GLOBAL ARTIVISM MONTH RECIPE BOOKS

REGENERATIVE PRACTICES

For artists, artivists, cultural practitioners, producers, festivals, museums, cultural organisations, schools, cultural heritage projects and communities working towards social and ecological transformation.



GLOBAL ART—IVISM MONTH

EMBRACING CULTURAL ACTIVISM FOR A SAFE AND JUST WORLD

WELCOME

What if culture could leave a place more alive than it found it?
Every cultural project leaves something behind.
A performance may leave a memory. A festival may leave new relationships — but also waste. An exhibition may change the way people understand a place. A museum may reconnect a community with its heritage. A film may transform a public conversation. An artist may help people imagine something that did not seem possible before.

CULTURE ALWAYS CREATES IMPACTS.

THE QUESTION IS: WHAT KIND OF IMPACTS DO WE WANT TO CREATE?

Today, that question has acquired a new urgency.

We are living through a socio-climatic crisis in which climate change, biodiversity loss, environmental degradation, pollution, inequality, displacement and social vulnerability increasingly intersect.The climate emergency is not only an environmental challenge. It affects where and how people live, how communities maintain their livelihoods, how territories preserve their cultural and natural heritage, how artists and cultural workers can continue their practices, and whether cultural spaces and events can operate safely in a changing climate.

Culture is therefore not outside the climate crisis. Culture is already living through it. But culture also has an extraordinary capacity to respond.

Artists, cultural organisations, festivals, museums, schools and community initiatives can help societies understand change, connect scientific knowledge with lived experience, preserve threatened memories and practices, create collective spaces for reflection and, perhaps most importantly, help people imagine and practise different futures.

This is why regeneration matters now.
This is how art meets regeneration.

Regeneration can transform how culture itself is produced.

At the same time, regeneration calls us to restore, reconcile, care for others and the territory. A festival, exhibition, performance, film, cultural centre, school activity or community programme can create experiences through which audiences encounter new relationships with water, food, biodiversity, consumption, waste and one another while helping life to thrive in the territories.People can leave cultural experiences not only entertained or informed, but with a stronger understanding of their own capacity to act.

In this sense, regeneration can become a way of producing culture and a cultural response to the climate emergency based on living-systems principles.

A REGENERATIVE CULTURAL PROJECT CAN BECOME A SPACE WHERE A MORE SUSTAINABLE FUTURE CAN BE EXPERIENCED IN THE PRESENT.



WHO IS IT FOR?

This Recipe Book is designed for **artists, artivists, cultural practitioners, producers, festivals, museums, cultural organisations, schools, collectives and communities** planning activities related to Global Artivism Month — and for anyone interested in engaging with regenerative cultural practice beyond it.

You may be organising an exhibition, performance, festival, workshop, campaign, community gathering, public intervention or other creative action.

This guide can help you consider both **how your activity affects the living systems around it and what it can help regenerate.**

Regeneration here includes the sustainability dimension of projects, connected to the ecological footprint of cultural activities — energy, materials, waste and plastic, water, food, travel and mobility — but it does not stop there.

It also includes care for land, biodiversity and local ecosystems, climate mitigation and adaptation, healthy working cultures, accessibility, collective wellbeing, community relationships and the long-term sustainability of artists and cultural workers.

We treat these dimensions as **one interconnected subject.**A project cannot be regenerative if it restores land while exhausting people.

Nor can an organisation sustain people indefinitely while damaging the ecosystems and communities on which it depends.

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THE SPIRIT OF REGENERATION

Regeneration is not about creating the perfect “green” cultural project.It is not a certification, and it is not another checklist of environmental responsibilities to impose equally on radically different communities.

Cultural projects operate with different resources, infrastructures, histories and ecological footprints. A community initiative operating with almost no material footprint should not be expected to carry the same environmental responsibilities as a large international institution, touring production or major festival.

Many communities in the Global South and Global Majority already practise repair, reuse, sharing, collective care, stewardship and low-resource cultural production. Some of these practices come from necessity; others draw on knowledge systems and relationships with land that long predate contemporary sustainability frameworks.

At the same time, differences in context should not become an excuse for organisations with significant environmental impacts to avoid understanding or reducing them.

THERE IS NO UNIVERSAL RECIPE.

Start where you are. Work with what you have. Listen to the place. Learn with the people. Understand your impacts. Adapt the recipe. And remember:
Regeneration is not another task to add to your cultural project. It is another way of seeing the project.

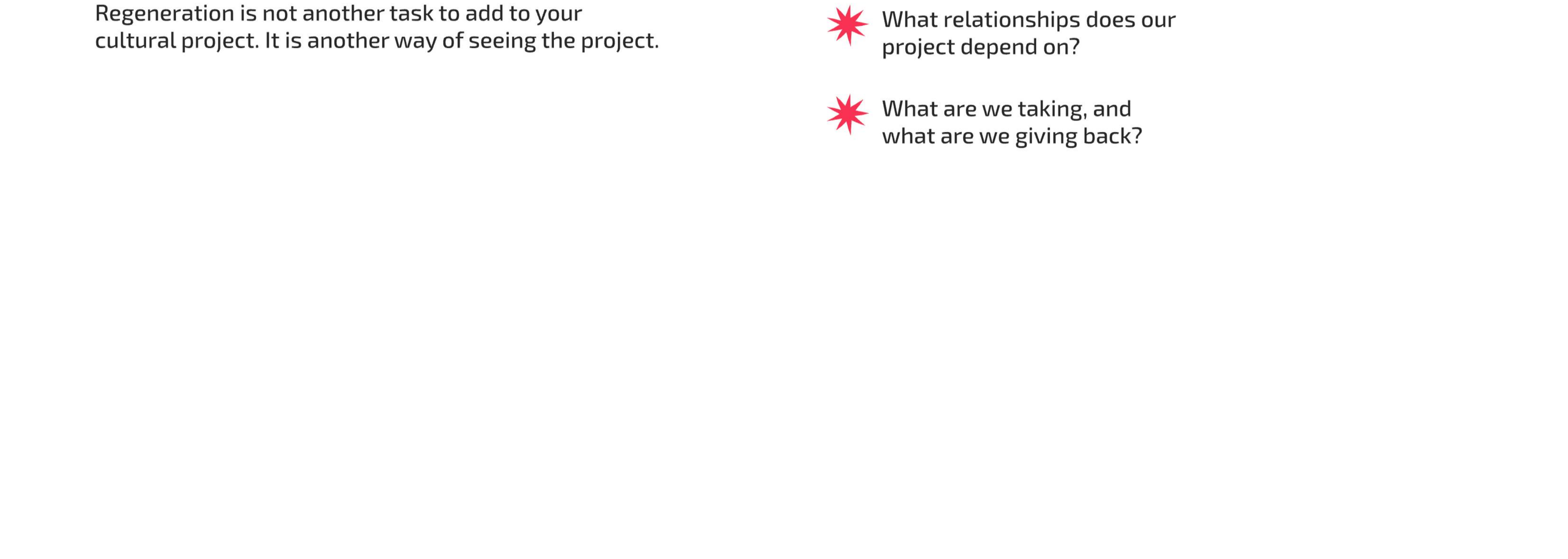
THE PRINCIPLE IS PROPORTIONATE RESPONSIBILITY:

understand what is significant in your context and act where you have influence. For a small initiative, environmental action may begin with avoiding single-use plastic, reusing existing materials or sharing transport. For a major venue or festival, it may include energy monitoring, waste data, supplier standards, travel analysis and a greenhouse gas inventory.

Regeneration invites us to recognise what is already alive before deciding what needs to change.

As you work through this Recipe Book, ask:

- What is already alive here?
- What has been degraded in this territory?
- What environmental impacts are significant in our context?
- Who or what could become stronger because this project happened?
- What needs care?
- What relationships does our project depend on?
- What are we taking, and what are we giving back?



KEY CONCEPTS

FROM SUSTAINABILITY TO REGENERATION

WHAT DO WE MEAN BY REGENERATION?

Regeneration is fundamentally about life and the capacity of living systems to renew themselves. Forests regenerate. Soil regenerates. Bodies heal. Communities rebuild relationships. Knowledge travels between generations. Cultures continuously reinterpret themselves.

Regenerative thinking asks how human activity can participate in these processes rather than interrupt them. Contemporary regenerative theory draws on systems thinking, ecological design and regenerative development. But the underlying idea is much older.

Many Indigenous peoples, traditional communities and ancestral cultures have long understood that humans do not exist outside nature. Life depends on relationships among land, water, plants, animals, people, ancestors and future generations. Regeneration can therefore be understood not only as innovation but also as remembering. Remembering interdependence. Remembering reciprocity. Remembering that taking creates an obligation to give back. Remembering that humans are participants in living systems rather than managers standing outside them.

For a cultural organisation, this changes the question from:

How do we operate an institution, a festival or a project?
To:
What living system are we part of, and what is our role within it?
For a festival:
What territory makes this gathering possible, and how can the gathering strengthen that territory?
For an artist:
What relationships does this work create?
For an artivist:
Can this action not only protest what is wrong, but help generate what should exist instead?

Regenerative thinking (Sanford, 2020) can be understood as a movement across paradigms:
Extract Value → Less Bad → Do Good → Regenerate Life (Sanford, 2020).

SUSTAINABILITY AND REGENERATION ARE NOT ENEMIES

Regeneration does not mean abandoning sustainability. We need to reduce greenhouse gas emissions and invest in energy efficiency and cleaner energy. We need responsible water management and circular production. We need to reduce unnecessary materials, plastic, waste and travel. Where impacts are significant, we need measurement, targets and accountability. Sustainability and climate mitigation are foundations for regenerative practice. Measurement is not an end in itself. Its purpose is to support action. The priority should be to avoid and reduce emissions first. Offsetting, where used, should complement rather than replace meaningful reductions. Think of sustainability as an essential foundation.

SUSTAINABILITY ASKS:
How can we reduce negative impacts and maintain what needs to be sustained?

REGENERATION ASKS:
How can our presence increase the capacity of a living system to thrive?

The movement is not: **Sustainability OR Regeneration.**
It is a continuum: **Reduce Harm → Restore → Regenerate → Sustain**

Sustainability may help a festival eliminate single-use plastic. Regeneration asks whether the festival can also strengthen local livelihoods, restore ecosystems, develop community knowledge and create long-term relationships. Sustainability may help a museum reduce energy consumption.

Regeneration asks whether the museum can also become a caretaker of its place.
Sustainability may make a production more resource-efficient. Regeneration asks whether the production leaves knowledge, capacity, relationships or ecological value behind.

THINKING LIKE A LIVING SYSTEM

A REGENERATIVE APPROACH

sees cultural projects, organisations, communities and territories as living systems: networks of relationships that continuously interact, adapt and evolve.

A FESTIVAL

is connected to its neighbourhood, artists, audiences, workers, suppliers, energy systems, food, water, transport, local economy and ecosystems.

A MUSEUM

is connected to collections, communities, histories, buildings, landscapes and the places from which its collections originated.

AN ARTISTIC

project is connected to creators, stories, resources, territory and the relationships it leaves behind.

This is why we do not separate environmental regeneration from the regeneration of people and organisations.

THE 7 REGENERATIVE PRINCIPLES

These seven principles offer different ways of seeing and working with living systems. (reviewed from Carol Sanford's 2019 book and her further publications of 2019 and 2020, and adapted by Lucimara Letelier to the cultural and museum sectors in the research "Regenerative Museums" published in 2024)

WHOLE — SEE THE SYSTEM

Look beyond the cultural activity itself to the relationships connecting people, resources, ecosystems, economies and place.
Ask: What whole living system are we part of?

NESTEDNESS — SEE SYSTEMS WITHIN SYSTEMS

A project sits within communities, economies, ecosystems, watersheds and planetary systems.
Ask: What larger and smaller systems do our decisions affect?

POTENTIAL — DISCOVER WHAT COULD EMERGE

Do not look only at problems. Identify existing strengths and possibilities that the project could help unlock.
Ask: What could become possible here?

FIELDS — TRANSFORM THE CONDITIONS BENEATH THE SYSTEM

Values, stories, beliefs and relationships shape behaviour. Culture is particularly powerful here.
Ask: What ways of seeing the world are we reinforcing or changing?

ESSENCE — UNDERSTAND WHAT MAKES THIS PLACE UNIQUE

Regeneration cannot be copied and pasted. Begin with the particular histories, knowledge, ecology and culture of a place.
Ask: What is distinctive in this specific project, institution and place?

NODES — FIND STRATEGIC POINTS FOR CHANGE

You cannot change everything. Identify interventions — such as travel, procurement, food, water, land, commissioning or community participation — that can unlock wider benefits.
Ask: Where could one change influence several parts of the system?

DEVELOPMENTAL — BUILD CAPACITY TO EVOLVE

Ask not only what the project produces, but what skills, knowledge, relationships and capabilities it develops.
Ask: Who becomes more capable because we worked together?

START WITH PLACE

BEFORE DESIGNING THE PROJECT, MEET THE TERRITORY

Regenerative projects begin with place (Mang, Haggard and Regenesis, 2016). Place is more than a venue or address. It contains histories, ecosystems, conflicts, memories, economies, knowledge, relationships and possibilities.

It contains soil and water, plants, animals and microorganisms. It contains migration and belonging, cultural memory, local businesses and social inequalities. People who have cared for that territory for generations.
Regenerative thinking starts by listening.

QUESTIONS TO ASK BEFORE YOU BEGIN

(Framework inspired by Regenesis Group's methodologies; Mang, Haggard and Regenesis, 2016)

ABOUT THE PLACE

- What is special about this place? What ecosystems sustain it?
- Where does its water come from? What climate risks does it face?
- What has been damaged? What is already regenerating?

ABOUT POTENTIAL

- What is already strong here? What could become stronger?
- What relationships could our project connect?
- What ecological or cultural processes could the project support?

ABOUT PEOPLE

- Who lives here? Who has historical relationships with this place?
- Who holds local knowledge?
- Who is often excluded from cultural decision-making?
- Who will experience the positive and negative impacts of our project?

ABOUT HISTORY

- What happened here before us? Whose stories are visible?
- Whose stories are missing? Are there colonial, extractive or environmental histories that should be acknowledged? Who is telling the stories?

The aim is not to arrive with a ready-made solution. It is to discover what the territory is asking from the project.

NATURE & THE MORE-THAN-HUMAN WORLD

Try imagining nature as a stakeholder. If the river participated in your planning meeting, what might it ask? What would the soil ask? What would birds, insects or trees require? Biodiversity is not an optional extra to climate action. Cultural activity takes place within habitats and ecosystems, even when the venue appears completely urban.
Where appropriate, caring for the land can move beyond protection towards active regeneration. Cultural projects can support land restoration, native planting, regenerative landscaping, food and medicinal gardens, pollinator habitats and the recovery of degraded ecosystems. In some contexts, this may include agroforestry, permaculture, forest stewardship and other locally rooted regenerative practices. These actions should be developed with environmental practitioners and local knowledge holders, respecting the territory's biodiversity, cultural practices and socio-bioeconomy.

→ PUT IT INTO PRACTICE: THE PLACE & PEOPLE CHECK AND THE NATURE CHECK IN THE CHECKLISTS SECTION.

REGENERATION, JUSTICE & DECOLONIAL PRACTICE

Ecological crisis and social injustice are interconnected. Climate impacts are experienced through inequality, access to housing, food and water, racial and environmental injustice, migration, labour conditions, colonial histories and unequal access to political and economic power. Regenerative practice therefore cannot focus only on carbon, trees or recycling.
Ask:

- Who owns the land? Who controls resources?
- Whose knowledge counts? Who has historically benefited?
- Who has resources to adapt? Who gets to define the future?
- Who has historically been displaced? Who is most exposed to climate impacts?

This matters particularly for a Global Majority-led movement.
Regeneration should not become another framework through which communities with relatively small ecological footprints are instructed by those with much larger ones about how to behave. Nor should long-standing practices of reciprocity, repair, sharing and stewardship be extracted and renamed without recognising those who hold them.
Do not extract culture while speaking about regeneration.

REGENERATIVE PARTNERSHIPS & LOCAL ECONOMIES

Every budget is also a map of relationships.
Where does the money go? Who benefits economically from the project?

Consider local suppliers, technicians, artists, cooperatives, community organisations, food producers, craftspeople, waste-picker organisations, environmental practitioners, regenerative producers and social enterprises. Procurement is also cultural policy.

Local procurement can sometimes reduce transport impacts, but its regenerative potential goes further: money can circulate within the territory, relationships can strengthen, skills can develop and local supply chains can become more resilient.

Where land, food, biodiversity or ecosystem restoration is involved, projects can also consider how they interact with the local socio-bioeconomy: the networks of people, knowledge, biodiversity, livelihoods and community enterprises that generate value while maintaining or regenerating local ecosystems.

Ask:

- Does this partner share our values?
- What is their relationship with the territory?
- Is the relationship reciprocal?
- Who holds decision-making power?
- Could this partnership undermine community trust?
- Can we maintain artistic independence?

A regenerative partnership should strengthen the ecosystem around the project, not simply transfer resources into it.

PRODUCE SUSTAINABLY & CURATE REGENERATIVELY

Environmental sustainability and climate mitigation are part of regenerative cultural practice.
Where relevant and feasible, cultural organisations and projects should understand their environmental footprint and identify their most significant sources of emissions and resource use.

Every project should understand the impacts that are significant in its own context and act on those it has the capacity to influence.

Then ask a second, regenerative question:
Can this environmental decision also strengthen relationships, knowledge, communities or ecosystems?

WHERE TO LOOK

The checks for this chapter, in the Checklists section, cover seven areas: energy; materials, plastic and circularity; waste; water; food; travel and mobility; and land, biodiversity and local ecosystems. Not every area will be significant for every project. A few questions run through all of them.

Before buying something new, can we refuse, reduce, borrow, rent, share, reuse, repair or redesign it? A regenerative project thinks about the next life of a material before its first use.

Does our waste plan match the infrastructure that actually exists locally? Design for the real local system, not the imaginary perfect one.

Do we treat water as a utility, or as a relationship with a watershed, its ecosystems and its communities?
Are our lower-carbon choices also accessible to disabled, older, low-income and geographically isolated participants? A low-carbon event that excludes people is not regenerative.

Example: At the Museo de Arte Contemporáneo in Santiago, EducaMAC (Saavedra, 2025; Letelier, 2025c, p. 128) has connected rainwater harvesting with an environmental learning garden, using water infrastructure as a space for ecological education and cultural experience. This is the movement from efficiency towards regeneration: save water, understand water, restore our relationship with water.

→ PUT IT INTO PRACTICE: THE ECOLOGICAL FOOTPRINT & CLIMATE MITIGATION CHECK IN THE CHECKLISTS SECTION.

CURATE FOR REGENERATION

Curators and programmers decide which stories become visible. Which artists receive resources and which forms of knowledge are legitimised. Which futures audiences are invited to imagine.
A cultural project does not become regenerative simply because it presents an exhibition about forests or programmes a climate panel. Regeneration influences content and awareness.

In the socio-climatic crisis, curation can help people understand themselves not only as spectators of crisis, but as agents of change (Letelier, 2024).

REGENERATION IN PRACTICE

Regenerative cultural programming can take many forms.

- A community garden connected to a cultural centre can become a space for ecological learning, food sovereignty, ancestral agricultural knowledge, medicinal plants, pollinators and intergenerational exchange.
- A music festival can become a temporary school for biodiversity.
- A theatre project can create a community seed archive.
- A film programme can map disappearing water systems.
- A dance project can work with elders and the memory of place.
- An exhibition can commission ecological restoration rather than only representing environmental destruction.
- A public artwork can make an invisible watershed visible.

Curating can become ecological and social participation.

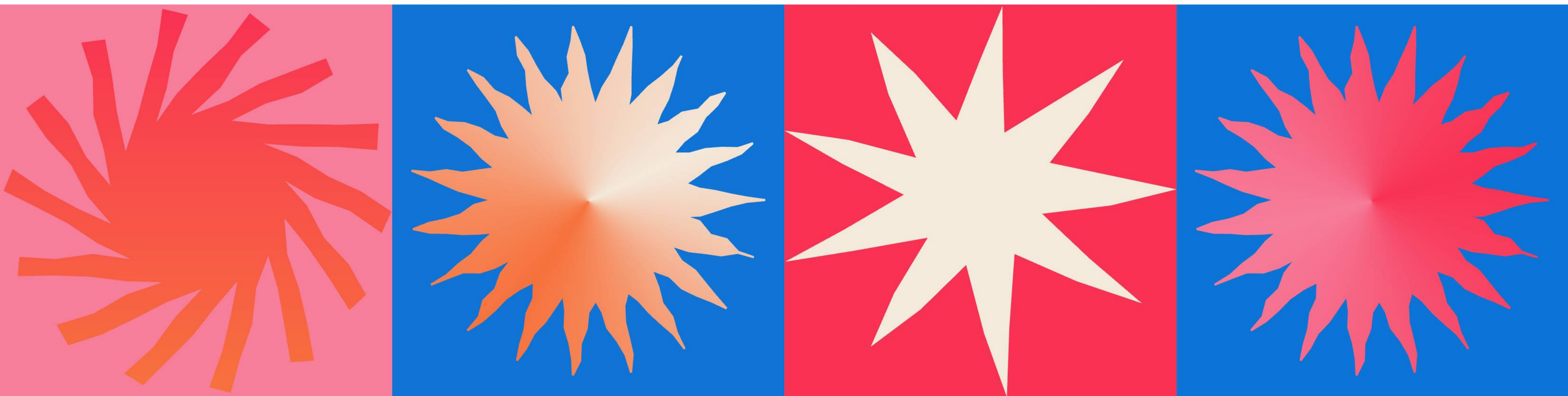
FESTIVALS AS TEMPORARY CITIES

Festivals are powerful sustainability and regeneration laboratories because, for a few hours or days, they create temporary cities. They build infrastructure. Move people. Use energy. Generate waste.
Purchase food and materials. Create income. Produce narratives. Change relationships with public space.

Previous consultancy and mentorship work with Brazilian festivals through the Circular Culture programme has shown how socio-environmental sustainability can move from operational measures into institutional identity, territorial relationships, programming and climate resilience.

A festival therefore has a dual opportunity. It can reduce its own environmental footprint. But it can also help audiences experience climate action differently. A waste station can become education. A local food strategy can tell a story about territory. A water system can become visible. Art can connect climate science with emotion. A restored site can demonstrate ecological repair. A festival can become a temporary laboratory for a regenerative future.

→ PUT IT INTO PRACTICE: THE REGENERATIVE CURATORIAL CHECK AND THE FESTIVAL REGENERATION CHECK IN THE CHECKLISTS SECTION.



CARE, WELLBEING & CLIMATE RESILIENCE

CARE IS INFRASTRUCTURE

Regeneration is impossible without care (Letelier, 2025b). A cultural project cannot claim to regenerate a territory while exhausting the people producing it. A climate project cannot reproduce exploitative labour practices. An exhibition about justice cannot be inaccessible to the communities it claims to represent.
Care is infrastructure.

Cultural work is often sustained through passion, commitment and a willingness to do more with less. But passion should not become a resource organisations extract. Burnout, unpaid labour, chronic urgency, insecure working conditions and unrealistic workloads are not simply human-resources problems. They can be signs of a cultural system consuming its own capacity to survive.

Ask:
Can the people who make this project continue making culture after this project is over?
A regenerative organisation does not only ask whether the project can continue.
It asks whether the people can continue too.

CARE FOR ARTISTS

- Create space for rest.
- Provide clear contracts. Pay fairly and on time.
- Provide safe conditions. Respect cultural protocols.
- Avoid repeatedly asking marginalised artists to perform their trauma.
- Recognise preparation, travel and community engagement as work.

CARE FOR TEAMS

- Are workloads realistic? Are breaks possible?
- Are responsibilities clear? Can people raise concerns safely?
- Is emotional labour recognised? Are freelancers treated with dignity?
- Are environmental responsibilities shared rather than placed on one exhausted person?
- Does knowledge circulate, or does everything depend on a few individuals?
- Are people developing new capacities?

CARE FOR COMMUNITIES

- If you collect stories, what comes back?
- If people provide knowledge, how are they recognised?
- If a neighbourhood hosts your festival, how does it benefit?
- If an Indigenous or traditional community shares knowledge, are its protocols, ownership and right to say no respected?
- A regenerative relationship continues beyond the photograph in the final report.

CARE FOR AUDIENCES

Consider physical accessibility, ticket price, transport, language, neurodiversity, gender safety, childcare, food requirements, heat and weather, quiet spaces, digital access, toilets, seating, signage, consent and safeguarding. Accessibility should be planned from the beginning rather than added when the budget has already been spent.

Regenerating people does not mean demanding endless individual resilience.

It means creating conditions in which people do not have to constantly recover from the systems in which they work.

CLIMATE ADAPTATION: PREPARE FOR THE WORLD THAT IS ALREADY CHANGING

Climate action requires both mitigation and adaptation.
Mitigation asks: How can we reduce the causes of climate change?

Adaptation asks: How do we prepare for impacts that are already happening or can no longer be avoided?
Extreme heat. Flooding. Heavy rain. Drought. Wildfire smoke. Storms. Power failures. Water scarcity. Transport disruption.
These are cultural-production issues now.

Example: Festivals in Belém, such as the Se Rasgum and Outros Nativos festivals, have made this tangible: recurring heavy rain and flooding have emerged as risks requiring stronger climate resilience, monitoring and disaster-risk prevention.

But climate resilience is not only physical. Climate resilience is also human and organisational resilience. An organisation cannot respond well to a flood, heatwave or sudden disruption if its people are already exhausted, precarious or unsupported.

Care, shared knowledge, trusted relationships and distributed responsibility are therefore also forms of climate resilience. Healthy ecosystems can also contribute to territorial resilience. Depending on the context, trees, restored soils, vegetation, wetlands and biodiversity can support shade, water retention, temperature regulation and other ecological functions.

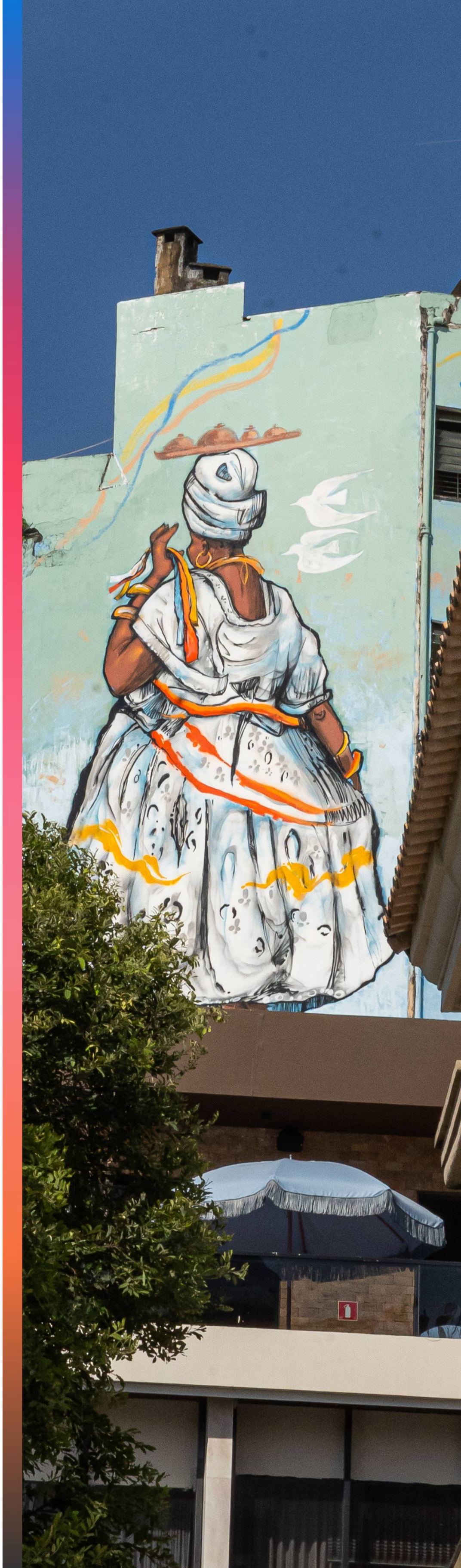
Regeneration therefore connects the resilience of people, organisations and ecosystems. Climate adaptation should not sit in a forgotten emergency document. It should become part of cultural planning.

REGENERATIVE LEADERSHIP

We cannot build regenerative organisations using permanently extractive ways of working. Regenerative leadership asks for systems thinking, deep listening, self-awareness, humility, capacity to work with uncertainty, relational intelligence and collaboration.
What does our organisation reward? Urgency or reflection?
Competition or collaboration? Control or trust?
Individual achievement or collective capacity? Growth or vitality?

Regenerative leadership means creating structures in which people and relationships can develop.

→ PUT IT INTO PRACTICE: THE PEOPLE & ORGANISATION CHECK AND THE CLIMATE RESILIENCE CHECK IN THE CHECKLISTS SECTION.



FROM ACTION TO LEGACY

MEASURE WHAT BECOMES STRONGER

Cultural projects are often evaluated through numbers: visitors, tickets, social media reach, press and revenue.

Environmental indicators are useful too: energy consumed, emissions, water, waste, materials and travel.
Ask:
What became stronger, healthier or more alive because this project happened?

→ PUT IT INTO PRACTICE: THE SUSTAINABILITY AND REGENERATION INDICATORS AND YOUR REGENERATIVE ACTION PLAN IN THE CHECKLISTS SECTION. THE QUICK TEST BELOW IS A FIRST STEP.

THE QUICK REGENERATIVE PROJECT TEST

- **PEOPLE**
  Who helped make decisions?
- **PLACE**
  Do we understand the territory where we are working?
- **POWER**
  Who benefits and who carries the costs?
- **CARE**
  Are artists, workers, communities and audiences cared for?
- **CULTURAL WORKERS**
  Can the people making this project sustain their practice afterwards?
- **ADAPTATION & RESILIENCE**
  Are we prepared for relevant climate risks such as heat, flooding, storms, drought, water scarcity or transport disruption?
- **NATURE**
  Have we considered biodiversity and the more-than-human world — and, where appropriate, opportunities for ecological restoration?
- **LEGACY**
  What will remain after we leave?
- **RESOURCES**
  Can we reduce, reuse, repair, borrow or share?
- **CULTURE**
  Are local and ancestral forms of knowledge respected?
- **CURATION**
  Does the artistic programme help people imagine and practise different futures?
- **RECIPROCITY**
  What are we receiving, and what are we giving back?
- **ECONOMY**
  Can more value remain in the territory and strengthen local livelihoods or the socio-bioeconomy?
- **MITIGATION & FOOTPRINT**
  Have we identified and reduced significant impacts from energy, materials, waste, plastic, water and travel — and measured emissions where appropriate?

YOU DO NOT NEED PERFECT ANSWERS. BUT YOU SHOULD KNOW WHERE YOUR DIFFICULT ANSWERS ARE.

WHAT WILL REMAIN

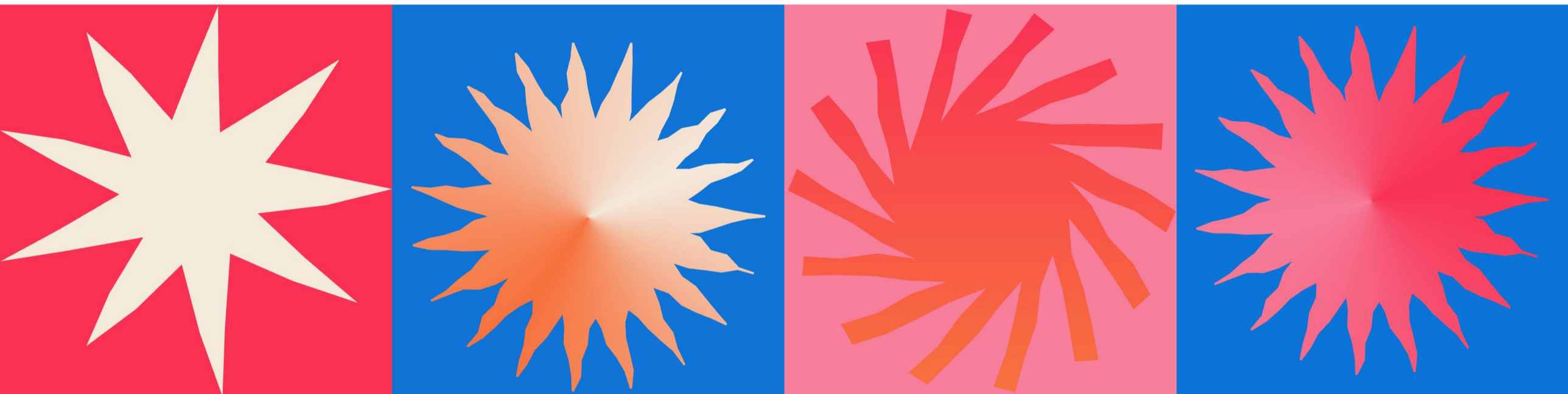
Events end. Exhibitions close. Sets are dismantled.
Funding cycles finish. People go home.

What remains?

Legacy can be knowledge, relationships, skills, restored land, native planting, a food or medicinal garden, a pollinator habitat, cleaner water, less waste, a stronger ecosystem, new confidence, a local network, a changed policy, equipment shared, an oral history, greater climate awareness, a healthier organisational culture, a cultural worker with new skills and energy, a seed planted, or simply a relationship strong enough to continue.

Before beginning your project, complete:
When this project ends, we hope that _____ will be stronger than when we arrived.

If you cannot fill the blank yet, keep listening.



A FINAL NOTE

CULTURE CAN REHEARSE A REGENERATIVE FUTURE

Artists have always helped societies imagine worlds that do not yet exist. That capacity matters profoundly now.

The ecological crisis is not only a crisis of carbon. It is also a crisis of relationship, and a crisis of imagination. A crisis of how we understand prosperity; how we understand nature; how we value care; how resources and climate impacts are distributed.

This is why culture matters to climate action. Culture can make invisible relationships visible.

- It can connect climate science with lived experience.
- It can make the consequences of climate change emotionally and culturally meaningful.
- It can hold grief without surrendering possibility.
- It can protect memory while creating new futures.
- It can reconnect communities with territories and ecosystems.

And it can create spaces where different ways of living are not merely discussed but experienced and practised.

CULTURAL ORGANISATIONS AND CREATIVE PROJECTS CAN REDUCE THEIR ENVIRONMENTAL IMPACTS THROUGH SUSTAINABLE PRACTICES. REGENERATION, HOWEVER, GOES BEYOND REDUCING HARM: IT SEEKS TO RESTORE BIODIVERSITY, STRENGTHEN COMMUNITIES, RECONNECT WITH THE LIVING WORLD AND POSITION CULTURE AS AN ACTIVE RESPONSE TO THE SOCIO-CLIMATIC CRISIS, CREATING CONDITIONS FOR LIFE TO FLOURISH.CULTURE CAN HELP SOCIETY LEARN HOW TO REGENERATE.

Audiences, visitors and communities should not encounter climate action only through warnings about what must stop.

Culture can also reveal what can begin. A sustainable future cannot exist only as a distant objective.
We need regenerative practices in the present that allow us to begin creating that future now.

Every cultural project can become a small rehearsal.
A regenerative cultural project therefore asks three interconnected questions:

- Can the place become healthier because we were here?
- Can people, relationships and communities become stronger because we worked together?
- Can the cultural workers who made it possible continue to create, live and thrive after the project is over?

Regeneration happens when we stop treating these as separate questions.
And before every project,
Ask:

- How might this cultural action leave people, relationships and places more alive than we found them?
- How can the culture we create today help people imagine, experience and build a more sustainable future through a regenerative present?

In a time of socio-climatic crisis, regeneration offers culture more than a strategy for surviving change.
It offers culture a way to participate in creating the change we need.

CHECKLISTS

CHECKLISTS

These checklists turn each chapter of this Recipe Book into questions you can work through with your team, partners and community. Each section names the chapter where the ideas behind it are explained.
You do not need to complete every list. Start with what is significant in your context, act where you have influence, and return to the rest as your project grows. These lists are not a certification, and there is no perfect green project.

FROM CHAPTER 02 · START WITH PLACE

REGENERATIVE PROJECT CHECK: PLACE & PEOPLE

PLACE & TERRITORY
☐ Have we researched the social and ecological context?
☐ Have we listened to people who know the territory?
☐ Are communities involved early enough to influence decisions?
☐ Does the project respond to a local need, potential or aspiration?
☐ Are we strengthening rather than extracting local knowledge?
☐ Can our project contribute to ecological restoration?
☐ Can we work with local suppliers and workers?
☐ What will remain after the project leaves?\

PEOPLE & POWER
☐ Who is making decisions?
☐ Who is represented?
☐ Who is missing?
☐ Who is being paid?
☐ Are community members partners or simply participants?
☐ Are people providing knowledge or labour without adequate recognition?
☐ Can people challenge or influence the project safely?
☐ Are historically marginalised communities able to participate with dignity?

NATURE & THE MORE-THAN-HUMAN WORLD CHECK
☐ Could our activity damage soil, vegetation, waterways, habitats or wildlife?
☐ Are sensitive ecological areas being protected?
☐ Can native species, habitats or pollinators be supported?
☐ Can water be protected or restored?
☐ Can food choices support more ecological forms of production?
☐ Can artistic programming increase ecological literacy?
☐ Can audiences experience themselves as participants in nature rather than separate from it?

ECOLOGICAL FOOTPRINT & CLIMATE MITIGATION CHECK
Start with what is significant for your project. You do not need to do everything at once.

FOOTPRINT & DECARBONISATION
☐ Have we identified our main sources of environmental impact?
☐ Do we know which activities are likely to generate the most greenhouse gas emissions?
☐ For larger projects or organisations, can we measure our carbon footprint or develop a GHG inventory?
☐ Have we prioritised avoiding and reducing emissions before considering offsetting?
☐ Have we set one or more realistic environmental targets?
☐ Who is responsible for monitoring them?
☐ What can we learn from the results for the next project?

ENERGY
Energy consumption can be a major source of environmental impact for venues, festivals, museums, performances and audiovisual productions.
Start with reduction.

☐ Can we reduce unnecessary energy consumption?
☐ Are lighting, sound, cooling, heating and other equipment being used efficiently?
☐ Can equipment be switched off when not in use?
☐ Can technical schedules reduce unnecessary operating hours?
☐ Can we use efficient lighting and equipment?
☐ Can equipment be shared rather than duplicated?
☐ Can we use renewable electricity where available and feasible?
☐ If temporary generators are necessary, can their use be reduced or optimised?

MATERIALS, PLASTIC & CIRCULARITY
Before buying something new, ask:
Can we refuse it? Reduce it?
Borrow it? Rent it? Share it? Reuse it? Repair it? Redesign it?
Where new materials are necessary, consider their origin, durability, toxicity, recyclability and next use.

☐ Can unnecessary single-use plastic be eliminated?
☐ Can reusable alternatives replace disposable items?
☐ Can existing sets, costumes, furniture or equipment be reused?
☐ Can sets, signage, installations and exhibition materials be designed for disassembly?
☐ Do we know where materials will go after the project ends?
☐ Can we use recycled, renewable, responsibly sourced or local materials where appropriate and accessible?
☐ Can another artist, school or community organisation use them afterwards?

A regenerative project thinks about the next life of a material before its first use.
WASTE

Waste reduction starts before the bin.
It begins with procurement and design.
Ask what enters the project before planning what to do when it leaves.
☐ Can waste be prevented before it is created?
☐ Have we identified the main waste streams?
☐ Can packaging be reduced with suppliers?
☐ Can single-use plastic be avoided?
☐ Is waste separated according to the local infrastructure that actually exists?
☐ Are bins and instructions understandable and accessible?
☐ Can we work with local recyclers, waste-picker cooperatives or community initiatives?
☐ Can organic waste be composted where appropriate?
☐ Can safe surplus food be redistributed?
☐ Can leftover materials become resources for another cultural or community project?
Do not create an elaborate recycling system if there is nowhere for those materials to go afterwards.
Tip: Design for the real local system, not the imaginary perfect one.

WATER
Water is not simply another utility.
It connects your project to a watershed, ecosystems and communities.
☐ How much water does the project require?
☐ Where does it come from?
☐ Can consumption be reduced without compromising health, accessibility or care?
☐ Is free drinking water available?
☐ Can refill points reduce bottled water and plastic?
☐ Are leaks or unnecessary consumption being prevented?
☐ Are cleaning products and production processes protecting waterways?
☐ Could rainwater be collected or reused where safe and appropriate?
☐ Could the project help audiences understand their relationship with the local watershed?

FOOD
Food connects climate, land, water, biodiversity, labour, culture and community.
Where appropriate:
☐ Choose local and seasonal food.
☐ Include plant-rich options.
☐ Reduce unnecessary packaging.
☐ Prevent food waste.
☐ Redistribute safe surplus.
☐ Respect cultural food traditions.
☐ Work with local producers.
☐ Make drinking water freely available.
☐ Consider how food production affects soil, water and biodiversity.

TRAVEL & MOBILITY
Travel can be a significant source of emissions, particularly for international cultural organisations, touring programmes, major events and festivals.
But mobility decisions must also consider accessibility and local infrastructure.
☐ Which journeys are genuinely necessary?
☐ Can unnecessary travel be avoided?
☐ Can journeys be combined?
☐ Can routes and freight be optimised?
☐ Can artists and teams use rail, public transport, shared transport or lower-carbon alternatives where realistic?
☐ Can remote participation replace some journeys without damaging the purpose of the project?
☐ Can audiences receive clear information about public transport, walking and cycling options?
☐ For projects where travel is a major source of emissions, can it be measured?
☐ Are lower-carbon mobility choices also accessible to disabled, older, low-income and geographically isolated participants?
A low-carbon event that excludes people is not regenerative.

LAND, BIODIVERSITY & LOCAL ECOSYSTEMS
☐ Could construction, lighting, sound or audience movement disturb wildlife?
☐ Could temporary infrastructure damage soil or vegetation?
☐ Are waterways protected from waste or contamination?
☐ Could degraded land or habitat be restored rather than simply protected?
☐ Could native planting, regenerative landscaping or pollinator habitats increase local biodiversity?
☐ Where relevant, could food or medicinal gardens strengthen food security, cultural knowledge and community wellbeing?
☐ Could agroforestry, permaculture, forest stewardship or other locally appropriate regenerative practices contribute to the project?
☐ Could wildlife-sensitive land management or habitat restoration support the return of local species?
☐ Have environmental practitioners, community knowledge holders and local socio-bioeconomy actors been involved where specialist knowledge is needed?
☐ Can damaged areas be restored after an event?
☐ Could artistic programming deepen relationships between audiences and local ecosystems?

REGENERATIVE CURATORIAL CHECK

☐ Does the project deepen understanding of place?
☐ Does it strengthen relationships between people and ecosystems?
☐ Does it engage with climate justice?
☐ Does it recognise Indigenous, ancestral or local knowledge appropriately?
☐ Does it create meaningful community participation?
☐ Does it encourage intergenerational exchange?
☐ Does it help audiences imagine different futures?
☐ Does it explore repair, restoration or reciprocity?
☐ Does it challenge extractive relationships?
☐ Are its methods consistent with its message?
☐ Does it strengthen cultural diversity?
☐ Does it help audiences understand how they can participate in climate action and regeneration?

FESTIVAL REGENERATION CHECK

BEFORE

☐ Identify significant environmental impacts.
☐ Consider whether carbon measurement is appropriate.
☐ Map climate risks.
☐ Meet community organisations.
☐ Map local suppliers.
☐ Set realistic environmental and social objectives.
☐ Include regeneration in artist briefs.
☐ Budget for accessibility and care.
☐ Establish safeguarding procedures.
☐ Identify local capacities the festival could strengthen.

DURING

☐ Monitor climate and weather conditions.
☐ Monitor significant resource use where feasible.
☐ Provide water and rest.
☐ Communicate environmental actions clearly.
☐ Support local businesses.
☐ Protect sensitive land and habitats.
☐ Avoid greenwashing.
☐ Gather community feedback.
☐ Invite audiences to understand and participate in regenerative actions.

AFTER

☐ Share or reuse materials.
☐ Restore the site where necessary.
☐ Assess waste and other environmental data collected.
☐ Check whether land or habitats require recovery.
☐ Pay outstanding fees quickly.
☐ Meet partners again.
☐ Share learning.
☐ Ask what should change next time.
☐ Keep relationships alive.

FROM CHAPTER 04 · CARE, WELLBEING & CLIMATE RESILIENCE

PEOPLE & ORGANISATION CHECK

☐ Are artists and cultural workers paid fairly and on time?
☐ Are workloads realistic?
☐ Have we budgeted for care, rest and accessibility?
☐ Are freelancers and temporary workers treated with dignity?
☐ Can team members raise concerns safely?
☐ Is knowledge shared rather than concentrated in a few exhausted people?
☐ Are we developing people's skills and capacities?
☐ Are responsibilities distributed fairly?
☐ Does our working culture allow people to rest?
☐ What will help people sustain their cultural practice beyond this project?

CLIMATE RESILIENCE CHECK

☐ What climate hazards are relevant to this territory?
☐ What happens if temperatures become dangerous?
☐ Is there shade?
☐ Is drinking water available?
☐ What happens during extreme rain?
☐ Can people evacuate safely?
☐ Are electrical systems protected?
☐ What happens if transport stops?
☐ How will disabled people be supported?
☐ Is there a clear communication protocol?
☐ Who can cancel or postpone?
☐ Are artists and temporary workers protected financially?
☐ Are artworks, archives or heritage vulnerable?
☐ Could land, vegetation or ecosystem-based measures strengthen resilience?
☐ Does the organisation have enough shared knowledge to respond if key individuals are unavailable?

FROM CHAPTER 05 · FROM ACTION TO LEGACY

SUSTAINABILITY AND REGENERATION INDICATORS

ECOLOGICAL

☐ Energy reduced.
☐ Greenhouse gas emissions reduced.
☐ Water saved or protected.
☐ Waste prevented.
☐ Single-use plastic avoided.
☐ Materials reused.
☐ Degraded land restored.
☐ Habitat restored.
☐ Native vegetation supported.
☐ Pollinator habitats created or strengthened.
☐ Local biodiversity supported.

SOCIAL
☐ Artists paid.
☐ Local jobs created.
☐ Community organisations involved.
☐ Accessibility improved.
☐ New skills developed.
☐ People participating in decisions.
☐ Food security or community wellbeing strengthened where relevant.

HUMAN & ORGANISATIONAL
☐ Worker wellbeing.
☐ Realistic workloads.
☐ Knowledge shared.
☐ Skills developed.
☐ Leadership capacity.
☐ Healthier working practices.
☐ Ability to continue cultural work.

ECONOMIC
☐ Local spending.
☐ Local suppliers.
☐ Fair payment.
☐ Community enterprises supported.
☐ Local socio-bioeconomy stren
CULTURAL
☐ Local knowledge strengthened.
☐ Artistic collaborations.
☐ Ancestral knowledge recognised appropriately.
☐ Ecological and agricultural knowledge valued.
☐ New narratives.
☐ Cultural memory.
☐ Community agency.

RELATIONAL
☐ New partnerships.
☐ Trust.
☐ Reciprocity.
☐ Relationships continuing after the project.
☐ Networks strengthened.

TRANSFORMATIONAL
☐ Did anyone change a practice?
☐ Did an organisation change a policy?
☐ Did audiences see their territory differently?
☐ Did people understand climate action differently?
☐Did visitors identify something they could change in their own lives?
☐ Did the project create opportunities for collective climate action?
☐ Did something continue without us?
The aim is not to prove perfection.
It is to learn, adapt and increase capacity.

YOUR REGENERATIVE ACTION PLAN

STEP 1 — OUR PLACE
Describe the territory.
What makes it unique?
What ecological, cultural and social systems are present?

STEP 2 — WHAT IS ALREADY ALIVE?
Do not begin only with problems.
What knowledge, relationships, practices, habitats and ecosystems already exist?

STEP 3 — UNDERSTAND OUR IMPACTS
What are the significant environmental impacts of our project?
Energy?
Travel?
Materials?
Waste?
Plastic?
Water?
Food?
Biodiversity?
Land?
Which can we avoid, reduce or measure?

STEP 4 — WHAT NEEDS CARE?
People?
Water?
Land?
Cultural memory?
Biodiversity?
Habitats?
Livelihoods?
Cultural workers?
Organisational relationships?

STEP 5 — OUR POTENTIAL
What can this particular project uniquely contribute?
Could it support ecological restoration, community capacity, local livelihoods or stronger cultural relationships?
Do not try to solve everything.
Find your point of influence.

STEP 6 — OUR RELATIONSHIPS
Who should be involved?
Artists?
Communities?
Environmental practitioners?
Local knowledge holders?
Producers?
Socio-bioeconomy actors?
Invite people early.
Do not wait until the project is finished to “engage” them.

STEP 7 — OUR ACTIONS
Choose a small number of achievable actions.
Assign responsibilities.
Budget for them.
Make sure they reflect your actual context.

STEP 8 — OUR INDICATORS
How will you know something is changing?
Combine environmental data where useful with stories, observation and community feedback.

STEP 9 — OUR LEGACY
What should remain?
Who will care for it?
What relationships should continue?
What knowledge should remain locally?
How will the people who made the project be supported to continue?
If ecological restoration is involved, who will care for it after the cultural activity ends?

STEP 10 — REFLECT AND ADAPT
What worked?
What caused unexpected harm?
What emerged?
What did the community teach us?
What did audiences learn?
Did people encounter practical ways to participate in regeneration?
Did our environmental footprint decrease?
Did biodiversity or ecological relationships benefit?
Did our working culture become healthier?
Did the project strengthen or exhaust people?
What should we stop?
What should we strengthen?
Regeneration is not a destination.
It is a continuing practice of attention, relationship and learning.

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CREDIT

Regenerative Practices Recipe Book developed for Global Artivism Month by Lucimara Letelier, Director, Founder and Mentor at RegeneraCultura, drawing on her research and practice in regenerative culture, regenerative museums, socio-environmental sustainability and climate action, together with the listed references and resources.

RegeneraCultura is a pioneering Brazilian organisation working at the intersection of arts & culture, regeneration, climate leadership and sustainability. It supports cultural organisations, museums and creative practitioners in integrating socio-environmental and regenerative practices into strategies and projects, through consultancy, mentorship, and training. RegeneraCultura has been selected by Global Artivism Month to develop the REGENERATIVE PRACTICES RECIPE BOOK.

Learn more at www.regeneramuseu.com.br | instagram.com/regeneracultura/.