Sustaining Creativity.

ABOUT CYCLE UP!

↗ CYCLE UP! emerged from the simple yet powerful belief that artists can reimagine how we move through our cities, shaping the urban life of today and of the future. The project connects artists, decision makers, and communities across Berlin, Bratislava, Prague, Katowice, and Tartu to discover creative solutions that bring more bicycles to our streets. But CYCLE UP! isn't just about promoting cycling; it's also about empowering everyone to see art and creativity as tools that can help us adapt to the political and social realities of living in our cities. To this end, we have run ↗ residency programmes and ↗ community events, ↗ drafted resources, and ↗ pitched projects that shift perceptions and spark conversations about urban development and environmental responsibility.

From the very start, CYCLE UP! has been a laboratory of sustainable cultural practices. While many of our partners already embrace sustainable approaches, our project has provided them with an opportunity to experiment with sustainable programming, event management, artistic processes, exhibition methods, as well as taking part in our artist-in-residence programme.

We have documented the successes and failures of our residency programme to try and create a resource that benefits the wider cultural community. These sustainability guidelines represent a crucial part of that commitment, practical tools born from real experience, designed to help residency spaces and cultural organisations integrate meaningful environmental practices into their work.

CYCLE UP!

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The Sustainable Residency Guidelines

Objectives and Structure

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Our Sustainable Residency Guidelines aim to support cultural and artistic residencies in navigating the complex terrain of sustainability. Our main objective is to offer existing practical solutions and resources in a cohesive and accessible format – tools that residencies can adapt to their own unique contexts.

We recognise that the arts and culture sector is often at the forefront of imagining and enacting sustainable futures, even while operating with limited resources. The guidelines are not here to instruct or prescribe, but to acknowledge and amplify the work already being done. We'd like to present a mosaic of diverse approaches, case studies, and lessons learned from across the field. At the same time, they are not all-encompassing; instead, they highlight the richness of different pathways and the value of experimentation, reflection, and even failure.

As the project evolved, it became clear that while environmental impacts and so-called "green solutions" are increasingly well-documented, far more uncertainty remains around social sustainability and the long-term viability of (not only) artistic and cultural projects. Financial pressures, administrative demands, and systemic limitations often complicate even the most well-intentioned environmental efforts. This is why the guidelines also turn their focus to the less visible, yet deeply structural dimensions of sustainability. We also want to acknowledge that their perspective is inherently Eurocentric, as we have worked within European contexts and within a European project, including the privileges and resources that come with it; still, we hope that organisations worldwide can take inspiration from the resources and use them.

We've gathered and referenced existing resources wherever possible, so not to reinvent the wheel but rather to build on the work into which others have already invested their energy in. The guidelines are structured around three core themes: ecology, social aspects, and finances. Some chapters are paired with a poster-style one-pager: a practical, stand-alone tool to support reflection and implementation. Designed to be displayed, shared, or marked through, these posters offer a concise and accessible entry point into more sustainable ways of organising and hosting residencies.

Above all, we hope to create an impulse: to inspire more dialogue, stronger networks, and shared learning between artists, organisers, communities, and institutions.

Methodology

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The guidelines are grounded in a collaborative and practice-based methodology. Through the networks we have available and the connections we've built, we've gathered a range of practices, case studies, and lessons learned. Meanwhile, our project partners have brought a wealth of diverse experience from different contexts, regions, and residency models.

Throughout the project, we encountered valuable insights that shaped our understanding of what sustainable practices can look like in reality. One recurring theme was the need to navigate and often compromise between sustainability, time efficiency, and financial limitations: rarely can all three be prioritised equally. Participatory and community-based projects, while deeply rewarding, often required significant personal effort and emotional labour. Green travel proved to be unfeasible in some cases, especially across long distances or within tight timeframes. At times, the broader institutional or bureaucratic systems in which we work posed challenges to our goals.

Yet despite these constraints, the project also surfaced powerful examples of innovation, resilience, and imagination: we witnessed the launch of a new residency programme in collaboration with a municipality, saw artists inventing low-impact production methods, and celebrated the creativity of events that worked within their means. The key lesson? Change is possible, but it can only be made through coalitions, realistic targets, and collective effort.

To broaden our perspective and avoid echo chambers, we developed and circulated a survey targeting a wider network of residencies. The responses provided practical examples, inspiring practices, and honest accounts of what works – and what doesn't – when aiming to be more sustainable. In some cases, we followed up to gather more detail or highlight specific stories, which you can read further on. Answers came back from Czechia, Germany, Poland, Lithuania, Norway, Italy, Slovakia, Finland, the Netherlands, the UK, as well as Brazil, India, and the USA; from residencies in multi-million-citizen cities as well as towns way under 5000 inhabitants; some respondents had 20 years of experience, others were just starting; they came from vastly diverse art fields, too.

The most pressing and disheartening – though hardly surprising – issue that emerged was the financial constraints that residencies often face. Ensuring stable funding came on top of the list of priorities for the residencies, narrowly followed by work-life balance and burnout prevention, which likely relates to the previous issue, as does the fact that self-employment was the first or second most common form of working contract. Many residencies have to reach out for multiple sources of income and still face uncertainty about ongoing support once a grant runs out.

When it comes to sustainable practice, small-scale measures focused on recycling, digitalisation, and local sourcing are often already in place, being among the most feasible changes for residencies to implement. Conversely, what residencies report to lack the most is mental wellbeing services, sustainability training opportunities, and sustainable travel. International responses dominated significantly over Czech and Slovak ones in the number of thematically focused residencies on sustainability itself.

In which area would you like to practice sustainability, but it is not possible for you, and why?

● "Mental health care. People simply work until they drop from exhaustion, or more accurately, until the one who is managing them does."

■ "Unfortunately, sustainable travels are currently almost unavailable to our participants. Because of the current sanctions against Russia after the start of the war in Ukraine in 2022, artists have to travel via countries like Turkey, Armenia, Georgia, which dramatically increases their environmental footprint."

▲ "We would like to work more on sustainability in the transport of artworks, but for financial reasons this is not yet possible. Greener ways of transport often mean higher costs, which we cannot afford at the moment."

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Glossary

In this project, sustainability encompasses not only ecological, but also social, financial, and personal practices that are socially inclusive and financially viable on top of being environmentally considerate, and which build long-lasting support structures and meaningful partnerships.

We understand sustainability as both a goal and a method – something to aim for, but also something to practice daily through the way residencies are structured, the relationships they cultivate, and the values they uphold.

One of the core principles that was reaffirmed throughout this project is the importance of transparency. We have long recognised its value, but this process – through dialogue with partners and hearing experiences from others – strengthened our conviction that being open about limitations, missteps, and necessary compromises is not only honest, but essential to sustainable practice. In contexts where the "greenest" option isn't always possible, openly communicating the reasoning and trade-offs involved becomes a way of staying accountable and grounded.

In the glossary of terms, we introduce the main principles, definitions, and understandings of our work.

Climate emergency

The term "climate emergency" emphasises the urgent need for immediate action to address human-driven climate change and avoid severe environmental, social, and economic consequences. It highlights how current climate shifts are occurring at an unprecedented rate due to human activities like burning fossil fuels, deforestation, and industrial land use. This creates a dangerous feedback loop where climate change degrades ecosystems, which then reduces nature's ability to respond to climate impacts, which intensifies the crisis further.

While the Intergovernmental Panel on Climate Change doesn't formally use "climate emergency," its reports provide scientific evidence that urgent, transformative action is essential to limit damage and protect both planetary and human well-being. The UN and governments use this term to mobilise decision-makers and the public toward large-scale efforts to stop human activities that are pushing Earth's climate toward instability and critical tipping points. Though we cannot stop the Earth's climate from changing naturally, we can stop the human activities accelerating it toward catastrophe.

Financial sustainability

The ability of an organisation to use and manage its financial resources within its means, so that it can remain active in both the short and long term, without compromising its values, overworking its staff, or getting into debt. It is about being able to earn enough to keep essential programmes running – and spending wisely.

Going small

Sometimes, to ensure longevity, a conscious strategy to scale down needs to be adopted, reducing size, reach, or ambition – to increase depth, sustainability, and care. In the residency context, this might mean hosting fewer artists with more support, focusing on local impact instead of international visibility, or embracing low-tech, low-waste formats. Going small is about doing more with less, and doing it better, slower, and more meaningfully.

Footprint vs. handprint

Footprint refers to the negative traces or impacts left behind by an activity, such as resource use, waste, or disruption. Handprint, on the other hand, emphasizes the positive contributions made, such as regenerating ecosystems, supporting local communities, or fostering sustainable practices. While footprints measure harm, handprints measure care, creativity, and constructive change.

Green curation

Green curation is the practice of designing exhibitions, residencies, and events in ways that reduce environmental harm and support ecological values. It goes beyond simply cutting waste, emphasizing thoughtful material choices, local partnerships, minimal shipping, and modular or re-usable displays. But it also includes curatorial intention: embedding sustainability thematically, questioning dominant production models, and inviting audiences into deeper reflection on our relationship with the planet.

Greening

Greening is the ongoing process of embedding environmentally responsible choices into everyday operations - across travel, production, partnerships, and programming. In the arts, this could include using local suppliers, avoiding single-use materials, or adapting timelines to reduce impact. For example, greening an open call could include encouraging low-emission travel, offering remote participation options, or prioritising proposals that already integrate sustainable practices. Similarly, greening commissions may involve setting material guidelines, limiting scale, or working with repurposed or local resources.

Just transition

A just transition is about shifting toward sustainable ways of working without leaving anyone behind. In the cultural sector, this means recognizing that not all artists or organisations have the same access to resources or stability. It calls for equity-driven change, ensuring that environmental goals go hand in hand with fair pay, accessibility, inclusion, and long-term security for cultural workers. A just transition centres care, dignity, and participation while building more resilient creative ecosystems

Regenerative culture

An approach that looks beyond sustainability to try and actively heal and restore damaged social, cultural, and environmental systems. Rather than just looking to cause less harm through our actions, regenerative culture creates art and cultural practices that give back more than they take, to strengthen communities and ecosystems. It also focuses on building capacity for positive change while embracing natural rhythms of growth, rest, and renewal.

Safer space and brave space

A safer space is an intentional environment where everyone – especially those from marginalised groups – feels respected, heard, and protected from harm. A brave space complements this by recognising that challenging conversations, discomfort, and accountability are also essential for meaningful growth and justice. In residencies, these concepts can guide how to host artists, set boundaries, handle conflict, and centre equity in programming and communication.

Slow practice

Slow practice values time, care, and sustainability over speed and output. It's about resisting the pressure to constantly produce, and instead making space for observation, experimentation, rest, and relationship-building. For artists and residencies alike, adopting a slow practice can foster deeper engagement with place, people, and process. It's not just about working less, but about working with more intention, attention, and resilience.

Social and individual sustainability

When thinking of sustainability, material resources and ecological impacts are often the most discussed. However, in the context of a just transition, it is equally important to consider the sustainability of human resources – especially the emotional, mental, and physical well-being of those working within the cultural sector. Sometimes, efforts to reduce environmental impact can unintentionally lead to overwork, stress, burnout, or feelings of climate grief and helplessness. Considering personal sustainability means that we acknowledge the limits of individual capacity, respect the need for rest and reflection, and design workloads and processes that allow people to stay engaged and healthy over time. It is about creating a culture of care where sustainability is practiced not only in what we produce, but in how we work and relate to one another.

Sustainability

Sustainability in the arts and culture sector refers to practices that balance creative expression with environmental, social, and economic responsibility. A sustainable arts organisation pushes its artistic and organisational mission forward while thriving economically, serving society, and preserving a healthy natural environment for future generations.

Read more:

↗ Gallery Climate Coalition - What is Greenwashing?

↗ Gallery Climate Coalition - Environmental Responsibility Statement Template
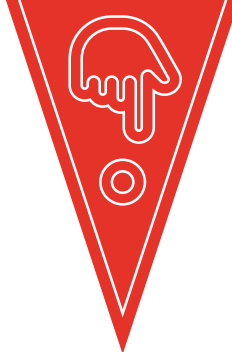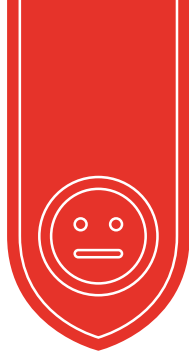
Vague Language

Words like "eco-friendly," "natural," or "sustainable" should be followed with specific details.

Example: A gallery says it is "committed to sustainability" but does not actually give an example.

Selecting convenient details

Highlighting a small green initiative while ignoring bigger environmental problems.

Example: A museum promotes how much they recycle while flying artworks internationally for exhibitions multiple times a year.

Lack of Proof or Data

Green claims without the evidence or verification or concrete numbers.

Example: A residency space claims to be "carbon neutral" but has no emissions data or verification from an outside auditor.

Not doing what you say

Messaging about environmental practices that contradicts what really happens in terms of practices, partnerships, or funding sources.

Example: A museum hosting an exhibition about climate change while accepting sponsorship from an oil company.

Red Flags of Greenwashing

Greenwashing refers to practices that appear sustainable but are either misleading or lack actual impact. In the arts, this can come up in various ways from ads and sponsorships to false claims about materials or processes. Here are four key things to look for to identify greenwashing.

How to avoid greenwashing

● Check and use what you already have before buying new materials; see if you can reuse, borrow, or share within your organisation or with partners.

● Look for certifications. Choose B-corp certified suppliers – this certifies that they have been fully checked and approved.

● Ask for evidence: if someone says their product is "green", ask them to prove it.

● Check/question your regular suppliers: Ask the companies you buy from to show evidence for their environmental claims.

● Be honest about your organisation's achievements: be clear, show proof. It doesn't pay to exaggerate.

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Sustainability Dilemmas

While writing these guidelines, and while organising and delivering our residency programme, we really grappled with conflicting views related to all different aspects of sustainability. We wanted to ask CYCLE UP! project partners, curatorial board, and those working in the residency sector to help us with their perspectives on the topics that challenged us.

It's too expensive to do things sustainably

Is sustainability a budget barrier, or a financial opportunity? How can arts organisations reframe environmental practices as cost-effective investments rather than prohibitive expenses?

In many ways, sustainability has become big business. We're told it must cost more due to time, local labour, and ecological certifications, and we often accept the higher price for the sake of conscience and image.

Some sustainable practices do indeed require significant upfront investment, such as energy-efficient building upgrades. In the context of artist residencies, sustainable travel such as sleeper trains can, unfortunately, far exceed the cost of budget flights.

But sustainability doesn't always have to be more expensive. It can also be rooted in people, relationships, and shared resources, bridging ecological and social goals. True sustainability means leveraging what's already available, collaborating with the local community, and reusing existing assets. That, ultimately, is a real investment.

Veronika Svítil Fialková
Finance manager of EU-funded projects

There's no point in implementing sustainable measures; it doesn't make a difference

How do we maintain agency and hope when confronting global environmental challenges? What role does individual and institutional action play in systemic change?

We often hear that the efforts of one individual cannot reverse global environmental crises. While numerically this may be true, I still believe that it is essential that people do not give in to defeatism.

Every change begins with small steps which evolve into monumental shifts. Individual choices like reducing meat consumption, commuting by public transport, or supporting ethical brands, can feel like drops in the ocean. But when millions take similar actions, markets and social norms shift. These choices lead to pressure on institutions and governments to respond. We demonstrate our daily choices with our wallet, lifestyle, or social media posts. We are all seen and heard more than ever, so it seems foolish to remain inactive.

While individuals make conscious choices, institutions have the structural power to shape behaviour and shift entire systems with much greater impact. It starts with the people, but institutions do listen.

Maintaining hope comes from understanding that agency isn't just about control; it's about contribution. Change is slow and often invisible at first, but history shows that collective action and courage do make a difference!

Monika Dančová
Dobrý Trh

Why is it the cultural sector's responsibility to work like this?

Should the arts sector bear responsibility for environmental action when it's already under-resourced? Or does cultural work have the unique power to drive societal transformation?

Art can expand our horizons and pave a path to the future. It can serve as a tool for societal change and empower whistleblowers to challenge and reactivate practices. What truly makes art is the cultural sector. Without an art community, there is no art.

Taking responsibility for environmental action is, in itself, a form of art. Today's avant-garde isn't about creating massive cutting-edge paintings, but about taking a moment to reflect on whether it makes sense to do so, considering environmental costs, carbon footprints, and societal impacts.

One might ask: what about large art fairs, or art collector's travel on private jets? Maybe now is the moment to say that this approach is as far from the art of the future as can be.

The cultural sector has the privilege and responsibility to lead this transformation, spreading the message of a better world, one where we prioritise the environment, propose concrete solutions, and demand more resources to turn ideas into action.

Piotr Sikora
CYCLE UP! Chief Curatorial Board Member
and Curator of Prague Embankments and Karlín Viaduct

These measures will only work when management implements them

Can meaningful sustainability emerge from grassroots initiatives, or does it require top-down institutional commitment? How do we balance individual agency with systemic change?

As discouraging as the lack of support from management can be, there are also benefits to starting from the bottom-up. Usually, these initiatives allow for more flexibility and learning-as-you-go without prescriptive rules which, when implemented from the top down, might not always respond to the actual needs and possibilities of the organisation.

Of course, managerial support usually means more funding, structure, and authority, and therefore opportunity for large-scale policies and improvements. Without these frameworks, it is difficult to keep momentum and prevent burnout. At the same time, managerial efforts need to be met with the willingness of staff to adapt and engage – otherwise even the best top-down efforts are bound to fail.

The synergy of these approaches would be ideal, as they are both equally necessary and can ensure informed and long-term change. With mutual respect and partnership, we can go a long way.

Natálie Černá
CYCLE UP! Project coordinator, Czech Centres

Sustainable practices compromise artistic quality

Does environmental responsibility limit creative expression? How can sustainability enhance rather than constrain artistic innovation and experimentation?

Making art is always a process of working within constraints, be they material, financial or social; playing with what's possible is a big part of creativity. When we think about great art, it's often assumed that it has to break through these constraints and that it can only be free if it is totally unrestricted – but in reality, the art that we find the most exciting, enjoyable or powerful is the art that does things we didn't realise were possible, in spite of the constraints.

Resource-intensive (e. g., disposable) solutions are often the easiest way to make art within the conditions and expectations of what art should be and how it should be made. That rarely gets you to a place where a work really surprises you (as an artist or an audience). It also comes from a pressure to produce more work, to always be in competition with yourself and others in terms of output. This isn't sustainable, materially or creatively. Making the work you need to make, slower and better, means less time, energy and resources are wasted. Having the time to really understand the constraints on creativity is what makes artistic innovation possible.

John Hill
CYCLE UP! Curatorial Board Member and Programme Leader of
BA (Hons) Fine Art Experimental Media, Prague City University

Sustainability is about saying 'no' to everything

Is environmental responsibility fundamentally about restriction and sacrifice? How can sustainable practices expand possibilities rather than limit them?

Saying 'no' can be liberating. Society often views restrictions negatively, perceiving them as barriers that limit our freedom and the endless possibilities offered by late capitalism. But sometimes, putting a boundary on our options makes decision-making much easier.

One of the biggest curses of our world is the endless horizon of options. We've got absolutely used to the fact that money is the only limit. If you have enough of it, you can go on holiday in the Maldives, take a private jet to Disneyland, or even send your car into space. No one will tell you those options are off limits. The problem is that these choices are only available to a lucky few. From that perspective, setting limits actually makes sense. It gives us structure and a sense of morality, and it's a healthy way to approach life. Let's be proud of setting boundaries and appreciate the variety of options that are environmentally friendly and sustainable.

Piotr Sikora
CYCLE UP! Chief Curatorial Board Member
and Curator of Prague Embankments and Karlín Viaduct

We need to choose between accessibility and sustainability

Are environmental goals in conflict with making arts accessible to diverse communities? How can sustainability initiatives advance rather than hinder equity and inclusion?

At Broumov 2028+, we have successfully linked sustainability and accessibility. By relying on local resources (both materials and services), and through prioritising reuse and recycling, we create projects that are both environmentally responsible and inclusive. A good example is Mohar Kalra's project (as part of his CYCLE UP! residency), where we repurposed two old bicycles for his artistic vision. By upcycling local materials, we crafted additional wheels for one of the bikes, so that even those who do not cycle regularly – or at all – could participate.

Pavla Jenková
Project Coordinator, Broumov 2028+

Sustainability stifles spontaneity and experimentation

Does environmental impact planning reduce opportunities for discoveries and creative risk-taking? How can sustainable practices support rather than inhibit artistic experimentation?

The question of whether sustainability stifles spontaneity and experimentation is a bit misleading. To me, sustainability in art is a way of working. It is slower, more thoughtful, more deliberate, and has a long-term perspective. In this sense, sustainability can be limiting, as it requires planning, questioning our usual materials, and our usual ways of doing things. Spontaneity, on the other hand, often thrives on immediate action – impulsive experiments which seem to justify themselves regardless of the cost (to one's wallet or the environment). In today's climate, spontaneous experimentation often takes the form of instant consumption – buying new materials, tools, and toys to create new works. While there is certainly a value to it (I partake in it as well), a sustainable practice inevitably stands in contrast to it. However, to work thoughtfully or to try and find an alternative, a more sustainable methods of creating also requires creativity and is in fact a constraint that inspires more often than it hinders. And so, while I wouldn't say sustainable work supports spontaneity in art, I'd question whether spontaneity is always a requisite for creative experimentation and risk-taking. And I'd argue that sustainable methods often require a risk in stepping off the beaten path to imagine other possibilities of art-making.

Mohar Kalra
CYCLE UP! artist-in-residence 2025

Digital alternatives are always more sustainable

When does digital engagement reduce environmental impact versus create new forms of consumption? How do we weigh the carbon footprint of virtual versus physical cultural experiences?

Digital tools can reduce environmental impact in many cases, particularly by eliminating the need for travel and large-scale infrastructure associated with high-emission events, such as international conferences or cultural gatherings. The COVID-19 pandemic proved that people could work, learn, and engage with culture entirely through digital platforms. This shift not only maintained connection during lockdowns but also expanded access to education and cultural experiences worldwide, enabling participation in university courses, museum visits, and live events without the need to travel. In this way, digital platforms have played a significant role in democratizing knowledge and participation.

However, digital engagement is not without its environmental cost. The carbon footprint of the ICT sector continues to grow, and the production, use, and disposal of electronic devices are resource-intensive and polluting. Digital consumption can also lead to passive participation or even increased overall consumption, as seen in the combination of the digital and the physical.

In-person (i. e., physical) experiences still play a vital role, especially for local events accessible on foot, by bike, or by public transportation. They offer unique, shared atmospheres that digital spaces cannot fully replicate. Sustainable event planning – minimising waste, utilising renewable energy, offering plant-based food, and promoting longer stays – can reduce impact.

By comparing digital and physical experiences across key categories such as travel and infrastructure, energy consumption, experience, quality, scalability, resource use, and rebound effects, you'll contribute to a structured mapping of which factors most significantly drive carbon emissions in your residency programme. This comparison will help identify the areas where the most significant environmental impacts occur and guide more informed, sustainable choices.

Ultimately, digital doesn't always mean greener. A comprehensive assessment is necessary and striking a thoughtful balance between digital and physical practice is crucial for sustainability (e. g., online tickets and materials at an in-person conference).

Triin Siimer
Manager of Tartu with Earth
Programme Line at Tartu 2024

What impact can a residency programme really have on the climate emergency?

How do small-scale cultural initiatives contribute to addressing planetary challenges? What's the relationship between local artistic practice and global environmental impact?

The climate emergency requires cultural transformation alongside technological solutions. Artist residencies provide crucial spaces to slow down, reflect, and explore alternative ways of living that don't rely on perpetual growth, serving as experimental grounds for sustainable futures.

These temporary communities bring together diverse artists, enabling knowledge exchange that ripples out towards systemic change. Small-scale cultural initiatives are particularly well-positioned to experiment with sustainable models due to their flexibility, operating across local, regional, and global scales to create interconnected networks.

Local artistic practices emerge from specific communities, landscapes, and histories. While this place-based knowledge is deeply contextual, residencies serve as translation sites connecting local experience to global environmental challenges. This relationship requires ongoing dialogue, interpretation, and resonance – essential work that residencies facilitate.

Cultural platforms like residencies nurture grassroots imagination and cultivate long-term perspective shifts necessary to confront the climate crisis, creating ecosystems of practice that are locally rooted yet globally resonant.

Evelyn Grzinich
CYCLE UP! curatorial board member and chairperson
of the Estonian Creative Residencies Network (LOORE)

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Ecological Considera-tions

Mobility

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Mobility remains one of the most contested aspects of sustainability in the arts. For many residences and residency organisers, there is a clear recognition of the environmental impact of flying - especially the carbon footprint of air travel. Yet, in practice, mobility is shaped by a variety of other factors: time constraints, long distances, remote locations, and the physical and emotional well-being of the artists. Not everyone can afford to spend extra days in transit, nor can all residencies afford to cover the added costs.

This tension was frequently highlighted in the questionnaire responses we received. While the desire to reduce air travel is strong, the realities of international artistic exchange often make it difficult to avoid. Even within our projects, there were sometimes no other options than flying.

One potential starting point is to green your open calls and hence encourage applicants to consider lower-carbon travel modes from the time of applying, or by designing the residency timeline so that slower, more sustainable transport can be a viable option. Similarly, longer residencies can maximise the value of each trip, making the journey count through deeper engagement, networking, and knowledge-sharing.

When air travel is unavoidable, it's important to make conscious choices, such as direct flights over multi-leg routes, which can significantly reduce emissions. Monitoring the number of flights supported by your residency each year is a simple way to track progress and make informed adjustments over time.

Rethinking the very concept of mobility within residencies may also be a way forward. Not all residencies need to depend on international or long-distance travel. Some might prioritise artists who can reach the location by train, or explore long-distance and remote collaborations that still foster meaningful artistic exchange.

Residencies on bikes

During the CYCLE UP! residencies, each artist was provided with a bicycle for both project-related activities and personal transport – an opportunity that several artists embraced fully in both practical and creative ways. Some bikes came from the residency space's existing "bicycle fleet," others were second-hand finds, hand-me-downs, or creatively repurposed from old or dysfunctional models. In some cases, bikes were made available through collaborations with local bike-sharing platforms. While cycling through unfamiliar cities posed occasional safety considerations, such as navigating traffic, uneven infrastructure, or limited cycling lanes, artists generally responded positively to the experience. Many reflected on how moving through the city by bike offered a new perspective, helping them to slow down, connect with their surroundings, and discover communities they might not have encountered otherwise.

If you happen to host curious or adventurous artists (or if these characteristics describe you), you can take some inspiration from artists that took part in the CYCLE UP! Residency programme:

Story 1: Irene's journey from Katowice to Dresden

For artist Irene Melix, mobility during her CYCLE UP! residency wasn't just about transportation: it became an extension of the artistic and personal experience. Choosing to return home from her residency by bicycle, Irene travelled slowly through the landscapes of Silesia, Opole, Legnica, the Görlitz region, and finally into Dresden. What could have been a simple commute became a meaningful, embodied continuation of her residency.

Credit: Irene Melix

"I had originally decided to cycle to Katowice but, due to health reasons, this changed to cycling back to Dresden once my residency was over. The experience really signalled to me the importance of this mode of transport; I felt much more connected to these places after physically bridging the distance between Katowice and Dresden. They are connected through landscapes and histories, and even their mining histories share similarities. As I cycled, I became aware of these connections in ways that other kinds of transport would not have been able to provide.

Cycling, for me, has become a method of not only understanding my surroundings and the in-betweens, but also of experiencing and discovering places with my own body. I face the wind, sun, people, and traffic, and I end up in places I really wouldn't see otherwise. I feel how close or far apart things actually are. The hours of cycling also serve as a meditation, giving me space to think about things and digest what I've seen and learned.

In this way, I connected the places of my town and my residency in a very physical, sweaty way. It was a slower version of the typical life of the artist as a traveller moving from here to there, often without enough time to really listen and understand. It's about slowing down, paying attention to where I actually am, all the smells there, and what it takes to get there. I also appreciate that it's a humble approach.

I would really love residence programmes to support more slow travel methods when artists express interest. This could mean flexible travel policies, extended journey times, or practical support for alternative transport methods that enhance rather than merely facilitate the artistic experience."

This form of mobility – intentional, human-scaled, and environmentally friendly – offers a powerful counter-narrative to fast-paced, carbon-heavy travel. It allows for presence and engagement with the in-between: not just where you go, but how you get there. Irene's choice illustrates that mobility can itself be an artistic practice: a deliberate, reflective act that connects the dots between place, body, and time, resonating deeply with the core values of sustainable residencies.

At the same time, it's important to acknowledge that this kind of journey is not universally accessible. Irene had the time, her own bike, and physical ability to undertake it. Sustainable travel, while ideal, often intersects with broader questions of access, health, income, and professional flexibility – factors that residencies and funders must consider when advocating for lower-impact mobility.

Story 2: Silvan's travel to Tartu

Silvan Hagenbrock also opted for the slow travel opinion, travelling from Berlin to Tartu over three days, with two overnight stays in Warsaw and Vilnius.

"My overland journey to reach the residency covered roughly 1,440 km by train across three countries. The first section from Berlin to Warsaw was a little stressful as my train got cancelled, and all the passengers ended up on the next train, which I was not able to board because it was too busy. I eventually made it but with a three-hour delay and a change in Poznań to Warsaw. I realised that my luggage was too heavy and bulky for a journey like this.

Near the border with Estonia, it felt like time travel as I sat on a train crawling along at 50 kmph, the wagons rattling over the tracks and making noises like something out of an old Western movie. The journey is 400 km long and takes about 8 hours, largely due to the neglected railway infrastructure. Nevertheless, I chatted with an elderly French

couple who were traveling from Vichy to Helsinki, mostly by train.

My last section from Vilnius to Tartu was an 8-hour trip with one transfer in Valka at the Estonian border. At 7 a.m., I boarded a train in Vilnius with a fully pink-coloured interior. I had never seen that before. It turned out it was decorated for the Pink Soup Fest (a Lithuanian national dish). The train connection from Vilnius to Tartu is still quite new; someone told me it'd only been running for about six months. Upon arrival, I was given a warm welcome: a live concert at a gallery in Aparaaditehas (the residency space). It made the long trip well worth it.

During my artist residency, I produced a 20-minute documentary about forgotten bikes in Tartu's hidden gardens, garages, and cellars.

My three-day train journey to Tartu gave me time for reflection and shaped my ideas. Along the way, I even learned that in Latvia, plans for a fast train between Tallinn and Vilnius are blocked because Air Baltic wants to keep people flying instead, showing how politics shapes mobility."
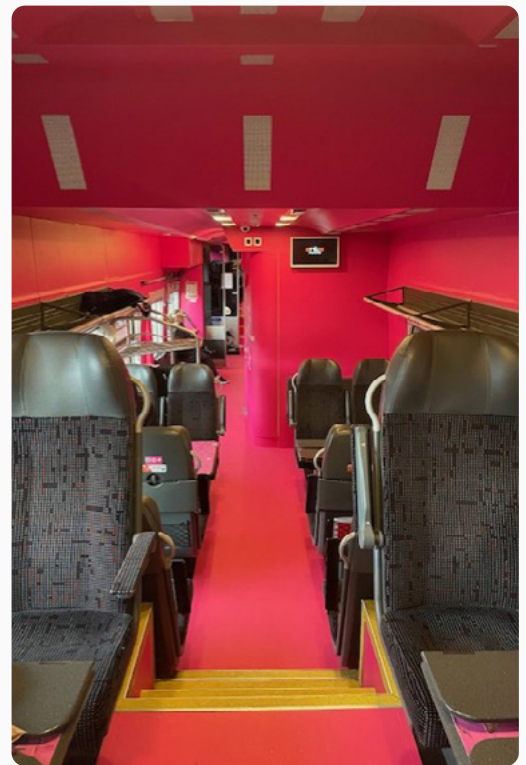
Credit: Silvan Hagenbrock

Read more:

↗ Art Fund - Green Travel Policy

↗ Gallery Climate Coalition - Travelling

↗ Goethe-Institut - A sustainable concert tour

↗ Julie's Bicycle - Green Mobility Guide

↗ On the Move - Sustainable Travel Decision Log

Materials

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The materials used in artistic production are among the most tangible aspects where sustainability efforts can take hold – and where meaningful progress is already underway. From the responses in our research, it is clear that many residencies are actively rethinking their approach to materials, not only out of environmental concern but also due to limited financial resources.

A number of residencies already have systems in place for recirculating materials, whether through internal sharing practices, informal exchanges with other artists, or structured re-use programs. Others focus on local sourcing, reducing transportation emissions while also supporting their economies. These collaborative relationships are already creating networks of mutual benefit and resource sharing.

Still, there is much room for growth and refinement. Even small shifts in how materials are selected, sourced, and disposed of can have significant environmental benefits over time. Encouraging artists to plan their projects with sustainability in mind from the outset can reduce both costs and waste without limiting creative potential.

So how can residencies take their sustainability efforts with materials even further? For example, by streamlining existing informal practices. Setting up a library of materials, scrap corner, or shared inventory can make it easier for artists to access second-hand or leftover resources while reducing unnecessary purchases. In bigger cities or regions where multiple residencies and studios operate, these initiatives can even extend beyond the residency itself, by partnering with other organisations, reuse centres, or community workshops to create broader sharing networks that multiply the environmental and social impact.

Another effective strategy is to support artists in integrating sustainable thinking from the start. Residencies can encourage applicants to consider how they might reuse, repurpose, or locally source materials as part of their project proposals. This doesn't mean limiting artistic freedom, but rather inviting creativity within parameters that reflect shared environmental values. Clear guidance in open calls, informal consultations, or even offering small sustainability bursaries for low-impact production can all help shift practices in meaningful ways.

Residencies can also look inward: tracking what materials are most often used and discarded, and identifying where small adjustments, such as switching to non-toxic, recyclable, or biodegradable alternatives, might reduce waste without hurting the budget.

Story 1: Chelsea Kim's *Veins of Strain* as a case for (or against?) digital art

During her residency in Prague, artist Chelsea Kim created *Veins of Strain*, an interactive installation that merges data, cycling activism, and digital art. Her work visualised problematic areas in Prague's cycling infrastructure by animating real data gathered from a public survey.

Through a dynamic, sensor-connected stationary bike and generative visuals in TouchDesigner, the installation invited viewers to physically engage with the data, as they had to pedal to reveal, distort, and animate routes identified as hazardous by local cyclists. Presented in public and gallery settings, *Veins of Strain* drew attention to mobility challenges in an immediate and embodied way.

Seemingly non-material, digital art is often perceived as more sustainable, but Chelsea's experience paints a more complex picture. On one hand, there was no material waste, and the piece could be adapted to different contexts without the need for physical shipping. However, the production required very specific digital equipment, including a high-resolution projector, large screen, and real-time processing hardware. These components had to be rented, incurring high costs and raising questions about energy use and technological access.

Furthermore, the technical focus of the project shaped the residency experience:

Because of the complexity of setting up the system, I spent a lot of time in the studio and behind the screen. While the outcome was publicly engaging, my personal interaction with the local community was more limited than in residencies where I work with physical materials or collaborate directly.

The project highlights a broader tension within sustainable art practices: digital doesn't always mean low impact. Digital tools, which open powerful avenues for conceptual and data-driven work, come with their own footprint, such as electricity and hardware manufacturing. Chelsea's decision to work with digital media allowed for precise, visually compelling storytelling, but brought new logistical and ecological challenges. Her project stands as a case study in balancing new forms of engagement against the true environmental cost of "immaterial" art.

Story 2: Silvan Hagenbrock's Innovations in Upcycling

As part of his project in Tartu, artist Silvan Hagebrock developed a video project recording his work with unused or damaged bikes.

Silvan Hagenbrock at the bike auction, credit: Tartu2024

Working within the local community not only provided him with art material, but also new connections and understanding of the local context:

"In Tartu, I cycled through eight neighbourhoods on my cargo bike, going door to door and asking if people had any 'trash bikes' to give away. Many bikes only needed simple fixes like pumping tyres, replacing saddles, or fitting new chains. All parts came second-hand from the community bike workshop Paranduskelder. Working with recycled bikes was easier than expected because nine-year-old Juhann joined me for two days, teaching me how to change the chains.

In total, I repaired ten bikes. At the video premiere, we held an auction where up to 60 people attended and all the bikes were sold, raising €220 for the Tartu Urban Cyclists Society. Collecting stories and giving the bikes new homes turned scrap into symbols of personal histories, shaping bike-oriented urbanism."

Silvan's project is a powerful example of how working with reused materials can do much more than reduce environmental impact. It can activate community ties, invite informal knowledge-sharing, and reconnect people with the objects and spaces around them. By focusing on reuse, the project created a circular practice that was not only ecologically sound but also socially enriching. What emerged wasn't just a set of functional bikes, but a story of collaboration, care, and neighbourhood-wide urban change.

Read more:

↗ Biyomap (service offering green shipping of artworks)

↗ Future Materials Bank (overview of materials for more sustainable artistic practice)

↗ Gallery Climate Coalition - Recycling

↗ Ki Culture - Waste & Materials Ki Book

Buildings and facilities

In the conversations and questionnaires that emerged throughout the CYCLE UP! project, accommodation during residencies wasn't a primary sustainability concern. Many residency spaces operate in existing buildings which are often inherited, rented, or offered through local municipalities. These arrangements, while practical and necessary, can restrict autonomy, namely the freedom to undertake major architectural or environmental renovations – particularly when there are budget restrictions or ownership disputes.
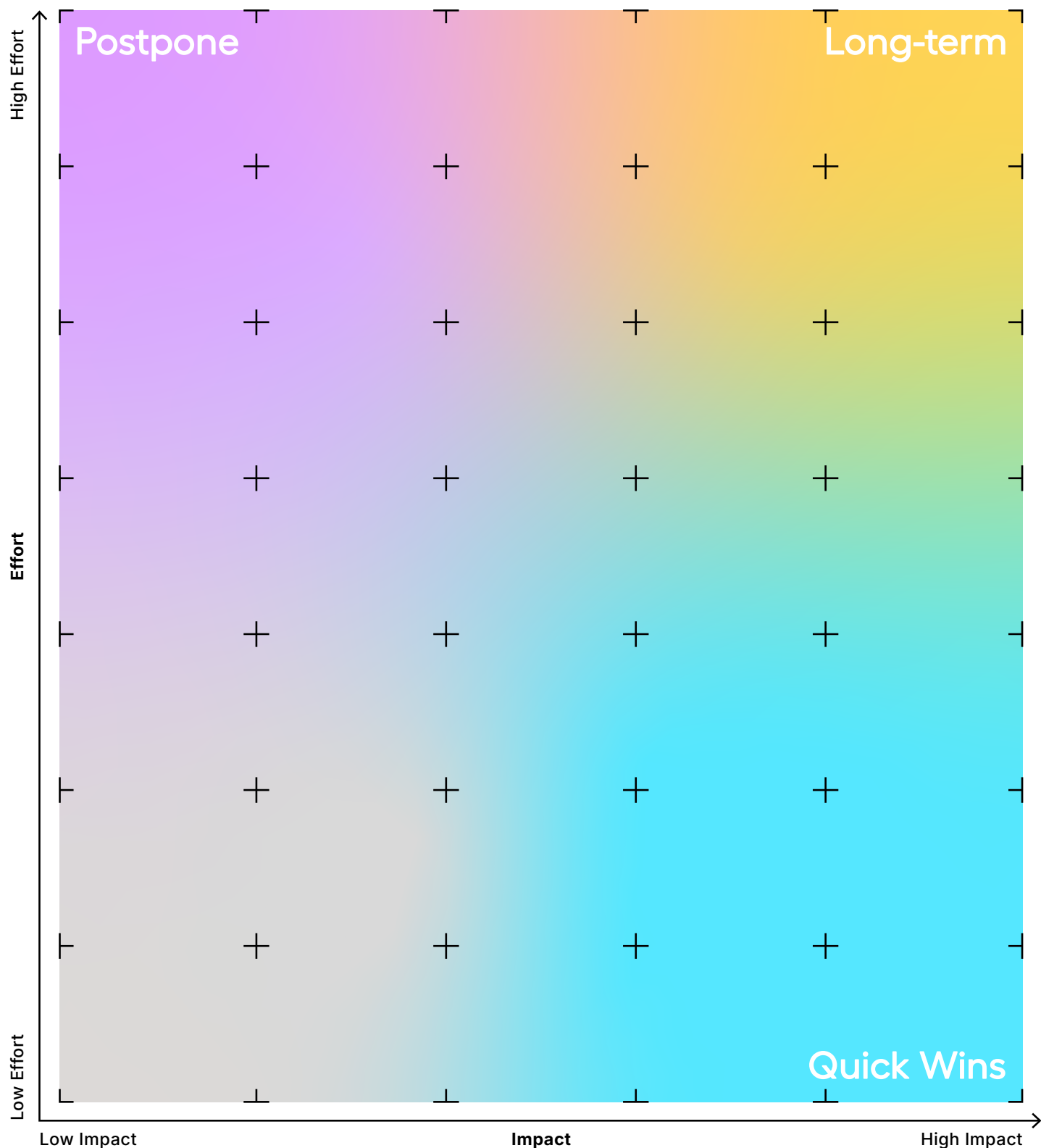
Nevertheless, our research and engagement with partner residencies clearly show that accommodation is an area where many sustainable practices are already being implemented. Residencies are embracing housing with shared kitchens, bathrooms, and common areas, thereby reducing energy consumption, supporting a culture of care, and fostering informal artistic exchange.

Even in the absence of large-scale retrofitting, the residencies we spoke to have made small, cost-effective changes such as waste sorting and recycling, using second-hand or repurposed furniture, installing energy-saving lighting and appliances, and minimising the use of disposable products. These efforts also contribute towards a hospitable, welcoming environment that enhances both artistic and personal well-being as values of sustainability, care, and community come together.

Since improving the sustainability of physical spaces is a very complex and resource-intensive process, it's best to carefully map out your options and identify what actions are feasible. A useful tool for this is a "quick wins vs. long-term goals" chart to help you prioritise.

Read more:

↗ Arts Green Book – Sustainable Buildings

↗ Gallery Climate Coalition - Energy

↗ Julie's Bicycle - Waste Management in Buildings

↗ Ki Culture - Energy Ki Book

Postpone (top-left) · **Long-term** (top-right)

Y-axis: High Effort → Effort → Low Effort

X-axis: Low Impact → Impact → High Impact

Quick Wins (bottom-right)

The Effort x Impact Matrix

The Y-axis represents the level of difficulty or cost, ranging from low-effort tasks at the bottom to more complex or expensive changes at the top. The X-axis maps the potential impact, from minimal to high. Fill in the chart with actions you're considering: switching to LED lighting, improving insulation, installing solar panels, collecting rain water etc. This will give you your quick wins – high-impact, low-effort actions that are ideal starting points. Conversely, ideas that are both difficult and low in impact can be reconsidered or postponed. High-impact but complex changes become your long-term goals, requiring strategic planning, fundraising, or institutional support.

Include things like:

tap aerators · collecting rain water · energy audit · accessibility ramps · energy-saving appliances · LED lighting · composting · green energy provider · solar panels · motion detectors for lighting

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Events

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Rethinking event planning through a sustainability lens merits a holistic approach to every aspect of production. Using borrowed, shared, or existing technical equipment can significantly reduce the use of resources, while local and seasonal food in appropriate quantities helps cut down on transport emissions and waste. Communication can be mainly digital or printed on recycled paper in limited runs. Some residencies already implement these principles, often due to practical limitations rather than conscious sustainability efforts. For example, open studios reduce the need for venue rentals, catering is often kept simple or omitted altogether, and overprinting is avoided because it's costly. These practices, when framed intentionally, can lead to more responsible and resource-aware event production.

Transport – of artists, audiences, artworks – is another key aspect of sustainable art residency planning. Aligning the events of a residency with other local cultural programming cuts the number of trips to events, while also promoting walking, cycling, or taking public transport to the venues, reducing the overall footprint. Clear signage and clever logistics make waste disposal easier. Reusing display structures, signage, and banners across events or editions not only saves money but also reduces material demand over time.

Zero Waste Festival

Sustainable choices are most effective when they align with the realities of the local context, such as the waste management infrastructure. Compostable utensils, for instance, are not accepted at all composting facilities, especially in large volumes. Deposit cups or plates may require on-site dishwashing.

Lastly, timing and frequency are sometimes overlooked but crucial. Reducing the number of events, clustering them to avoid duplicated logistics, or slowing down can all contribute to a more sustainable rhythm of production, one that values impact over output.

1 Get your team on board

2 Define your goals
and how you plan to achieve them

5 Set rules
for everyone involved in event production (if relevant)

4 Research waste disposal options

3 Monitor waste production

6 Build efficient infrastructure

7 Guide & educate
your audiences on waste sorting & recycling

10 If it's not working, try other ways

9 Look for tips and inspiration
from similar initiatives

8 Communicate your intentions

How to organise a festival with less waste

Inspired by PUNKT's Festival Without Waste

PDF You can print this poster & use it for your project

↓ Download the poster package

Storytime: Metaverse

If a residency programme includes an exhibition, it should try to "avoid and reduce" and use already available, borrowed, or recycled materials. Crowdsourcing materials also increases local involvement. Once an exhibition ends, un(re)used can be donated to schools or community centres. Many cities now have shared reuse centres with plenty of materials specifically for museums or theatres.

For residency programmes that want to show their art results in other locations, consider creating them where they'll be shown to reduce transportation. Digital tools and platforms offer wider dissemination of artworks and events, lowering exhibitions' environmental footprint.

The CYCLE UP! project organised an online exhibition in the first year of its residency programme. We used the Goethe VRsum, an online metaverse. We wanted the artists' works and experience to reach global audiences, and we counted thirty-seven different countries, which would not have been possible with a physical exhibition. It turned out to be an interesting experiment, but in reality, transferring artworks to an online exhibition format isn't very cost-effective.

Platforms such as the Goethe VRsum or gather.town use large amounts of electricity to run on data centres. We recommend keeping events short and encouraging participants to turn off their cameras whenever possible.
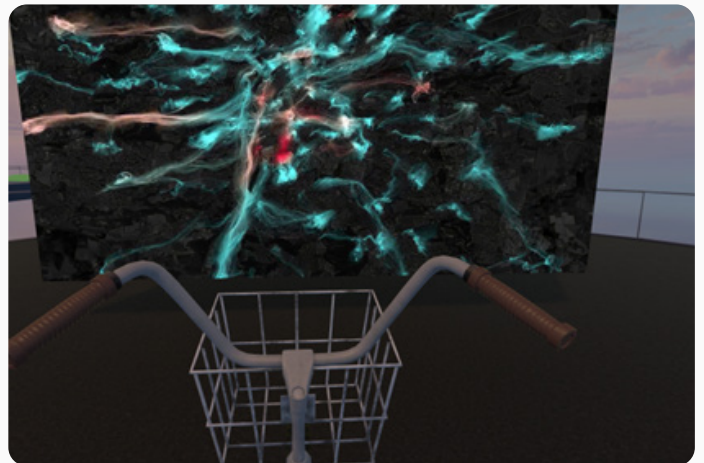
Read more:

⤤ British Council - Sustainability Toolkit for Festival Managers

⤤ punkt - Festival Without Waste

⤤ Tartu 2024 - Guidelines for Organising Environmentally Friendly Events

5

Social Sustainability

When talking about social sustainability, it is usually the impact of residency programmes on local communities that comes to mind first. Collaborations and partnerships with local organisations can create mutual benefits, offering new audiences, shared resources, and fresh perspectives on how to work and engage together.

Residencies also have the potential to promote new ways of thinking and eco-conscious practices. They can offer new perspectives and experiences to the artists to work with local (and sustainable) materials, but perhaps more importantly, they can provide time to really consider and explore environmental themes, often alongside local communities. We have seen time and time again that during residencies, artists often develop innovative approaches to waste reduction, resource sharing and advocacy that is often inspired by the people that they meet and work with.

Social sustainability also means cultivating respectful, supportive, and inclusive working conditions. Building a fair environment where diversity is embraced and everyone involved in the residency is supported in their success can be a complex task, but it brings long-term benefits to the entire programme. Within the CYCLE UP! project, particular attention was given to promoting a culture of care among the project team and partners. This included acknowledging and valuing each person's time, experience, and expertise, helping to ensure that motivation and energy could be maintained throughout the duration of the project.

Engaging Local Communities and Stakeholders

Events are often key moments within an artist residency, offering a chance to share, connect, and invite the public into the creative process. Whether through open studios, presentations, or final exhibitions, these gatherings give visibility to the work developed during the residency and help foster dialogue with local audiences. They are opportunities for artists to contextualise their work, receive feedback, and build meaningful relationships with the public.

At the same time, events can be demanding. They often require additional coordination, technical resources, and physical setup. For smaller teams or limited budgets, they can strain time and energy, especially when every project brings new logistical challenges. Equipment rental, adapting unconventional spaces, and preparing communication materials are all time-intensive tasks. That said, many residencies already navigate this balance with care. Open studios are a widely practiced, low-impact format. They allow audiences to step directly into the artistic space, offering insight into the process without the need for large-scale installations or external venues, thus reducing both material footprint and financial burden, while creating an atmosphere of intimacy.

Dobrý Trh, credit: Marek Jančúch

In the CYCLE UP! project, efforts were made to integrate local context from the earliest stages. Artists were given background on the local cycling and mobility scene during the application phase, along with suggestions for possible events and connections. Orientation meetings helped identify potential collaborators, from individuals offering insight or data, to organisations who could co-host events or shape the residency through dialogue. Importantly, "involvement" can take many forms: attending a public sharing, participating in a workshop, offering feedback, or co-creating a piece. Strong residency programmes prioritise mutual benefit and long-term relationship building, rather than one-off exchanges or symbolic gestures.

Engaging local communities and stakeholders in residency programmes brings added depth and relevance to both the artistic process and its outcomes. Involving local schools, organisations, municipalities, or businesses means the residency is not just a temporary presence but becomes part of the local fabric. Artists are embedded in the everyday life of a place, and the community becomes more than just an audience – it becomes a collaborator. This approach helps ensure that the residency has a more lasting and meaningful impact.

Story: Elena Falomo and her work in České Budějovice

Elena Falomo created a speculative map imagining České Budějovice 20 years into the future, shaped through collaborative scenarios. The work featured four fictional character profiles, each navigating a reimagined urban landscape transformed by changes in cycling infrastructure, governance, ecology, and labour.

Her experience highlights that meaningful engagement with stakeholders, especially in participatory and site-specific projects, takes time, trust, and a thoughtful approach. Arriving without an existing local network often means delays; in her case, it took up to three weeks to schedule one-on-one meetings with stakeholders. One key insight was the value of working through trusted local partners. Rather than contacting municipal offices directly, she asked the hosting institution to make formal introductions in local language and follow up by phone, an approach that was both appreciated by the stakeholders and ultimately more effective.

While individual interviews provided detailed perspectives on local dynamics, it was the group sessions that ultimately proved most productive. "The dialogic and collective nature created a positive atmosphere in which conversations tended to be more constructive and forward-looking," Elena noted. Having a playful and imaginative project to present helped focus discussions and encouraged openness. The speculative framing offered participants, including city representatives, "a way to see the city through new eyes," thus "creating a positive tone that didn't feel confrontational and opened space for more collaborative conversations."

Collaborative development is not always the easiest path – it requires time, trust-building, and a willingness from both organisers and artists to let relationships evolve naturally. Effective residencies support two-way exchange: artists share skills and perspectives, while also learning from local knowledge, traditions, and experiences. This kind of reciprocal engagement fosters creative capacity that can outlive the residency itself. For instance, workshops or co-created activities can deepen cultural understanding and support skills that remain useful in the community beyond the project's end.

The impact of the residency programme on local communities is related to the way that communities are integrated into the programme – directly or indirectly. Read the story of the ↗ Narva Art Residency (NART) and their project, the ↗ Narva Venice Embassy summer residency.

Story: Narva Art Residency (NART) and the Narva Venice Embassy summer residency project

In recent years, NART's residency programme has focused on socially engaged artistic practices, with the jury selecting artists whose work arises through direct interaction with people. Workshops have proven to be one of the most successful points of contact – Zimbabwean artist Zacharaha Magasa conducted workshops on creating sculptures from car tyres, while Ukrainian artist Masha Pryven worked with local youth to craft new passports for themselves (in Narva, questions of national identity are complex).

The most impactful residencies are those where the artist meets the needs of the people of Narva, and the people of Narva meet the needs of the artist. When their interests intersect, the interaction can be magical. Finnish sound artist Jaakko Autio collaborated with three local choirs to record a composition inspired by the Estonian and Finnish national anthems, creating an out-of-the-box experience for singers who had never engaged with contemporary sound art.

The Narva Art Residency has also moved beyond its neo-Gothic director's villa to Narva Venice, a canal system with boat garages located by the Narva reservoir where people live, enjoy saunas, fishing, and spending time by the water. For the fourth year, NART runs the

Credit: Anastassia Volkova

Narva Venice Embassy project, placing international artists within this community. But there is no fixed recipe for a socially engaged, community-oriented residency. After all, whenever someone mentions community, you should be careful. Take it with a grain of salt. The idea of a coherent community dwelling around the canals should not only be taken with a grain of salt, but it's a whole cocktail on its own. A Bloody Mary: salt, yes; but things get spicy when you discover the private lives behind the garage doors. Someone has built a two-storey villa without a construction permit. Someone else is fishing illegally. Someone has built a Stalin shrine because "he was a good guy".

The interactions have been both intense and enriching, but occasionally cohabitation leads to friction. Ukrainian artist Maksym Kozlov wanted to research the history of the place, and during a conversation with an elderly local man, it emerged that this man did not hold Ukrainians in high regard, leading to an argument about the ongoing war. For Maksym, Narva offered a rare and powerful lens through which to understand the true nature of politics and the threats facing Europe today. An artist is the celery stick that stirs things up. The Narva Venice Embassy has tried to do just that – to stir up the status quo while bringing different ingredients together, with each new artist expanding the understanding of what is possible with artistic interventions.

By Saara Midldeberg and Johanna Rannula, Narva Art Residency

Read more

↗ CYCLE UP! Project - Diversity, Equity, Inclusion and Belonging Framework

↗ Gallery Climate Coalition - Environmental Responsibility Rider template

↗ IN SITU Culture – Resources on the local impact on communities through residencies

Developing Partnerships and Collaborations

Building strong partnerships for artist-in-residence programmes starts with understanding what potential partners need and want. Many established residencies will have already existing relationships with local schools, community groups, cultural organisations and civil society, but new relationships can also be established, depending on particular interests – ask them their challenges or desires!

In the CYCLE UP! Residency, our natural partners were pro-cycling organisations, local government departments focused on mobility and bicycle maintenance shops, and we focused early on simply communicating what the project was about and potential ways of working together that could benefit both parties. While for the artist or organiser a certain partnership might be thought to be essential, it is good to stay flexible and be ready to adjust plans based on what works best for your partners. Starting small and gaining trust can develop, set the stage, or spark ideas for another partnership or artists-in-residence. It is important to find and communicate win-win situations where both sides benefit, being clear about what you can offer in return for people's time, energy and networks, whether that might be free workshops, promotional opportunities, a listening ear, or help with their own projects. When partners feel valued and see real benefits for themselves or for the community, they can become your best advocates for future programmes.

Storytime: partnerships within EU-funded projects

One of the most valuable outcomes of collaboration within the CYCLE UP! project was the opportunity for various third-party actors to try new formats with shared risk and support. In Prague, a residency project became an opportunity to build a partnership between a cultural institution and a municipal district.

The city district provided accommodation in a property they owned, and in return, they were able to showcase the final event and artwork as part of their own cultural agenda. It became a tangible example of how hosting artists can contribute to local goals – an argument that helped strengthen the position of the cultural department in the debate on the importance of hosting artistic residencies.

In České Budějovice, the NGO ČB28 used the residency as a kind of pilot. It was their first time managing a programme of this kind, and the experience offered a chance to observe how much time, care, and coordination is required. With partial funding and the backing of a

larger institutional framework, they had the flexibility to learn by doing, without carrying the full risk alone.

These examples point to a larger insight: partnerships between various types of organisations and institutions can benefit all sides when approached with openness and shared purpose. For newer or smaller institutions, collaborating with a more established or externally funded partner can provide a safety net for experimentation. For public bodies or local authorities, cultural partners bring visibility, engagement, and social value that can align with wider civic agendas.

Storytime: Katowice

Collaborating with the non-cultural sector can open up entirely new possibilities for residency programmes, especially when working on sustainability. Our process starts with identifying shared values, not necessarily identical goals. We look for public institutions, NGOs, or businesses tackling real challenges: mobility, energy, health, community resilience, and who are open to creative, sometimes unconventional perspectives. In early conversations, we focus more on listening than pitching projects.

Credit: Artur Stanczyk

A good partner is one who values the process, not just the outcome. We avoid collaborations where art is expected to simply "decorate" or fill a gap. Building trust means demystifying the role of the artist, being transparent about intentions, and co-defining success together.

We've had partnerships that didn't work out – most often due to clashing working styles. Cultural institutions tend to work in project-based cycles, often within rigid administrative frameworks. NGOs are fast-paced and reactive to social needs, while businesses operate task-oriented, results-driven models. These differences in workflow, expectations, and communication can create tension. Today, we put more emphasis on aligning working methods and clarifying how each side operates before the collaboration begins.

For residency programmes hesitant about engaging non-cultural partners, start small. It doesn't have to be a full project – try a walk, a shared visit, or a casual conversation. These modest beginnings can lead to meaningful, long-term relationships – and real impact beyond the cultural field.

Igor Zych and Sebastian Pypłacz, BoMiasto, Katowice

Read more:

DutchCulture - Fair International Cultural Cooperation

Ki Culture - Social sustainability Book (free to download)

Kone Foundation/Saari Residency - Residencies Reflected

IN SITU - Resources on impact of cultural and creative industries on local communities

SOIL – Diversity and Inclusion Handbook for Grassroot Cultural Centres

Sustainable Ways of Working

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Artist-in-residence programmes only work well when organisers and artists are properly supported. Making residencies sustainable means more than just being environmentally friendly; it means making sure the programs can continue long term and that the people running them don't get overwhelmed or burned out. This requires clear communication, realistic expectations, and real support systems that help both organisers and artists succeed. When residency programmes focus on these basics, they really become spaces where meaningful art happens and lasting relationships are built, even when budgets and resources are limited.

Universal Guidelines: These core principles apply to all stakeholders in artist-in-residence programmes

Open Communication Channels

Establish multiple pathways for raising concerns before they escalate into major problems. This could be a Slack channel, informal check-ins over coffee, or anonymous feedback systems. Create accessible, low-pressure opportunities for both staff and artists to voice concerns, share observations, and provide input throughout the residency period.

Ongoing Feedback Systems

Implement regular feedback loops between organisers and artists from the beginning. These conversations will help align expectations, identify potential issues early, and ensure the residency meets everyone's needs. Schedule both formal check-ins and informal opportunities for dialogue throughout the duration of the programme.

Safe Spaces for Conversations

Support an environment where participants and staff have space and feel comfortable to discuss challenges openly. This includes creating judgment-free spaces where staff can acknowledge signs of burnout in themselves or colleagues, and where artists can express concerns about working conditions, creative blocks, or dynamics between. Make clear protocols and systems for addressing these problems constructively available to all.

Clear Boundary Setting

Define and communicate boundaries around working hours and availability to respect personal time and creative processes. This means cooperating and helping to make things happen with an artist who creates best at 3 am, even if others are working 9 to 5.

Community Building

Try to build genuine connections beyond the formal residency structure. Provide opportunities for informal interaction through shared meals, common spaces, and group activities. The best residency programmes create lasting connections, more than just providing a temporary workspace.

Tips for Cultural Workers:

Most of us reading these guidelines are well aware of the many limitations that come with working in a cultural organisation, especially in terms of staff capacities and finances. While this will probably be our reality for the foreseeable future, the key to ensuring the long-term sustainability of our work and our organisations is making sure that we, as organisers, are able to continue and sustain our work life.

We need to be realistic about what we can achieve with the budgets and staff capacity that we have. This means understanding these challenges, mapping them, and working within our limits. Have a shared platform where role boundaries, job descriptions, and shared responsibilities are clearly defined to avoid duplication of work. Identify intense work periods, taking into account any additional freelance staff. All processes should be documented in a transparent manner so that the knowledge is not just concentrated on one person in case of unforeseen circumstances.

If you're running a multi-year residency programme, it pays to develop standardised administrative procedures such as applications, artist onboarding, logistics, as well as updateable resource packs to be shared with residency locations, partners or artists. Be kind to yourselves and acknowledge that sometimes things take longer than expected! Allow for some buffer time in all your calculations.

Avoiding team members' burn-out means doing more than just talking about work-life balance. Regular group or one-on-one meetings give people the chance to share what is working and where they need support. After intense work periods, mandatory time off can be encouraged. Building peer networks with other residency organisers is helpful.

Tips for Applicants:

Pre-residency:

We know that artists are often juggling multiple commitments and will often apply for many residency positions. It's worthwhile to make the residency applications simple, asking only essential questions and imposing a word limit, as well as including clear evaluation criteria.

We noticed a difference in the quality and relevance of applications to our residency programme between years 1 and 2: in year 2, we were clearer about the structure of the residency, the expectations, the local context, the accommodation, and other relevant information, as it encouraged applicants to imagine and tailor their work to our project in more detail.

Alternative ways of applying (e. g., video) can help candidates who prefer them over writing. We also shared realistic timelines for application deadlines and the decision-making process. We found that having informal interviews with the top candidates, with us providing a few of our questions in advance, allowed us to connect immediately with them and make the right decision – which, of course, works both ways. We also offered feedback to unsuccessful applicants wherever possible.

Communication and managing expectations are crucial. In order for the artist to prepare and understand what they need to undertake and what is expected of them, it is important to give detailed information about the living conditions, workspace, resources (financial, materials and even procurement processes), who is responsible for what in terms of technical, personal, and administrative roles, exhibition, and event opportunities, and the community that they will be working with.

Before their CYCLE UP! residency, we connected our artists virtually with our partners in the city and with the residency space, so that any questions could be answered and so that the artists could find the community organisations that they would like to collaborate with. However, we were also very aware that in this pre-residency period, the artists were not being reimbursed for their time, and we made it clear that we did not expect them to do anything related to the residency yet.

Prior to the second round of residencies, we brought the artists together for a workshop on community engagement and sustainable practices, where they could meet and share their experiences and ideas. You could connect prospective artists online with alumni for an honest conversation about challenges and learnings for support outside of the organising team.

Clarity around finances is probably one the most practical things that residency organisers can do for artists to take away a big mental burden. By providing clear information about all costs and what financial support is available, there should be no surprises around unclear daily allowance policies or spending on materials. Provide a stipend that genuinely covers the living expenses in the location of the residency (including local grocery and travel costs!), and offer help with practical matters like currency exchange, travel logistics or insurance.

During the Residency:

Short residencies often create intense pressure to produce immediate results, leading to stress and anxiety as artists rush to make the most of limited time while simultaneously adapting to new environments, communities, and working conditions. We experienced this as the majority of our residencies were just one month long. Residencies of two months and over provide more breathing room for artists to settle in and build genuine relationships with local communities.

A longer timeframe allows for the ebb and flow of creative work, including essential periods of reflection, experimentation, and unproductivity. Without the constant pressure of an approaching deadline, artists can engage more deeply with their practice, take creative risks, and allow ideas to develop more naturally, ultimately leading to more sustainable working patterns and reduced burn-out.

During the residency, scheduling regular but optional check-ins rather than constant communication prevents people from feeling micromanaged, and also provides the space for constructive feedback.

While there will be a need for some programming and exhibitions, try and make it optional rather than mandatory if at all possible, and offer different types of events for artists with

different working styles or energy levels to balance structured activities and unstructured creative time. Don't forget periods of rest as well as time for deep creative work, or getting to know the community.

Running a productive and joyful residency programme means thinking about the pressure on the artists to produce a finished work or have a revelatory experience. Right from the application stage, provide examples of what a successful residency could look like – from meeting a future collaborator, sparking an idea for the next piece, establishing a relationship with a key funder, finding a new mentor or network. Even "failures" or "failed experiments" can be revelatory and essential in someone's creative process.

Post-residency:

The end of a residency doesn't need to signal the end of support or connection. Follow up with artists shortly after they have arrived home, while their experience is still fresh, to gather honest feedback, what worked well, what could be improved, and how the residency impacted their practice. This feedback is essential to be able to refine future residences.

Asking the artist to write a short narrative report about the residency and what they did (or didn't!) create, their experience, and the relationships they have made can also be useful for the organisers later when writing reports or social media posts.

You can maintain connections through an alumni network, having people sign up to your newsletters, or informal check-ins when opportunities arise. Collaborations, exhibitions, or career developments often emerge months or even years after a residency has ended.

Helping with practical and logistical support with transporting artworks, networking, seizing opportunities in the artists' hometowns, or offering to write them letters of recommendation, can also be really helpful. Documenting the residency, whether through a simple digital archive or a more formal publication, articulates the value of the artists' time and can support their future applications or career development.

Finally, celebrate all the different ways residencies can succeed, not just through finished artworks or exhibitions, but through new relationships, learned skills, and creative ideas that may develop long after the programme ends. Maintaining these connections shows that supporting artists is a long-term investment that helps build a stronger, more sustainable creative communities.

Staying Hopeful

Working toward sustainability, whether ecological, social, or financial, can sometimes feel draining. The challenges are often systemic, change rarely comes quickly and the problems can be more than we can realistically handle. Time, funding, administrative pressure, and emotional fatigue can wear down even the most committed individuals or teams. It is easy to question whether small efforts are worth it, or whether anything is really shifting.

Yet within this complexity, there is also encouragement. Many of the solutions we need already exist. Artists, organisers, and communities have been quietly and creatively shaping more sustainable ways of working for years. We hope that these guidelines, along with other initiatives, can help make visible just how many pathways have already been carved out and we are sure that you do many of the actions we have discussed by default already!

Sustainability, while a non-negotiable goal, should not be about striving for perfection. Sometimes, doing less or lowering your standards are a necessity to keep your energy and inner peace. It is entirely valid to take breaks from these actions and conversations, to give way to other needs or to simply rest.

Take a break when you need it. Let go of the idea that you must always do more or achieve perfection. Focus on what is possible here and now. Meaningful change does not come all at once. It takes shape through continuous effort, shared learning, and everyday decisions. Even the smallest of efforts add up at the end. And we don't make them alone.

Read more:

Claremont University - Balancing Life, Work and Creativity – Lessons from Artists

Gallery Climate Coalition - Spheres of Impact

International Federation of Arts Councils and Culture Agencies - Working conditions and sustainable careers for independent artists and culture workers

The Penguin Project - Enabling cultural workers to build sustainable working environments

6

Financial Sustainability

Building Stable Networks

Among all the pillars of sustainable residencies, financial sustainability remains the most pressing and precarious. While the cultural sector has long operated within conditions of scarcity, the demands for ecological and social responsibility add new layers (and cost) to an already delicate equation. Implementing greener practices, investing in durable infrastructure, or prioritising artists' well-being often calls for long-term planning, flexibility, and resources that many residencies simply do not have.

Credit: Zuzana-Markéta Macková

Yet financial sustainability is not just about securing funding. It is also about strategic resilience: creating programmes that can endure beyond a single grant cycle, nurturing partnerships that grow over time, and building models that balance ambition with feasibility.

Transnational cooperation continues to be one of the most powerful tools available to residencies seeking both sustainability and impact. Working across borders enables residencies to share knowledge, pool resources, and amplify visibility - while also opening doors to EU-level funding and mobility opportunities. Participating in European networks or co-developing programmes with partners from different countries enriches the artistic process and fosters a more inclusive and resilient cultural landscape. These collaborations can bring together diverse perspectives, strengthen professional solidarity, and offer a buffer against the unpredictability of local or national funding systems.

Beyond traditional partnerships, residencies are increasingly joining forces with NGOs, grassroots initiatives, and hybrid organisations - forming innovative coalitions that reflect

the intersectional nature of sustainability. Networks like Res Artis, Trans Europe Halles, or IETM not only provide visibility and advocacy, but also help identify tailored funding opportunities, foster peer learning, and facilitate shared applications. Such alliances also create the space to test new models, learn from failure, and build infrastructure that supports the long game - not just the next project deadline.

Attracting the private sector can also be part of the funding mix, though it requires careful navigation. Businesses may not yet fully understand the value or potential of artistic residencies, but mutually beneficial partnerships can be developed – especially when there is alignment around innovation, social responsibility, or community engagement. These collaborations can bring additional resources and visibility, but residencies must also be prepared to evaluate and negotiate ethical concerns, particularly when values do not fully align. With private investors, there is of course the dilemma of decarbonising funding. Some funding sources may be linked to industries with high carbon footprints, such as fossil fuels, construction, or tech, raising questions about whether accepting this support undermines the sustainability goals of the residency. In some cases, it may be possible to direct such funding toward regenerative practices, but this demands careful framing and accountability.

Residencies working at the intersection of disciplines are especially well-positioned to tap into non-cultural funding streams. Programmes that connect artistic practice with science, technology, environmental research, or education can unlock new funding opportunities. The S+T+ARTS programme, for instance, supported residencies that engage with scientific or technological themes, demonstrating how artistic insight can enrich broader societal challenges. Embracing intersectionality not only diversifies income, but also expands the relevance and reach of the residency itself. Alliance programmes and social-engagement funds often include mentoring, networking, and structural support valuable beyond financial aid.

Credit: Zuzana-Markéta Macková

Diversifying Funding Sources

Ensuring long-term sustainability also requires a smart and strategic approach to funding. A multi-source model which combines EU and municipal grants, private foundation support, and modest earned income can increase resilience and flexibility. Where possible, residencies should pursue multi-annual or framework agreements to avoid the pressures of short-term funding cycles that often lead to overproduction and staff burnout. Defining the residency's financial identity - whether as a legal non-profit, cooperative, or another structure - is essential to being eligible for funding through Creative Europe, Interreg, the Visegrad Fund, or other regional bodies.

Partnerships with public institutions such as universities, festivals, or local authorities can also offer more than financial support. They bring legitimacy, infrastructure, and sometimes shared staffing or communication channels. These partnerships are particularly valuable in applications, where funders increasingly reward ecological and social responsibility, collaborative frameworks, and transparent planning.

Residencies should also take advantage of existing mobility schemes to support artists' travel – easing financial pressures on the host while enhancing access for a broader pool of artists. At the same time, regional and municipal funds – especially those tied to urban development, tourism, or innovation - can often be leveraged by residencies who position themselves as cultural anchors within their locality.

Ultimately, sustainability in funding comes not from any single source, but from a layered, adaptive approach: building relationships, remaining flexible, and staying rooted in the values that made the residency meaningful to begin with.

Understand what you're applying for

Read the call carefully. What kind of project are the funders looking to support – a one-time project, an operating grant, a research residency, or a mobility fund? Identify their core priorities, target applicants, eligibility, timeline, and budget. Don't tailor your project to a specific call; instead, find one that fits your vision.
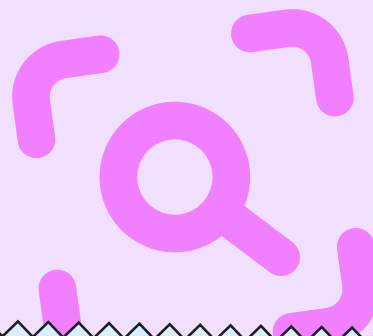
Prepare your admin materials

Most grant schemes expect a clear project description (what, when, who, how, and why), a budget (categorised – staff, materials, travel, fees), a plan or a timeline, short bios including team members' previous experience and successful projects, and your legal and financial identity. It pays off to keep all this information up to date regardless of whether you're currently applying for funding or not.

Keep it realistic

Don't promise outputs and results beyond your capacities, however tempting it may be to try to outperform everyone else. Better leave out buzzwords like "impact", "innovation", "inclusion", even "sustainability": they're going to sound empty unless you have a very clear idea in mind.

Ask for help

You don't need a professional writer for the whole application, but some support can be helpful especially if you're not fluent in the language of the application, the budget is too complex, it's your first time applying for EU funding (e. g. Creative Europe, Interreg), or if the fund requires technical outputs (logical frameworks, KPIs, co-funding formulas). You can engage a freelance grant writer, partner organisations who have applied before, a local Creative Europe desk or regional cultural officers.

Think long-term

An application is not a one-time effort. Following up on results or partnerships from previous projects (even those without institutional funding) supports your cause and shows your experience. You may reuse parts of your text across multiple proposals and build internal templates to reduce future workload. Stay true to the nature of your organisation, its values and vision.

Basic rules of thumb when applying for funding

Where to Look for Funding

Finding accurate, relevant, and up-to-date funding opportunities can be time-consuming. Any comprehensive or definitive list would be short-lived: many funding opportunities are time-limited, they shift focus from year to year, or are tied to national or regional contexts. Language, eligibility, and administrative requirements vary widely. For this reason, the list below mentions selected platforms and sources that regularly share updated information, even if their availability or validity cannot be guaranteed at the time of publication.

We strongly encourage organisers to stay informed by checking for follow-up or successor programmes and remaining engaged with funding platforms that offer regular updates.

General funds:

- ↗ ASEF
- ↗ Creative Europe Funding Guide
- ↗ Culture Funding Watch
- ↗ Culture Moves Europe (the 2022–2025 call is now closed)
- ↗ Interreg
- ↗ On the Move Funding Guide
- ↗ Visegrad Fund

Foundations:

- ↗ Alliance for Socially Engaged Artists
- ↗ Art Explora
- ↗ Calouste Gulbenkian Foundation
- ↗ European Cultural Foundation
- ↗ Zeit Stiftung Bucerius

Read more:

- ↗ Gallery Climate Coalition - Finance
- ↗ Elena Polivtseva - Fair Pay in the Arts

Measuring and Evaluation

How to Measure Impact and Evaluate Sustainability

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When it comes to assessing sustainability in residencies, measuring carbon emissions is often the first idea that comes to mind. While this remains an important tool, especially for tracking ecological impact, it's also one of the most challenging to implement meaningfully. Carbon calculators can be time consuming, technically demanding, and often come with a cost, which makes them less accessible to small or independent cultural organisations. More importantly, measurement alone is not enough. Knowing your emissions is only useful if you also have the capacity or support to take action and reduce them.

This is why a broader approach to measuring sustainability is needed, one that acknowledges the complexity of the cultural sector and the interconnected dimensions of ecological, social, and financial sustainability. In reality, not everything that matters can be quantified, and not all data is numerical. What residencies often need is a way to observe, reflect, and respond, rather than just collect numbers.

Ecological indicators might still include things like energy consumption, material reuse, or travel emissions. But even these can be approached through documentation and intention rather than formal accounting – for example, noting when second-hand materials are used, or tracking changes in travel modes over time. Similarly, social sustainability can be evaluated through a combination of feedback, observation, and dialogue. Questions such as "Who was included?", "Who was excluded, and why?", and "How did people feel?" can offer more valuable insight than a pie chart.

Financial sustainability, too, can be approached reflectively: Are the residency's core costs consistently covered? Is there an over-reliance on project-based funding? Is the organi-

sation constantly overextending itself to meet short-term targets, or is it working within its means while building long-term partnerships?

In practice, the best approach is to start small. Select a few indicators that feel most relevant to your situation, whether it's tracking the number of artists using low-carbon travel, documenting efforts to reuse materials, or gathering stories about community engagement. It's also helpful to create space for qualitative reflection: short debriefs, informal artist feedback, and team discussions can often reveal patterns or phenomena that raw data alone cannot. What matters most is not perfection, but progress and awareness – and the willingness to adapt as you learn.

Ultimately, evaluating sustainability is not about creating more paperwork, but about strengthening the residency's capacity to care for people, places, and future possibilities. It is a process of aligning what we do with what we value.
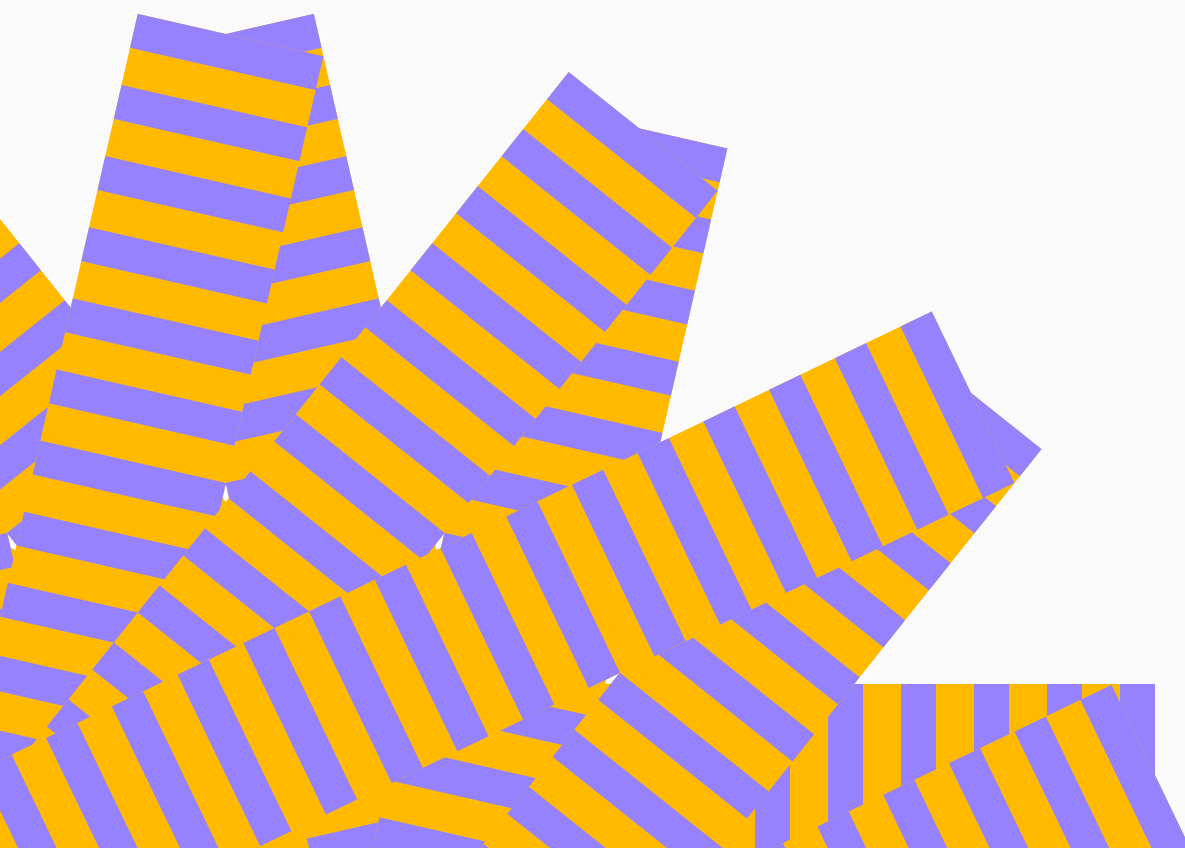
Sustainability Action Tracker

Use this poster to help visualise and celebrate the small, everyday actions that contribute to a more sustainable residency. Each column represents a different area of environmentally conscious behaviour, some are already suggested, some are left up to you to fill in. Every time an action is completed (by the residency team, an artist, or a collaborator), a pin, sticker, or mark is added to the relevant column. Over time, the chart becomes a visual representation of your sustainability efforts, encouraging reflection and even friendly motivation. You can also select a specific week or month where you focus on one area. Color-coding can be used to differentiate between staff, artists, and visitors. Leave a space for notetaking beside the chart to write down observations, details or simple words of encouragement.

Suggested columns:

- travelled by public transport, bike or foot
- vegetarian or vegan meal
- chose an alternative over single-use plastic
- shared resources like technology, tools
- printed nothing today
- local or second-hand purchase
- no packaging received or created

Story: Ragnar Siil, CEO of ↗ Creativity Lab, Estonia

The idea that cultural initiatives can't contributes meaningfully to sustainability, or that their impact is too abstract to measure, is a misconception. While the arts may not reduce emissions directly, they influence how people think, act, and engage with sustainability, and this impact can be measured.

A good starting point is what is materially measurable: resource use (water, electricity), transport choices, material sourcing, and waste generation. These operational metrics can support more informed and greener practices when tracked over time.

With qualitative measurement, the goal is to understand the depth and significance of change, not just the number of attendees or workshops held. Methods such as interviews, focus groups, field diaries, and stakeholder reflections allow you to collect diverse insights. Participatory approaches empower communities and participants to articulate what mattered most to them.

Read more:

↗ Ecograder - Measure the environmental impact of your website

↗ EUNIC – Understanding Key Performance Indicators for Cultural Relations Institutes in the Context of Sustainability

↗ Gallery Climate Coalition - Measuring carbon emissions

↗ Julie's Bicycle – Creative Climate Tools

↗ SHIFT Culture - Carbon Calculators Comparison Fact Sheet

↗ Sustainability Tools in Cultural Heritage - Carbon emissions calculator
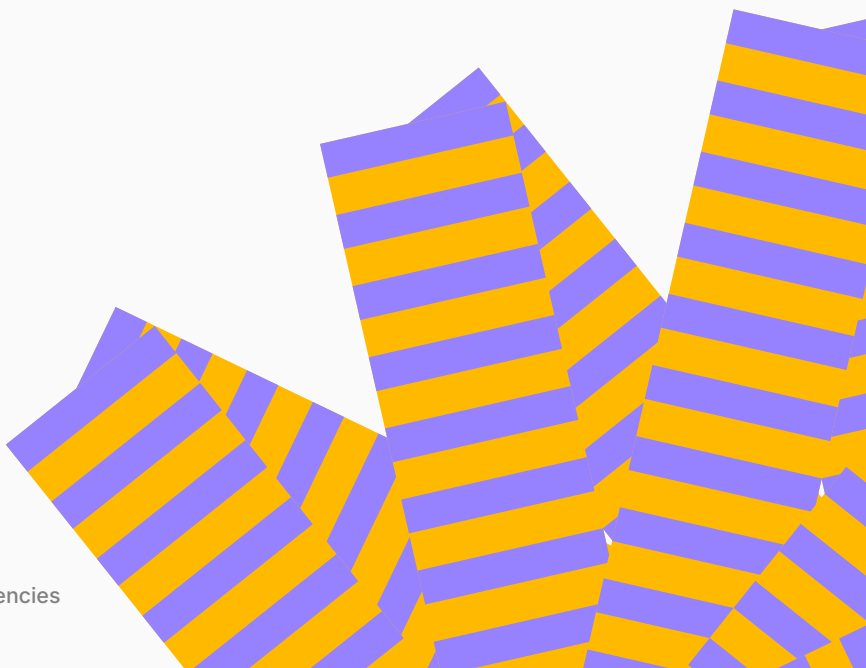
8

Communica-
tion and
Storytelling

Communicating Sustainability

Artist residency programmes can use sustainability communication to strengthen their identity and highlight the work they are doing, while also trying to inspire broader environmental action. The key lies in integrating the organisation's sustainability activities into every layer of communication, rather than treating environmental messaging as an afterthought. This means weaving sustainability stories throughout all stages and formats of communication: from open calls that highlight environmental values, to social media content showcasing artists working with local or found materials, to final reports that demonstrate lasting community impact.

With CYCLE UP!, documenting and sharing the journeys of artists who travelled by bike or by train was important, mainly to show that it is possible and to inspire others. At the same time, it is equally important to show the challenges involved: taking the train wasn't the best option for one of our residents who travelled with their equipment. Coming by bicycle was difficult for another resident due to the weather conditions.

Misleading claims about the extent of a firm's sustainability efforts are one of the main characteristics of greenwashing. To avoid it, environmental action has to be as transparent and concrete as possible. Instead of vague terms like "eco-friendly festival", list specific or measurable actions you've undertaken, such as: "We eliminated single-use plastics entirely by replacing 50,000 disposable cups with reusable alternatives and installing free drinking water stations, preventing the use of 25,000 plastic bottles." Make sure that you communicate the aspects of sustainability in your work on a regular and ongoing basis, and try to avoid buzzwords – be authentic.

Storytelling can be a key tool if you want to avoid overwhelming your audience with technical data, and to make the topic

Credit: Nima Sarabi

Credits: left: Silvan Hagenbrock, right: Irene Melix

relatable. It allows us to talk about the connection between social, economic, and environmental issues, as well as to demonstrate how creativity and sustainability intersect to effect positive change. Showcasing how sustainable practices create opportunities for local communities, support collaboration with international artists, and contribute to broader environmental justice, can be more impactful than statistics alone. Documenting sustainability not only as a set of outcomes, but also as a journey – along with the experiments, challenges, and discoveries of artists engaging with environmental themes – can create narratives that could inspire action beyond the residency.

Communicating Sustainably

One often overlooked aspect of communication is its digital footprint. Emails, cloud storage, high-resolution images, streaming, and websites all contribute to growing carbon emissions. While these emissions may seem marginal, the scale of digital activity across the cultural sector is significant. Consider practices like sending fewer or more targeted emails, compressing media files, or archiving rather than duplicating large files online. Opting for low-energy web design or green hosting services can also reduce impact.

In addition to the environmental impact, there is the mental and emotional burden of constant digital communication. Many residency organisers and artists face overflowing inboxes, the pressure to be available online around the clock, and the expectation of being visible across multiple platforms. This pressure to communicate, promote, and engage online can lead to burnout and shallow forms of exchange, while also contributing to the growing demand to stay on top of the feed and be noticed. In the current climate of information overload, a more sustainable approach involves setting boundaries, limiting communication frequency, avoiding unnecessary channels, and embracing slower, more intentional forms of outreach. Even though opting for quality over quantity might not get you the highest number of followers, curating your content carefully will attract the right audience.

Read more:

↗ EUNIC - Communication Toolkit

↗ Institute of Sustainability Studies - The role of communication in driving sustainable development

↗ Julie's Bicycle - Practical Guide to Communicating Sustainability

↗ Social Media Carbon Footprint Calculator

↗ Sustainable Web Design

Other Resources

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↗ British Council - Mapping trends and best practice in climate action and sustainability in the arts

↗ Creative Europe - Greening the Creative Europe Programme Report

↗ Creative Europe - Quality Assessment of Green Aspects in Creative Europe Projects

↗ Culture Moves Europe - Sustainability Tips

↗ Gallery Climate Coalition - Climate Justice

↗ Goethe Institut - Inspirador 1.2 for Cultural Management

↗ Green Art Lab Alliance - Creative Responses to Sustainability

↗ Greenpeace - Environmental Justice Glossary

↗ Green Touring Network - Green Touring Guide

↗ Julie's Bicycle - Creative Climate Justice Guide

↗ Julie's Bicycle - Resources signpost

↗ NAARCA - Resources signpost

↗ NAARCA - Sustainability Toolkit for Artists' Resdiencies

↗ Renew Culture - The Theatre Green Book

↗ Reset! - Ecological Endeavours

↗ SHIFT Culture - Environmental Sustainability: Eco Guidelines for Networks

Credits
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