

## Circular Economy in the Performing Arts: contributions of the Scottish model to sustainable innovation and resilience in Brazil

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### Introdução

The increasing frequency of extreme weather events in Brazil — such as the 2024 floods in Rio Grande do Sul — exposes the vulnerability of our production chains, including the cultural sector. The frequency and intensity of these disasters are likely to increase, as warned by IPCC (2023) reports. Given the urgent need for more resilient models, this research investigates the transition to a circular economy in Scotland's performing arts ecosystem, offering a practical model for the Brazilian context.

### Problema de Pesquisa e Objetivo

Brazil's cultural production network, operating within a linear model, lacks systemic strategies to increase its resilience in the face of the climate crisis and resource scarcity. This research seeks to analyze the circular economy transition in Scotland's performing arts production chain to assess its potential as a replicable innovation model to strengthen the sustainability and climate resilience of the Brazilian cultural sector.

### Fundamentação Teórica

The study considers the structural economic challenge of the performing arts, the Baumol Effect (Baumol & Bowen, 1965), which intensifies the need for efficiency. To analyze the Scottish response, the study adopts the lens of business ecosystems (Moore, 1993), understanding the interdependence between the multiple agents in the production chain, here classified according to Stakeholder Theory (Freeman, 2010).

### Metodologia

Qualitative field research, using a case study approach, was conducted in Glasgow, Scotland. Data collection involved mapping key actors for the sustainability of the Scottish cultural ecosystem, conducting semi-structured interviews with stakeholders in the local production network, and document analysis of key legislation and initiatives that foster circularity and climate adaptation in the sector, such as the standards established by Creative Scotland and the Theatre Green Book (Renew Culture & Buro Happold, 2024).

### Análise e Discussão dos Resultados

Scotland's transition to circularity is primarily driven by regulatory pressures, aligned with the goals of the Paris Agreement. In response, organizations like Culture for Climate Scotland have paved the way for collective action. Practical guides are emerging as tools for the production network to adapt to this new reality. Organizations like OuterSpaces, ReSet Scenery and ARMS reinforce the importance of innovation. This systemic approach strengthens collaboration and a culture of collective resilience, mitigating the pressures described by Baumol & Bowen (1965).

### Considerações Finais

The Scottish model demonstrates that sustainable innovation in the cultural sector is most effective when driven by a combination of public policies and civil organization. Its implementation can inspire initiatives in Brazil, reinforcing the importance of collaboration across the entire production chain. In contexts of reconstruction, such as in Rio Grande do Sul, this model presents a viable project for building a sector that aligns its economic viability with socio-environmental responsibility, positioning itself as a leading player in the country's transition to a more resilient future.

### Referências

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### Palavras Chave

cultural industry, arts management, theatre

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