with any artistic product. But if you look at the average numbers, usually yes, it is transportation that is roughly half of the problem. When we are talking about flying long-distance, this can be even more than half of the problem, especially if we are talking about intercontinental flights. But it's not just that.

So what about the other half? So another half is also how much material you need for your performance: what is it made of? Is it new or is it recycled? So yes, again, it's hard to say in numbers, but it will become necessary in the future that somebody calculates exactly what I'm talking about, if you want to proclaim that your art performance is sustainable. Also we should talk about the hotels where the people stay. Also food, not the least – people have to eat every day. Also theaters in the winter, you have to warm them up. So it's about heating and about cooling also, because in some climates you have to cool the stage. So, yes, it's also a very important piece of the impact, maybe immediately after transportation. But what people do not do so far, is that they don't measure all this. It's hard to do! You need somebody who is experienced. But I know that people exist. [Julie's Bicycle](#), for instance, did start to measure it. Because just to talk about it, without numbers, it doesn't make any changes. You feel that your conscious is not clear, so you have these bad feelings without numbers, but it does not take you into action. So, yeah, we should measure it.

### **Katie Kheriji-Watts**

I'm glad you brought up this topic of measurement because Motovila, the organization that put the two of us in contact, recently hosted [a conference at which a person named Tim Wagendorp spoke](#) and he works with the film industry in Belgium to help film producers reduce their environmental impact. And one thing that stuck out to me in his speech was the idea that in Belgium today, at any film school, there's no training on how future producers or even future screenwriters, set designers, et cetera, can measure and work to reduce the carbon emissions that a film production will create. So this is why we need interdisciplinary connection!

### **Lučka Kajfež Bogataj**

Exactly! Because if you talk about sustainability unfortunately, in many cases, chemistry, physics, mechanical engineering, this knowledge is essential. And usually when you are talking about faculties of arts, those students are not so keen on these subjects. So, yes, interdisciplinarity is something that should be there. And it's also not just artists. For instance, in many societies,

hospitals are the biggest polluters, if I may say so. The carbon footprint of doctors and hospitals is huge. But nobody teaches at medical university exactly the same stuff as we were talking about. So it's not just artists.

### **Katie Kheriji-Watts**

I want to go back to this question of mobility, because you did say it's fifty percent, which is a big piece of the pie. And obviously this question of air travel or even other forms of transportation comes up a lot. And so we talked about that as a behavior that contributes to warming our planet. What kinds of solutions can help us change those behaviors?

### **Lučka Kajfež Bogataj**

Well, the first solution or first step is exactly what we were talking about: energy literacy. Because people are not aware, really, what does it mean if I travel by bike or by car or by train or by plane? So this is the first step because for instance, sometimes you can read that traveling by bike is zero carbon emission. It's not true! Of course it's the best way to travel, by bicycle, but it's not energy free or zero emission. It's the same if you look at the greenwashing of several car companies that electric cars are carbon free or emission free – this is not true. The electric car has quite a lot of emissions coming from building the car, building the batteries, and so on. So actually, if you look per kilometer, the emissions of electric cars are very similar to the emissions of a very good diesel car, by the way, so it's not zero. So energy literacy is something that is an important first step. You don't have to go to school, you don't have to go to university, you just have to sit down and have some proper literature – and literature is out there. For instance, I always mention the book from David McKay of Oxford University called [Sustainable Energy Without Hot Air](#). So energy literacy.

And then starting to change the behavior. And then really to ask yourself why do I travel so much? And this analysis, really, you have to be very honest with yourself. So how much of this travel is urgent? But how much of the travel is just for vanity? In younger generations, I just have this feeling that people travel because of instagram, I see a lot of scenes like that. So what is necessary, what is just for vanity? Without answering that question and without energy literacy, we will not be able to change much. Because what we get from the media is that *without travel you are nobody and you don't exist*.

### **Katie Kheriji-Watts**

We're going to dive into this a little bit more because it's a very complicated question that doesn't have easy answers and that I think ties into this question of social justice that we talked about a



little bit in the beginning of the interview. It's kind of a question of adaptation both in the present and in the future to the reality of climate change, I think. And there are already things being done within the arts. I could cite so many examples, but the one that comes to mind is French choreographer Jérôme Bel and the fact that [he has decided that his company will no longer travel by plane](#). So he has adapted his process of creation and touring using online tools to rehearse virtually while still presenting his work all around the world. And while personally I think his choice is really inspiring, it has prompted artists from other countries, especially outside continental Western Europe, to basically say [we don't have the same privilege that you do to stop flying](#). *If we do the same thing as you, our local context doesn't support us to be professional artists anymore, we can't survive financially*. So I'm curious, what's your take on this?

### **Lučka Kajfež Bogataj**

Yeah, it is a very bold and courageous decision not to fly anymore and to say *we will not*. Because I can understand that today's technology can really bring art into your bed, into your mind. Maybe even better than in vivo. But I'm still, in a way, partially skeptical because I do belong to the old school as well. When interacting with artists, it's not just about listening to their voices or having a high resolution picture. It's sometimes about things that disappear on the internet. Maybe it's a smell, maybe it's small things I cannot even describe that make some performance really great. Or sometimes it can be vice versa, maybe some detail can spoil the whole thing! So technology and online or not traveling or not being in physical contact, it also has some minuses. So I guess maybe artists could think about some sort of a tour that they will do once a year in person or whatever, and then the rest will be more carbon neutral or not traveling at all. I would not be so drastic, I guess, because it's nice and I do support it. And I don't know whether this formula can be used everywhere and with everybody.

### **Katie Kheriji-Watts**

So you're not necessarily a proponent of saying no one should fly in the arts, in particular as a professional artist?

### **Lučka Kajfež Bogataj**

No. There are so many other things to do also before that. I would be thinking of more universal solutions, solutions that could be so inspiring that everybody would say *yes, we will do the same*. But in the case of flying – in that case, can you imagine people in Australia, they will never get any group abroad! So it's about how you set your goals. I think it is much more important that every artist (but not just artists, maybe every one of us) should set their goal. So next year – just what

would be in accordance with European energy policy – when we say that we should be carbon neutral by 2030, actually that means that every year I should cut down my footprint by thirteen percent. Every year. But I can combine, I can lower my emissions in travel, in food, in buying things. Because not buying winter clothes (new ones of course) can be comparable to one long-haul flight.

**Katie Kheriji-Watts**

I'm liking a lot what you're saying, because it's making me feel like instead of blanket saying *everyone needs to do the same thing*, it's a lot more giving people agency to define their own goals and to work with their specific individual or organizational context to meet those goals over a period of time.

**Lučka Kajfež Bogataj**

Yeah, but these goals should be really set and you should really stick to them. It should be sort of binding in a way. And everybody should do it – but again with numbers. *I would really prefer that we will not fly again*. Okay, but before I say that, it would be nice to say, *my carbon footprint as an artist is twenty tons per year, but next year it will be only fifteen tons*. So how do I compensate for that five tons? It's my decision in a way.

**Katie Kheriji-Watts**

It's interesting because my perspective is that in the arts, if you're starting from zero, it can feel really overwhelming even to just get to the status of we really know our carbon footprint as an organization.

**Lučka Kajfež Bogataj**

Yeah, it's not so hard to calculate it, not at all. But there are steps and you cannot change everything overnight, but you should start. And you should start with the things that are very obvious because to determine carbon footprint of the food is already more tricky because, okay, if you don't eat meat, that's fine, but even if you eat vegetables, kiwis coming from New Zealand, it's not very sustainable. But with electricity and energy it's very clear. It's very clear. Everybody can do it without being doctored in physics.

**Katie Kheriji-Watts**

Yeah, and I think, not always, but sometimes reducing a carbon footprint means paying more money. So in some contexts I can imagine that coal energy would be cheaper than having a

cleaner energy supplier for your building, for example. But when it's cheaper, you might have more money to put into coproduction for a performance, for example. So that's sometimes a tricky calculation to make, I think, when organizations feel like there's a tension between helping artists and, quote unquote, saving the planet.

**Lučka Kajfež Bogataj**

Yeah, but it's not just in art, it's everywhere! There are trade offs, you have to make compromises. But sometimes it's not just about switching the energy, it's also about how to use less energy. It's not about switching a diesel car for an electric car – it's about traveling less.

**Katie Kheriji-Watts**

I understand that you're also a proponent of using culture as a means of increasing awareness of possible solutions to human-made climate change, but that's pretty broad. So I was wondering if you could give an example of what exactly you might have in mind when it comes to delivering certain messages related to climate change via art.

**Lučka Kajfež Bogataj**

Yeah, it is important that it is done on several levels. Because we should not forget about climate change skeptics. We still have thousands of people who don't believe in climate change, who don't see it as a problem or, even worse, they just see it as a fabrication of some scientists. So there are people who maybe should get this message not from scientists but from a different audience.

Also, visual art is extremely important – there could be fantastic messages. I remember one, it showed the sea level obviously rising and there were police officers with machine guns and this picture pointed out the fallacy of the idea that with arms or with military force we will prevent sea level rise. It was a very deep message that actually, some things cannot be done with arms. But, on the other hand, it was also representing that climate change problems might trigger some violence as well.

But also movies. I did not see so much... screenwriters did not do their homework yet! Some documentaries have been great. But what we need, maybe, is something more like on an entertainment level.

**Katie Kheriji-Watts**

I think sometimes climate change doesn't feel like an entertaining subject.

### **Lučka Kajfež Bogataj**

Yeah, well, everything can be made into entertainment, not just climate change. But maybe... I was also thinking about all these movies that people really like: catastrophic movies, movies about floods, movies about earthquakes, we have a lot of movies on that. But maybe in these movies there could be an element of how to adapt, how to react when a flood comes. Not just millions of dead people and bodies but actually to give a message that *you can save your life if you do that or this*. So this can be incorporated into the movie. And yeah, this is what has to be done sooner or later and I'm just looking forward to that.

### **Katie Kheriji-Watts**

I agree with you and I have to admit that sometimes I feel a little bit skeptical or I've... – it's certainly not the only kind of culture I consume – but I think sometimes it just kind of makes me feel bad without really feeling like, *oh, this has helped me make a decision to change my behavior*, or something like that. It's tricky.

### **Lučka Kajfež Bogataj**

Yeah, it is tricky, because the point of all action, even if you talk about mitigation or adaptation or giving a message to the world – you have to step out of your comfort zone and you have to change things. And later on you realize that actually these changes were for the better. But at the point when you start changing, you don't know that. You just feel *why should I do it? Do I really have to do it?* And also it's important that you have support! Because when you do it as a group, when you do it as a family, as partners, both have to do it. So it's the worst situation that only half of the members want to change and the other are opposing. It's frustrating! So we should have some sort of preparation or a lot of conversation before we start such a project that everybody will contribute. And then it's, I guess, easier to change. Because I see groups as more important, small groups, than individuals. Because the most common question I get from different media is *what a single person can do?* Not much! What family can do? What people who are working together can do? So these small groups are, in my view, the most important triggers of change.

### **Katie Kheriji-Watts**

Thank you for that. I think you're completely right. What would you say to people who are wary of, or even opposed to, artistic expression being instrumentalized for a cause – even a cause as important as reducing the number of degrees of warming on our planet?

### **Lučka Kajfež Bogataj**

Well that would be... I would not put it that way. Because throughout history, art was always responding to what happened in society. Art always reflected, on purpose or not on purpose, the circumstances. And we are in the middle of a crisis. So if art actually expresses the concern about it, it's only natural for art – that's what art is. So I don't see it as imposed on art. Life and reality are imposed on art, not climate change alone.

### **Katie Kheriji-Watts**

You have co-authored about three books for young people, and so I wanted to ask your perspective on the following. Last year, Kelsey Piper, a reporter for the news website Vox, wrote that [she has yet to find a children's book that frames the climate crisis as a challenge that future generations can overcome by learning about the world and inventing new solutions](#). She was basically pointing out that a lot of messages aimed at children through culture are disempowering and pessimistic, or else they take the view that their actions are limited to things like protesting and recycling instead of taking longer term focuses like building skills they can use as adults. So I guess what I'm asking is: from your perspective as a climate scientist, are there reasons to be optimistic and feel empowered on this issue of climate change?

### **Lučka Kajfež Bogataj**

Well, we are late, we are late for action, that's true. But it's not too late! So it's a big difference. I always talk about autumn, which is one of the seasons that is late, but it's not too late. In autumn you can do a lot of things. And this is the first message that we have to send to our children. The second is that it is in human nature, unfortunately, that we never in history reacted on time. We always reacted late. It was about ultraviolet radiation, it was on ozone layer, it was on, I don't know, asbestos or smoking. There are a lot of things people realize that it is dangerous but we waited, waited until it became really necessary. So it's not such a strange thing. But again, the third message is that why should we have so much collateral damage? So collateral damage in the twenty-first century is avoidable. We know what to do. We are very lucky living in the age of technology – we have a recipe for what to do and we know why we are late. But what is missing is the push.

So whenever you want to do something that is not so pleasant, you have to be rewarded for the action. Especially when we talk about the younger generation. Because we have to train young people and whenever you train somebody you have to reward it for action. And this is missing. So if we combine that we understand that it's not too late, that that's what humans are, and maybe

your generation will react more promptly and if you change, you will be rewarded – that's it. That's it! And there's plenty of ideas, plenty of money, plenty of ways to reward young people and then they will not protest, they will be interested in changing something.

**Katie Kheriji-Watts**

Why do you think humans, as you said, have so often been late to adaptation and change in the face of crisis?

**Lučka Kajfež Bogataj**

Actually it is a mystery ! There's a fantastic book called [Late Lessons from Early Warnings](#) – even the title says everything. I don't know, maybe it's because we really want to be sure. We really have to see how people died of atomic bomb radiation. So when we saw they were dead, okay, now we will change. I don't know, it's just somehow, we are still, I'm afraid, deep down in our genes we are still cavemen that have to experience things. We did not realize genetically that science can say to us what will happen. Because during the millions of years or thousands of years this fact is not yet inbuilt in our genome.

**Katie Kheriji-Watts**

You said the word mystery, which fascinates me. What's an area that you still find the most mysterious even after being on this Earth for many decades and studying the planet and working as an activist and a policymaker. What do you still find mysterious about our world?

**Lučka Kajfež Bogataj**

Yeah, I don't know. Sometimes the mystery is just adaptation, adaptation itself, how actually creatures and all life can adapt to different circumstances, how adaptive we are. I mean, we are able to adapt to practically everything ! Of course, some don't. We have evolution, we have a lot of species that disappear – but life always finds the way. And this is a mystery for me because who has this master plan? Who invented this magic fact that we are so adaptive? And sometimes it's wonderful, this is a consolation, but also it's sort of a curse. Because we are so adaptive, maybe that's why we wait too long and sometimes we miss, sometimes we are too late for solutions. So yeah, that's a lot of mystery about life, for sure.

**Katie Kheriji-Watts**

And I think, at least to my mind, the driving energy behind adaptations and the ones that work and the ones that stick is creativity.

### **Lučka Kajfež Bogataj**

Yeah, it is creative and it is really using resources in the best way – that's creativity! I would define creativity in that way. That what is creative is actually to do a wonderful product with the minimum use of energy, material, or whatever. So that effect is not related to the amount of energy or material used. This is creativity! But it was that way during all of human history. And, in the twenty-first century, it is the only way we will survive. So the problem is that we are eight billion people on a planet which does not grow. Because our expectations grow every minute, our wishes grow, but our planet doesn't. So creativity, in that sense, is a savior, in a way.

### **Katie Kheriji-Watts**

I think that's a great place to end. Lučka, it's been really wonderful to talk to you. This is the first time I've interviewed a scientist for this podcast. I was very nervous, but it's been really lovely and I so appreciate that you accepted the invitation.

### **Lučka Kajfež Bogataj**

I was nervous too, because I was not really sure where this spontaneity and natural behavior can lead us, but I guess that even I am surprised ! Sometimes, such ideas that one has in their head, they don't come out without the proper person to talk to. So thank you for bringing out of me some nice thoughts.

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