

HANDBOOK

SHAKING THE CURRENT

HANDBOOK FOR CONTEMPORARY CIRCUS AND OUTDOOR ARTS WORKERS TO NAVIGATE SOCIAL RESPONSIBILITY AND ETHICS



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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By David Márquez Martín de la Leona

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

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Additional note



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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.

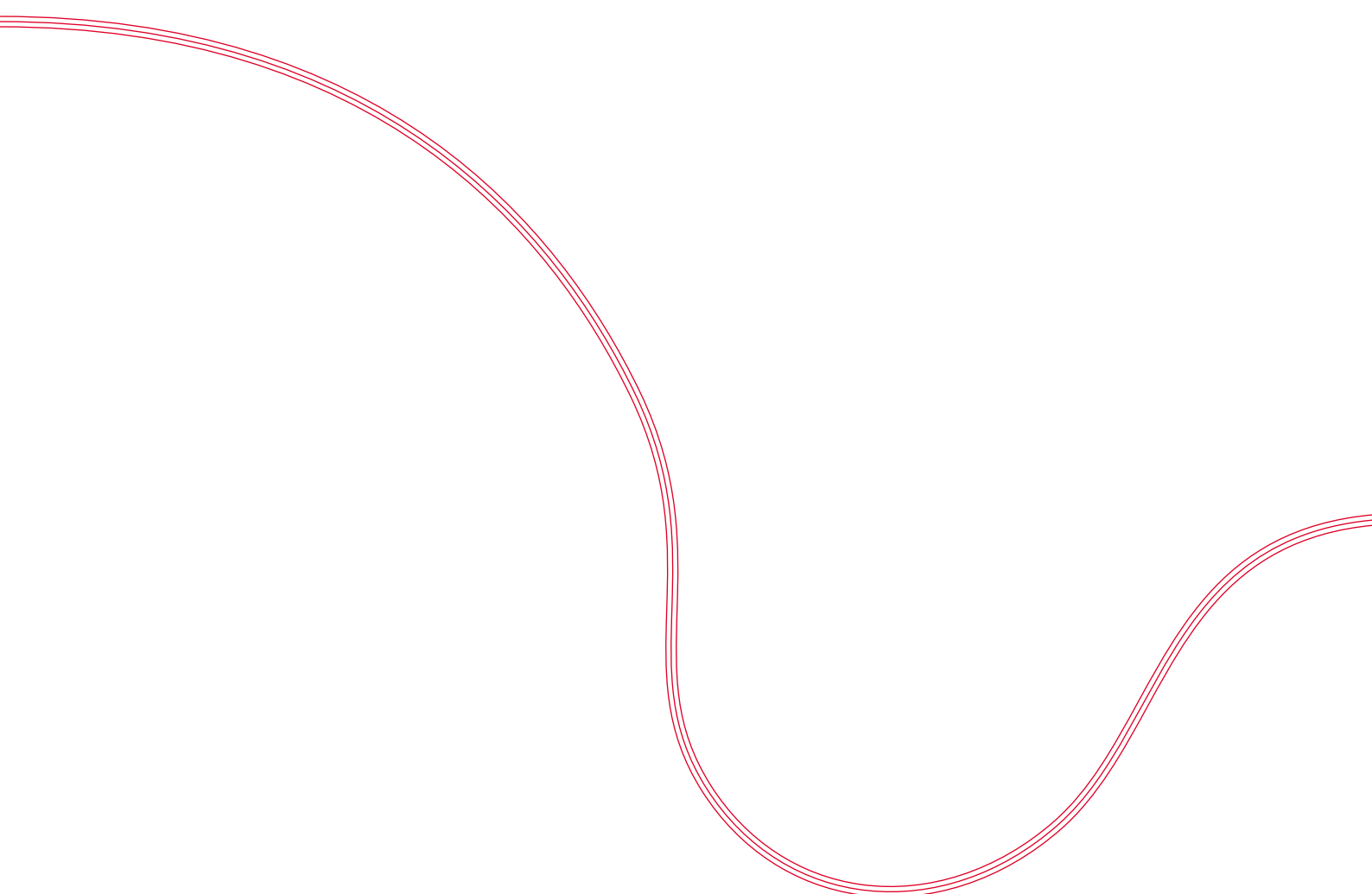
Created by the French Ministry of Culture, Artcena is a national rallying point that aims to strengthen the foundation and growth of circus, street and theatre arts. Keeping an open attitude and lively outlook, it works closely with sector professionals while also addressing the needs of teachers, students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

The world of culture is not excluded from the political and social challenges that occur in society. Quite the contrary: culture echoes in a sensitive way the main concerns that cross society. Thus, culture catalyses the spirit of the times.

Issues such as gender equality, non-discrimination, the integration of minorities, the normalisation of multiple physical and mental capacities, among many others, filter from society to cultural structures, demanding from the latter an adequate ethical response. A reaction that must come from both management and artistic creation. And although the subject could be intellectually much more extensive, perhaps one way to deal with it is through practical solutions that interchangeably relate artistic and cultural practices. But where does this concern come from?

There are many inputs concerning the ethical and social issues. In order to contextualise some of them, below is a selection of some of the most significant ones in the international arena.

AGENDA 2030 AND SUSTAINABLE DEVELOPMENT GOALS ¹

What is it?

In September 2015, 193 countries signed a programme charter: 2030 Agenda for Sustainable Development. All these countries committed to meeting the goal that was set for 2030. It was a global action plan with the intention of integrating univer-

sal aspirations of human, economic, social and environmental development for all the inhabitants of the planet. To achieve these aspirations, this new social contract, the 2030 Agenda, established 17 Sustainable

Development Goals (SDGs) which, in turn, were divided into 169 specific targets. Since then, the 2030 Agenda has been gradually introduced into many public and private agendas.



¹ To learn more about the 17 Sustainable Development Goals, see the following page: <https://www.un.org/sustainabledevelopment/>

Why is it relevant?

The 2030 Agenda presents a holistic and integrated vision of the problems that affect humanity. However, to achieve its success, there is no doubt that multiple public and private stakeholders will need to concur for the transformation of our world.

In this approach to the 17 SDGs, none is specifically cultural but there are targets of a marked cultural nature, such as: education, the achievement of sustainable cities, food security, environmental protection, economic growth, sustainable consumption and production patterns or the promotion of inclusive

and peaceful societies. In other words, the 2030 Agenda recognizes culture as a transversal value in sustainable development and encourages adopting an inclusive perspective of culture with respect to all the SDGs. On the one hand, this means that culture, without being explicitly cited, cuts across all the SDGs and, on the other, that culture is conditioned by, and therefore integrates, the general philosophy of all SDGs.

Apart from this controversy around culture, ethical and social responsibility issues do consti-

tute some specific SDGs and many of the targets. Gender Equality (SDG 5) or Reduced Inequalities (SDG 10), among others, show the way by which the culture sector must move.

Therefore, talking about improving ethical and social aspects in any cultural field nowadays means considering the philosophy of the 2030 Agenda while aligning with the SDGs and the targets that are included in it. It is the commitment that society has collectively acquired and expressed to achieve a better world soon.

GOVERNANCE MATTERS MORE AND MORE

In social sciences, the field from which this concept originates, governance is understood as the decision-making area of a structure or organisation where strategic and senior management issues are decided. Governance therefore has to do with the political direction of organisations and is affected by ethical issues such as representativeness, diversity, or social inclusion. An issue that affects both the people who are

part of the governance structures and the decisions they adopt.

Consequently, speaking of ethics and social responsibility in culture leads us directly to speak of the “governance” of its organisations regardless of their typology (public or private, large or small, etc.). Proposals such as diversifying boards, articulating formulas for participation in strategic management

that guarantee social and cultural diversity, changes in the hiring and personnel policy to guarantee equality and diversity, among many other things, address these issues.

Governance issues increasingly concern many organisations distressed with finding greater legitimacy and social support for their mission. Why would the world of culture stay out of it?

SELF-REGULATION: ETHICAL CODES AND CHARTS

If we talk about efforts, those that have been carried out by the cultural the cultural sector itself for self-regulation are also noteworthy¹. This is the case of codes, ethical charters, or guides of good practices, among other documents. These codes materialise some drives that demanded ethical responses to abuses,

conflicts or problems that had arisen in all sectors. However, the weak binding nature of most of these codes, as well as the inexistence or weakness of control mechanisms, meant that the scope of these codes was limited.

Despite everything, ethical codes and charters represent a rigorous exercise in establi-

shing professional ethical standards in practical terms. They are, beyond intellectual or conceptual analysis, a set of measures applied to guarantee a better ethical response to the problems of the sector. Its fundamental value lies in its exigent and inspiring character.

THE EUROPEAN REGULATORY FRAMEWORK INFLUENCE

In 2018, the European Commission approved a new European Agenda for Culture² that clearly stated that “Culture fosters ac-

tive citizenship, common values, inclusion and intercultural dialogue within Europe and throughout the world. It brings people

together, including refugees and other newly arrived migrants, and helps us feel part of the communities”. An expression of

¹ See the development of this field in the next section: Comparative Analysis.

² [New European Agenda for Culture](#)

the value of culture as a kind of social antidote with collective and community utility.

And, on the other hand, the new Creative Europe Programme ¹ (2021-2027), in terms of the values' orientation it promotes,

insists on the idea of "reinforcing efforts to become more inclusive, more digital and environmentally more sustainable".

The clearest picture that these ethical and social responsibility issues run through the heart of European culture policy is the

strategic framework of the EU's cultural policy ². It contains values, strategies and plans fully aligned with these issues.

PROFESSIONAL TRENDS

In recent years, management techniques, in their different variants and sectors, have been incorporating more and more ethical chapters and different responsibilities (diversity, equality...). We can see an example in the world of professional certifications, where these issues become increasingly important when acquiring certifications ³.

And although these professional certifications are not strictly those of the cultural field, they are setting trends regarding how to order the professional practices of entire sectors (architects, risk assessors, project managers, engineers ...).

From yet another perspective, we can also highlight the growing interest of companies to certify their commitment to sustainability, ethics and social commitment ⁴. In this way, companies align their operational and strategic base with these social and political concerns.

UNDER THE PRESSURE AND SOCIAL CHANGE

What if the world behaved in a more demanding way? It is obvious that the demand of society for effective egalitarianism between men and women, for example, has permeated at all levels and in wide regions of the world. As societies have advanced and matured, they have been integrating greater quotas of respect

for differences and minorities. Although from time to time, some injustices demand their restitution. That was the case of the #Blacklives-matter movement, which, arising from flagrant abuse and injustice, awakened a global protest that has made it possible to raise awareness and sensitize a problem hitherto unattended.

As is also the case of the #MeToo movement that has catalysed the public complaint for the ongoing degradation that women have historically suffered. Ethical and social activism generates social pressure that in turn modifies public agendas.



¹ [Creative Europe Programme 2021-2027](#)

² [Strategic framework for the EU's cultural policy](#)

³ The Project Manager Professional certification awarded by the [Project Management Institute](#) is updating the requirements to obtain the certification, giving more importance to the issues of professional ethics.

⁴ An example of this concern is the "[B Corporation](#)" certification that measures a company's entire social and environmental performance.

COMPARATIVE ANALYSIS

When addressing the issue of ethical and social responsibility, what can we learn from other experiences? How can other disciplines contribute to the debate? And how is this issue tackled in other sectors?

Comparative analysis allows us to enrich our own perspective and assimilate complexity. The development of ethical aspects and social responsibility is quite uneven between, on the one hand, the different artistic disciplines and, on the other hand, the diverse existing realities between countries. However, in this section we'll review some examples of artistic disciplines and other professional areas dealing with the issue of ethics and social responsibility, to get a better grasp of their main results.

OTHER DISCIPLINES WITHIN THE CULTURAL SECTOR

Performing arts

From the performing arts sector, which includes contemporary circus and outdoor arts are part of, a couple of initiatives can be highlighted in relation to ethics and social responsibility in very different contexts:

- The deontological formulation carried out by the North American Performing Arts Managers and Agents (NAPAMA). A code of ethics that guides the practice of members and possible conflicts of interest.

- In the European context, the work carried out by IETM, the main European network dedicated to contemporary performing arts. IETM has approved a strategy to advance inclusion, diversity, equality and access to culture that, under the English acronym IDEA ¹, is articulated in different measures and in the setting up of an internal committee to monitor this strategy.

TO GO FURTHER



🌐 [NAPAMA Ethics and Conflict of Interest Policies](#)

🌐 [Guiding document of the IETM strategy in terms of Inclusion, Diversity, Equality and Accessibility](#)



¹ Inclusion, Diversity, Equality and Accessibility.

Museums, heritage and plastic arts

In this sector the experience is more extensive, historical, and nurtured. It is certainly the cultural sector that has been able to respond more directly and in advance to questions of ethics and social responsibility. In this sense, it has generated numerous codes and deontological texts that share main features:

- They are usually codes that regulate all the activities included in their field.
 - The code of French galleries where many aspects of the galleries value chain are regulated.
 - The Code of Professional Art Dealers of the United States. The code is accompanied by a repertoire explicit and detailed of good practices.
- They tend to have statements of values or basic ethical principles on which ethical recommendations pivot.
 - The UK Code of Ethics for Museums structures its entire approach around three basic ethical principles:
 - a) Public engagement and public benefit.
 - b) Stewardship of collections.
 - c) Individual and Institutional Integrity.
- They may make an effort to differentiate individual responsibility from organisational or institutional responsibility.
 - A good example is the Code de Déontologie Muséale du Québec, which clearly separates the deontology of institutions from the professional ethics of their workers.

TO GO FURTHER



DOCUMENT	TYPE	COUNTRY
Code of Ethics for Art Galleries [en] Code de Déontologie des Galeries d'art [fr]	Ethical code promoted by the Professional Committee of Arts Galleries	France
Code of Ethics and Professional Practices [en]	Code of ethics and good practices promoted by the Art Dealers Association of America.	United States
Code of Ethics for Museums [en]	Code that regulates the ethical behaviour of the museum sector in the United Kingdom, promoted by Museums Association.	United Kingdom
Code de Déontologie Muséale [fr]	Code developed by the Société des Musées du Québec	Canada (Québec)

Music

The music sector has generated codes of professional conduct indicated to protect the exercise of the profession and the individuals who exercise it. These codes are particularly widespread within Anglo-Saxon professional associations, although small differences can be found, as the degree of compulsion, for

example. In the case of the Australian Professional Code "members are called upon to follow and incorporate [the code] into their professional practices. In the British case, on the other hand, the member undertakes" at all times and to the best of his professional abilities" to comply with it.

In the case of the EAAM Code, it seems to be going a step further since, after expressing mandatory compliance for all members, it establishes a monitoring and sanction mechanism for possible complaints of non-compliance by any member.

TO GO FURTHER



DOCUMENT	TYPE	COUNTRY
Code of ethics of Association of Artist Managers [en]	Code of ethics of professionals of the Association of Artist Managers	Australia
Code of practice of Music Managers [en]	Code of ethics adopted by the Music Managers Forum	United Kingdom
Code of Practice the European Association of Artist Managers [en]	Code of Practice of members of the European Association of Artist Managers	International

Apart from the codes, new initiatives have emerged that emphasize a more sustainable, equitable and diverse musical promotion. The case of [Keychange](#) is probably the most

prominent being a grassroots movement led by and for professionals in the sector. Midway between activism, advocacy and cultural action, this movement seeks to articulate levers

of change from a clear international scale to more concrete local experiences.

Cultural management

Under the category "cultural management" we open the field outside the disciplines to the professional field of managers. It is a very broad category but in some contexts and countries it is much more operational than other categories (disciplines or subsectors).

In Spain, for example, extensive analyses and codes have been developed under the name of "good practices". These are ambitious and well-founded texts that can be applied in many cultural management practices. They rarely involve any possible translation to real

praxis but remain good theoretical-analytical exercises. But other texts have also been produced, within the generality of the category "cultural management", which are much more concrete and applied.

Two examples:

- the Italian document of researchers in the cultural field consisting of a repertoire of practical indications on how to proceed in an ethically correct way.
- the institutional document that serves as a deontological guide for French EPICs.

Although perhaps the best cultural management cross-cutting code example is that of the Netherlands. Here, to access any public funding, the adoption and monitoring of three codes must be accredited: Fair practices, Cultural Governance and Diversity. These codes, promoted by the cultural sectors themselves and continually updated, seek to anchor these issues in the cultural sectors.



TO GO FURTHER



DOCUMENT	TYPE	COUNTRY
<u>Libro blanco de las buenas prácticas de la gestión cultural en España</u> [es]	Generic document of good practices published by the Federation of Cultural Managers.	Spain
<u>Guía de buenas prácticas de la gestión cultural</u> [es]	Generic document of good practices encouraged by the Association of cultural managers of Catalonia	Spain (Catalonia)
<u>Codice di etica e deontología</u> [it]	Code of conduct for researchers on cultural property and activity in Italy.	Italy
<u>La déontologie dans les établissements publics culturels</u> [fr]	Report commissioned by the French ministry of culture to coordinate and establish a common deontological procedure for all major French cultural establishments (EPICs)	France
<u>Fair practice code</u> [nl] <u>Culture Governance code</u> [nl] <u>Diversity code</u> [nl]	Codes that must be followed by all cultural agents opting for public funding in the Netherlands.	Netherlands

Global South – other contexts

Although it seems harder to find deontological developments comparable to those previously stated, it is possible to highlight some documents of a different nature that allow us to approach these contexts.

For example, the research document [Watch Africa](#) by [Arterial Network](#) offers an approach to the factors that are conditioning freedom of artistic and creative expression on the African continent. In this way, ethics, and freedom of (artistic) expression are

analysed across the artistic sectors and the diverse cultural realities that populate Africa.

This question of cultural, political, and social contexts is particularly important in these countries. An example of this is the [Manifesto on Public Space in Morocco](#), where the [FADAE project](#) (Free Access and Diversity for All & Everyone) of the Racines association, carries out a position on the issue of public space in relation to artistic activities that is clearly political.

Same circumstances in the case of the Code of conduct for the South African theatre industry. A document that, without being binding, is part of civil society and aims to offer an ethical and socially responsible framework for the exercise of the theatrical profession. Particularly reactive to contextually serious discrimination situations: violence, harassment, etc.

TO GO FURTHER



DOCUMENT	TYPE	COUNTRY
Watch Africa [en]	Research conducted by Arterial Network	Africa
Manifesto on public space in Morocco [en]	Document of FADAE (Free Access and Diversity for All and Everyone)	Morocco
Code of conduct for the south African theatre industry: working document	Working document by the African Arts Institute (AFAI) now integrated in Sustaining Theatre and Dance Foundation (STAND)	South Africa

OTHER SECTORS BEYOND THE CULTURAL SECTOR

Other examples addressing the ethical and social responsibility issues can be found beyond the cultural sector as we will see in this section.

The example of the British third sector

The NCVO association, which brings together more than 16,000 third sector organisations in England, has done determined work on how to improve ethical principles in its sector. These principles provide a general framework for organisations to guide decision-making, good judgment, and conduct. Following these principles is voluntary but all organisations

are encouraged to reflect on the principles in their work and decision-making.

Organisations that commit to following these principles assume:

- To respect the dignity and rights to privacy and confidentiality of everyone.
- To commit to challenging any displays of sexism, gender inequality, and other imbal-

ances of power that leave some people at risk of harm.

- To value and improve diversity in its governing bodies, staff, and volunteers.

The NCVO association proposes a summary of all the principles in four guiding principles: Beneficiaries first, Integrity, Transparency, and Right to be safe.

Beneficiaries first

Charities have a responsibility to carry out their purposes for the public benefit.

The interests of the beneficiaries and the reasons why they work must be at the centre of everything they do.

Integrity

Charities and those who work and volunteer in and with them must always maintain the highest level of institutional integrity and personal conduct.

Transparency

Charities must create a culture and space where donors and supporters, as well as the public, can see and understand how they work, how they deal with problems when they arise, and how they spend their funds.

Right to be safe

Everyone who works as a volunteer for an organisation of the sector must be treated with dignity and respect and should feel in a safe and supportive environment. All organisations have a responsibility to create an inclusive culture that does not tolerate inappropriate, discriminatory, offensive, or harmful behaviour towards anyone who works for, volunteers, or gets in touch with the charity.



Let's try and widen the focus a bit more!

A well-known case is that of the “Seven Principles of Public Life” (also known as the Nolan Principles).

These principles apply to anyone who works in a public office. Another example is the one of the British National Health Service (NHS) that also objectified and wrote its own guiding principles.

Perhaps something more interesting, due to the way in which it is prepared, and also in the Anglo-Saxon sphere, is the Code of Ethics for social workers. It is very inspiring as it links the ethical principles to the central values that guide the profession as well as declining the ethical standards to more concrete planes of ethical responsibilities of social workers:

- ⊕ towards customers
- ⊕ towards colleagues
- ⊕ in practice settings
- ⊕ as professionals
- ⊕ with the profession of social worker
- ⊕ social with society in general

NOLAN PRINCIPLES

1. Disinterest
2. Integrity
3. Objectivity
4. Responsibility
5. Transparency
6. Honesty
7. Leadership

All these examples show that ethical issues arouse interest and concern in the exercise of professional practices, not only within the cultural sphere. The way of dealing with these issues has evolved over time, from general approaches to good practices to more applied and pragmatic measures, which suggests that the reflection has matured and the contemporary circus and outdoor arts sectors are not alien to this moment of maturation.

INCORPORATING A NEW GLOSSARY

The following definitions are self-made from the comparison with other definitions found in professional and academic texts. These texts are referenced at the end of the report, in the "References" section.

INTRODUCTION TO KEY TERMS AND CONCEPTS

Accessibility

The state of an open and available environment regardless of (dis)abilities. These are also the measures and solutions implemented to make that environment easier to approach, enter or use. For example, technical solutions for people with hearing disabilities in a conference room or the lack of physical barriers to the mobility of people with special mobility needs. Talking about accessibility implies dealing not only with audiences, but also with the artists and their opportunities for access to professional circuits.

Accountability

This concept comes from political science although it is currently applied outside this field and in a broader way. Accountability is the responsibility to answer for a performance in relation to the expectations and gaze of different audiences or stakeholders. It is therefore a set of practices closely linked to transparency and control that allow for public monitoring and evaluation of any action, project, or initiative.



Diversity

Diversity broadens the concept of equal opportunities. It covers all kinds of differences beyond those contemplated in the legislation and focuses mainly on the individual. Diversity includes all kinds of differences that make each person unique and different.

Diversity seeks to increase awareness, celebration, and positive acceptance of people and their heterogeneity. Perhaps diversity could be understood as the antonym of uniformity.

The integration of diversity can occur at several levels and it can be assessed in the working structure (workers), in users or target persons, or different grades of symbolic production. To care for and promote diversity, policies, procedures, measures, and practices can be established that consider its various dimensions and possibilities.

Equality

Equality is a philosophical and moral concept easily associated with the legislative framework. Its drive focuses on rights, responsibilities and efforts to reduce discrimination. Equality, beyond the legislative framework, implies the development of practices to ensure that groups that continue to be disadvantaged have access to opportunities for full participation in society.

Equity

We could say that the term is used to refer to a subjective or philosophical version of justice (justice as equity), in the sense of an application of legal norms used to obtain a fair result (fair or equitable). Although in each context (economic, financial, legal ...) this concept can produce different meanings, in the cultural sphere it refers to the quality of being impartial and fair in the treatment and the effects pursued towards others.

Fairness

The concept of fairness designates the quality of treating people equally or in a way that is correct or reasonable. Consequently, it is a qualitative concept modulated by ethical and moral values. This quality entails potential disagreements or controversies in its application. It is related to equality to the extent that it constitutes one of the ways to achieve it.



Governance

This concept comes from political science, although it is currently applied outside this field to refer to the "dynamic environment in which political decisions are made" of any organisation, sector, or social group.

Governance is therefore distinguished from the field of management to approximate that of strategic orientation. Consequently, and within this dynamic character, governance is made up of values, ideas, rules, institutions, and people in constant transformation.

Cultural governance is often spoken of when it refers to the entire cultural sector regardless of its administrative or territorial level. But this concept is also often applied to specific cultural sectors or organisations. Every complex social structure would have a governance system.

Inclusion

Inclusion is the act and consequence of integrating different elements in the globality of a set. Inclusion refers, thus, to a variety of integration variants, but the objective is the same, to constitute an integrated set of differentiated elements.

It is about giving equal access and opportunities and getting rid of discrimination and intolerance (removal of barriers). It is related to diversity and affects all aspects of public life.

Inclusivity

Inclusivity is the quality of trying to include different types of people (inclusion) and treating them all fairly and equitably (equity).

Therefore, inclusivity is the ways, the resources, or the devices through which inclusion results can be obtained.

Transparency

Transparency is a contemporary concept from technical and scientific fields. It is understood as the way in which others can perceive the actions carried out.

Transparency is related to other concepts such as openness, communication, and accountability.

A FEW ACRONYMS

IDEA – Inclusion, Diversity, Equality and Accessibility

This acronym has been generalized in the European context to refer to all the issues related to ethics and social responsibility.

BAME – Black, Asian, and Minority Ethnic¹

This acronym has a greater acceptance and is more used in the United Kingdom.

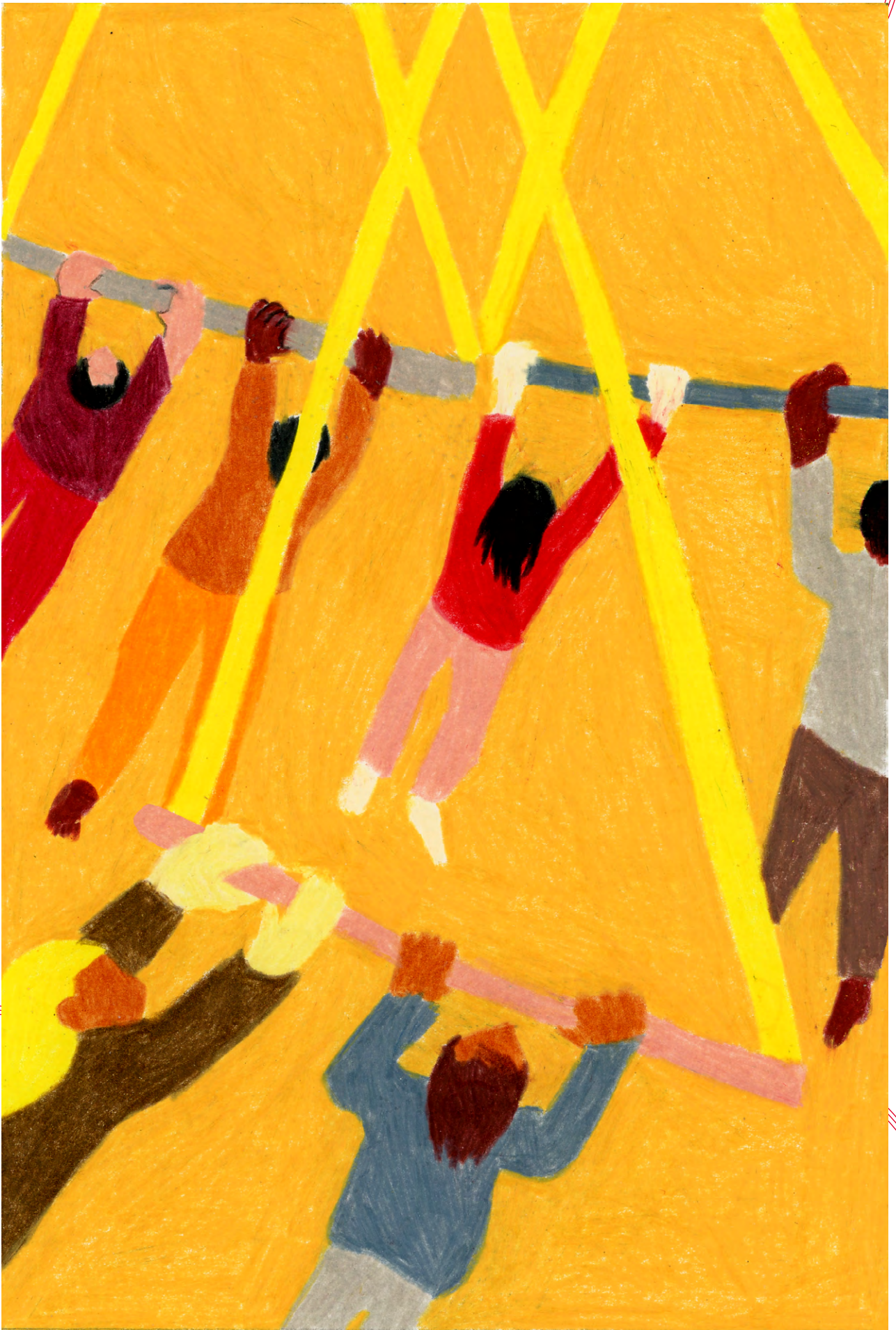
BIPOC – Black, Indigenous People of Colour

Acronym that refers to two social and cultural differences that correspond in a more particular way to the North American reality.

GAT – Governance, Accountability, Transparency

Acronym that allows us to group all those issues related to the governance and accountability of organisations (where transparency is a hinge concept).

¹ It should be admitted that these two acronyms (BIPOC and BAME), although currently accepted and used, do not escape the inherent problem of approaching "racial" issues. <https://www.theguardian.com/commentisfree/2021/apr/08/bame-britain-ethnic-minorities-acronym>

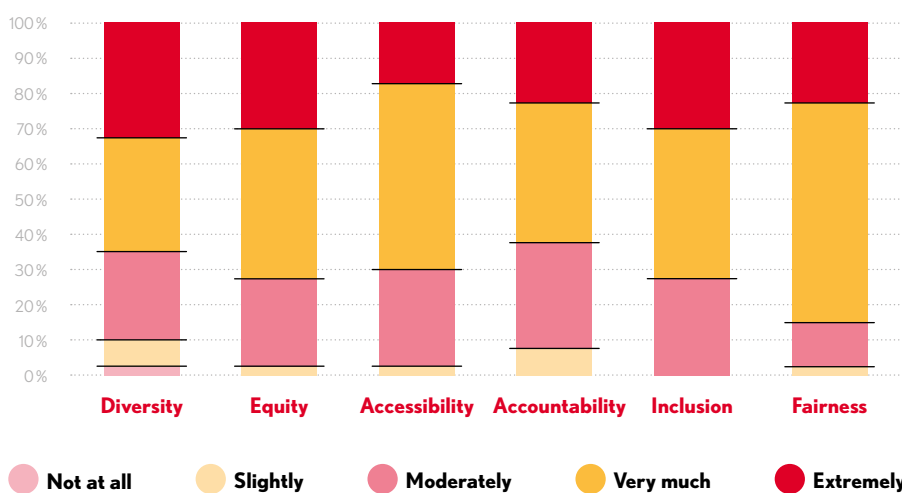


PERSPECTIVE FROM THE CONTEMPORARY CIRCUS AND OUTDOOR ARTS SECTORS

WHAT DOES CIRCOSTRADA NETWORK THINK AND DO?

In December 2020, within the framework of a General Meeting of Circostrada Network, the attending members (about forty) were able to answer a simple survey that sought to “take the pulse” of these issues within the network. These are some of the most outstanding conclusions of that survey:

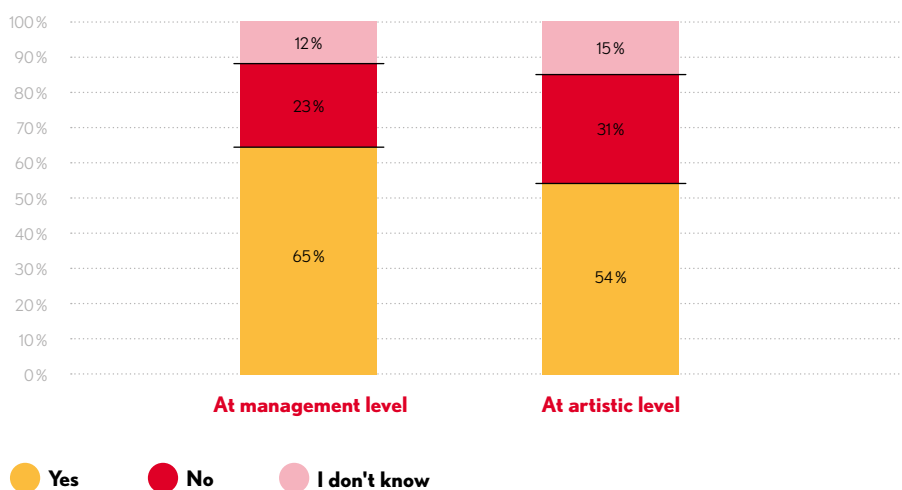
To what extent the following ethical and social topics are valued by your organisation?



A large majority of people value moderately, very much or extremely the ethical and social issues that they have been asked about. Fairness is one of the topics that arouses the most consensus regarding its interest. And, on the other hand, accountability and diversity are those that obtain some weaker support, even though they are very high.

In addition to the assessment, the respondents suggested other topics that are of interest to their organisations, such as: voluntary contribution, shared responsibility, and cultural governance.

Does your organisation currently implement any specific measure in relation to ethical and social topics?

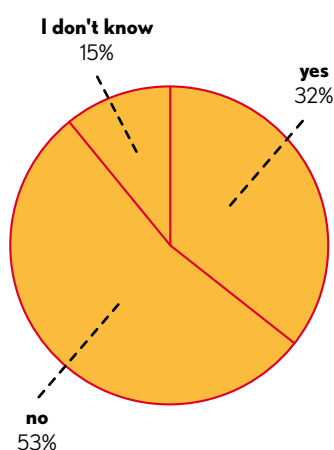


Two-thirds of organisations are currently acting on the proposed issues, at least in the field of management. Percentage that falls to almost half when it comes to the artistic field.

Among those that apply measures, the variety of their different initiatives indicates how scaled and adapted these issues may be to the different realities of the sector on the European continent. Some of the most outstanding:

- On the management level models of more horizontal work teams, not creating hierarchy or systems of power. On an artistic level, to use the artists and their work to engage local communities and create with and for them instead of big theatres.
- To follow strict guidelines regarding inclusion and non-discrimination.
- To implement a programme on social circus and on youth circus, where inclusion, diversity, gender issues, are in the front line.
- Fundraising campaigns through own activities to respond to social emergencies, such as earthquakes, migratory crises, etc.
- Pricing policies to facilitate economic accessibility to our activities.
- Initiatives to align the artistic programming to current problems and social debates.
- Integrate audio-descriptions in shows.
- Work for inclusive artistic portfolios and inspire other organisations in the same line.
- Support artists and artistic projects dealing with topics such as ethics, diversity, respect, inclusion, as core values of our organisation.
- Making accessible the communications tools (website, programmes, etc.).
- To employ immigrants and engage social work.
- Follow transparent decision-making processes.
- Paradoxically, only 3 out of 10 organisations have a plan to ensure ethical, social, and ecological responsibility in their activities. The rest either do not have or do not know if it exists or not.

Does your organisation have a well thought-out plan to ensure its ethical, social and ecological responsibility?



Within Circostrada Network there is a clear concern for ethical and social responsibility issues. But there is still much room for improvement, from planning to the implementation of measures aimed at improving artistic practice and management.

AND BEYOND CIRCOSTRADA, WHAT COULD CATCH OUR ATTENTION?

The world of contemporary circus and outdoor arts is aware of these issues and working on them. Their artistic nature, but also their history and their social environment, place these two sectors very close to addressing issues of ethical and social responsibility. Social circus, for example, proves how circus has been working on these issues for a long time without theorizing too much about them. The identification of the street with the public space, and consequently with the social and political problems associated with it, are also an example of how outdoor arts are intrinsically connected with social issues.

For this reason, there are many artistic proposals in both fields that address, from one perspective or another, questions of ethical and social responsibility. However, the way in which we have chosen to approach this reality is through some of the various associations and groups that exist on a national and international scale. We now focus on a broader field that makes up that reality beyond Circostrada Network.

In Europe

The role that some resource centres, federations and networks play in collecting initiatives, people, reports, projects should be highlighted.

Caravan Circus Network focuses on a circus community communication and in a more focused way on the social dimension of circus. Their Guidebook for social circus trainers stands out as well as their repertoire of online resources on the same topic. Caravan Circus Network is an initiative committed to the social dimension of circus.

In the orbit of the French Ministry of Culture we can highlight the national resource centres, ARTCENA, or an initiative, CARP (Circus Art Research Platform), where research materials, reports or documents, links related to the subject can be found. Just across the Channel, readers can also get inspired by the Without Walls Diversity & Inclusion Plan.

These and many other resource centres across Europe are one of the most direct ways to look outside and see what others are doing or thinking within world of contemporary circus and outdoor arts.

In recent years, conferences, workshops, and seminars have multiplied. They have been raising awareness, deepening and creating new spaces to integrate ethical and social responsibility issues into contemporary circus and outdoor arts practices. Circus Action Network is an example of how to go from theory to action. It is a group of circus artists, activists and prac-



tioners dedicated to fostering dialogue and exploration at the intersection of social and environmental justice and circus arts.

On the other hand, and perhaps in a more applied way, some of the sector associations at the national level have developed ethical charters or codes of ethics with practical and clear approaches. For example, the decalogue that the members of the Catalonia Street Arts Platform are obliged to comply with is a simple document aimed at all the agents involved in the value creation chain: artists, citizens and activities.

The Bundesverband Zeitgenössischer Zirkus is working in the same direction to reach a consensus on a common ethical charter for all

its members. There is also the initiative of Circo Altro, which, through the Codice Deontologico dell'Operatore et dell'Operatrice di Circo Sociale integrates the Italian ethical and social dimension of the same code promoted by Cirque du Soleil in 2001 through its community project Cirque du Monde.

Lastly, some cities are also paving the way to develop more inclusive public spaces. In that sense, the city of Copenhagen can be regarded as a living urban laboratory and the guide made by Gehl Institute on "Inclusive Healthy Places Framework" gives a good introduction on the tools needed to evaluate and create public places that support health equity.

In a broaden international scale

The influence of Cirque du Soleil has been very important at the international level. Its Code of Ethics as well as its Corporate Social Responsibility constitute one of the most inspiring and influential corporate documents of recent years. These documents are adopted or replicated in some way in multiple organisations around the world.

However, as it has happened in Europe at the international level, there are some very clear trends: either resource centres that pay attention to issues of ethical and social responsibility or initiatives arising from research.

Circus Talk, an independent initiative fed by the professionals themselves and that seeks greater transparency of information, resources, tools and opportunities would be among the first ones. In their resources section, they dedicate a whole chapter to "Equity and Inclusion", where you can find an extensive repertoire of resources that address a broader perspective than the European one.

Among the latter, the initiatives arising from the research, we would highlight Circus and its Others (CAiO), cross-disciplinary research project that explores the ways in which contemporary circus artists and companies relate to concepts such as difference, otherness and alterity in their practice. Precisely this concept of difference, otherness, and alterity, moves the focus to a place substantially different from that of the other more mainstream approaches. CAiO materialises in periodic conferences/ congresses and on-line panels on the issues of ethics and social responsibility.

Looking at other contexts, the initiative of the "Forum des Alternatives Maroc" to create a guide to artistic action in public space, is a decided initiative to carry out a



broad pedagogy on street arts in Morocco. Although it is a very pragmatic document, it distils a political and social vision on how to use public space responsibly.

Ultimately, all these initiatives from the fields of contemporary circus and outdoor arts

show a part of the context in which the debates, responses and practices regarding ethical and social responsibility are taking place. For these reasons and in this context, it is worth asking *what now? What can I do from my organisation?*

RECOMMENDATIONS

We have developed a series of recommendations that any structure in the contemporary circus and outdoor arts sector can adopt in one way or another. Therefore, these proposals must be understood:

- In a scalable way. These can be made to scale regardless of the characteristics or size of the structure. They only require adapting the action or measure to that scale.
- Valid for both the artistic and management fields, for which we have not made any distinction.

Instead, we wanted to focus specifically on the articulating organisations, networks and sector associations due to their prescriptive nature within the sector.

Finally, we have arranged these recommendations around some guidance drivers for each of the IDEA and GAT blocks with which we have been operating:

- In relation to IDEA: Inclusivity, Diversity, Equality, Accessibility. Therefore, ideas that have to do with ethics and justice.
 - In relation to GAT: Governance, Accountability and Transparency. Ergo, ideas that have more to do with social responsibility.
-

IDEA RECOMMENDATIONS

Guidance drivers	Recommendations
1 Set an example	<ul style="list-style-type: none">→ Integrate the IDEA + GAT values into your team starting with yourself.→ Prepare an analysis and assessment of how your organisation relates to these areas and values.→ To develop this analysis, involve the team and your main stakeholders. Convey confidence and participate in conversations.→ Implement some measures, even if they are small, as they open the way.→ Practice what you preach: seek some coherence between the normative and the action plan.→ Identify your own privileges and prejudices. This will help you develop greater empathic and supportive capacities.

Guidance drivers

Recommendations

2 Plan and be flexible

- There is no ideal solution or measure. Everything needs to be planned and adapted to the scale of each organisation or context.
- The typicality of your organisation, identifying both strengths and weaknesses.
- Pay attention to external factors when analysing threats and opportunities.
- Create a credible, realistic and shared plan of your organisation's strategies, responses and actions on these issues.

3 Act honestly and humbly

- Think more about processes than stages. The way forward is as important as the scope. In this sense, it combines up-down processes with other down-up within your organisation.
- Admit the possibility of being wrong and potential mistakes. Learning or unlearning is important.
- Ask for help when you need it and therefore train yourself; help the people on your team get trained as well on these issues. You can always learn.

4 Be aware of the language you use

- Perform a meticulous analysis of the language in your organisation. Question and propose changes to adapt the language to the planning and values that are pursued.
- Sensitize your team, stakeholders and audiences about this language issue.
- However, be careful not to flatten the language. Correcting language does not mean reducing communication skills.

5 Recognize and give agency to disadvantaged communities and individuals

- Identify those groups or individuals that remain invisible to your organisation.
- Implement actions to recognize and integrate them into your activity.

6 Create relevant content and drive new aesthetics

- Align the content and action of your organisation in a more sensitive way with other actions and cultural manifestations of groups and individuals that you want to include.
- Explore new aesthetics, although these may be outside what could be considered "institutionalized culture".

7 Promote spaces for cultural co-creation with other communities, groups, and individuals

- Activate participatory processes, devices and tools that allow the creation of the cultural content of your organisation in a more horizontal way.

Guidance drivers

Recommendations

8 Create and ensure safe and comfortable spaces from all perspectives and for everyone

9 Identify the wealth and diversity of people and groups in your environment

→ Define your own scope of diversity in your context. Take measures to introduce this diversity into your organisation: artistically, representativeness, governance, participation, etc.

10 Agree on a set of standards, guides and processes that guarantee equality within diversity.

→ Inside the organisation.
→ Outside the organisation.

11 Identify the needs or other accessibility conditions of your teams, audiences, and users.

→ Introduce protocols for capturing those needs (e.g. in the ticket reservation process).

12 Identify physical and symbolic barriers that limit accessibility and take action to remove them

13 Think about the other communication skills

→ Enable devices to translate to sign language or audio description.
→ Adapts communication and signs to make them more accessible.

14 Adopt a transversal logic to find and exploit the synergies between areas.

→ It may be useful to designate a person or persons responsible within the team to oversee and promote this plan.

15 Take on the complexity

→ Interact with other problems to problematize and solve challenges, for example, territorial inequalities, rural culture, youth, environment, people in economic exclusion or poverty, etc.



GAT RECOMMENDATIONS

Guidance drivers

1 Drive committed and shared leadership

2 Adapt your governance structures (board) to gain representation and legitimacy

3 Imagine and activate participation and co-responsibility mechanisms in decision-making

Recommendations

- Convince and involve all your stakeholders by changing the governance of the organisation to align it with the values you want to promote.
- Work collaboratively, permeable, responsibly, and ethically.
- In line with the values and actions you want to promote (diversity, equality, etc.), guarantee the presence of groups and communities in the governance structures of your organisation.
- Seek the balance of gender, age, origin of the participants in the governance structures. No group must have an exclusive representation.

Guidance drivers

Recommendations

4 Communicate and be transparent

- Make sure to publicly communicate your organisation's mission, vision, and strategy.
- Make public the commitments and objectives that you acquire in terms of ethics and social responsibility in your action plan.
- Be transparent with the processes and decisions of the governance structures.
- Be particularly transparent with the financial results and with the evolution and evaluation of the project, especially if you receive public funding.

5 Promote learning and improvement processes

- Train yourself and your team.
- Promote a culture of evaluation in the organisation. Help to improve and correct deviations of the plan.

RECOMMENDATIONS FOR REPRESENTATIVE ORGANISATIONS OF THE SECTOR

If your organisation is a representative organisation of the sector, a network or a transversal structure, in addition to the previous recommendations, you could follow the ones listed below:

1. Ensure a balance of geographic, linguistic and gender diversity both in office and in governance structures.
2. Prepare a checklist or document of measures to be followed by members when organising activities of the representative organisation. In this sense, it is convenient to have a list of recommendations to follow in your own activities.
3. In the forms and in all data collection, integrate the identification of any specific accessibility need.
4. Create a temporary or perennial working group to ensure compliance with these issues and to propose measures.
5. Work on solidarity networks in terms of human rights, social responsibility, ethics, and sustainable development, and seek alliances and collaborations with other organisations.
6. Promote training actions for members or recipients of your organisation on these issues.

PRACTICAL TOOLKIT

Here are some simple tools or exercises to allow any person or structure to analyse, plan and execute some actions that aim to improve the ethical and social responsibility within an organisation.

- Become aware
- Act
- Execute and adapt
- Go further

These tools are examples of how to help make decisions about ethical and social responsibility. It should be noted that neither are all the tools that can be implemented, nor are the ones we present here valid for all cases. It is always convenient to scale and contextualize.



EXERCISE 1: ANALYSING THE ORGANISATION ¹

To determine the status of some of these issues related to ethics and social responsibility, a simple exercise you can do is to follow the checklist below. It can be done individually, although, if done with all the people in an organisation, it would have the value of a form. In the latter case, it would be worth adding the data.

We propose a series of items to evaluate (gender, ethnic/cultural, other abilities/skills, socioeconomic statuses) but it can be adapted to other items if they are more relevant to the organisation.

Individually think about your organisation or group and rate it based on the following questions:

1. strongly disagree
2. disagree
3. somewhat agree
4. agree
5. strongly agree.

In this example, we propose to analyse four specific questions: gender diversity, ethnic/cultural diversity, sensitivity towards people with other abilities/skills and people from different socioeconomic statuses (alternating colours). However, each organisation can choose its own themes or issues.

Question	1	2	3	4	5
There is a gender diversity in my organisation.					
Neither gender constitutes an unbalanced majority within the organisation.					
There is a gender balance in the governance of the organisation.					
Gender issues are regularly discussed/considered in our work.					
We have contact with other organisations that work on gender issues.					
There is an ethnic/cultural diversity in my organisation.					
Neither ethnic/cultural group constitutes an unbalanced majority within the organisation.					
There is an ethnic/cultural balance in the governance of the organisation.					
Ethnic/cultural issues are regularly discussed / considered in our work.					
We have contact with other organisations that work on ethnic / cultural issues.					

¹ Inspired and adapted from the exercises collected in [Intersectional Toolkit](#) by The International LGBTQ Youth and Student Organisation.

Question	1	2	3	4	5
There is a sensitivity towards people with other abilities/skills in my organisation.					
There are people with other abilities/skills within the organisation.					
There are people with other abilities/skills present in the governance of the organisation					
Other abilities/skills issues are regularly discussed / considered in our work.					
We have contact with other organisations that work on other abilities/skills issues.					
There is a range of people from different socioeconomic statuses in my organisation.					
No socioeconomic group constitutes an unbalanced majority within the organisation.					
There is a balance of people from different socio-economic backgrounds in the governance of the organisation.					
People's socio-economic issues are regularly discussed/considered in the organisation.					
We have contact with other organisations that work on socio-economic issues.					

EXERCISE 2: PLANNING

Whether you are new or experienced in these areas, action planning is always important. Planning involves identifying a specific goal or goals that you would like to achieve and charting the necessary steps to achieve them.

The suggested template below can be used to guide you through this planning process. Although this exercise can be done individually, depending on the organisation, it is recommended to involve a larger number of people. This guarantees the realism and reliability and consequently the success of good planning.

After carrying out a correct analysis of the organisation and the context, for example through a SWOT analysis, planning can begin by trying to answer these questions:

Vision

Why is it important for me and/or my organisation to act on ethics and social responsibility? What do we want to contribute to the context and/or environment in which we develop our work?

Goals

What specific objective(s) do I want to achieve with my action? (It is important to reach a good statement of the objectives since the evaluation will be made based on their performance)

Strategy

What key steps do I need to take to reach my goal(s)? (This involves establishing an overall strategy)

Challenges

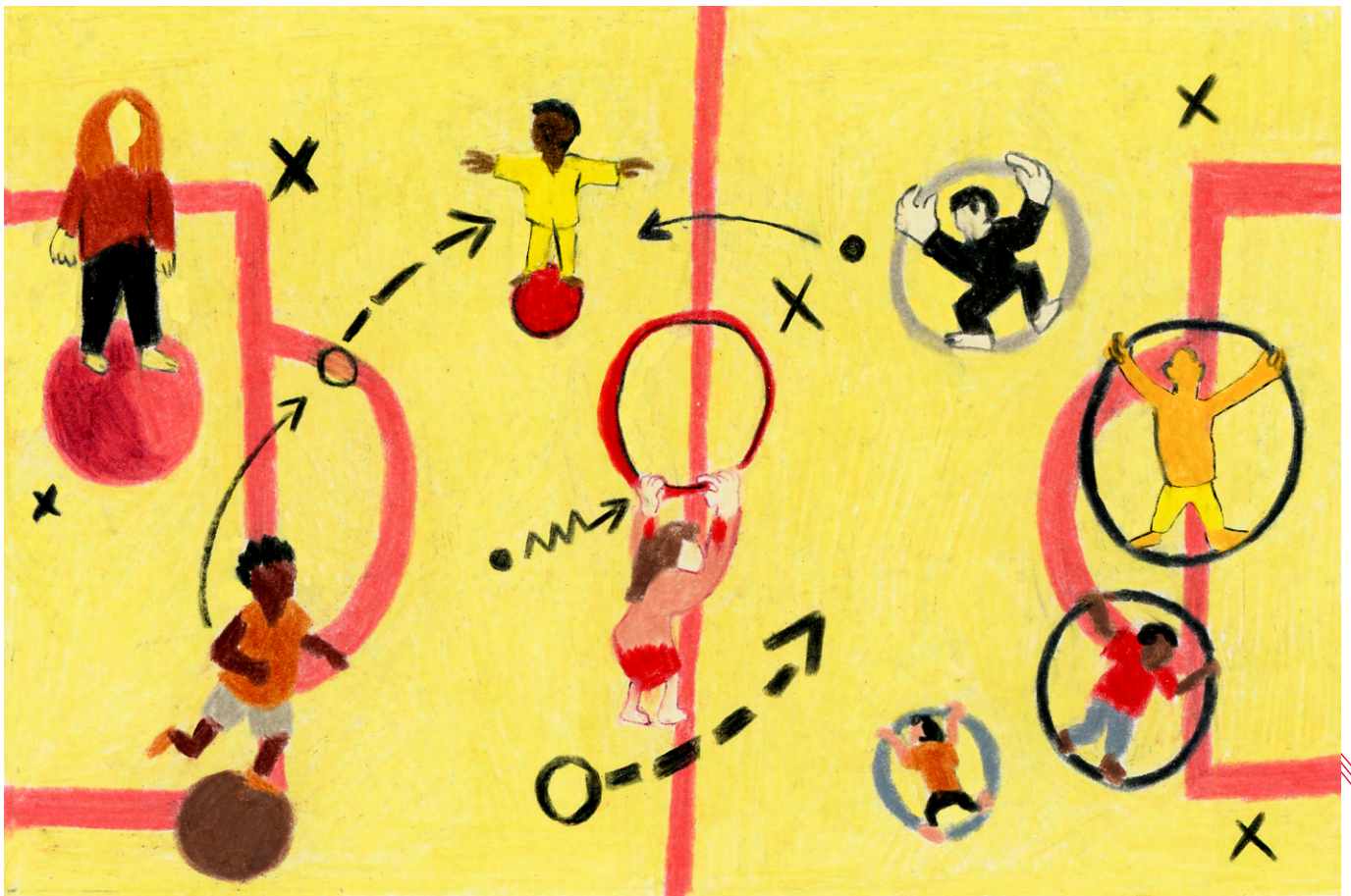
What are some of the key challenges I can face in reaching my goal(s)? How can I organise them temporarily (milestones)?

Addressing challenges and reaching milestones

What can I do to mitigate or address the key challenges? What actions do I have to take to reach the milestones?

Evaluate

How can I evaluate progress to see if I have achieved my goal(s)? What worked well or what could be improved? What are the next steps?



EXERCISE 3: ADAPT YOUR ACTIONS

To land strategy and action planning more concretely, it can be useful to analyse how the measures interact with the different areas of your work and your organisation. This allows us to have a global vision of the strategy.

Think about the different activities that you have planned to run or that you are carrying out in your organisation. How would different areas of activity and different lines of action of ethical and social responsibility be affected? Remember that there can be both positive and negative consequences and it is a good idea to record all of them.

	Inclusivity	Diversity	Equality	Accessibility	Governance	Accountability	Transparency
Offices - venues - installations							
Staff - freelancers - volunteers							
Decisions structures							
Audiences - Public							
Finances - Partners							
Activities							
Artistic field							

To facilitate decision-making, we could later order all these actions on a simple coordinate axis based on their feasibility and impact (See Exercise 4).

Thus, to decide which actions to execute in priority over others, we should first choose those of quadrant up-right (greater impact, greater feasibility) and leave those of quadrant down-left (less impact, less feasibility) for the last. To order them (See Exercise 5) we could use a short-, medium- and long-term scale (although these must be defined in each organisation) where we can put the actions according to the timescale on which we will achieve them.

EXERCISE 4: EVALUATE THE FEASIBILITY AND IMPACT OF THE ACTIVITIES

Think about the actions you want to take. Analyse how positive and negative they can be in relation to their feasibility and impact.



EXERCISE 5: PRIORITISE YOUR ACTIONS

Think about the timescales on which you and your organisation can work, the opportunities for change, and which actions are most important for you.

Categorize your actions according to the timescale on which you will achieve them.

A short timescale might be a few weeks, a few months or up to a year, depending on the nature of your organisation.



EXERCISE 6: MAPPING OF AN URBAN ENVIRONMENT

One way to go further in the implementation of measures that improve the ethical and social responsibility of the organisation is to deepen techniques of cultural co-production with other social sectors. These techniques can deal with mapping, diagnosis, finding solutions, etc. We propose here some useful exercises and tools in this horizontal perspective.

- 1.** Organise a group with common interests in some of the areas of interest (gender, cultural minorities, etc.).
- 2.** Spend some time analysing the existing information on the urban/rural environment that you want to map, particularly from the adopted perspective (gender, cultural minority, etc.).
- 3.** Analyse and describe the environment through reconnaissance tours, or planning daily itineraries, documenting, and recording information.
- 4.** Generate some type of sharing of all this work (e.g. an exhibition) so that all the learning acquired about the environment can be shared.

**TO GO
FURTHER**



Manual of Iconoclasts

EXERCISE 7: VIRTUAL DISCUSSIONS TO DECIDE OR CO-DESIGN SOME ACTIVITIES OR CONTENTS

- 1.** Narrow down the subject on which you want to consult and the objectives to be pursued.
- 2.** Establish the virtual tool with which the participation will take place and designate a facilitator and the rules of interaction.
- 3.** Start the debate by ensuring that the main stakeholders participate by contributing points of view, solutions, etc.
- 4.** Construct a proposal for a decision regarding the topic and objectives to obtain the support of the participants.

**TO GO
FURTHER**



Thinkers Community

OTHER REFERENCES

Approaching the issues of ethics and social responsibility applied to the cultural sectors is a vast task that requires limitations of some kind (sector, focus or scope). Throughout this publication, some document references have already been advanced that respond in some way to given limitations. However, in this section we highlight some other references that can be very useful for those who want to expand or deepen their knowledge of the subject.

Starting with the data, it is difficult to find analytical studies that provide some statistical and sociological light on these matters. Perhaps the study [Equality, Diversity and the Creative Case](#) by the Arts Council England is a good example of analysing diversity in practices in the cultural sector. Something more recent is the study [The intersection of Funding, Marketing and Audience Diversity, Equity and Inclusion](#) of SMUDataArts for the North American context.

Some sectoral documents that collect reflections, approaches and debates are also particularly valuable. Perhaps an outstanding effort is the one that the IETM has carried out to develop its own IDEA strategy. The [Mind the Gap](#) document on audiences, governance and policies, or the [IDEA](#) document itself are good examples.

In a somewhat more institutional and current way, it is worth highlighting the recent European Commission's report [Towards Gender Equality in the cultural and creative](#)

[sectors](#), which constitutes a good basis for reflection and recommendations.

However, some references more focused on the practicalities can also be very useful. How to implement actions in this matter? A concern for which some proposals are made throughout this document, but which can necessarily be complemented with many other possibilities. In reference to how to improve a board of trustees, this [publication](#) by the Equality and Human Rights Commission is a good example. If the concern is how to integrate young people into cultural projects, the document [Guided by Young Voices](#) published also by the Arts Council England may be a good starting point. Accessibility has a very clear physical dimension to act on, and [this guide](#) edited by the Voluntary Arts Network is a good summary.

Not strictly cultural, but very relevant to implement measures at the organisational level in any structure, it is advisable to

consult [the guide](#) that ACEVO published aiming to improve equality and diversity in your organisation.

All these references constitute a proposal to expand and fill in the gaps that this publication may have left. They would constitute a continuation point to the work presented here and they want to contribute some ease to the construction of solutions for ethical and social responsibility issues applied to culture.