

HANDBOOK

SHAKING THE CURRENT

HANDBOOK FOR CONTEMPORARY CIRCUS AND OUTDOOR ARTS WORKERS TO NAVIGATE ECOLOGICAL TRANSFORMATION



ARTCENA

ARTCENA is the National Centre for Circus, Street and Theatre Arts, created by the French Ministry of Culture. It coordinates Circostrada and has a permanent seat on its Steering Committee. It works closely with sector professionals and offers them publications and multimedia resources through its digital platform. It develops mentoring, training, tools and services to help them in their daily practices. It provides support to contemporary creation through national programmes and encourages international development of these three sectors.

This publication was coordinated and edited by Circostrada

CIRCOSTRADA

EUROPEAN NETWORK FOR CONTEMPORARY CIRCUS AND OUTDOOR ARTS

Since 2003, Circostrada Network has been working to develop and structure the fields of circus and street arts in Europe and beyond. With more than 120 members from over 35 countries, it helps building a sustainable future for these sectors by empowering cultural players through activities in observation and research, professional exchanges, advocacy, capacity-building and information.

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HANDBOOK FOR CONTEMPORARY CIRCUS AND OUTDOOR ARTS WORKERS TO NAVIGATE ECOLOGICAL TRANSFORMATION

By Herman Bashiron Mendolicchio

**With a foreword
by Stéphane Segreto-Aguilar**

Illustrations by Émilie Seto

***Imagine the cultural site or practice most
precious to you wiped out by climate
change.***

Karima Bennoune, UN Special Rapporteur on Cultural Rights

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🌐 <https://emilieseto.com>

Circostrada

Circostrada is the European Network for Contemporary Circus and Outdoor Arts.

Created in 2003 with the core mission of furthering the development, empowerment and recognition of these fields at European and international levels, over the years the network has become an important anchoring point for its members and a key interlocutor in the dialogue with cultural policy makers across Europe. In a few words, Circostrada is:

- A community of contemporary circus and outdoor arts professionals linked together by common values and aspirations, who advocate for greater recognition and more structured cultural policies.
- The voice and reference network of contemporary circus and outdoor arts in Europe.
- A group of passionate and committed individuals who meet several times a year at the network's events.
- A network dedicated to its members, engaged in facilitating the exchange of experiences, knowledge, and good practices at European and international levels.
- A digital resource platform that provides thematic publications, observation tools and news on contemporary circus and outdoor arts, available to all free of charge in English and French.

🌐 www.circostrada.org

ARTCENA

Artcena is the National Centre for Circus, Street Arts and Theatre.

Created by the French Ministry of Culture, Artcena is a national rallying point that aims to strengthen the foundation and growth of circus, street and theatre arts. Keeping an open attitude and lively outlook, it works closely with sector professionals while also addressing the needs of teachers, students and re-researchers.

It coordinates Circostrada and has a permanent seat on its Steering Committee. Artcena works towards its missions in three main areas: sharing of knowledge and resources through a digital platform; supporting professionals via mentoring and training; promoting and strengthening the circus, street arts and theatre fields by carrying out international development projects.

🌐 www.artcena.fr

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FOREWORD

Shaking the current is a new series of digital publications made by Circostrada in collaboration with a broad network of thinkers, writers, researchers, illustrators, and photographers. These handbooks are designed to provide you with some general knowledge on high-priority topics, along with a series of perspectives from the contemporary circus and outdoor arts fields, while giving you a useful set of recommendations to make a positive change in your professional practice.

In these unparalleled challenging times - which seem to be taking longer than anyone ever anticipated - we decided to press pause and go back to the essentials. What is this topic everybody is talking about? What are we doing in regards to it? What are others doing and what can we learn from them? What are the concepts and the words we should use? How can we become better at what we do? Seemingly simple questions we sometimes don't know how to answer or pretend we don't have the time to care for. The point being that transformational change is not only possible and necessary, but it's also already happening.

Hence, lies in front of your eyes (and we won't judge you if you printed it on an eco-friendly paper) one of two handbooks that were conceived, written, illustrated, and edited as two inseparable companions. Like a growing part of the cultural and creative field, we also strongly believe that in order to *walk the talk* we must take into account social responsibility, ethics, and ecological realities as an interwoven system, where all parts are connected and all actions are to be considered holistically.

Responsibility is at the core of these high-priority topics; so are solidarity and any advocacy work likely to achieve structural change and foster collective action. Contemporary circus and outdoor arts workers represent deeply engaged communities, who have always been at the forefront of shaking the current, especially when it comes to social responsibility, ethics, and ecology transformation. And as you might have guessed by now, our ultimate goal is certainly twofold: to keep empowering individuals, while fueling long-term systemic change.

We hope the following pages will humbly guide you across any turbulent waters you may find yourself in and give you enough food-for-thought, inspiration, and practical tools along the way. May this publication be an added lighthouse to your collection, whose rotating beam of hope will help you navigate upstream and downstream currents. And should you be really serious about these topics, don't hesitate to try out the recommendations we outlined at the end. Only afterwards, you'll be able to surf these waves blissfully and tube riding will no longer hold any secrets for you.

Shake it up and have a great read!

Stéphane Segreto-Aguilar
Head of International Development • Circostrada Network Coordinator

CONCEPTUAL FRAMEWORKS

AGENDA 2030 AND SUSTAINABLE DEVELOPMENT GOALS

*Humanity has the ability to make development sustainable to ensure that it meets the needs of the present without compromising the ability of future generations to meet their own needs*¹.

UN Brundtland report "Our common future" (1987)

Have you heard about the Agenda 2030? Are you familiar with the 17 Sustainable Development Goals (SDG)? Are you aware about the role that art and culture can play?

What is it?

The Agenda 2030 for Sustainable Development is an action programme for people and for the planet signed in September 2015 by the governments of the 193 member countries of the United Nations. It incorporates 17 Sustainable Development Goals (SDGs) into a large action programme with a total of 169 targets.

The Development Goals follow up on the results of the Millennium Development Goals that preceded them and represent common goals on a set of important development issues: the fight against poverty, the elimination of hunger and tackling climate change, to name but a few. "Common goals" means that they concern all coun-

tries and all individuals: no one is excluded, or should be left behind in the global and necessary effort to lead the world on the path of sustainability.

Do art and culture play a role?

Art and culture do play a transversal and fundamental role in the implementation of the Agenda 2030. Several international organisations in the artistic and cultural field are operating in a very active way to achieve the SDGs. The Agenda 21 for Culture – promoted by the UCLG Committee on

Culture – is one of the most important international initiatives whose aim is "to promote culture as the fourth pillar of sustainable development"².

¹ It is the first document using the term "sustainable development". For more information: <https://sustainabledevelopment.un.org/content/documents/5987our-common-future.pdf>

² For more information about the UCLG policy statement "Culture, the fourth pillar of sustainability": <https://www.agenda21culture.net/documents/culture-the-fourth-pillar-of-sustainability>

CLIMATE CHANGE

What is happening?

Climate change, global warming, climate crisis, climate disaster, climate emergency... we might find different definitions, descriptions and approaches, but the concept is clear: "Climate change is real and human activities are the main cause."¹

The Earth's climate variations depend on a confluence of multiple elements: on the one side there are the natural factors, mostly the energy coming from the sun, as well as volcanic activities; on the other, there are several other factors related to human activities such

as the use of fossil fuels, release of greenhouse gases into the atmosphere and the transformation and waterproofing of the soil.

The result of all that is the production of huge quantities of greenhouse gases, that nature has been absorbing for centuries thanks to terrestrial ecosystems and large bodies of water (seas and oceans). Unfortunately though, since the industrial revolution and with an impressive speed in the last 60 years, these activities have intensified

and the concentration of greenhouse gases in the atmosphere, such as CO₂ (carbon dioxide), methane and nitrous, has tremendously increased.

In other words, the climate balance has been disrupted, the presence of toxic elements in the atmosphere has reached an emergency level, the Earth is accumulating more heat than it can naturally absorb, and the temperature is rising in a way that can be catastrophic for the life on Earth.

What are the consequences?

Today we know what humans are doing to our planet. We know too that we must act now, and we must act together, to tackle climate change with courage, optimism, and innovation.

Icelandic-Danish artist Olafur Eliasson

- Ice Melting
- Sea level rise
- Acidification of the oceans
- Desertification and heat waves
- Loss of biodiversity



That means as well:

- People displacements and climate refugees
- Scarcity of food and water
- Extreme weather events and environmental disasters
- Multiple economic and social impacts on vulnerable people
- Loss of cultural diversity

The cultural and artistic field needs to be aware of the multiple impacts that these changes will have on it. Artists and cultural organisations are called upon to react and to be at the forefront of adaptation strate-

gies. As stated by Karima Bennoune - the UN special rapporteur on cultural rights - in the report on [Climate change, culture and cultural rights](#): "Cultures and cultural rights are not only potential casualties of

climate change. They are also part of the solution and offer a set of crucial tools for implementing climate change mitigation and adaptation strategies".

¹ [The Intergovernmental Panel on Climate Change - IPCC](#)



CULTURAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

The world of tomorrow will be more than ever built around concepts such as cooperation, alliance, and networks. Cities, local governments, international networks, cultural institutions, artists, and citizens have no other option than to gather and collaborate to achieve sustainable development and a better quality of life for all.

Art and culture are essential ingredients for those aims and the collaboration among its multiple and diverse players is a much-needed commitment.

Networks such as GALA (Green Art Lab Alliances), the C40 Cities Climate Leadership Group, The Creative Climate Movement promoted by Julie's Bicycle, the ICOMOS working groups on Sustainable Development and Climate Change, or the initiative focused on Fair International Cultural Cooperation and Climate Change, promoted by DutchCulture, are just some recent programmes that show the need to discuss, analyse, and assess the impact of art and culture in the environment, as well as the need to address the environ-

mental discourse from an artistic and cultural perspective.

Sharing approaches and knowledge, co-thinking, co-creating, and working together could make us aware of both the diverse local and global challenges and could help us find better solutions for them.

In light of the extreme urgency of our global crisis, the organisations that comprise the alliance have come together in order to bolster and amplify our manifold efforts at securing a sustainable future.

Green Art Lab Alliance¹

TO GO FURTHER



🌐 [Report on fair international cultural cooperation #2 - Climate Change, DutchCulture, 2019](#)

¹ Extract from the Manifesto of the Green Art Lab Alliance: <https://greenartlaballiance.com/about/manifesto/>

COMPARATIVE ANALYSIS

WHAT CAN WE LEARN FROM OTHER FIELDS?

When addressing the issue of ecological and environmental awareness, what can we learn from other experiences? How can other disciplines contribute to respond to this global challenge? What other perspectives can we find in other sectors? Comparative analysis allows us to enrich our own perspective and assimilate complexity. So, let's look outside!

MUSIC

In the complex path towards ecological awareness and sustainable development, music is among the most sensitive cultural fields advancing through practical approaches.

The challenges are many and big: colossal festivals moving thousands of people, the substantial amount of waste produced, the energy power used in concerts and the multiple impacts that those big productions can have on the environment. But how is the sector responding to it? How are musicians, bands, programmers, and festivals responding to the ecological footprints of their events?

A critical reflection on the ecological impact of the music industry has started a long time ago. The concern about care, nature and environmentalism was there since the 1960s, but in the last few years the global reflection on that issue has speeded up. Famous rock bands such as Radiohead, Coldplay or Massive Attack have taken a clear stand declaring not only their awareness on the issue, but also taking direct

actions towards making the music industry more sustainable. Reducing emissions, changing travel habits, recycling, and reusing of waste materials, are just some of the goals to minimise the environmental impact of the music industry.

Many music festivals are going greener and are more aware of the need to become sustainable. Examples such as the Flow Festival in Finland, Terraforma in Italy, the Free Earth Festival in Greece, all with a strict commitment to sustainability; or the FME (Le Festival de Musique Émergente) in Quebec, which places at its heart the concept of eco-responsibility and charges an "environmental tax" per person that goes back to the local environment, are just a few among a rising global phenomenon.

Beyond those sometimes small, but significant actions, music plays the role of inspiring people. Are the audiences inspired by the actions presented by international bands? Music speaks to everybody and can be the bearer of deep change of habits towards ecological sustainability.

FLOW FESTIVAL (FINLAND) SUSTAINABLE FLOW IS:

- Zero carbon footprint
- Green electricity
- 100 % reused materials
- Sustainable Meals
- Smart transportation
- Protecting Baltic Sea
- Equality
- Safety and accessibility



DID YOU KNOW ABOUT IT?



Music Declares Emergency

A group of artists, music industry professionals and organisations from the sector have gathered and declared a climate and ecological emergency.

Their motto is: **No Music on a Dead Planet**

VISUAL ARTS

The different creative languages associated with contemporary art and the visual arts offer new perspectives to understand the causes and effects of the current climate crisis.

The interest and awareness regarding nature, the materials we use and the impact of human beings' activities on the environment has been part of numerous international artistic movements such as Land Art or Arte Povera, and has since then evolved into different practices and forms like the ecological or environmental art. Since the second half of the 20th century and with a growing rhythm in the first decades of the 21st century, the field of visual arts has been expanding its gaze by incorporating critical narratives that include the on-going reflection about the climate emergency. The intersections between art, technology, and science – and the huge variety of artistic practices

that exist nowadays – offer a cross-sectional analysis of the current environmental challenges that our planet is experiencing.

Projects such as the exhibition-manifesto Eco-Visionaries, Art for a planet in a state of emergency – a collaboration between art institutions in Portugal, Spain, Sweden, Switzerland and the UK – or the projects developed by Art Works for Change, among many others, contribute to addressing and understanding the effects of the ecological transformations caused by human action on the planet's surface. The creative research of numerous artists all over the world is pointing out the complexity of natural phenomena, as well as the human and social responsibility that we all have due to our unsustainable lifestyles. From the individual research throughout visual and artistic means that open new narratives and vision; to the collaborative processes of art organisations

that come together with the collective goal of creating awareness, the visual arts field is committed to imagining alternative practices and knowledge to turn around the climate emergency.

The GALA (Green Art Lab Alliance) network; COAL, the Coalition for Art and Sustainable Development; the project [Artcop21](#); the EU cooperation project [ACT \(Art, Climate Transition\)](#); the [Fossil Free Culture collective](#); or the multiple experiences gathered under the "Creative Responses to Sustainability" guides commissioned by the [Asia-Europe Foundation \(ASEF\)](#), are just some of the initiatives coming from the visual arts field working at the intersection of art, sustainability, ecology and climate emergency.

DID YOU KNOW ABOUT IT?



The Mutant Institute of Environmental Narratives (IMNA)

IMNA is the Matadero Madrid's artistic laboratory for cultural innovation in response to the climate emergency.

HERITAGE AND MUSEUMS

In line with the previous chapter, it is equally important to highlight the efforts made in the field of cultural heritage and museums in addressing climate change.

Many international initiatives are taking place in this field and what is interesting to remark is

the creation of a significant number of working groups that make the ecological turn a permanent one and not just a passing reflection.

One of the main initiatives is the Climate Heritage Network, involving many international

actors (from Indigenous Peoples' organisations to universities and cultural institutions), working at the intersection of climate action and arts, culture, and heritage.

CLIMATE HERITAGE NETWORK



The different activities of the Network are implemented by volunteer working groups, promoting research and actions that revolve around the cultural dimension of climate change. The current working groups are:

- Communicating the role of cultural heritage in climate action
- Valuing Traditional Knowledge
- Making the case for building reuse through better metrics for avoided, operational and embodied carbon
- Mainstreaming Culture and Heritage into Climate Planning
- Using Culture to promote Climate resilient sustainable Development
- Supporting Climate Action by Local Communities and Indigenous Peoples.

 [Climate Heritage Network](#)

The sensibility towards the climate emergency is increasing as many world cultural and natural heritage sites - which are closely linked to one another - are currently under threat. The [World Heritage Centre of UNESCO](#) - which has recently released the updated "Policy Document on the Impacts of Climate Change on World Heritage properties" - or the work done by the ICOMOS Working Group on Climate Change and Heritage, are other examples of the rising commitment in the cultural heritage sector.

In the specific field of museums, we could mention many recent initiatives that give an overview of the growing reflection and

action towards the climate emergency. The programme [Museum Facing Extinction](#) (designed by [EIT Climate-KIC](#) and [We Are Museums](#)); the international organisation "Museums for Future"; the Museums and Climate Change Network; the ICOM focus on sustainable development; the Coalition of Museums for Climate Justice; the NEMO's advocacy on sustainability; the CIMAM work on Sustainability and Ecology in Museum Practice and the wide constellation of local projects focused on sustainable development and ecological awareness, show an active landscape where museums and cultural heritage professionals act without borders.

As stated by Julie Decker, Director/CEO of the [Anchorage Museum](#) in Alaska: "We are no longer anticipating the epoch once declared the future apocalypse: we are living in it. Ancient methane deposits are being released from melting permafrost; anthrax spores are being released from thawing reindeer corpses. The long arc of geological time - deep time - is contrasted with the unprecedented pace of the climate change crisis. (...) Museums are diverse mirrors for the community to reflect the moment and can be provocateurs for shifts in thinking and action, able to prompt and provide narratives that define the now and the next"¹.

MUSEUMS ON THE CLIMATE JOURNEY



We are Museums -the global community of museums changemakers - organises international programmes and events, fostering innovation towards a sustainable future. The "Museums on the Climate Journey" is a visual roadmap for museums to start their climate journey with practical climate actions to activate.

 [Museums on the Climate Journey](#)

¹ Julie Decker, [The Climate of Change](#)

PERFORMING ARTS

The climate emergency goes on stage and many artists and companies in the wide frame of the performing arts field are searching for creative responses to the current ecological crises. The sector is quickly reacting and adapting to the new challenges: a clear example is given by [IETM](#) – International network for contemporary performing arts, which is opening a needed reflection on the concept of transition, with a clear focus on sustainability and ecology. In a recent meeting organised by IETM in collaboration with Theatre Forum, Theatre and Dance NI, Galway 2020 European Capital of Culture and the National University of Ireland Galway, in December 2020, several performing arts experts and professionals gathered to discuss about the different challenges posed by the climate emergency. Another example is the EU-funded project “[Perform Europe](#)” – a consortium of 5 organisations representing widely the performing arts field – aiming at rethinking, among other issues, the practice of mobility, cross-border distribution and presentation of performing arts works in a more inclusive, sustainable and balanced way.

Climate mitigation and adaptation, environmental injustices, connections with human and nature, the importance of ‘doing things rather than giving advice to others’, the focus on sustainable production and the question around a slower, smarter and greener mobility, inform the current discussion on the ecological dimensions and values of performing arts.

The climate crisis, as often mentioned, is a global and collective challenge where we all have a piece of responsibility: managers and programmers, companies, artists and technicians, and everybody involved in the performing arts chain.

Responses, reflections and reactions in Europe are emerging day by day. Theatres that declare climate emergency – e.g., the National Theatre in the UK; initiatives like



the ‘[Climate Change Theatre Action](#)’ – a U.S.-Canada collaboration between The Arctic Cycle and the [Centre for Sustainable Practice in the Arts](#); podcasts reflecting on the current ecological trends in theatre management and production – [a green deal for performing arts](#), organised by Perform-Czech – or projects like the [2051 Munich Climate Conference](#), organised by the Büro Grandezza theatre group, that seeks to bring together post-dramatic theatre and science to ‘spur a new way of thinking creatively and scientifically about climate change’, are some examples that demonstrate the increasing attention towards environmental and climate issues.

From the artistic and creative side, we could find many other approaches and angles that go towards the essential process of creating awareness. Tropical storms, typhoons, floods, massive fires and other environmental calamities; the environmental injustices; or the multiple connections between humans, nature and species, are current topics that provoke the attention of several companies in different countries. To name a few: the forum theatre and the participatory drama in Kenya, with companies such as

S.A.F.E. Kenya or Golden Tree Productions that create pieces in response to environmental challenges; the community-based company Cope/with/Land in the Philippines; the performative project ‘[Banquet for Bees](#)’, created by the Danish company Secret Hotel; the Tribhangi Dance Theatre in South Africa or the [Ananya Dance Theatre](#) in Minneapolis are just some examples of creative productions around the above-mentioned topics.

TOWARDS AN INTEGRATED AND ORGANIC ECOSYSTEM?

All artistic and creative fields are equally important and their professionals are discussing and analysing their contribution and responsibility to respond to the climate emergency. We could find different approaches, a different sensibility, and therefore different ways to understand the current challenges and the multiple ways to respond to them. This is the reason why we need to address the climate emergency through collaboration, cooperation and alliance. Different perspectives can work

together in an integrated and organic way. The global picture is the same for everybody (the climate emergency) but with multiple nuances that require the expertise, the visions and the imagination of diverse people, cultures, values, and knowledge.

Other efforts and initiatives aimed at provoking consciousness and change in relation to the climate emergency are coming from a variety of different fields. Other sectors of the so-called Cultural and Creative

Industries –e.g., media, film, publishing– the Arts and Cultural Management, or the wide field of education, are equally active and providing their own perspectives and reflections on the topic. It is therefore very important to highlight the potential of transdisciplinary action and the methods of co-creation; and in the common struggle to find solutions to the climate emergency, it is as well very important to consider the asymmetries and privileges that exist at international level.

We observe a wave of artistic initiatives and projects, mostly in Europe, focused on, or containing a strong component of, co-creation and co-design by scientists, artists, practitioners, and communities in the development of knowledge and solutions (about 20% of projects have such qualities). These projects emphasize broad dialogue rather than awareness raising. They unfold through the practice of transdisciplinarity and futures-making, and use the freedom of artistic practices to expand the epistemological repertoire and explore dimensions and facets of climate change that are not accessible through standard scientific methods.

Galafassi, D. (et al), 'Raising the temperature': the arts in a warming planet". *Current Opinion in Environmental Sustainability*, 2018, vol. 31, p. 71-79

INCORPORATING A NEW GLOSSARY?

INTRODUCTION TO KEY TERMS AND CONCEPTS

One of the main difficulties we often have in the field of arts and culture is to comprehend the different terms and meanings that surround the discourse of the climate emergency. The scientific terminology used to describe the current challenges is sometimes abstract and distant and instead of encouraging us to participate in this global action and reflection, can make us – artists and cultural professionals – feel uncomfortable. As already mentioned, the climate emergency is an issue that challenges us all and to feel closer to this global challenge, it is important to become familiar with some concepts and specific terminology.

The aim of this section is to approach - with a more accessible language - concepts that can give us tools to better understand the climate emergency and the ecological transition and to be, therefore, more aware of our environmental responsibility. The list of terms and concepts stated below, which is in no way exhaustive, gives a first introduction to the glossary used in the field.

So, let's try to appropriate some of these key concepts and let's integrate them into our vocabularies!

Climate Change / Crisis / Emergency

The different terminologies used to refer to the environmental challenges of our planet, are all valid but have significant differences. **Climate change** considers the natural and physical phenomena that have somehow always been present throughout the history of the planet. The concept of **climate crisis**, on the other hand, points directly to human action and the current alarming situation. The **climate emergency** mainly refers to the phenomenon of global warming – caused by greenhouse gas emissions and the dependency on fossil fuels – and its dramatic consequences on the natural environment: ice melting, sea level rise, ocean acidification, desertification and heat waves, biodiversity loss, among others.

One of the most important facts to consider when understanding the magnitude of the emergency tells us that –according to a study by the World Meteorological Organization– 2016-2020 was the hottest five-year period in history.

🌐 [United in Science 2020](#)



Earth Overshoot

The resources we have on Earth are not endless! Sometimes it's hard to understand, and to make it easier, the international organisation Global Footprint Network has found a striking way to point that out: The Earth Overshoot Day!

The Earth Overshoot Day is the day that indicates the official depletion of renewable resources that the Earth can regenerate for 365 days. From the early 1970s, humanity began to consume more than the Earth

manages to produce. The growth of the world's population, the expansion of limitless consumption, the massive exploitation of crops, deforestation, the emptying of the oceans due to overfishing that gives almost no reproduction time; these are some of the reasons why we consume 1.6 planets a year today. Earth Overshoot Day 2020 fell on August 22, improving for the first time in years, due to confinement for the global pandemic.

Giving time to the planet to regenerate and stop wasting its resources compulsively are fundamental goals for a sustainable future.

🌐 <https://www.overshootday.org>

Planetary Boundaries

In 2009 a group of 30 international scientists –led by Johan Rockström, former director of the Stockholm Resilience Center – stated that we had already exceeded many environmental limits on Earth and that the paradigm of measuring, analysing and forecasting the parameters for minimising environmental impacts was no longer enough. As a result, they identified the en-

vironmental processes we need to be able to manage to stay within a safe and healthy living ecosystem. From there arose the concept of "Planetary Boundaries", nine interconnected thresholds that regulate the planet's resilience.

transformative opportunities for the planet, recognizing its own limits and thresholds.

🌐 <https://www.stockholmresilience.org/research/planetary-boundaries.html>

What we are being asked to do is to have a new mentality in order to turn crises into

Circular Economy

The current predominant economic model is based on a linear modality that involves extracting, manufacturing, using and throwing away. This model has led us to produce – every year and in the European Union alone – more than 2.5 billion tonnes of waste, generating pollution and a hyper-exploitation of natural resources and raw materials.

Obviously, the current system is unfeasible in the long run, and it becomes necessary to find an alternative and generate a radical change of model as soon as possible. This is where the concept of circular economy comes in!

The European Commission has put the urgency of a circular economy model on the table, understanding that a new circular production and consumption model involves sharing, lending, reusing, repairing and recycling existing materials and products for as long as possible. This model extends the life cycle of products and reduces the production of waste. The products, when possible, are reintroduced in the economic cycle and their reuse generates additional value.

The principles of the circular economy ask us to question our own model of consumption, as individuals and as a society. Resource op-

timisation, systemic vision, participation, collaboration, innovation, reuse, reduction and recycling are the concepts and key words that indicate the path of the circular economy.

Ecological transition

The transition from an economy based on fossil sources to an economy based on renewable sources is a radical change that requires a delicate plan for a large-scale ecological transition. It is a question of moving from a productive system of intensive exploitation, towards a sustainable model, focused on the protection and respect for the environment.

The energy and ecological transition that is taking place in different parts of the world poses a series of very important challenges

for states, companies and all citizens. A direct example is the fact that many jobs are still tied to the exploitation of fossil fuels and that change requires a process of professional requalification.

At the international level, there is a discussion around the concept of Just Transition, with the aim of considering the inequalities that can be generated in this long and necessary transition process. An ambitious programme called the "Green Deal" has been launched within the framework of the European Union,

through which funds will be allocated for this transition process, including: professional requalification and the creation of new jobs in the green economy; energy efficiency in homes; investment in public and sustainable transport; investment in renewable energy sources, among other things.



A FEW DEFINITONS

Air pollution

It is the presence in the environment of any chemical, particles, or microorganisms that alter the environmental quality and the possibility of life. The causes of pollution can be natural or man-made. It is mainly due to fossil fuel sources and the emission of particles and industrial gases.

Biodiversity

Indicates the variety and variability of organisms and the ecological complexes where they take place. All species are interrelated and are necessary for the balance of the ecosystem.

Decarbonisation

Progressive reduction of dependence on carbon-containing fossil fuels. Individuals and organisations can measure their carbon footprint (the greenhouse gas emissions they cause) using specific carbon calculators. Check the [free tools](#) developed specifically for the arts and cultural sector by Julie's Bicycle.

Ecological footprint

Environmental indicator that establishes the ecologically productive surface that is needed to supply the basic matter and energy to cover indefinitely the needs of consumption of resources and assimilation of residues of a determined population in a concrete territory, according to its style of habitual life.

Upcycling

Production system that transforms an unused object or intended to be a waste into another object. The idea is to give a second life to waste without going through the process of recycling the material that makes it up.

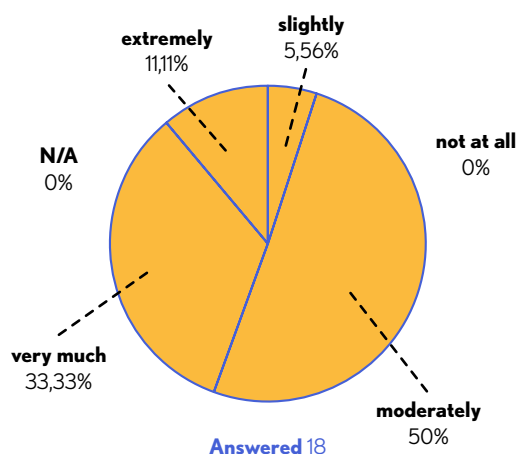


PERSPECTIVES FROM THE CONTEMPORARY CIRCUS AND OUTDOOR ARTS SECTORS

WHAT DOES CIRCOSTRADA NETWORK THINK AND DO?

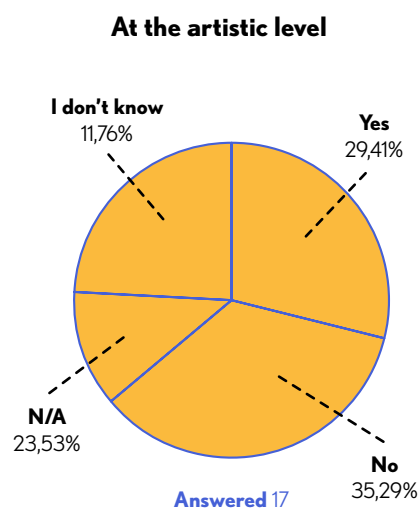
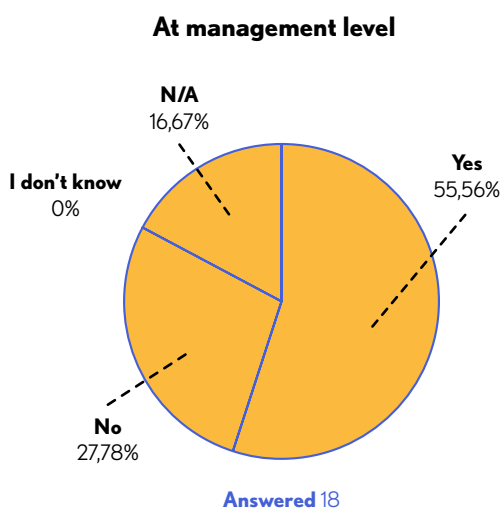
In December 2020, within the framework of a General Meeting of Circostrada, the attending members were asked to answer a survey that sought to “take the pulse” of the ecological awareness within the network. Below are some of the most relevant conclusions of that survey.

To what extent ecological topics are valued by your organisation?



A large majority of members value moderately, very much or extremely the ecological issues in their organisations.

Does your organisation currently implement any specific measure in relation to ecological topics?



More than half of the organisations are currently implementing measures in relation to ecological issues in the field of management, while only approximately 30% of them are considering ecological issues when it comes to the artistic level.



Through the questionnaire, Circostrada has also been able to collect comments, ideas and experiences that allow us to open a wide panorama of practices and measures - with an environmental focus and ecological goals - that are currently being applied by some Circostrada members. Among them, we can highlight the following:

- Plastic Zero policy (for the daily office organisation and for events).
- Digital entrances for events, digital transition, and less printing.
- Implement green power/energy in offices and production, separate waste and have meatless days.
- Stimulate co-productions.
- Distribution of water, without using plastic bottles.
- Measuring waste production to evaluate the impact of circus festivals.
- Implement a general evaluation strategy of the environmental impact of a festival, event, or meeting.
- No flights covered, arranging car-sharing and co-staying for meetings and network events.
- Take care of what and how much we use things in our everyday functioning. Use of bicycles instead of cars. Selective rubbish collection, avoid plastic and single use tools in the kitchen used by all visitors and members.
- Currently, the biggest issue for discussion is the mobility and international circulation: How to radically reduce it? How to stay local but connected internationally still without or reducing traveling?
- Shifting towards a more sustainable hosting of artists.
- Identify and support artists who are aware of the ecological issues and are putting an effort to travel and create in sustainable ways. Looking for performances that don't have huge scenery and can travel by van, car, or train; performances that don't produce waste, etc.
- Qualitative evaluation of the stay of artists and participants and their impact in the territory.
- On the artistic level, implementation of eco themes as important themes for new production.
- Recycling materials for costumes and scenography.

Within the Circostrada network there is a clear concern for ecological and environmental responsibility issues. The multiple derivations of the ecological framework have often been an element of discussion, a moment of deep reflection that in a way or another directly affects the life of contemporary circus and outdoor arts artists and the management of organisations working in the field.

Back in 2012, in the frame of the FRESH CIRCUS#2 seminar, which focused on the sustainable development of circus arts (Parc de la Villette, Paris)¹, a panel on “Green Circus Arts”: what environmental responsibilities? discussed about how the professionals involved in the circus arts sector could commit towards better environmental practices: touring, audience displacements, energy consumption, cooperation for sustainability, and other topics were discussed, with the final awareness of the need to “Act now, today; not in the future”.

Today the situation is more urgent, and the ecological approach is a priority for all sectors, including contemporary circus and outdoor arts. Organisations and circus festivals are taking up serious measures – like

the example of CIRC*a* in Auch, that adopted a dedicated series of measures and a sustainable approach for its eco-friendly festival²; or the emblematic example of TOHU in Montreal with its mission focused on “Circus – Earth – Human”, it has set up since 2004 “an authentic laboratory for sustainable development through culture.”³ Several artists are also reflecting either on their ecological footprints or their connections to nature and to the local territories. For example, Jérôme Thomas stated during the FRESH CIRCUS#5 seminar that: Ecological practices are ‘perhaps, a great means of finding back the connection to practice’, and finding resilience (...) the circus artist of today should be ‘like a tomato’: nourished by its soil, working with the seasons (in winter, time to close the doors and write the next show), selling into local markets. ‘I think that today’s utopia consists in the territoriality relying on the short cycle’⁴”. The “Eco-Lab-Theatre” offers another practice-based example, whose objective is to reduce waste or to reduce energy consumption, while boosting and raising creative motivation and new artistic ideas under a new working framework; this initiative is led by Setouchi Circus Factory, an organisation based in Japan.

Lastly, we can also mention the “Rascal Tunis” project led by the architect and designer Thomas Egoumenides who worked with four young people from the Medina district in Tunis (Akram Mahjoubi, Hatem El Fethi, Raed Gnichi, Youssef Mechichi); together they created a mapping of the waste in the medina to identify the types of waste present and then developed a series of objects to bring about an answer to the problem of over-cycling.

As we can see, there is nowadays a greater consciousness about the ecological and environmental responsibility in the circus field, but as the Circostrada survey identified, there is still much to do in terms of planning, implementing measures, changing approaches, imagining new ecological paradigms both at management level and in the artistic practice.

1 Read the synthesis discussions of FRESH CIRCUS#2: <https://www.circostrada.org/en/ressources/fresh-circus2-synthesis-discussions>

2 More information about CIRC*a* – International Contemporary Circus Festival: <http://www.circa.auch.fr/en/the-festival>

3 More information about TOHU’S mission on “Circus – Earth – Human”: <https://tohu.ca/en/mission/sustainable-development>

4 To read the full interview of Jérôme Thomas, refer to the FRESH CIRCUS#5 publication: <https://www.circostrada.org/en/ressources/fresh-circus5-circus-everywhere>

THE GLOBAL PERSPECTIVE

Several other projects and artists in the broader context of contemporary circus and outdoor arts at a global level, are developing projects with an ecological focus and approach.

We could mention a few of them here with the purpose of enlarging our knowledge and getting to know other examples and realities that are adding new perspectives on this multi-layered topic of ecological awareness.

Under the project Climate of Change [End Climate Change, Start Climate of Change], an initiative funded by the European Commission under the DEAR programme (Development Education and Awareness Raising), MagdaClan and FLIC scuola di Circo in Italy, started in 2021 a process to create a contemporary

workshops. The show will tour in Greece, Bulgaria, Slovenia, Hungary, Poland, Germany, Italy, Portugal, France, and Belgium.

Acting for Climate is a professional contemporary circus and performing arts company, with branches in Europe and Montréal, founded in Norway in 2015 by Abigail Winsvold and Victoria Gulliksen. The main intention of the company –that works in the intersections between arts and environmentalism– is to inspire people to act for a more sustainable future. Their current show, KIME, is a contemporary circus performance about climate psychology and the beauty in nature.

Among the most environmentally committed circus companies, we could mention the Swedish Circus Cirkör. Since 2007

the United Nations' international network for the promotion of social and environmental responsibility within companies and organisations.

The focus on environment and sustainability is central in the Circus Action Network: "a group of circus artists, activists and practitioners dedicated to fostering dialogue and exploration at the intersection of social and environmental justice and the circus arts". The network provides, through its websites, a set of resources to get informed and inspired about circus arts, sustainability, and environmental challenges. The network was founded by Eliana Dunlop, a circus artist based in Boston, USA, who moreover runs the podcast series "Changing the world and Other Circus Related Things", a series of conversations focused on environmental justice and circus arts.

Another current project focusing on ecological issues and circus is the "KMO" laboratory. The "Kilometer 0" laboratory is the first action of the cross-border project Travesía - Pirineos de Circo (French/Spain), aimed at stimulating dialogue and mobilisation on the environmental impact and carbon footprint in the contemporary circus sector.

The partners of Travesía, focused the lab on three main points:

- Working on the environmental impact of the sector in an interprofessional logic.
- Imagining new touring strategies, with the aim of reducing the companies' carbon footprint.
- Promoting the creation and dissemination of environmental recommendations adapted to the sector and its problems.

Another interesting perspective linked to a wider sense of ecology is the one focused on indigenous knowledge and rituals. The intrinsic connections between people and land, the immaterial heritage made by symbols, values, and rituals, are some approaches that can be found in circus companies sensitive to indigenous people,



circus show to stimulate young Europeans to understand the complex relationships between climate change and migration. The project – weLAND, a journey to a new ERA – goes beyond the contemporary circus show and proposes a set of various activities to address the issue of the climate crisis with the local communities: participatory workshops, street guerrilla and

the company has an environmental group that looks "at Cirkör's operations from an environmental perspective and discussing environmental issues with the staff to inspire them and raise awareness". Since 2014 they produce a yearly environmental report addressing all their environmental measures and efforts, and since 2015 they are affiliated with the UN Global Compact,



history, and knowledge. The “Laboratorio de Acrobacia Indígena” (LAI), focused on the acrobatic ritual expressions of the original peoples of Mexico; or the Melbourne-based company Na Djinang Circus, who addresses First Nations people and environmental issues in their shows, are some good examples to take into consideration.

Within the outdoor arts sector, the commitment and the reflection towards the ecological and environmental issues have always played a very important role. What can distinguish the artistic actions in the outdoor arts sector, compared to other creative ones, is the powerful ability to communicate and provoke consciousness. In many places in the world, the streets and the facades of many buildings became the canvas to express the global discomfort, the struggle and the urgencies related to the climate emergency.

From the famous sinking message “I don’t believe in global warming” that Bansky spray-painted on a wall beside Regent’s Canal in Camden, north London, in 2009, to the very evocative street art works of the Spanish artist Pejac – the emerging tree

in a wall in Brooklyn; or the world going down the drain – we could find many striking examples of the environmental activism of several street artists.

Outdoor art events and urban festivals are increasingly addressing environmental challenges such as pollution, the relationship between humans and nature and the climate emergency, questioning as well the space that concrete cities are snatching from the natural ecosystems. What mostly emerges is the individual approach and meaning that street artists give to their work, but in general there is a clear sensitivity in the sector and urban artists often gather to express their environmental awareness. One interesting example is the project Splash and Burn, an artist-led initiative curated by the Lithuanian artist Ernest Zacharevic, that uses public art projects to encourage a wider conversation on unsustainable Palm Oil and the adverse effects this has on the forests and dwindling wildlife population of Southeast Asia.

Another inspiring case is provided by the dance company Don Sen Folo from Mali in

Africa. The company creates choreographies in the public space, connecting their performances with the daily busy life of the streets in Mali and in Africa. A current project developed by the company is the Don Sen Folo – LAB, a place situated in the rural area of Bancoumana, in the Koulikoro region. The project aims at reconnecting young people to the traditional culture and to the environmental values, and it’s also a reflection about the lack of cultural opportunities in the African villages in rural areas. As they highlight in the description of the project: “Environmental and sustainable values arise from the reappropriation by mankind of his history and his territory, of a world where there is no border between humans, between Mankind and Nature, between the Past and the Present, between the Living and the Non-Living”¹.

The environmental global challenges are many and the efforts of single artists, companies, festivals, international projects or laboratories are all useful to tackle this growing emergency.

¹ Own translation: <http://www.donsenfolo.com/don-sen-folo-lab/>

RECOMMENDATIONS

Beyond the specific sector analysis and the reflection about the environmental management in the artistic and cultural field, the study would like to provide a series of recommendations and a practical toolkit that addresses transversally the two following areas: in structure management, in the artistic practices.

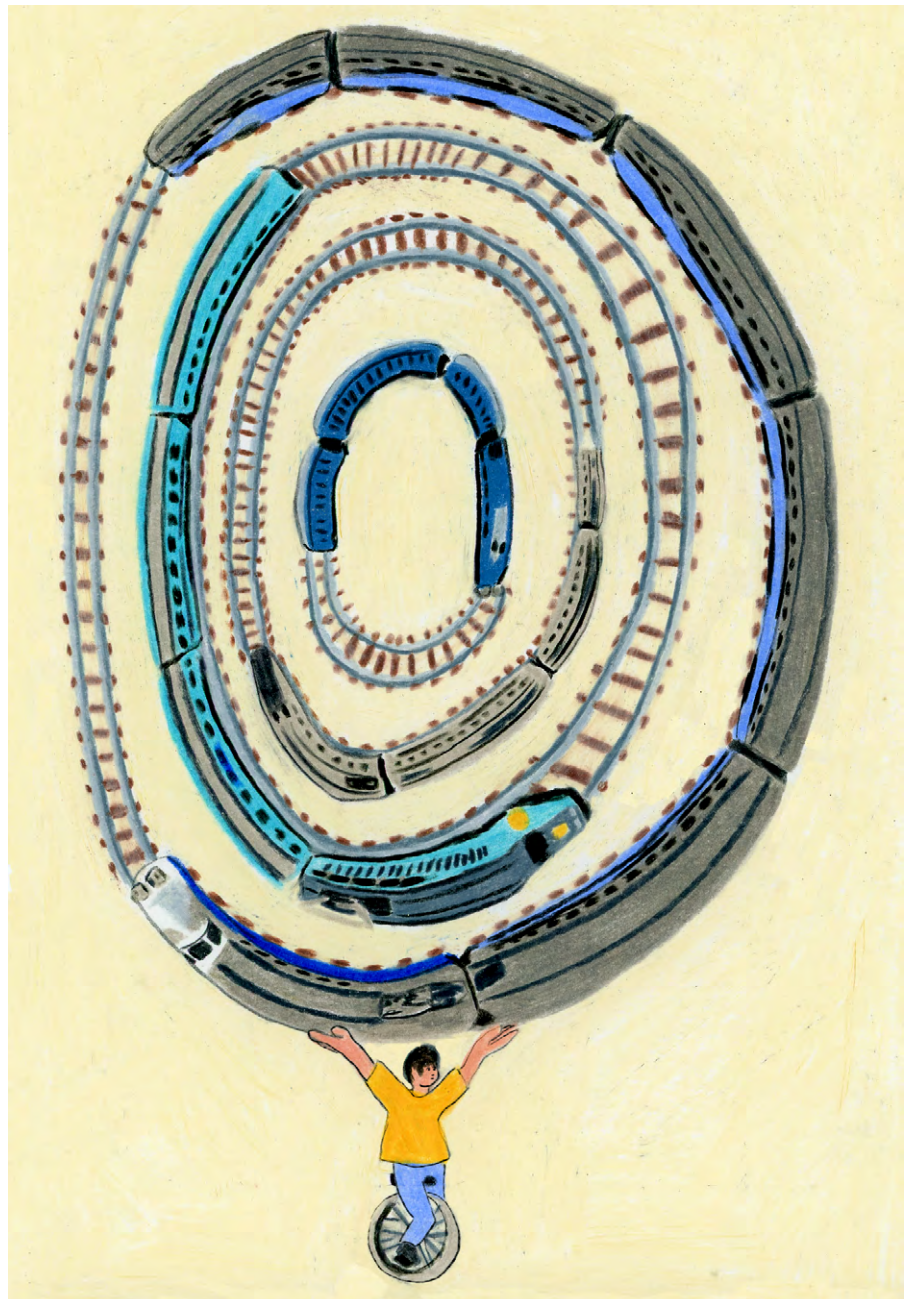
IN STRUCTURES (ORGANISATIONS, NETWORKS, FESTIVALS, EQUIPMENT) MANAGEMENT

We could identify several practical measures that favour a more sustainable and environmentally respectful way to manage organisations and events.

The main areas of action that today require us to develop a profound process of analysis and reflection are, among others:

- the essential reflection focused on mobility, travelling and touring.
- the energy efficiency.
- the reduce, reuse, recycle philosophy for a circular economy (zero waste).
- the bioclimatic architecture.
- a local and organic model of consumption (food, drinks, and purchases).
- the reflection on the need to think of a new model of production and use of materials.

These areas are currently being explored and addressed by several international artistic and cultural organisations in search of more sustainable models to run their spaces, organisations and events. Contemporary circus and outdoor arts organisations face similar challenges to the rest of the arts and culture sector.



IN THE ARTISTIC PRACTICES

The climate emergency and the environmental challenges cannot anyway be solved only with technical measures, but we need, as a society, to promote a large paradigm shift, to question our consumption model and to imagine new ways of living and being in relation to the natural ecosystems. For this purpose, the scientific messages are highly important, but are not enough. The arts – circus, outdoor arts and the other disciplines – can provide alternative views and imaginaries that can stimulate from other perspectives this needed change.

The different contemporary artistic disciplines have a great communicative capacity and transversal pedagogical skills. They

speak with images, with movements, with words, with various aesthetic elements, with multiple devices that activate other ways of seeing and other ways of thinking. The artistic practices can bring an essential critical view about today's climate and environmental challenges. Art is an awareness-raising tool that communicates and gives visibility to complex issues. The current climate emergency indicates that it is necessary to engender a paradigm shift, a change in systemic model and values and here is where artistic practices can play a central role.

Art and culture – and contemporary circus and outdoor arts – can offer different perspectives using their many creative lan-

guages and disciplines. In these moments of post-covid transition, where we are faced with unpredictable scenarios, the arts offer us this crucial space to act with imagination and adaptation.

In view of the above-mentioned reflection, we have therefore developed a series of recommendations that different structures and professionals in the contemporary circus and outdoor arts sector can adopt according to their own specificities.

Guidance drivers

Recommendations

1 Operational structure

- ➔ Appoint a "Green Agent/Green coordination group" that looks at the organisation operations from an environmental perspective.
- ➔ Integrate the environmental values into your team starting with yourself.
- ➔ Prepare an environmental report focused on yearly goals and results of your organisation.
- ➔ Look at other examples of environmental and sustainable practices developed in the arts and cultural field in other contexts.
- ➔ Implement the most urgent measures and identify those that need more time to be implemented: make a plan!
- ➔ Identify key partners and key supporters - in the public and private sector - and share your practice.
- ➔ Measure and evaluate your environmental impact. Calculate your carbon footprint and reduce your emissions.
- ➔ Identify and analyse national and international labels, charters and normative focused on environmental and sustainable practices and adapt them to your space and activities.
- ➔ Appoint an intern supporting the team on environmental practices and circular economy.

Guidance drivers

Recommendations

2 Transport, Travelling, and Mobility

- Counterbalance unavoidable flights and other negative environmental impacts with carbon offset strategies.
- Avoid air freighting for show materials, use sea or rail freight or rebuild material on-site using local knowledge and practices.
- Be aware of asymmetries and inequalities. We don't have all the same needs and obligations.
- Offer discounts for public and staff using low-carbon transport options (walking, cycling, public transport) to get entrance for shows or buy merchandise.
- Support walking art practices
- Develop sustainable hosting and accommodation strategies.
- Create a credible, realistic, and shared plan of your organisation's strategies, responses and actions on these issues.

3 Purchases

- Assess everything you buy from an ecological perspective.
- Apply the philosophy of the circular economy to your space and events.
- Pursue a zero-plastic policy.
- Choose materials and equipment that are sustainable. Help artists finding sustainable materials.
- Food: go organic, go local, reduce meat. Include vegetarian days and vegetarian options in daily menus offered in your space and/or events.

4 Language and Communication

- Integrate new terminology referred to the climate emergency and other environmental issues.
- Use digital communication and digital entrances for shows and festivals. Avoid printing. Be aware of the "digital divide" (not everyone, everywhere, has the same access to technology), and act consequently.
- Make your environmental measures and values visible.
- Organise interprofessional dialogues among artists, programmers, managers, etc. focused on the environmental aspects of each project.

Guidance drivers

Recommendations

5 Buildings and Energy

- Invest in renewable energy.
- Invest in bioclimatic architecture.
- Minimise your waste and do life-cycle analysis.
- Use water with care.

6 Values and art practices

- Support artists working on climate, ecological and environmental issues.
- Explores new environmental aesthetics and ecologic imaginaries.
- Integrate ecological/environmental topics in the festival/events programmes.
- Propose, alongside the show or the art piece, other formats to discuss ecological issues between the artists and the public: workshops, seminars, walks, etc.
- Stimulate co-production and the collaboration with professionals coming from other fields (biologists, gardeners, urban/landscape planners, etc.).

PRACTICAL TOOLKIT

Organisations and artists in the contemporary circus and outdoor arts field are called to reflect on the different challenges provoked by the current climate emergency. Being aware of the ecological and environmental challenges require us to expand our horizons, look beyond our own practices, contexts and fields and analyse the world and our creative and management activities through a new set of lenses.

Small or big organisations and artistic companies; initiatives located in the urban context or in the rural field; artists working individually or co-creating and sharing with others, have all their part of responsibility in act, react, adapt, and mitigate. Several questions arise: How can we respond to the climate emergency? How can we increase our ecological awareness? How to be more responsible? How to anchor these questions and worries into the circus and outdoor arts field?

Here we identify a series of actions, reflections, and activities to focus on, experiment, and stimulate our consciousness and sensibility. Let's start!



EXERCISE 1: ENVIRONMENTAL QUESTIONNAIRE

Let's find a quiet and comfortable space. Let's sit down. Let's read, focus and answer the following questions:

Do I have (or does my organisation/company have) any environmental approach?
Please describe it.

.....
.....
.....
.....

Do I implement any action with an environmental focus?
If yes, can I list 3 actions internally, in my organisation or artistic practices?

1.
2.
3.

Do I know any good example of environmental and sustainable practices in the contemporary circus and outdoor arts field? What are my references?

How could I improve my actions, activities, and structure in order to be more environmentally sustainable?
Please list 3 actions or wishes.

1.

2.

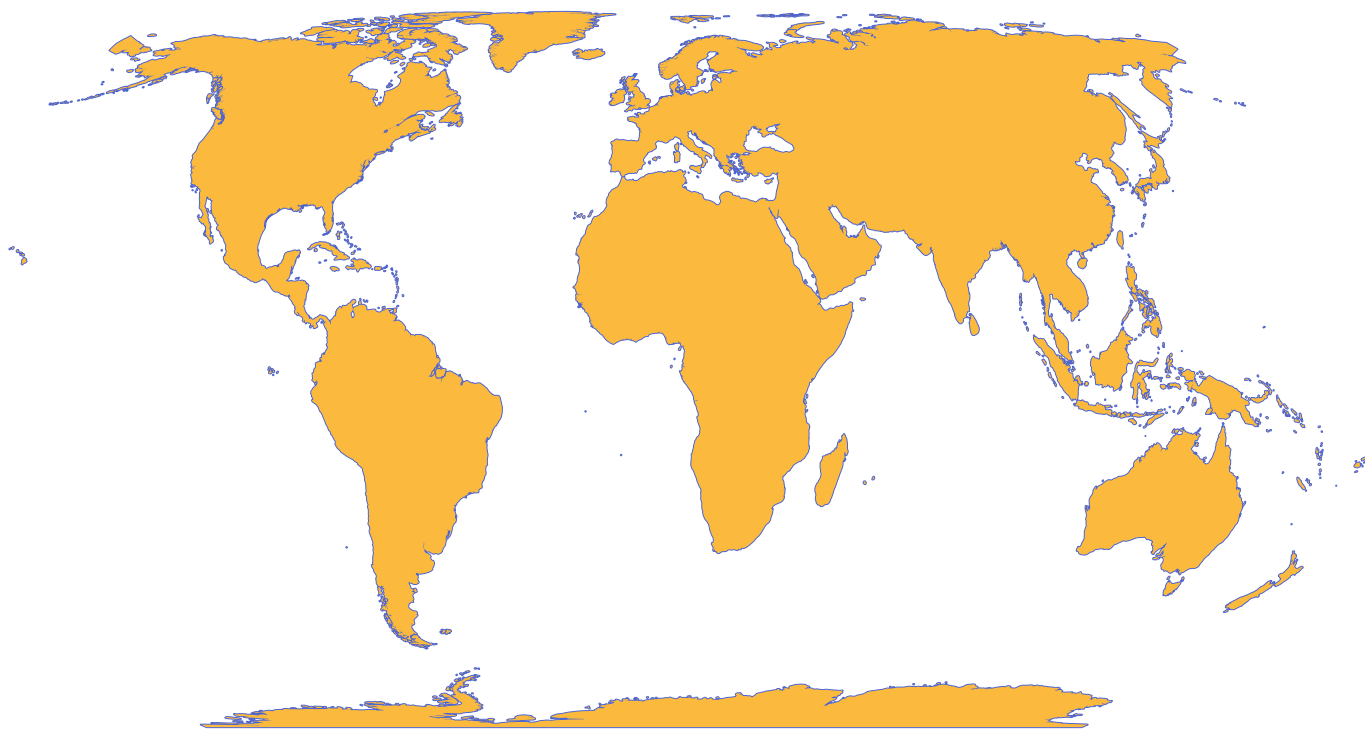
3.

Do I implement any strategy related to the circular economy (reuse, reduce, recycle)?

Am I aware of the challenges posed by the climate emergency?
Please list some challenges.

Do I communicate about my/our environmental values and actions?
Please describe your communication strategy.

EXERCISE 2: A SMALL WORLD? A NEVER-ENDING JOURNEY!



One of the most important layers of reflection and practice related to any environmental process is the one focused on travelling and mobility. Let's reflect on our mobility practices and impact!

1. Draw a world map on a recycled cardboard box.

- A medium size for individuals.
- A big size for collectives (companies, teams, etc.), to paste on a wall.

2. Trace your movements around the world in the last 12 months. Use different colours for different transports (e.g., red for flights; orange for car; yellow for train; blue for cycling; green for walking; etc.).

3. Evaluate the need, essence, and impact of each trip.

- Was it indispensable and/or meaningful for my personal and professional development?
- What did it bring to me, personally and professionally?
- Would I have been able to change something to make it more environmentally sustainable?
- Did I discuss sustainable options with the organisations/programmers who invited me (or the other way around, did you discuss this with the artists you have invited)? This includes ways of travelling, accommodation options, general organisation of a journey, etc.
- Beyond any specific trip, can I reduce and/or improve something in my mobility practice?

4. Calculate your carbon footprint (e.g., the free tool provided by Julie's Bicycle).

5. Think about carbon offsetting strategies and discuss it with your team/company.

EXERCISE 3: MY NAKED BODY VS. MY DRESSED BODY!

There are many places in the world that I would love to visit in my life: China, Cambodia, Indonesia, Philippines, Pakistan, Bangladesh, India, and many others.

I wish one day I could be there, but... hey, wait a minute! My shirt is made in Vietnam, my trousers are made in Pakistan, my sweater comes from China and even my underwear is fabricated in Bangladesh!

Very often our “dressed bodies” have travelled in different places around the world and we are not fully conscious of the origins of our clothes, not to mention the environmental impact related to its production and transport cycle.



This exercise is designed to reflect on the circular economy, on its philosophy of reducing/reusing/recycling, as well as on our power and responsibility as consumers.

1. Gather in a group and seat in a circle.
2. Introduce the topic and ask the participants to start looking at their clothing labels.
3. Start a conversation related to people’s mobility and that of the clothing industry.
4. Relate this to a bigger picture: is this industry sustainable? When did we stop producing and purchasing locally? How big and deep is the environmental impact of the current global production and distribution cycle in different industries? Can we revert it?
5. Generate a reflection focused on what we use and need in our fields (contemporary circus and outdoor arts). The materials we use for our shows and artistic practices, where do they come from? What can we do in our field to be more ecologically responsible and to favour a circular economy?

EXERCISE 4: WALK AND EXPLORE THE TERRITORY. LET'S MAKE A CLIMATE WALK!

The place, the landscape, the territory, the context in which we operate, we perform, we act, and work always holds its own identity and essence. Being aware of the surroundings, focusing on the diverse environmental challenges that each territory is facing, would allow us to enhance our critical sight and to give more value to the precious common Earth.

The more we walk into a place, the more we become aware of its diverse geographies, characteristics, and traits. The more we walk into a landscape, the more we recognize, absorb, and understand its stories and narratives. The more we walk into a territory, the more we become aware of its obstacles and challenges.



This exercise is designed to engage with public space. We ask you to observe, explore, breath, analyse and interrogate the territory in which you are going to operate.

1. **Gather in a group, get comfortable and be prepared for a walk.**
 - Organise monthly walks with your team.
 - Organise explorative walks with invited artists/professionals.
 - Organise walks with other organisations and people from the neighbourhood.
 - Be creative: the walks can lead you in many diverse directions and can be performed in different formats and shapes.
2. **Design an itinerary or follow your instinct.**
3. **Carefully observe the local landscape, placing particular attention to the environmental and climate challenges.**
 - What problems could be related to the climate emergency?
 - How do we recognize ecological and environmental challenges?
 - What kind of problems do we perceive in the surrounding?
4. **Take notes. Draw. Take pictures. Focus on the elements that can nurture and inspire your reflection and critical analysis.**
5. **At the end of the walk gather in a circle with the group and discuss.**
 - Share your views and observations with the other participants.
 - Reflect both on the challenges and potential of public space.
 - Imagine the same space in 2050.
 - What would be a positive change?
 - How could contemporary circus and outdoor arts fields contribute to a more sustainable and environmentally responsible public space?

EXERCISE 5: CLIMATE CHANGE EFFECTS! ADAPT AND MITIGATE

Storms, floods, fires, heat waves, droughts, and many other severe weather conditions have recently affected many areas in different latitudes of the Earth. No one is fully protected and all human beings will have to adapt, be resilient and find strategies to mitigate their own negative environmental impact.

This exercise is designed to foresee risks, identify future challenges and prepare to adapt.



1. Imagine the impact of extreme weather conditions on your work and practice. Example: what happens if the temperature in the place where I work, perform, create increases by about 3 degrees in the next 5 years?
2. Identify your vulnerability and assess the potential risks that your organisation or practice may face due to climate change.
3. What would you need to keep operating under extreme weather conditions?
4. What would be your adaptation strategy?
5. What actions are you undertaking to mitigate climate change and reduce carbon emissions?
6. Imagine creative responses to the climate emergency and creative possibilities to adaptation.

REFERENCES

The attention towards sustainability and the impact of climate emergency is clearly on the rise in the whole artistic and cultural sector worldwide. The more we explore, the more we could find different approaches and perspectives, and so are the references of documents, reports and articles that revolve around the diverse angles of the sustainable and climate change discourse.

There is no better start than delving into the 2030 Agenda for Sustainable Development -adopted by the United Nations in 2015- and its 17 Sustainable Development Goals (SDGs). The term 'Sustainable development' appeared for the first time in the UN Brundtland report "Our common future" (1987), but its three dimensions - environmental, social and economic- were not including culture in its overall understanding. In 2001 the Australian researcher Jon Hawkes published The Fourth Pillar of Sustainability: Culture's essential role in public planning and between 2002 and 2004 the international organisation UCLG (United Cities and Local Governments) proposed and adopted the so called Agenda 21 for Culture, a programme that aims at including culture as the fourth pillar of sustainable development.

From there on, the interest and the reflection of artistic and cultural institutions towards sustainability and ecology have experienced a great progress. The most relevant set of

documents is linked to the work developed by the London-based organisation Julie's Bicycle, that has published in collaboration with several international organisations, reports such as: Green Mobility. A guide to environmentally sustainable mobility for performing arts (with On the Move, 2011); Sustainable Production Guide (with Arts Council England, 2013); Sustaining Great Art Environmental Report (with Arts Council England, several editions: 2012-2015, 2016-2017, 2018-2019); The arts and environmental sustainability: an international overview (with IFACCA, 2014); The Art of Zero (with AKO Foundation, 2021); etc.

The topic of climate change is addressed as well from the perspective of the cultural rights, as highlighted in the UN report written by Karima Bennoune Climate change, culture and cultural rights (2020); from the focus of international cultural cooperation, as discussed in the Report on Fair International Cultural Cooperation - Climate Change, produced by DutchCulture (2020); or from the perspective of cultural managers (ENCATC news, special on climate change, 2019).

As mentioned in this handbook, it is very important to keep an eye on the diverse but integrated approaches provided by the different artistic fields: research from the music and festivals sector (e.g. Fields of Green: Towards sustainable Scottish music

festivals, 2016); the multiple experiences gathered under the Creative Responses to Sustainability guides commissioned by the Asia-Europe Foundation (ASEF); the awareness raised in the field of cultural heritage (e.g. the report Climate Change and World Heritage published by UNESCO, 2007), or the focus and activities that IETM, from the field of performing arts, is having towards the ecological issues (e.g., Art for the Planet's Sake: Arts and Environment -2015, or the report from the Galway meeting: Climate Action and the Performing Arts -2020); are some of the useful references we could suggest for a transversal and enriching reading and thinking process.

Beyond the information and insights offered by the above-mentioned references, several studies are providing toolkits to address the ecological and climate challenges from a more practical point of view. Among them, it is worth mentioning the one created by the Cultural Adaptations project: Adapting our Culture.