



2025

IL CAPITALE CULTURALE  
*Studies on the Value of Cultural Heritage*

**eum**

*Rivista fondata da Massimo Montella*



## Il capitale culturale

*Studies on the Value of Cultural Heritage*

n. 32, 2025

ISSN 2039-2362 (online)

© 2010 eum edizioni università di macerata

Registrazione al Roc n. 735551 del 14/12/2010

*Direttori / Editors in chief* Patrizia Dragoni, Pietro Petrarola

*Co-direttori / Co-editors* Nadia Barrella, Fulvio Cervini, Alexander Debono, Stefano Della Torre, Giovan Battista Fianza, Pierpaolo Forte, Borja Franco Llopis, Angelo Miglietta, Christian Ost, Tonino Pen-carelli, Giuliano Volpe

*Coordinatore editoriale / Editorial coordinator* Maria Teresa Gigliozzi

*Coordinatore tecnico / Managing coordinator* Pierluigi Feliciati

*Comitato editoriale / Editorial board* Giuseppe Capriotti, Mara Cerquetti, Francesca Coltrinari, Pierluigi Feliciati, Maria Teresa Gigliozzi, Emanuela Stortoni

*Comitato scientifico / Scientific Committee* Sergio Barile, Simone Betti, Ivana Bruno, Riccardo Lattuada, Anne Lepoittevin, Federico Marazzi, Iaria Miarelli Mariani, Raffaella Morselli, Haude Morvan, Federica Muzzarelli, Paola Paniccia, Giuseppe Piperata, Pio Francesco Pistilli, Massimiliano Rossi, Marialuisa Saviano, Valentina Sessa, Ludovico Solima, Andrea Torre

*Editors* Alice Devecchi, Concetta Ferrara, Costanza Geddes da Filicaia, Alessio Ionna, Chiara Mariotti, Enrico Nicosia, Alessandro Serrani, Carmen Vitale, Marta Vitullo

*Web* <http://riviste.unimc.it/index.php/cap-cult>, email: [icc@unimc.it](mailto:icc@unimc.it)

*Editore / Publisher* eum edizioni università di macerata, Corso della Repubblica 51 – 62100 Macerata, tel. (39) 733 258 6081, fax (39) 733 258 6086, <http://eum.unimc.it>, [info.eum@unimc.it](mailto:info.eum@unimc.it)

*Layout editor* studio editoriale Oltrepagina

*Progetto grafico / Graphics* +crocevia / studio grafico



Rivista accreditata AIDEA  
Rivista riconosciuta CUNSTA  
Rivista riconosciuta SIMED  
Rivista indicizzata WOS  
Rivista indicizzata SCOPUS  
Rivista indicizzata DOAJ  
Inclusa in ERIH-PLUS

**Taxopoulou I. (2023), *Sustainable Theatre: Theory, Context, Practice*, London: Bloomsbury Publishing, 256 pp.**

*From Ecological Awareness to Institutional and Sectoral Transformation*

In *Sustainable Theatre: Theory, Context, Practice*, Iphigenia Taxopoulou, an experienced cultural manager, sustainability consultant, and founding member of the European theatre network mitos21, draws on her extensive international experience to compile a rich and multifaceted account of how (ecological) sustainability can be meaningfully integrated into contemporary theatre. Rather than advancing a singular conceptual framework, the book's strength lies in its careful curation of diverse perspectives, practices, and case studies. It offers readers a comprehensive and accessible entry point into the complex intersections between ecological responsibility and the performing arts. Following a preface and introduction that outlines the book's motivation and the professional networks involved in its

development, the volume is divided into two main parts.

*Part I: Frameworks for Sustainability*

This first section lays the conceptual foundation for understanding the relationship between culture – particularly theatre and the performing arts – and sustainability, with a strong emphasis on ecological responsibility. It explores the intersection of climate governance and cultural policy, placing the discussion within the broader context of international environmental frameworks. The analysis draws primarily on examples from global organizations and European countries, highlighting how cultural institutions are increasingly being positioned within broader policy agendas aimed at addressing climate change.

While the focus is predominantly on environmental dimensions, this section offers valuable insights into how cultural players can engage with sustainability as both a policy imperative and a creative opportunity. The final chapters of Part I present two case studies – London's National Theatre and the Sydney Theatre

Company – which Taxopoulou describes as «the earliest and most comprehensive examples of sustainable practice in the performing arts» (p. 4). The narrative traces these journeys toward environmental sustainability from the mid-2000s to the late 2010s, particularly with regard to the role of leadership and the process of organizational change. However, there are topics the author introduces that require further elaboration, such as issues of funding and fundraising attached to sustainability and questions of organizational governance embedded in stories of transformation.

*Part II: Sustainable Theatre (In Practice, On Stage, In Action)*

The second section of the book shifts focus to the practical challenges and opportunities of implementing sustainability within theatrical organizations. Taxopoulou identifies the greening of buildings and operations as one of the most pressing concerns and suggests specific tools, proven methodologies, and a variety of examples to support practitioners.

Beyond infrastructure, the chapters explore shifting values in theatre-making, where sustainable production is increasingly regarded not only as a technical goal but as an aesthetic value. This is illustrated through innovative examples of stage direction, lighting design, outreach, and education. This section also introduces the lens of eco-criticism, examining how contemporary theatre engages with climate and environmental issues through dramaturgy and artistic expression.

In the final chapter, Taxopoulou raises the question of relevance – “Why does it matter?” – linking ecological concerns to broader societal issues and the role of theatre in society. Artistic mobility, in

particular, is addressed as a complex issue that also raises ethical concerns. However, the perspective of the Global South is only introduced at this later stage and remains underrepresented throughout the book. While the author admittedly acknowledges the limitations of scope (drawing primarily from Australia, Europe, Canada, and the United States), this geographic imbalance is a missed opportunity. For a discussion that aims to be timely and transformative, a more globally inclusive approach would have strengthened the book’s relevance across the international world of theatre. Having noted this shortfall, what does make this section particularly compelling is its refusal to separate artistic achievement from ecological responsibility. Sustainability is presented as a generative force – one that can inspire new aesthetics, narratives, modes of collaboration, and community engagement.

*Conclusion*

The final chapter of Part II offers concluding reflections on stories of change and innovation. However, it stops short of providing final synthesizing remarks that might have articulated the way forward more clearly and linked diverse perspectives and thematic strands – ranging from ecological responsibility to artistic mobility and social relevance – into a coherent statement.

Nonetheless, *Sustainable Theatre: Theory, Context, Practice* remains a valuable resource for anyone committed to reimagining theatre in the age of climate crisis and social transformation. By encouraging readers to view sustainability not as an external obligation but as an intrinsic dimension of artistic and institutional ambition, the book contributes meaningfully

to ongoing debates in the cultural sector. While its emphasis on environmental sustainability – centered on issues of carbon metrics and building efficiency – may occasionally narrow the scope of the discussion, the book succeeds in offering a comprehensive entry point into the field. Its synthesis of international practices, evol-

ing discourses, and institutional strategies makes it a rich and accessible guide for practitioners, policymakers, and scholars alike.

*Leticia Labaronne*  
*Center for Arts Management,*  
*Zurich University of Applied Sciences*

JOURNAL OF THE DIVISION OF CULTURAL HERITAGE  
Department of Education, Cultural Heritage and Tourism  
University of Macerata

*Direttori / Editors in chief*

Patrizia Dragoni, Pietro Petrarola

*Co-direttori / Co-editors*

Nadia Barrella, Fulvio Cervini, Alexander Debono, Stefano Della Torre, Giovan Battista Fidanza, Pierpaolo Forte, Borja Franco Llopis, Angelo Miglietta, Christian Ost, Tonino Pencarelli, Giuliano Volpe

*Texts by*

Angela Besana, Fabio Betti, Simone Betti, Carola Boehm, Diego Borghi, Elena Borin, Klara Čapalija, Ivana Čapeta Rakić, Matteo Capurro, Eleonora Carloni, Rachel Carson, Maria Ida Catalano, Sofia Ceccarelli, Angela Cerasuolo, Mara Cerquetti, Anna Chiara Cimoli, Francesca Coltrinari, Valeria Corazza, Alina Jasmine Cordova Garzon, Małgorzata Ćwikła, Claudia D'Alberto, Paola Dubini, Annamaria Esposito, Chiara Fisichella, Alice Fontana, Barbara Francioni, Carlo Fusari, Leticia Labaronne, Laura Leopardi, Saverio Giulio Malatesta, Roberta Manzollino, Silvio Mara, Alessandra Marasco, Diana Martello, Andrea Masala, Željka Miklošević, Fabrizio Montanari, Alberto Monti, Giovanni Pacini, Alfonsina Pagano, Augusto Palombini, Pio Francesco Pistilli, Ahmad Ginanjar Purnawibawa, Elisabetta Rattalino, Stefano Rodighiero, Roberto Santamaria, Davide Sordi, Isabella Toffoletti, Luca Torelli, Sara Uboldi, Nicola Urbino, Lorenzo Virgini

<http://riviste.unimc.it/index.php/cap-cult/index>

