

HIGH TIDE

The image features a coastal landscape under a clear blue sky. In the distance, a dark, cylindrical lighthouse stands on a grassy dune. The foreground is dominated by a dense field of green bushes with numerous bright yellow flowers. A large, curved yellow shape overlaps the bottom of the image, serving as a background for the title text.

Climate Dramaturgy: How To Guide

For Writers



HOW TO: INTRODUCING CLIMATE DRAMATURGY

making theatre in times of climate crisis: for writers

'Before an idea is fully formulated, it is often a subversion of the current state of affairs by a playful or indignant creative.'

- Ann Light

Climate Dramaturgy is a **holistic approach** to theatre-making and artistic practice. Dramaturgy is about how all the parts of a work relate to one another; Climate dramaturgy is about recognising the **climate crisis is a context** for everything we do – **artistically, practically, relationally**. That is, if you're making theatre now, your work relates to social, environmental, planetary transformation. Climate dramaturgy encompasses **attention to story, process and/or materials**: it brings together many existing and desired ways of making theatre—not all of which are overtly 'about' ecology. **Great art of the climate era** will interrogate the essentials of theatre: **why, who for, how?**

We live in times of struggle. Climate dramaturgy rejects an either/or mentality of winning or losing, success or failure. It is about approach: **attending with care to our relationships** (creative, technical, administrative) as well as with the living world around us. **There are no quick fixes** but many ways of **aligning your values with your creative practice**.

Climate dramaturgy is therefore not a 'to do' list. It's an approach to making theatre that recognizes the **environmental and social** to be **fundamentally connected**. It is not only about 'greening' theatre, but also about moving towards climate justice: recognising the **extractive, transactive systems of colonial capitalism** that carried us here. By attending to climate crisis, its causes, impacts, and implications, we **more fully inhabit the real world** and become better equipped as artists to make art that truly grapples with **what it means to be alive now**.

'We've been reproducing patterns that are damaging, if we repeat them, we will be entrenching them... We need to embody a new culture to emerge it.'

- Isabel Cavelier Adarve

WHAT DO YOU MEAN BY 'SUSTAINABILITY'?

- ◇ 'Sustainability' implies we can carry on as we were. But as UN Secretary General Antonio Guterres said in 2021: 'Our addiction to fossil fuels is pushing humanity to the brink. We face a stark choice: Either we stop it — or it stops us.'
- ◇ **GET REAL**. What are we sustaining? Who is the status quo working for?
- ◇ **FLIP IT**: If theatre isn't climate-conscious (in form, or working process, or

materials, or story) is it in fact **ignoring the reality** we are living through?

- ◇ How can we **imagine alternatives**? – both in how we work, and what work we make?
- ◇ ‘sustainable’= something that can keep going; therefore it is future-oriented. Ask what environmental and/or social harm is also being done now, and what the **antidotes** might be.
- ◇ Instead of ‘is it sustainable?’ ask ‘is it environmentally responsible?’ **‘What impact does this have on climate crisis?’**
- ◇ How can climate crisis make us **attend to the times** we are living through, more fully, more deeply?

If you can do ONE THING:

Start a conversation with your collaborators about climate: love, longing, care and fear. We are living in the contradictions and complicities of contemporary society – **high carbon culture** – making it difficult to effect real change alone.

Recognise the challenges: where do you site the struggle? What are the antidotes? How are your collaborators feeling about it? **What matters to each of them? What will energise their engagement?** What obstacles do they feel they face? The first step towards shifting our relationship to the living world around us, is **naming, not berating**.

High carbon culture is **full of contradictions** that make little sense: flights being cheaper than trains, cheap fast food and unaffordable housing, recycling bins and exporting plastic waste to low-income countries, claiming ‘green’ policies whilst subsidising/investing in fossil fuels. By **making these contradictions visible** (and not waiting for them to be solved), we can **start to imagine alternative climate cultures**.

The first step is **starting that conversation:** about what is challenging, what is possible, and what you long for. Keeping this conversation alive **throughout the creative process** will **deepen your collaboration, and your artistic decisions** and will permit change (whether small or large, it all matters). If you work in theatre, you already know **that meaningful action is never achieved alone**.

‘The crisis is everywhere, massive massive massive. And we are small. But emergence notices the way small actions and connections create complex systems, patterns that become ecosystems and societies.’

– **Adrienne Maree Brown**

If you can do MORE THAN ONE THING:

The NEXT PAGES share 3 entwined threads for manifesting climate dramaturgy in your work. Whatever you decide, explore these approaches:

- ◇ **YES/AND.** Use the improv strategy of 'yes/and': celebrate what people are doing and build on it.
- ◇ **Acknowledge challenges: embrace antidotes;** take challenges as a chance to sharpen your ideas. When proposing antidotes recognise struggles and adapt as needed.
- ◇ **Recognise interdependence:** foster theatre as an ecosystem of mutual support, in active resistance to pressures to isolate and compete.

These strategies will start to enable you to shape a culture that becomes the norm. By acting **as though** the world you're aiming for were already in existence you begin to shift artistic culture towards climate care – and ultimately, **climate justice**.

'Tomorrow belongs to those who can hear it coming'

- David Bowie

CLIMATE DRAMATURGY FOR WRITERS

Questions/provocations/suggestions: find what works for you in your context

Climate dramaturgy has three entwined threads which, braided together, will mutually enable each other: the stories you stage; the materials you use; and the working process.

1. How we make work in STORY/FORM

- ◇ What does it mean to be writing for theatre **in the context of ecological crisis**? There are as many ways of exploring climate crisis, ecology and human-nature relations as there are kinds of theatre. For example, you might:
 - ◇ explore **joy, grief, loss, anxiety, scale** (and our difficulties computing it), **frustration, despair, fury, pain, love**, and any other emotion provoked by climate crisis and/or human relations with each other and the living world
 - ◇ address cognitive dissonance, gaps between belief and behaviour, intergenerational conflict/trauma/care
 - ◇ reveal the **political and social systems** that brought about the catastrophic era we are living through (as tragedy, comedy or

any other genre)

- ◇ tell stories that centre **postcolonial narratives** and/or decentre Eurocentric/Western models
- ◇ notice **the uncanny** – e.g., landscapes that are the same but not the same; seasons out of kilter; cultural gaslighting
- ◇ represent entanglements with other living beings; humans as interdependent
- ◇ work out **how else we might live** – and **who else we could be**
- ◇ **taboos** in relation to any of the above
- ◇ What kind of story about humans is the work presenting? (**Individual or networked? Hierarchical or multi-relational? Collaborative or competitive?**)
- ◇ How useful – or dramatic – is privileged individualism in the context of a world facing climate collapse? ‘The Hero’s Journey’ is complex and doesn’t necessarily mean **complicity in single-saviour narratives** but it is worth being conscious of this!
- ◇ Ask yourself what your writing assumes is simply ‘human nature’
- ◇ Where is the **agency/power** located in the **form and story**?
- ◇ **Who** is the work speaking to? **How and why**?
- ◇ Does your writing (like many 20th/21st century plays) treat nature as a backdrop, or primarily symbolic of human relations? Consider **decentring humanity** (i.e. what might it look like to represent other kinds of power than the human?)?
- ◇ How might you instead represent different, more interdependent relations with the living world – ones of **reciprocity rather than extraction**?
- ◇ How do you treat time? As a linear inevitable progression? Or could your use of time explore and/or **reveal that this story is constructed** – told from a particular perspective rather than presenting an inevitable ‘truth’?
- ◇ What might the **unintended consequences** of your ‘go-to’ choices be? What ideas or structures might they perpetuate? Who might they exclude?
- ◇ Question the **assumptions** behind **the conventions of ‘what works?’** / Root out myths about what a ‘climate’ play looks like (in ourselves and others)

2. How we make work TOGETHER

- ◇ Recognise internalised capitalism: **rushing, productivity pressure, extractivist attitude to yourself and others**
- ◇ Recognise people & planet are **interconnected**. Inequitable power relations contribute historically and in the present to climate crisis: and climate instability **impacts the marginalised most**. As well as writing about such challenges, consider how you might aim for working practices that **offer 'antidotes'** to oppressive, competitive workplace culture (Dismantling Racism, RadHR, OpenHire)
- ◇ Ask to hold conversations about **production conditions** with the director and producers. What rehearsal process will best align with climate careful practices that also support each other's **well-being**: climate justice requires **environmental AND social equity**
- ◇ Share your climate values with the director and ask them to **give permission** to their team to **take time** to attend to ensuring rehearsal and production values align with climate justice
- ◇ How do you use your financial power? At a personal level e.g. pension/banking – and at a political level – e.g. asking about the **financial policies** of the theatre you are working for / ensuring you know where funding is coming from
- ◇ Who and what are we **celebrating/noticing/platforming**? Be aware of cultural dominance of individualist hero narratives. In UK theatre the individual 'hero' is often the writer...
- ◇ Writing is often seen as a solo art/solitary practice – how can you work to foster community and a **culture of mutual support**? What place does collaboration have in your work?
- ◇ How can your practice as a writer resist the lure of the idea of the individual 'genius' – how do you **credit/acknowledge the collaboration** with directors, dramaturgs, actors in the making of 'your' work?
- ◇ **Join a union** if you haven't already

3. How we make work MATERIALLY

- ◇ What are the **unseen consequences** of materials/consumables/costume/tech written into the script? Can you visit a store/online resource such as reset-scenery and **draw inspiration** from what already exists?
- ◇ Be flexible, adaptive. Can scripts be changed to **'design out'** unnecessary waste? How can considering environmental responsibility **sharpen aesthetic ideas**?
- ◇ Consider NT lighting designer Paule Constable's ideas of 'Artistic Economy': that climate care invites us to be **better artists**, to **interrogate our ideas more thoroughly**, to discover what is **essential**, in the most

artistically rigorous and refined expression of the work.

- ◇ Ask to see a theatre's Ethics and Environmental policies. Share thoughts on how writing process/production can align with this/ask what you can do to support the **theatre's climate strategy**?
- ◇ Request **carbon literacy training** (theatres offer this for 'Intermediate' Green Book shows). If it doesn't exist, create demand.
- ◇ What responsibility can you take to **ensure climate-careful practices** are used when your plays are produced, now and in the future? **Script notes have power:**

'Please take positive action against the environmental harm caused by the rehearsal and production of this play. The diversity of the cast and crew of this production should reflect, as far as is possible, the diversity of the world outside the theatre.'

- Dawn King, 'Diversity and sustainability statement', *The Trials*, 2022

'The production should be as low waste with as light a carbon footprint as possible in all aspects including props, set, printing, travel etc. otherwise the staging will contradict the content'

- Mojisola Adebayo, 'Notes' to *Family Tree*, 2023

EXERCISE: REFLECT & RESEARCH

WHAT MAKES YOU TICK: How do the three threads of story, working together and materials relate to your current work and artistic ambitions?

You can work through the following as an exercise – yourself, with your team, and/or with the theatre(s) you are working with. Or you can take what follows as principles to apply more generally across your work:

- » **CELEBRATE** what you're currently doing
- » **FIND EXAMPLES OF WHAT** another company/show/organisation is doing that embodies one or more of climate dramaturgy's principles.
- » **DREAM up** what you would love to do, if circumstances allowed it

ACT & SHARE

- » Talk about your celebrations and inspirations with your collaborators
- » What did you DREAM of? Chances are it already exists somewhere or has been tried out by someone.
 - ◇ Seek an existing example: **adapt it, implement it, scale it up.**

- ◇ If you can't find it, how might you **sow the seeds** to make this happen in your context, now or in the future?

HOW TO MOVE FORWARD: NEXT STEPS

Ask yourself: how did exploring these suggestions in relation to your practice make you feel? What excites you? Which are you already doing? Which can you embed in your practice?

Remind yourself and others that **there's no one way** of getting it 'right' – and that perfectionism is likely to get in the way of acting. Ultimately, as a practice, climate dramaturgy invites you to approach whatever you do next with the principle of **hope as a verb** rather than a noun; that is, as an **action**, not a **feeling**. **Hope as a verb** is 'about **doing not having, doing not wishing**' (Käthe Weingarten). Why? Because if hope is something you have, it can be taken away, and can quickly dissolve in despair when outcomes are not visibly achievable ('solving' climate crisis, surviving capitalism, dismantling imperialist patriarchy). But **when hope is something you do, and do with others, then no matter what happens next, no one can take that away from you:**

*'hope is a practice; it is something we do with others. A practice is a program of action undertaken, not just or even for pragmatic purposes, but as **an expression of who one wants to be and how one wants to act in the world**. [When] the present is filled with working not waiting, we scaffold ourselves to prepare for the future'*

- Käthe Weingarten

And finally...

- ◇ Don't let overwhelm get in your way—decide on **something you can action** in your context and do that.
- ◇ Keep holding **conversations** with your team/with peers about how you'd like to be working, and act whenever conditions allow (or act to change the conditions).
- ◇ **Return and reread** this 'how-to' document in a month or so – what else can you act on/expand (with thanks to Ecotage for the 'R's): **refuse, rethink, reimagine and regenerate?**

These guides – for writers, directors, dramaturgs & producers – were written by director-dramaturgs Lucy Wray and Zoë Svendsen (AHRC Climate Dramaturgy Research Fellow with High Tide 2024–25), in consultation with playwright Nicole Latchana, designers Vicki Mortimer and Paul Burgess, dramaturg Clare Slater, production manager Paul Handley, and Artistic Director of HighTide, Titiola Dawadu. The guides were further inspired by participants' engagement in many climate dramaturgy workshops 2024–26. See also: <https://metisarts.co.uk/climate-dramaturgy>

Designed for you to print (in black & white), add your own notes/highlighting, & keep.