



Towards Sustainability and Inclusivity of the Rewilding Cultures Project

Designed by Alevtina Senik
Projekt Atol
2026

CONTENTS

About the Rewilding Cultures
4

I. Pilot scheme for lowering mobility
related GHG footprint report
7

II. Pilot scheme towards zero waste Feral
events
29

III. A scheme for better social and
economic inclusivity of events
51

IV. A scheme for better gender balance
events
72



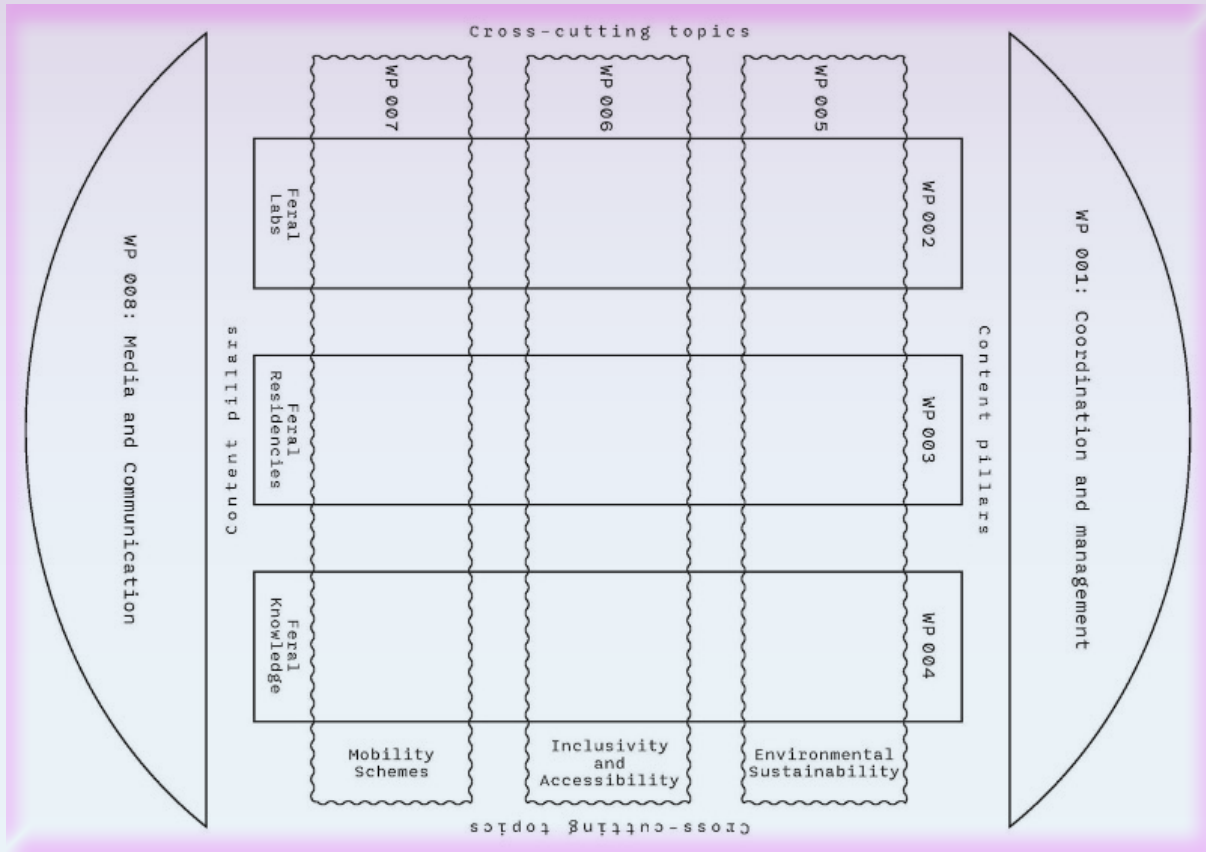
ABOUT THE REWILDING CULTURES

The Rewilding Cultures (RC) project is centred around exploring innovative approaches to production, inclusivity, and environmental considerations at the intersection of the arts, science, and technology. With a strong focus on reflecting the evolving landscape of artistic research and production, the project aims to foster and reshape new perspectives on various aspects of artistic and creative processes, including research, production, presentation, and dissemination. Simultaneously, it underscores the significance of responsible participation, particularly regarding environmental sustainability and vital inclusion matters that can no longer be ignored. It is imperative that we embrace a rewilding approach that is relevant for both the present and future.

The project brings together partners from eight EU countries with common interests in research at the intersection of art and science: Projekt Atol Institute (Slovenia) – project leader, Bioart Society (Finland), Cultivamos Cultura (Portugal), The Culture Yard (Denmark), Ionian University (Greece), Art2M/Makery.info (France), Radiona (Croatia) and Schmiede (Austria).

Project's core activities revolve around three content pillars: Feral Labs—temporary, transdisciplinary creative hubs that blend art, technology, environmental research, and open-source principles in intensive, immersive gatherings, held in remote locations; Feral

Residency programmes—supporting long-term creative projects and fostering deeper connections with artists; and Feral Knowledge—the discursive part of the project, encompassing the Feral Node Books



biennial publication series and TTT Conference on art, science, and technology.

Furthermore, the three Feral pillars are not static entities but require continuous development and innovation. Two cross-cutting themes of the project—environmental sustainability and inclusivity and accessibility—are regarded as fundamental to future resilience and serve as key areas of innovation for the partners' events and projects. The following four reports represent concrete outcomes of the RC consortium's research and efforts to advance environmental sustainability, social and economic inclusivity, accessibility, and gender diversity. We believe that by investing in both research and the implementation of experimental and pilot measures—many of

6

which have already become permanent practices within our institutions—we can lead by example toward a more sustainable future.

I. Pilot scheme for lowering mobility related GHG footprint report

*Author: Tina Dolinšek
Projekt Atol*



1. REWILDING CULTURES AND ENVIRONMENTAL SUSTAINABILITY

Environmental challenges are at the core of the project, with the consortium recognizing both the necessity and responsibility of addressing the sustainable mobility and use of materials issues as event organizers. The aim is not only to implement innovative and pilot measures but also to ensure that events remain sustainable and engaging for participants in the long run.

Work Package 5 (WP5) on Environmental Sustainability functions as a cross-cutting initiative that identifies and monitors the environmental impact of events. More importantly, it encourages partners to actively address, develop and implement solutions to mitigate their carbon footprint. Each partner has allocated dedicated resources to support sustainability measures tailored to their specific contexts.

Since many Feral Labs take place in natural or even protected environments, ecological considerations are especially relevant not just for the organisers, but mostly for the joining participants. Therefore, environmental themes are integrated into event programming, fostering both awareness and action. Beyond technical readiness, the project also emphasizes raising environmental literacy among participants and wider audiences.

The following report is outlining one such pilot attempt towards a better environmental sustainability—primarily of the Rewilding Cultures project, but also with great consideration for the future—focused on monitoring mobility related GHG footprint of the Feral Labs and Feral Residencies. At the end of the report special measures on lowering the mobility footprint, proposed by each of the 8 partner institutions are introduced. They will be implemented into their practice by the end of the project and far beyond.

2. TRAVEL CARBON FOOTPRINT OF THE FERAL LABS

In an effort to assess and reduce the environmental impact of its activities, Rewilding Cultures consortium has partnered with Društvo Ekologi brez Meja (Ecologists Without Borders), a Slovenian NGO, to develop a Travel carbon footprint calculator. This tool, based on the well-established methodology of the Travel & Climate calculator, helps estimate the carbon emissions generated by travel to and from Feral Lab events. By automating the process and simplifying data collection (only one-way travel data was collected for the pilot), the results provide valuable insights into the environmental cost of RC mobility. The calculator estimates assume participants are traveling to and from their original starting points.

3. RESULTS AND DATA INTERPRETATION

ArtLabo 2023

38 participants contributed an estimated 2.1 tonnes of CO₂eq over 23,183 km. The average transport intensity was 90 g CO₂eq per km. Travel GHG proportions: 49% by train, 48% by car, 2% by bus, 1% by ferry, with no air travel.

Field_Notes 2023

For 12 participants, a total of 1.9 tonnes of CO₂eq were generated from 25,293 km traveled, with an average intensity of 74 g CO₂eq per km. The travel GHG breakdown included: 75% by plane, 15% by ferry, 5% by bus, 3% by train, 1% by car.

PIFcamp 2023

With 62 participants traveling a total of 24,955 km, PIFcamp's transport emissions were just under 2 tonnes CO₂eq. The average transport intensity was 148 g CO₂eq per km. 49% of the GHG was produced by plane, 43% by car, 7% by train, 1% by bus.

Schmiede 2023

57 participants generated 2 tonnes of CO₂eq from 53,484 km travelled, with an average transport intensity of 74 g CO₂eq per km. Travel GHG was split as follows: 61% by flights, 20% by car, 16% by train, and 1% by ferry.

CC Summer School 2024

For 4 participants, travel generated 1.8 tonnes CO₂eq from 8,145 km, with an average intensity of 110 g CO₂eq per km. Travel GHG was 95% by plane and 3% by bus, and 2% by car.

Culture Yard Summer Camp 2024

With 25 participants traveling 789 km, the total carbon footprint was 0.2 tonnes CO₂eq, and the average intensity was 127 g CO₂eq per km. Travel was mostly by car (60%) and train (40%), with 92% of the footprint attributed to cars. 5 participants came by bicycle.

Electric Wonderland 2024

22 participants generated 1.9 tonnes CO₂eq for 9,682 km. The average GHG intensity was 98 g CO₂eq per km, with 83% of the travel by car, 15% by plane, and smaller proportions (1%) by train and bus.

TTT Lab 2024

11 participants travelled 46,190 km, generating 11.8 tonnes CO₂eq, with an average of 128 g CO₂eq per km. The travel GHG by plane was 92%, with ferry accounting for 8% of the footprint.

3.2. DATA INTERPRETATION

The collected data should not be interpreted at face value but rather considered in the context of each event's unique location and available travel options. The events also differ in duration, number of participants, and scope—some are highly locally oriented, while others attract wider international participation. Since (social) isolation is an important concept within the Feral labs series, events take place in remote locations, where car travel and flights dominate as the primary mobility options, significantly contributing to carbon emissions.

For example, at PIFcamp 2023, where local transport options are limited, 72% of travel was by car (mostly diesel), accounting for 43% of the total carbon footprint. Similarly, at Field_Notes 2023, which combines international participation with a remote subarctic location in northern Finland, 75% of emissions came from flights.

On the other hand, events with a more local focus, such as ArtLabo 2023 on the island of Batz in France, relied heavily on train travel, with 49% of the footprint coming from it. Culture Yard Summer Camp 2024, where 92% of emissions came from cars, highlights how short-distance, locally oriented events can benefit from alternative transportation—demonstrated by five participants who travelled by bicycle.

The collected data provides a crucial opportunity for the consortium to refine future event planning to further reduce environmental impact. Initiatives such as prioritizing train or other land-based travel over flights, offering carpooling options, and encouraging local participation (where possible) are already being implemented by many partners. Additionally, the use of shuttles and bicycles as viable travel options presents exciting possibilities for

lowering emissions.

By continuing to track and measure carbon footprints, the RC consortium can better identify areas for improvement and implement meaningful sustainability measures—not just within the RC network but also in their own organizations’ operations, tasks, and activities. These efforts align with the global movement toward sustainable mobility, with cultural and art institutions playing a key role in promoting and adopting environmentally responsible practices.



*The Rewilding Cultures Mobility Conversation:
Agáta Marzecová: Rewilding the botanical gaze, 2025*

Agáta Marzecová was selected for the two-week long Rewilding Cultures residency at Kilpisjärvi Biological Station. Her work focused on the “rewilding of scientific categories,” continuing her longer exploration of how ecological narratives — such as biodiversity and naturalness — structure ways of knowing and relating to nature, through the lens of queer and feminist ecology. She was traveling with their child. Photo credits: Agáta Marzec.

<https://bioartsociety.fi/projects/ars-bioarctica/posts/notes-on-rewilding-the-botanical-gaze>

4. ASSESSMENT OF THE CURRENT SITUATION

Apart from tracking the GHG footprint of the events, partners participated in several online meetings and in person discussions led by WP5 leader Projekt Atol. These, informed by the GHG footprint assessments, focused on the continuous effort to reduce the carbon footprint of partners' events and organizational operations. The following measures are already integrated into their ongoing strategies for a more sustainable and greener future.

Institution	Measures taken
<i>Bioart Society (FI)</i>	<ul style="list-style-type: none"> • Preferring land-based travel, particular within Finland • Preferring public transport within Helsinki and from Helsinki to residency in Kilpisjärvi
<i>Cultivamos Cultura (PT)</i>	<ul style="list-style-type: none"> • Enabling extended AIR programmes and encouraging artists to stay longer (2 months) in order for the travel to be less impactful • Promoting shared rides for visiting artist and adjusting their arrivals so they sync

Institution	Measures taken
<i>The Culture Yard (DK)</i>	<ul style="list-style-type: none"> • Part of GreenLeaf municipality • Encouraging public and land-based transportation (train, bus) or shared rides for anything under 1000 km and 10h of travel time --> • Very clear and strong travel policy for staff, encouraged for artists - extra time is covered by per diems and fees since this is a more time-consuming travel • Promoting and encouraging participants to travel in a more sustainable way • Considering implementing financial encouragements for green travel

Institution	Measures taken
<i>Ionian University (GR)</i>	<ul style="list-style-type: none"> • Focusing on hosting natural, circumstantial and practice based (not AI or other environmental impact heavy) events • Minimising the need for long distance travel • Preferring ferry transportation (as opposed to air travel) • Promoting walking for the commuting between venues during events
<i>Makery.info / Art2M (FR)</i>	<ul style="list-style-type: none"> • Organising shared car rides and bike rentals for participants • Implementing a no-fly policy (cars or trains only, the island where ArtLabo takes place is bike or pedestrian only) • Optimising supplies runs – less is better

Institution	Measures taken
<i>Projekt Atol Institute (SI)</i>	<ul style="list-style-type: none"> • Organising shared car rides • Promoting a no-fly policy and encouraging the participants to use land travel when possible • Booking a shuttle for people coming from one transit hub • Enabling use of electric only car-sharing service for event preparation needs, reducing the need for ICE cars
<i>Radiona (HR)</i>	<ul style="list-style-type: none"> • Organising shared car rides for participants • Implementing a no-fly policy for the Electric Wonderland camp • Acquiring an owned van
<i>Schmiede (AT)</i>	<ul style="list-style-type: none"> • Registered to become a green event for the region of Salzburg • Encouraging participants to travel with public transport

5. MEASURES TOWARDS A MORE SUSTAINABLE FUTURE PRACTICES

The following chapter introduces measures for more sustainable mobility adopted by each of the eight partner institutions within the Rewilding Cultures consortium. Each measure was developed and proposed by partners themselves, directly reflecting their local needs or addressing and overcoming issues related to their mobility specifics in regard with the event management field. The proposed actions for more sustainable mobility are either already being implemented or will be in place by the end of the project in 2026.

Bioart Society: Light impact guidebook for the field

Bioart Society from Finland places ecological consciousness at the core of its project and event planning, prioritising sustainable practices, such as waste recycling and ensuring vegan food options at all events. To optimise resource efficiency, they make their equipment and resources available to artists, fostering an economy of sharing and mutual support, while reducing the financial, material, and production costs associated with artistic work. Bioart Society actively promotes land travel to their Ars Bioarctica residency at the Kilpisjärvi Biological Station. Their residency coordinator provides dedicated support to participants who choose overland travel, reinforcing the commitment of reducing the carbon footprint of their activities.

Bioart Society is deeply committed to fostering collaborations with both local and international practitioners and cultural organisations, ensuring more sustainable and resource-efficient practices across all levels of engagement. As part of their ongoing efforts, they are planning to develop a comprehensive light impact guidebook for their events and residencies with an emphasis on response-able

field work. This guidebook will serve as a roadmap for their team and participants, promoting more sustainable and ecologically responsible practices and projects, across all Bioart Society's activities and the wider field.

Cultivamos Cultura: Advocating for improved local transport

Cultivamos Cultura, a Portuguese institution in the south-west of Europe, continuously faces challenges with international travel and transport to and from its venue. Moreover, due to its remote rural location in São Luís, CC Summer School is subjected to limited public transportation, long travel distances, and reliance on personal vehicles.

To address these mobility issues, the team continuously invests in sourcing materials and services locally, therefore reducing emissions and supporting the regional economy. Additionally, they aim to prioritise residencies for local artists and extend residency durations, minimising travel frequency while fostering stronger relations between artists, the institution, and the community.

Cultivamos Cultura will encourage carpooling to consolidate transport for artists, artworks and team members, for the purpose of cutting emissions, while strengthening community interactions. Furthermore, they plan to advocate for improved local transport and mobility with the municipality of Odemira, urging them to integrate more mobility solutions in CIMAL, a Sustainable Urban Mobility Plan for Coastal Alentejo.

The Culture Yard: Minimising travel emissions

The Culture Yard from Denmark is an EU Green Leaf institution within the municipality of Helsingør and, in this capacity, has

already introduced measures to reduce its carbon footprint. In the season 2023/24, Culture Year upgraded its lighting systems to LED technology across all stages and public facilities. Additionally, all fixed lighting in its venue has been converted to LED.

While air travel is sometimes unavoidable, Culture Yard is actively reducing flights by enforcing a policy that mandates the use of public transportation for all destinations reachable within 10 hours of travel time or under 1,000 km in distance. All domestic and short commuter trips taken by employees prioritize public transportation and shared commuting. A policy and set of guidelines restricting flights and promoting public and shared commuting was implemented in 2023 and applies to all work-related travel, also within the RC network.

Ionian University: Embracing Hybrid Participation

The Ionian University (Greece) has implemented the following environmentally sustainable practices to reduce the carbon footprint of its events:

- a) Promoting eco-friendly transportation by encouraging group travel, advising on public transportation, and arranging car-pooling to limit individual car use.
- b) Encouraging participants to choose lower-emission travel options, such as ferries, to reach the event location, as well as renting bicycles or walking for daily errands.
- c) Leveraging the typically favourable Mediterranean weather by organizing outdoor activities such as dining and air-drying clothes, reducing the need for artificial lighting and energy consumption.
- d) Prioritizing locally sourced, sustainable food, increasing

plant-based meal options, and recycling or donating leftovers.

e) Partnering with accommodations that implement energy-saving and waste-reduction initiatives.

In 2024, additional initiatives were introduced to further enhance sustainability, including the hybridization of TTTlabs and TTTfellows, allowing remote participation. This reduces the need for air travel and further lowers the event's carbon footprint.

Makery.info: Involving more local participants at the ArtLabo Retreat in 2025

The ArtLabo Retreat takes place on the island of Batz, off the north coast of Brittany (France), facing the town of Roscoff. In previous editions of the event, most food supplies were delivered by boat to ensure well-catered meals for participants. While some vegetables were sourced from a local farm on the island and workshops were organized to forage wild edible plants and seaweed, these efforts provided only a limited portion of the team's food. Additionally, challenges in estimating quantities sometimes led to last-minute purchases from the island's high-priced grocery stores or trips back to the mainland for additional supplies. This was not in accordance with the camp's approach of actively promoting low-carbon mobility and supporting participants by facilitating car-sharing options when train travel is not always feasible for reaching the remote port of Roscoff.

For the 2025 edition, ArtLabo will involve two local groups as key participants in the event, thereby reducing its travel footprint: a permaculture collective from the island of Batz, which focuses on collective permaculture, circularity, and resilience year-round; and students, teachers, or guest lecturers from the Master's program in

Transition Design / Design in Transition at the École Européenne Supérieure d'Art de Bretagne, located 40 km from the venue.

Additionally, the camp organisers will place greater emphasis on inviting participants through an open call, particularly those working at the intersection of art, design, and the circular economy, with a special focus on food and biomaterials.

Projekt Atol Institute: Minimising air travel

Since the launch of PIFcamp in 2015, Projekt Atol Institute, based in Slovenia, has prioritized environmentally sustainable practices, including waste recycling, sourcing local food, promoting carpooling, raising awareness about mindful resource use, and encouraging material reuse. As part of the Rewilding Cultures project, Projekt Atol has also begun tracking and reducing the carbon footprint of travel and transportation related to RC activities.

While air travel is sometimes unavoidable, particularly for international participants traveling from other continents, maintaining high-quality artistic content and ensuring inclusivity remain key priorities. To balance this with sustainability efforts, Projekt Atol has strengthened its collaboration with both local and international cultural organizations, facilitating shared engagement for visiting artists. As a result, international artists work with multiple institutions during their stay in the region. This approach optimizes financial, material, and production resources while promoting ecologically sustainable practices.

Radiona: Lowering the travel emissions

During the Rewilding Cultures project, Radiona.org (Croatia) implemented several measures to reduce its carbon footprint and

move toward more sustainable practices. The Radiona Community provides bicycles and kick scooters for artists-in-residence, encouraging eco-friendly transportation. Local transport tickets are offered to artists-in-residence to minimize car use for city travel. The lab equipment used during the Electric Wonderland camp is portable, with a focus on only bringing necessary items to the camp's natural environment, reducing excess transportation. Radiona.org has also acquired a permanent vehicle to reduce the number of vehicles used for transportation to the camp venue. Additionally, food procurement does not occur daily, minimizing the need for frequent transport-related trips.

Schmiede: Climate Awareness Team

Schmiede (Austria) will include climate awareness as a key focus within its awareness team. The work will begin in 2025 with preparations for Schmiede, where a newly appointed climate awareness coordinator will join the overall awareness team. They will emphasize in advance communications that traveling by train is preferred. Additionally, a ride-sharing service will be offered for both travel to and from Schmiede, as well as for transportation during Schmiede for errands and other tasks. Furthermore, the climate awareness team member will serve as a point of contact for information on climate-friendly travel and will compile an environmental impact report for various travel methods.

6. CONCLUSION

While we are aware that these kinds of initiatives take important steps toward integrating sustainability into artistic practice, the solemn efforts and scattered practices alone are not enough to bring about the systemic change needed. Tracking carbon footprints, promoting low-carbon travel, and encouraging sustainable materials are valuable—nowadays even intuitive and fundamental initiatives—but they remain largely self-driven and experimental. The cultural sector as a whole could be a forerunner of driving sustainable change, therefore we must move beyond pilot measures and isolated best practices, toward structural and policy-level changes that embed sustainability at the core of artistic production and mobility.

Furthermore, the project's approach to environmental responsibility, while admirable, still operates within the constraints of existing (infra)structures that often prioritize international networking and artistic exchange, large-scale events, and hyperproduction—practices that inherently carry a significant environmental burden. True transformation would require more radical shifts, especially on the level of the existing infrastructure. This could include greater investments in sustainable travel options or empowering and supporting local creative hubs that reduce the need for excessive mobility, and support funding models for equipment and infrastructure upgrades that prioritize long-term ecological responsibility over short-term project-based impact.

Another key aspect worth mentioning is the lack of open critical evaluation of the use of digital tools, such as generative AI and its infrastructure, which have a severe environmental impact and significantly contribute to global carbon emissions. In the efforts to

become truly sustainable, the cultural sector must not only focus on physical mobility but also address the environmental footprint of digital platforms and materials and tools used within its production processes. Within the RC network these issues will be separately addressed within WP5 section second deliverable called Pilot scheme for decisive steps towards zero-waste Feral events, led by The Culture Yard. In the growing effort towards more sustainable art production practices, it is crucial that technological solutions do not simply shift the burden from one area to another.

The European Commission's push to green the Creative Europe programme signals a broader institutional impact, but it remains unclear how deeply these changes will affect the realities of cultural funding and mobility; considering the current geopolitical shifts happening across the globe the importance seems to already be fading. Nevertheless, the environmental challenges should be considered as crucial factors of today (and not just the future to come!). But without stronger policy commitments, financial incentives for sustainable practices, and a willingness to challenge deeply established and rooted habits in the arts sector, projects' efforts like Rewilding Cultures risk remaining symbolic rather than transformative. To be truly impactful, the arts must not only adapt to sustainability concerns but also openly advocate for systems that make sustainable practices the norm.

7. CREDITS

The research was conducted by Projekt Atol Institute from 2023–2025. The data from the Travel carbon footprint calculator was provided by Društvo Ekologi brez Meja (Ecologists Without Borders).



Silent Walk at Camp Vild, 2025

The first day at Camp Vild a nature therapist guided participants through a silent walk that gradually transitions into trust-based exercises, designed to establish presence, mutual awareness and to strengthen the emerging community. Photo credits: Mikkel Bache.



Algae Foraging at ArtLabo Retreat, 2025

Seaweed was used in cooking, as a biomaterial and in clothing design. Participants joined botanist Edouard Bal on an educational walk on how to pick wild seaweed, a practice they continued throughout the week. Photo credits: Maya Minder.

II. Pilot scheme towards zero waste Feral events

*Author: Nicolai von Rosen & Christian Durr
Henriksen
The Culture Year*

1. REVIEWING PARTNER STRATEGIES TOWARDS ZERO-WASTE EVENTS

As part of the Rewilding Cultures network, we explored strategies for achieving near-zero waste in creative residencies and camps without compromising participant experience.

Our methodological approach combined questionnaires, tailored separately for camps and residencies and interviews to capture both quantitative data and qualitative insights. This mixed-method design enabled us to identify key challenges, evaluate existing practices, and co-develop potential solutions. We got a diverse context within the network, all from small-scale residencies generating only a few dozen kilograms of waste annually to large camps producing several hundred kilograms, which provided us with a comparative basis. While this variation complicates direct benchmarking, it also highlights which strategies can scale across settings and which remain context specific. Across both residencies and camps, several common zero-waste practices emerged.

Waste separation was widely implemented, with dedicated containers for recyclables and organics, and composting where infrastructure allowed. Creative reuse played a central role: materials such as electronics, wood, textiles, and catering containers were systematically repurposed, demonstrating circular economy principles in action. Food sourcing was predominantly local, often paired with efforts to minimize packaging, while durable dishware and water refill systems reduced reliance on disposables.

Increasingly, partners also acknowledged the environmental footprint of digital infrastructures, such as web hosting and cloud storage. Persistent challenges remain such as limited storage for reusable materials, difficulties recycling specialized workshop waste and uneven access to sustainable suppliers.

Nevertheless, the pilot scheme demonstrates that ambitious waste reduction is achievable through thoughtful design, clear guidance, and strong communal engagement. Participants reported that the zero-waste framework not only reduced environmental impact but also strengthened their sense of community and shared purpose.

1.2. BIOART SOCIETY

Field_Notes generated: 230 kg – Paper, cardboard, glass, metal, plastic packaging, bio waste, hazardous waste.

Residency generated: 18 kg – Paper, cardboard, glass, metal, plastic packaging, bio waste, hazardous waste.

Bioart Society from Finland situates ecological consciousness at the core of its project and event planning, prioritising sustainable practices such as systematic waste recycling, in-house bokashi composting, and ensuring vegan food options at all activities.

Their Feral Labs and residencies take place at the Kilpisjärvi Biological Station, while much of the organisational planning occurs through their Helsinki SOLU project space, highlighting a dual operational context that shapes sustainability strategies. Waste is meticulously sorted across paper, cardboard, glass, metal, plastics, and bio-waste, with hazardous materials collected through specialist channels. Materials from exhibitions and activities; including wood, metal, and textile, are repurposed in-house or redistributed via local circular material organisations, reinforcing a culture of sharing and reducing overall material consumption.

To optimise resource efficiency, Bioart Society provides artists access to shared equipment and encourages research and process-oriented work over object production. Procurement practices are carefully considered, with preference for socially and ecologically responsible suppliers, including avoidance of organisations on the Boycott, Divest, and Sanction list, and ongoing exploration of alternatives to cloud and IT services with high environmental impact.

Acknowledging areas for improvement, Bioart Society is developing a comprehensive light impact guidebook that addresses responsible travel, ethical fieldwork, material processes, consumption,

and waste management. The guidebook will also support systematic mapping and documentation of material flows before and after residencies, including workshop and laboratory consumables. By integrating these measures, Bioart Society not only reduces the carbon and material footprint of its activities but also fosters collaborative, resource-efficient practices that set a benchmark for sustainable residencies and camps internationally.

1.3. PROJEKT ATOL

PIFcamp generated: 327 kg – biowaste, glass, mixed packaging, paper

Zavod Projekt Atol integrates ecological responsibility into the design and operation of its PIFcamp and AIR residencies, embedding waste reduction and material reuse at the core of project planning. At PIFcamp 2023, participants generated 327 kg of waste, with biowaste, glass, packaging, and paper comprising the main fractions. Waste is carefully separated into bins for each material type, while biowaste is largely composted or repurposed as feed for local livestock. Participants are guided to bring reusable items, and materials from previous projects are systematically reused, minimizing unnecessary consumption.

Procurement practices such as prioritizing bulk orders, recycled materials as eco-friendly printing paper and toilet paper, and minimizing reliance on new materials whenever possible. Electronic waste is actively minimized, and IT and cloud services are used judiciously.

Potential improvements identified by Projekt Atol include transitioning from glass bottles to reusable cans, sourcing larger bulk packaging to reduce waste, increasing the use of eco-friendly

materials, and integrating rechargeable batteries where feasible.

Through careful planning, participant education, and continuous reuse strategies, Zavod Projekt Atol demonstrates that zero waste approaches are achievable in diverse creative contexts. The initiative of achieving a fully zero-waste PIFcamp was reached at 2025 camp (read more here <https://pif.camp/pifcamp-on-the-path-to-zero-waste-with-two-stars/>).

1.4. SCHMIEDE

Schmiede generated: 2067 kg – organic, plastic, paper, electronics, residual waste.

Schmiede Hallein demonstrates a strong alignment with regional and national sustainability frameworks, integrating Austria's waste-management standards and green event guidelines into the operational design of its annual camp. Waste is separated into dedicated fractions such as organic, plastic, paper, electronic, and residual disposed of through certified municipal systems. Schmiede maintains a consistent culture of reuse: drinking glasses issued to participants are kept throughout the event, and catering containers made of glass circulate back into the provider's reuse system.

Material use at Schmiede spans wood, fabric, paper, electronics, plastics, and paint, though quantities fluctuate from year to year depending on the nature of artistic work. While procurement partially incorporates recycled materials, the organisation prioritises long-term reduction by reusing materials across successive editions whenever possible and by employing green web-hosting certified under ISO 50001. Cloud infrastructures are used extensively, with Google Workspace supporting internal operations.

A central challenge for Schmiede lies in storage capacity and

the difficulty of maintaining an inventory of durable, multifunctional furniture for working, exhibiting, and gathering. In response, Schmiede has initiated an ambitious collaboration with a local vocational woodworking college to prototype a modular, space-efficient furniture system capable of meeting diverse functional needs while reducing annual procurement and long-term material waste. This initiative reflects Schmiede's commitment to structural sustainability: rather than reducing waste solely through behavioural guidelines, they are redesigning the physical systems that shape production, presentation, and daily life within the camp.

Through these systematic waste sorting, material reuse, certified green hosting, and the development of modular infrastructures, Schmiede is positioning itself as a forward-thinking model for sustainable creative camps. Its approach illustrates how ecological responsibility can be embedded not only in consumption patterns but also in the structural and architectural design of cultural production environments.

1.5. CULTIVAMOS CULTURA

Summer School generated: 35 kg – organic, plastic, paper, glass, undifferentiated, batteries, cooking oil, compost.

Residency generated: 440 kg - organic, plastic, paper, glass, undifferentiated, batteries, cooking oil, compost.

Cultivamos Cultura in Portugal embeds sustainability deeply into the operational fabric of both its camps and residency programmes, grounding its practices in careful waste separation, material circularity, and ecological stewardship. Waste streams ranging from organic matter, plastics, paper, glass, undifferentiated waste, batteries, cooking oil, and compost are sorted through differentiat-

ed containers and composting systems, ensuring that participants engage with clear, structured waste-handling protocols. Internal recycling extends across several material categories, including electronics, glass, plastic, and compost in camps, and additional reuse of materials such as soil, fabric, cardboard, and paper during residencies. These practices are reinforced by systematic orientation sessions, instructional guides, and ongoing reminders that strengthen behavioural consistency across participants.

Material usage reflects the diverse artistic and bio-art activities Cultivamos Cultura facilitates, encompassing wood, fabric, paper, paint, metals, organic materials such as soil, plants, fungi, bacteria, and chemical substances used in photosensitive and cleaning processes. Internal reuse systems are active and well-integrated, allowing materials such as soil, wood, fabric, and plastics to circulate across multiple project cycles.

Procurement strategies prioritise sustainable sourcing whenever possible, although the organisation acknowledges the need for deeper research into IT suppliers, cloud infrastructures, and their environmental impacts. Web hosting and cloud services are used routinely, presenting an additional area for future ecological refinement. Across both camps and residencies, Cultivamos Cultura identifies key opportunities for improvement, including further reduction of undifferentiated waste through expanded bin systems, more robust participant guidance, and enhanced assessments of digital sustainability. By combining structured educational approaches with practical circular techniques, Cultivamos Cultura fosters an environment in which ecological responsibility is not only operational but integral to the artistic processes it supports.

1.6. THE CULTURE YARD

Camp Vild generated: 25 kg – organic, plastic, paper, glass, fabric, cardboard.

Residency generated: 30 kg – organic, plastic, paper, glass, fabric, cardboard.

Culture Yard in Denmark places sustainable practices at the heart of its camps and residencies, fostering a culture of material awareness and circularity. Participants are guided to separate waste effectively and to reuse materials such as wood, electronics, paper, fabric, and food containers across multiple projects. Clear communal guidelines, combined with orientation sessions and hands-on engagement, ensure that sustainable behaviors are embedded into daily operations.

The organisation actively encourages bulk procurement, shared equipment, and repurposing of materials, reducing the need for new purchases and lowering overall material consumption. By prioritising these strategies, Culture Yard reduces its ecological footprint while promoting a collaborative and responsible approach to artistic production.

Future improvements identified include expanding internal reuse opportunities, increasing the number of waste fractions for sorting, and strengthening local collaborations with waste management centres. These steps aim to further optimise resource use and embed long-term sustainable practices, ensuring that Culture Yard continues to model low-impact and ecologically responsible cultural production within the Rewilding Cultures network.

1.7. RADIONA

Electric Wonderland generated: 20 kg – electronics, plastic,

organic.

Residency generated: 10 kg – plastic, fabric, organic.

Radiona, the Association for Development of ‘Do-It-Yourself’ Culture, integrates ecological awareness at the core of its DIY lab and camp activities, placing emphasis on waste reduction, material reuse, and responsible procurement. Each camp and residency edition actively separates waste into defined streams, plastic, paper, electronics, wood, fabric, and organic waste; with internal recycling practices for electronics, fabric, paper and plastic. Organic waste is repurposed where possible, including the creation of small city or balcony gardens, exemplifying Radiona’s commitment to circular resource management.

Material use within Radiona activities spans electronics, wood, fabric, paint, chemicals, and paper, with quantities actively minimized through reuse strategies and careful project planning. Procurement is guided by sustainability principles, prioritizing recycled or eco-certified materials, while internal reuse extends across multiple project cycles, reducing the need for new resources. Web hosting and cloud services are used, with ongoing attention to sustainable digital practices and avoidance of greenwashing.

Radiona continuously seeks to enhance sustainability across its activities. Key improvement areas include further reduction of plastic and electronic waste, increased material reuse, and minimizing new purchases wherever feasible. Through these measures, Radiona fosters a culture of responsible DIY practices, combining ecological stewardship with creative experimentation, and provides a replicable framework for sustainable engagement in community-driven cultural projects.

1.8. IONIAN UNIVERSITY

TTTcamp generated: 80 kg – organic, paper, plastic, cardboard, electronics, batteries.

Residency generated: 50 kg – organic, paper, plastic, cardboard, electronics, batteries.

Ionian University, Greece, integrates sustainability at the core of its Rewilding Cultures camps and residencies, with a focus on responsible material use, waste minimization, and ecological awareness. Waste management practices include clearly labelled separation bins for paper, cardboard, plastics, glass, metals, and organics, with electronic waste collected and processed via approved municipal channels. Paper, cardboard, and packaging materials are actively reused for installations and documentation, while organic waste is occasionally composted as part of a pilot initiative.

Materials usage is guided by principles of reuse and resource efficiency, with project-dependent consumption of paper, fabric, wood, and minimal electronics. Shared A/V equipment and open-source digital tools reduce the need for individual purchases, while paperless reporting and zero-waste meal policies further limit environmental impact. Procurement emphasizes recycled and reusable materials, and local suppliers are preferred whenever feasible.

Potential improvements identified include the implementation of mobile composting units, development of a shared materials library, more structured guidance for incoming residents, and enhanced tracking of material lifecycles. These measures aim to strengthen circular resource management and establish replicable frameworks for sustainable creative residencies, ensuring that environmental responsibility is embedded in both the operational and participatory aspects of Ionian University's programs.

1.9. ART2M / MAKERY

ArtLabo Retreat generated: 80 kg – food packaging, organic, paper, glass, metal, plastic, electronic.

ArtLabo Retreat operates as a biennial camp grounded in principles of circular economy, frugality, and local ecological engagement. Waste generation for recent editions is estimated at approximately 100 kg, consisting primarily of food packaging alongside organic, paper, glass, metal, plastic, electronic, biomaterial, and small quantities of hazardous waste. Waste management follows local institutional systems in France, with separation of general waste, packaging, and glass, and composting of organic matter where possible. Internally, compostable materials are transferred to on-site compost bins, while non-reusable paper, cardboard, and wood are repurposed for communal fires.

Food systems prioritise local producers, on-site farm production, and foraging of wild plants and seaweed, which are used both for meals and as biomaterials in artistic experimentation. Organic by-products, such as shells, peelings, and spent grain from local breweries, are reused within workshops, alongside practices such as producing charcoal and natural inks from locally sourced materials. Procurement focuses on minimal quantities, recycled or eco-certified goods, and bulk purchasing to reduce packaging, while digital infrastructures rely on eco-conscious hosting providers.

Key challenges identified relate to balancing circular ambitions with limited budgets and maintaining accessibility for emerging artists. Future improvements focus on further optimising sourcing and procurement without compromising inclusivity, reinforcing ArtLabo Retreat's position as a low-impact, socially conscious model where waste reduction, material reuse, and artistic research are deeply interconnected.

2. MEASURES TOWARDS A MORE SUSTAINABLE FUTURE PRACTICES

Institution	Re-use	Re-use	Current practices
	Waste	Material	Waste
<i>Cultivamos Cultura</i>	Electronic, glass, plastic and compost.	Plastic, wood, glass, fabric, electronics, soil, rock, cardboard and paper.	Instructional guides, orientation, proper labelling.
<i>Schmiede Hallein</i>	Glasses, food containers.	According to the regional and national waste management and green event guidelines.	According to the regional and national waste management and green event guidelines.
<i>Ionian University</i>	Cardboard, packaging and organic waste	Decorations, name tags, printouts.	Signs for reuse, zero waste policies/protocols, encouragement, paperless reporting.
<i>Bioart Society</i>	Biowaste, wood, fabric, metal.	Artist materials (exhibit).	Bokashi composting, no single use food service.
<i>Projekt Atol</i>	Biowaste.	Wires, pcb, wood, metal, paint.	Communication (before artist and participant arrive),kickoff meeting, reuse for earlier camps. Recycled paper, artist scavenge storage for materials first.
<i>Radiona</i>	Plastic, electronics, wood, organics, fabric.	Plastic, electronics, paper, cardboard, wood, iron.	Sorting waste, reusing material to buy less,

Institution	Current practices	Potential improvement	Potential improvement
	<i>Material</i>	<i>Waste</i>	<i>Material</i>
<i>Cultivamos Cultura</i>	Procurement is, as far as possible, sourced sustainably.	More waste fractions for sorting.	More research on sustainable IT and cloud services.
<i>Schmiede Hallein</i>	Reusing as much material as possible.	None for now.	Developing a modular, space-saving furniture system for seating, working, and displaying artworks in collaboration with a local wood-working college.
<i>Ionian University</i>	Minimal print policy, digital tools, local repurposed materials, shared equipment.	Mobile composting units, stronger guidelines, tracking, residents reuse plan.	Material library, material lifecycle tracking, structured guidelines, local partnerships.
<i>Bioart Society</i>	Artist discouraged from certain materials, practices, vegan food.	Workshops waste (need for sterile equipment), encouragement for artists, light impact field work guide.	Mapping/collecting data for materials (used, disposed, purchased location).
<i>Projekt Atol</i>	Bulk orders (minimize orders/transport), good communication for artist and participants, artist scavenge storage for materials first.	Local colabs (Waste centers), change glass bottle to cans, demand larger pack of food to minimize packaging, demand sturdy returnable packaging for transport.	More eco friendly material, rechargeable batteries, change glass bottles for cans and reuse the cans.

Institution	Re-use	Re-use	Current practices
	<i>Waste</i>	<i>Material</i>	<i>Waste</i>
<i>The Culture Yard</i>	Biowaste, fabric, packaging, plastic.	Wood, electronics, paper, food containers.	Communal guidelines, sorted in fractions, reuse of material in our daily work (art class, kitchen schools).
<i>ART2M/MAKERY</i>	Biowaste, cardboard, wood, paper.	Paper, cardboard.	Reusable artist material, fraction sorted, composting, communal fireplaces, key keg beer cans, drawing whit charcoal.

Institution	Current practices	Potential improvement	Potential improvement
	<i>Material</i>	<i>Waste</i>	<i>Material</i>
<i>Radiona</i>	Wires, pcb, wood, metal, paint.	Reduce plastic and electronics, create small city gardens for organic waste.	Less buying and mere recycle.
<i>The Culture Yard</i>	Buy less, repurposed materials, shared equipment, guidelines.	More reuse in house, more fractions, buy in bulks, local colabs (waste center), better guidelines.	More reuse in house, more fractions, local colabs (waste center), better guidelines, guest encouraging.
<i>ART2M/MAKERY</i>	Mainland sourcing for food, packaging-reduction practices, Bulk buying, Use of on-site materials.	Balance between circularity and limited budget, higher participant contributions.	Edible wild plants, local and natural resources.

3. CONCLUSION

Current practices across the network reveal that substantial progress toward zero-waste camps and residencies is underway, driven by systematic waste separation, local sourcing, and widespread creative reuse. At the same time, partners highlight shared challenges, including limited storage capacity, specialised waste streams, and uneven access to sustainable materials, that continue to hinder full implementation. Overall, the landscape reflects a field in active transition, where strong commitment and collaborative experimentation are steadily advancing the feasibility of near-zero-waste operations.

Throughout the Rewilding Cultures collaboration, partners have collectively worked toward understanding what a transition towards zero-waste camps and residencies could entail.

This pilot scheme shows the shared findings that emerged through our comparative study of diverse organisational contexts, material practices, and waste-management systems. By analysing questionnaires, interviews, and operational data from camps and residencies across the network, we gained insight into the practical challenges, structural limitations, and successful strategies that shape sustainable cultural production today. This pilot scheme is a reflection of recurring patterns, cross-cutting opportunities, and system-level improvements identified by all participating organisations. These findings outline the groundwork towards zero-waste initiatives, demonstrating where collective attention, infrastructural changes, and cultural shifts can have the most meaningful impact.

At its core, the pilot scheme foregrounds three interdependent principles: reduce, reuse, and restructure. First, reduction requires minimizing waste at the point of entry. Partners consistently

emphasize bulk purchasing, avoidance of single-use items, adoption of vegan or low-impact catering, and careful planning that prevents over-ordering of materials. Orientation sessions and pre-arrival guidelines have proven particularly effective in shaping participant behavior, ensuring that individuals arrive prepared with reusable bottles, containers, and an understanding of local waste protocols.

Second, reuse emerges as both a cultural value and a practical operational strategy. Across the network, the reuse of materials such as electronics, wood, textiles, soil, glass, packaging, and workshop supplies has become a central mechanism for lowering environmental burden while stimulating creative experimentation. Many organisations maintain internal material libraries, storage rooms, or “scavenge stations” that allow participants to prototype, repair, and reconfigure existing resources. This circular approach not only extends the life cycle of materials but also cultivates an ethic of experimentation grounded in ecological care.

Third, restructuring involves addressing the infrastructural and systemic barriers that prevent deeper sustainability. Partners identify common limitations: insufficient storage for reusable supplies, irregular access to sustainable procurement channels, difficulties managing specialised or hazardous waste, and a lack of comprehensive data on material flows. Structural interventions such as modular furniture systems, expanded waste fractions, mobile composting units, and closer collaborations with municipal waste centres represent long-term solutions that extend beyond behavioural guidelines. Several partners are already actively developing such innovations, embedding sustainability into the architectural and organisational fabric of their activities.

A cross-network priority is the alignment of digital practic-

es with ecological goals. As web hosting, cloud storage, and digital production increasingly underpin artistic processes, partners recognise the need for sustainable digital infrastructures, transparent data policies, and a critical approach to greenwashing within the IT sector. Parallel to this, improved tracking systems whether light-weight material logs, annual waste audits, or integrated inventories will strengthen accountability and support evidence-based decision making.

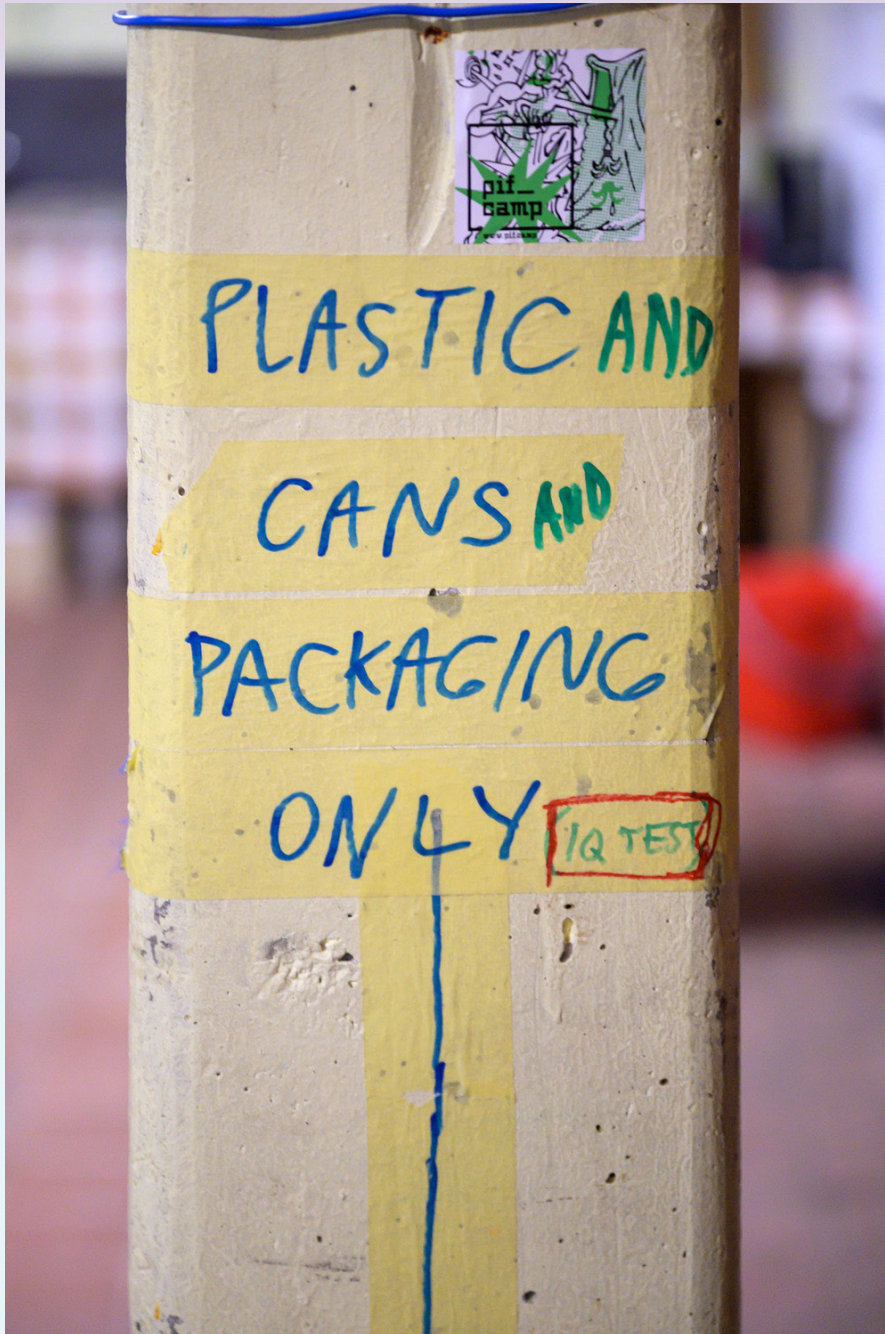
The pilot scheme therefore proposes a coordinated set of zero-waste measures that can be adapted across scales, from small rural residencies to large international camps: clear pre-arrival communication; expanded and consistently labelled waste fractions; local procurement and bulk purchasing; structured reuse systems; composting adapted to context; collaborative storage and materials libraries; sustainable digital services; and targeted infrastructural innovations. These measures are strengthened by the network's shared commitment to ecological responsibility, community-based learning, and cross-organisational exchange.

Taken together, the findings show that the steps towards zero-waste cultural production is not an abstract ideal but an attainable practice rooted in collective discipline, infrastructural creativity, and continuous reflection.

4. CREDITS

The research was conducted by The Culture Yard from 2024–2026.





Zero-waste PIFcamp, 2025

PIFcamp earned a two-star “Event on the Path to Zero Waste” title in 2025. Through ongoing efforts in waste reduction, recycling, and the reuse of materials and food, sustainability has been part of PIFcamp since the beginning. Photos: Katja Goljat.

III. A scheme for better social and economic inclusivity of events

*Author: Tina Dolinšek
Projekt Atol*

1. REWILDING CULTURES SOCIAL AND ECONOMIC INCLUSIVITY EFFORTS

Since its inception, the project places a strong emphasis on inclusivity—not as a peripheral goal, but as a fundamental value shaping the way events are conceived, organized, and disseminated. Similar to Work Package 5, which focuses on Environmental Sustainability, Work Package 6 (WP6) has been created specifically to address issues of inclusivity and accessibility, with a particular focus on two main areas: social and economic inclusivity and gender diversity. The following report addresses the first of these two topics within the RC consortium.

While the consortium members view their events as inclusive and open, a deeper reflection reveals that participation in Feral Labs and Feral Residencies is not equally accessible to all. These events typically require long-distance travel, extended time away from home, and often involve personal financial investment—factors that limit participation to those who enjoy a certain degree of socio-economic privilege. Individuals with full-time jobs, care responsibilities (such as parents of young children), or financial constraints are often unable to commit to the extended duration and travel requirements that Feral events demand. Moreover, the freelance and precarious nature of artistic and cultural work can further limit access for those who cannot afford to skip other income-generating opportunities.

Within the WP6, the consortium is shaping a structured approach towards identifying, addressing, and reducing this kind of participation limitations and barriers. This document serves as a self-evaluation of the current inclusivity efforts within the RC network, along with additional measures proposed by each of the eight partners, to be implemented by the end of the project in 2026.

The uniqueness of each Feral Lab—not only in its organizational structure, artistic focus, duration, and location—must also be looked through by the diversity that active participants and audience bring to it. The fundamental commitment to inclusivity and the consortiums’ shared awareness, that this commitment to ensure equal opportunities is not solely about fairness; it is also about enriching the cultural and intellectual diversity of the events themselves. Of course sometimes that is not possible due to objective limitations, such as infrastructure, but by putting more joint effort and making space for those who are often excluded due to structural inequalities, the consortium ensures that its events more accurately reflect the society they aim to engage.

2. ASSESSMENT OF THE CURRENT SITUATION

For the purpose of self-evaluation of the current inclusivity situation, each of the eight partners completed an online survey. This chapter presents an analysis of the responses gathered through the survey “Social and Economic Accessibility and Gender Balance at Feral Labs & AIR”, which was conducted in the beginning of the year 2024. The primary aim of the survey was to assess current (best) practices, identify gaps, and possibly offer future efforts toward more inclusive and accessible programming within the Feral Labs and Artist-in-Residency (AIR) formats.

The questionnaire revolved around two main areas: The Social and Economic Inclusivity part focused on financial accessibility, time-related participation barriers, and family-friendly practices. The second part addressed the Gender Balance / Gender Diversity issues through exploring both organizational values and practical strategies to ensure inclusive and safe environments. The survey

included both multiple-choice and open-ended questions, providing a mix of quantitative data and qualitative insight.

Responses showed a high awareness of the topics' importance within the consortium, hence shared light on the variety of different event contexts (such as the AIR duration, artist fees provided, economic disparities between countries etc), capacities (infrastructural and economic, such as living costs in different countries), and organisational approaches (communication, awareness, travel and artist fees, ongoing artist support etc), specific for each of the eight partners included.

2.1. DATA INTERPRETATION

2.1.1. RELATED TO GENERAL COMMUNICATION AND AWARENESS

The survey shows that general awareness regarding inclusivity is very high within the consortium—all partners use personal approach and express eagerness to solve problems while communicating with participants dealing with financial or time-related issues. All of them also reported a transparent and coherent communication about the options they offer (e.g. financial support, participation flexibility) and seven partners are aware of which groups may be excluded in their events due to social and economic factors.

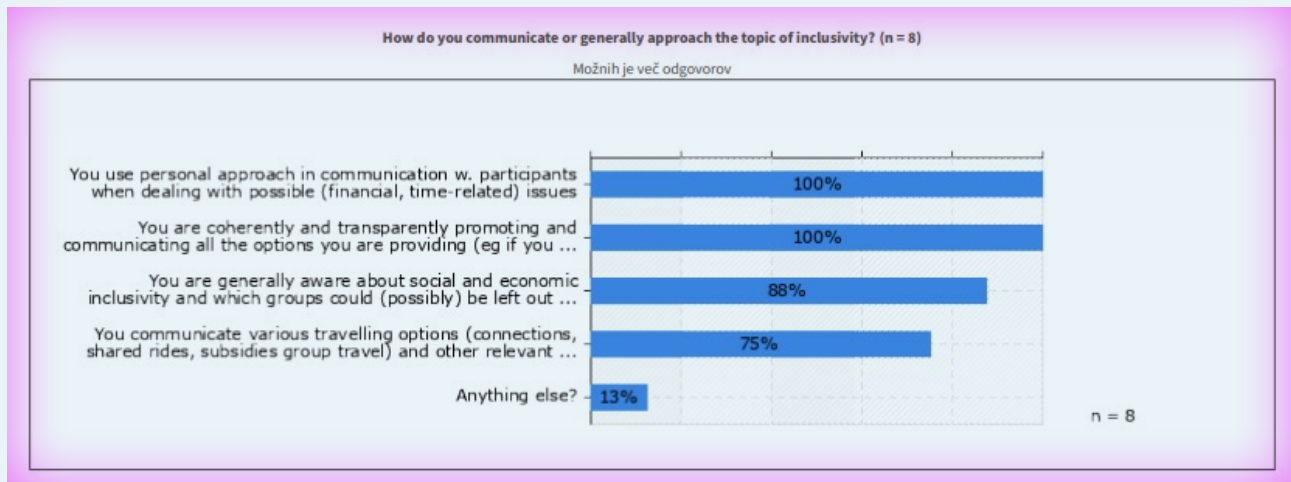
But, there is much to be done in the travel communication part—only six partners communicate about travel-related options (e.g. shared rides, subsidized travel), which is an important step in addressing economic barriers, since travel costs can greatly affect someone's participation. Furthermore, there are still some inconsistencies within the communication across the Feral events. While most partners clearly communicate available support—such as family accommodations, financial assistance, or accessibility options—

there are still some who lack transparency in their public materials.

2.1.2. RELATED TO FERAL AIR

The most commonly adopted inclusivity practices related to the Feral residency programs are: all eight partners cover AIR accommodation for the artists, seven provide artist fees, while six also cover travel costs, food provision and offer production help and materials. A very important long-term measure is also fostering ongoing opportunities beyond the residency—all eight partners support artistic development beyond the formal AIR period, fostering long-term engagement and community building.

But there is also a lot of space for improvement—only four partners offer flexible, part-time or remote/hybrid AIR attendance, which could be a powerful way to accommodate artists with jobs,



families, or other disabilities. Five partners are also open to flexible AIR timing, where artists propose their own dates. Some partners indicated providing formal invitation letters (for funding/visas), family accommodations (e.g. for single parents) and public exposure and visibility through media interviews, documentation, and storytelling platforms (e.g. Pageflow) as part of their inclusive AIR strategies.

The survey also revealed a lack of support for artists with caregiving responsibilities and their families. While six partners support family-friendly AIRs and are generally open to that kind of collaboration, only three can provide housing for the entire family, and only one can offer babysitting and/or kindergarten support. A lack of clear communication is also evident—only three partners provide coherent and accessible information (on their websites and in open call descriptions) regarding the options available to families.

2.1.3. RELATED TO FERAL LABS

Due to greater organizational demands, fixed dates, and limited capacities, Feral Labs tend to offer even less flexibility for inclusive participation. Five events are scheduled within a reasonable timeframe—during the summer holiday period—while four require mandatory attendance for the entire duration of the camp. Nevertheless, many partners announce the dates well in advance, allowing participants time to arrange time off work and plan their travel accordingly.

Five camps charge participation fees and hence provide some financial flexibility for attendees. While three camps allow payment in instalments, only one offers stipends, subsidized participation fees, or sliding-scale fees based on income. This is especially important when participants come from low-income countries and are attending events located in regions with higher living costs and should be addressed in the future planning. Furthermore, only three partners offer travel stipends. On the other hand, all eight camps provide (free) meals for their participants and seven also offer free housing.

When it comes to supporting artists with families, seven

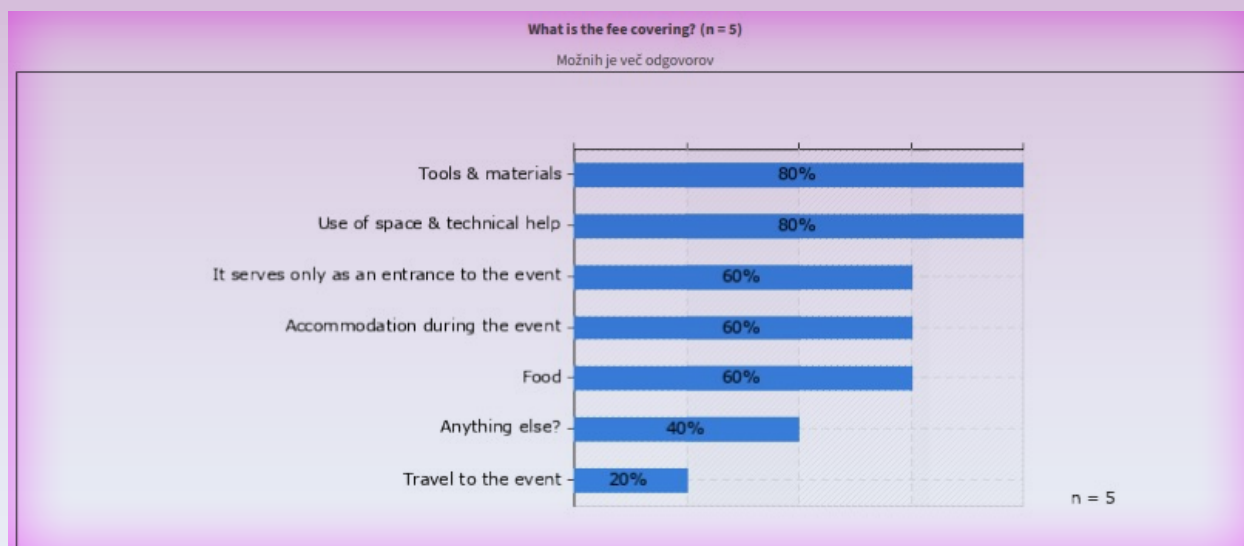
camps are designated as family-friendly, meaning artists are welcome to attend with their children. Five of these events can provide separate family accommodations, while four camps organize activities specifically for children. However, only one camp is able to offer childcare support such as a babysitter or kindergarten during the event.

Other: 1) participants pay a symbolical fee to seal their participation 2) participants pay for workshops during the event

2.1.4. OVERVIEW

A strong base of economic support is already in place across the consortium, with most partners covering basic needs such as housing, artist fees, and production assistance. There is also a clear awareness of the importance of communication transparency and ongoing support. However, gaps and opportunities remain—particularly in expanding remote and flexible participation formats for individuals with limited mobility or caregiving responsibilities, improving accessibility by choosing more affordable locations, and standardizing the provision of travel stipends and family-friendly accommodations.

The survey showed there is a growing awareness of the need to accommodate artists with caregiving responsibilities, yet a gap between inclusive intent and practical support exists. While the openness to families is encouraging, the lack of on-site childcare limits the true accessibility of these events—especially for single parents or those without additional support. To fully support artists with families and really earn a badge of family-friendly event, future editions of the camps may need to think about more structured childcare options and consider the logistical needs of caregivers as



part of their core planning. Of course that also brings a higher financial burden on the organisers and needs to be addressed on the structural level.

But the effort of the survey was achieved—the consortium can better understand the effectiveness of existing efforts and develop a more coordinated, evidence-based strategy to make Feral Labs and AIRs more socially, economically, and structurally inclusive. While economic inclusivity is widely recognized as a priority in our case, its full realization continues to be hindered by structural and financial barriers once more. For the consortium the next critical step lies in increasing flexibility—across timeframes, participation formats, and logistical planning—in order to make these programs genuinely accessible to a broader and more diverse group of participants; and while we wait for a more structured financial inclusivity scheme.

3. STEPS TOWARD A MORE INCLUSIVE FUTURE

This chapter outlines the range of economic and social inclusivity measures developed and adopted by the eight partner institutions during the Rewilding Cultures project. Each partner has tailored measures that reflect the realities of their specific local,

cultural, and infrastructural contexts, while addressing barriers that limit access to artistic opportunities—whether those barriers relate to income, caregiving responsibilities, geographic location, gender identity, or professional status. From scholarships for underrepresented artists and support for families, to flexible event formats, transparent communication, and the elimination of participation fees, these examples can emphasize the importance of embedding inclusion into daily practices, not just policies or statements.

The initiatives described in this chapter are either already in place or will be fully implemented by the end of the project in 2026.

Bioart Society: Transparent communication

Bioart Society applies various approaches to addressing economic and social inclusivity, with an intersectional awareness, within Rewilding Cultures and their wider programme. Within their Feral Lab: Field_Notes a focus has been on ensuring a diversity of genders (including cis, trans, intersex and non-binary) and people from different social and economic backgrounds are represented and included. These are measured and implemented in the curation and budgeting of the Lab; selection of invited contributors; the open call and selection process of participants; the elimination of fees for participating; the provision of free meals, accommodation and part of the travel.

A main barrier for more inclusive Feral events is their location. The main venue is Kilpisjärvi Biological Station, located in the region of Sápmi, in the far North of Finland, in a small dispersed village with limited facilities. The distance and time to travel there, as well the lack of access to amenities (eg. healthcare, childcare) can prove challenging for those with care-giving responsibilities, differ-

ent health conditions and/or access needs.

To address this barrier, Bioart Society put more care and transparency into communicating clearly about the locale and facilities to ensure people have access to this information before applying and traveling there, and have the possibility to make the arrangements required for their participation, with the support from the organisation. Between 2023 and 2025 Bioart Society developed a more comprehensive Ars Bioarctica information pack to better accommodate all of their activities at the Biological Station as well as introducing the use of access riders (access needs/ wants/desires) when gathering information from participants about how they can support their participation. A further measure to ensure inclusivity and accessibility are accommodated during their activities has been the introduction of safer spaces guidelines. These guidelines intersect also with environmental measures, for which they are developing ethical guidelines for socio-ecological fieldworking in Kilpisjärvi.

Cultivamos Cultura: Supporting Young Artists

Cultivamos Cultura values the support of young Portuguese artists and is committed to providing opportunities for them to develop their artistic practice in an environment that fosters experimentation, contemplation, and creation—free from pressure related to outcomes or financial constraints.

In the past, Cultivamos Cultura successfully offered two students paid enrollment in its Feral Labs through a partnership with the University of Lisbon. Building on this effort, and through the pursuit of new partnerships, the organization is now able to provide four scholarships to Portuguese students—two in collaboration with the University of Lisbon and two with the University of Porto—for

participation in upcoming Feral events.

Many Portuguese artists face challenges in securing financial support to develop their projects and participate in international networks, hence Cultivamos Cultura, within the RC network, aims to expand ongoing practices and offer support for local artists to attend other Feral Labs abroad, not only their own. Furthermore, Cultivamos Cultura is actively seeking new partners who can financially contribute to support this exchange, or at least help lower the threshold for participation.

The Culture Yard: Strategy for Economic and Social Inclusivity

The Culture Yard has previously applied event-specific guidelines based on their core values of inclusion. Their new initiative, introduced in connection with Feral Residency and Feral Labs, consolidates their inclusion policy—covering both social and economic aspects—into a unified and consistent framework for all programme areas and relationships, involving guests, artists, staff, volunteers, and external partners.

As part of this strategy Culture Yard is ensuring fair conditions for artists—artist fees and collaboration terms follow recommended standards, and any additional services are properly compensated. They cover meeting fees when researching possible collaborations in order to ensure they do not misuse time and effort from artists working without a steady pay. They prioritise low participation fees to make activities accessible to all, regardless of financial background. Additionally, they offer discounts specifically for young people and students, acknowledging their limited income.

Within the RC project, The Culture Yard also strengthens the social dimension by promoting respect and equality through a clear-

ly defined code of conduct and a zero-tolerance policy toward offensive or discriminatory behavior. Everyone should feel welcome and safe in their shared cultural space—whether attending Feral events, participating in other program areas, or working within the organization. All inclusion-related guidelines and policies form the foundation for both internal and external collaborations at The Culture Yard. These documents are made available in print at events and within the organization to ensure visibility and accessibility.

Ionian University: Adapting Comprehensive Strategies

The Ionian University implemented comprehensive strategies to ensure social and economic inclusivity across TTTlabs BioFeral.BeachCamp and TTTfellows Art and Science Residency (2022-2025):

- **Regional Outreach:** They targeted Southeast European countries through grassroots channels, including independent art spaces, activist communities, and multilingual communications, addressing access barriers to international art-science networks, particularly in Greece, Albania, North Macedonia and Bulgaria.
- **Economic Accessibility:** They eliminated all participation fees, provided free accommodation and meals, and selected affordable venues with shared facilities to support participants without institutional backing—concrete actions that enabled diverse participation.
- **Accessible venues:** Programs utilized diverse locations including Bioporos Organic Farm (Corfu), Athens School of Fine Arts' Annex (Crete), Art Station on Othonoi Island, and a shared apartment in Corfu with access to the Cantine for meals on Campus—all fostering DIY/DIWO culture, environmental responsibility,

and communal resource-sharing. While TTTfellows contributed to the exchange with the Ionian University students in Corfu, notably, TTTlabs 2023-2024 and 2024-2025 became accessible to students of the Athens School of Fine Arts through the program's relocation to their Rethymno Annex and as part of a new established inter-institutional collaboration and sharing of resources.

- **Hybrid Model:** TTTfellows featured structured online periods with guest advisors, while TTTlabs (2023-2024 and 2024-2025) incorporated innovative online options for participants facing geographic or mobility constraints, ensuring broader inclusion of diverse perspectives. Both programs provided accommodation for artists travelling with partners and TTTfellows 2024-2025 specifically accommodated in-person families with younger children, further expanding accessibility to artist-researchers with caregiving responsibilities.

These combined strategies demonstrated Ionian University's concrete commitment to inclusivity within the Feral Labs and Feral AIR networks.

Makery.info: Support for Students, Recent Graduates, and Emerging Artists with Limited Means

The core principle of the ArtLabo Retreat Camp is to support the transition into professional life for young artists, students, recent graduates, and those at the early stages of their careers. Organized by Makery, the camp brings together small groups, each guided by one or two mid-career mentors from the fields of art and design. This structure enables younger participants to acquire practical skills and build a solid professional network within an intensive, week-long experience.

Establishing a sustainable creative practice remains especial-

ly difficult for emerging artists and designers with limited financial means. The camp offers a supportive and immersive environment—held on an island, away from urban distractions—that encourages strong connections and focused artistic development. To foster inclusion, the living costs for students, graduates, and emerging artists are kept as low as possible. Assistance is provided to help participants identify co-funding sources to cover transportation, accommodation, and meals. There is no participation fee beyond the basic cost of the stay, and support is offered to help secure financial contributions from educational institutions, cultural bodies, or mobility grant programs.

Strong collaborations with France’s network of art schools, particularly through partnerships with La Gare Ultra in Brest and Kerminy art farm, enable regular hosting of intensive sessions. Additional funding efforts help balance the overall camp budget. In cases where participants cannot obtain external support, shared resources are used to offer free accommodation and meals, allowing them to participate while only covering their own travel expenses.

The camp is also open towards accommodating families. Located in a holiday facility geared toward children, the site includes numerous amenities and activities such as board games, and beach access just 100 meters away. The car-free island environment offers a high level of safety, allowing children to explore independently. This setting is particularly beneficial for mid-career mentors who are parents, enabling them to combine professional responsibilities with childcare.

Projekt Atol Institute: Encouraging more Family Participation at PIFcamp

PIFcamp is intended as an inclusive and supportive environment, though certain limitations remain—particularly in terms of

social and economic inclusivity. From the very beginning, Projekt Atol has been working to address some of these barriers. The 7-day duration of the event can be demanding, especially for working artists or those with young children. Additionally, the accommodation infrastructure is limited and mostly consists of shared spaces, which can be difficult for families seeking more privacy. Since PIFcamp takes place in rented facilities with few private options, the recent availability of three fully equipped housing units nearby serves as a valuable improvement.

Within the Rewilding Cultures project, additional emphasis is placed on involving families in Feral Labs, with the aim of providing a more inclusive and flexible setting for artists wishing to attend with children or partners. This approach is designed to create opportunities for artists who, due to family or caregiving responsibilities, have previously been unable to participate.

Radiona: Community Tool Library

In 2025, Radiona will continue its scholarship program for women, this time focusing on the 20–40 age group, acknowledging that while many programs support young artists, women entering or in their 40s are often neglected. During the camp, a community tool library will be established to ensure broader access to resources for all participants, regardless of their background or technological expertise. To promote balanced participation, experienced makers will be paired with newcomers.

For artists facing financial challenges in developing their projects during the camp, a designated fund will offer free or sponsored material costs. Additionally, travel stipends and pooled transport options will be made available to support participants' access to

the event.

The open call for participation will emphasize diversity—prioritizing projects and individuals from grassroots, underrepresented, and rural communities. The selection process will consider local, regional, and international reach. In the final year of the camp’s inclusion in the Rewilding Cultures project, particular attention will be given to large families, offering them the opportunity to engage in activities that are often logistically difficult due to the number of children. A dedicated hybrid arts playground for children will also be developed to allow young participants to engage in their own creative activities.

Radiona will also continue its ongoing commitment to gender inclusivity, including the involvement of women as program leaders—not solely in executive roles—and support for family participation, as demonstrated in previous editions of the camp. Since its inception, the Electric Wonderland camp has embraced gender diversity. Its organizational and program structures are built on inclusive, participatory practices that reflect a commitment to all genders and gender expressions. These values are openly communicated and consistently reflected on the camp’s official website.

Schmiede: Inclusivity and Awareness Manager

With nearly 200 participants, Schmiede brings together a diverse range of personalities and perspectives. Although conflicts have been exceedingly rare, Schmiede acknowledges the importance of proactively preserving and reinforcing this privileged state of mutual respect and collaboration. Starting with Schmiede24, the team has included an Awareness Manager for the duration of the festival. This role was introduced to offer an open, confidential, and

anonymous channel of communication available around the clock, providing a safe space for any concerns that may arise. The Awareness Team is tasked with promoting safety and inclusivity, as well as addressing potential incidents of discrimination or harassment, whether involving festival participants or external individuals. In this capacity, they serve as a central point for communication and mediation, helping to foster a more respectful and positive working and festival environment.

4. CONCLUSION

Despite growing efforts around the importance of economic and social inclusivity in the arts, there remains a significant gap between the theory and the practice. Many cultural initiatives—including those within the Rewilding Cultures network—recognize the need to reach underrepresented communities, to support artists with limited means, acknowledge care work, and to reduce structural barriers to participation. Yet in reality, the conditions for meaningful inclusion are still shaped by precarious funding, uneven infrastructure, national economic disparities and subjective assumptions about who can afford or has time to participate.

Inclusivity stands for openness and diversity, which can bring new perspectives, ideas and solutions, but unless these values are embedded in everyday organizational practices, such as budgets and timelines planning, logistics and curatorial focus, they risk remaining aspirational. It is easy to frame cultural spaces as welcoming; it is much harder to redesign them in ways that actively accommodate those excluded by economic hardship, caregiving responsibilities, geographic isolation, or lack of professional recognition. This is where many initiatives fail: not in principle, but in

execution.

Within the RC project, specifically the work within the WP6, created space to rethink the true limitations and efforts towards the goal has pushed partners to explore, rethink and address these contradictions more directly. For example, offering family-friendly accommodation, affordable fees or travel stipends is a step forward—but only when these offers are clearly communicated, fairly distributed, and supported by the infrastructure needed to make them effective. Similarly, prioritizing underrepresented voices means little if the application processes or expectations of output replicate existing hierarchies. And claiming family-friendly labels is just an empty phrase where there are no supporting structures and organisational effort behind it.

One important impact of this ongoing self-reflection within the RC consortium—combining both WP5 and WP6—was to inform and strengthen the inclusivity of the Mobility Schemes under WP7, which aim to address exactly this disconnect between theory and practice, aimed to support artists beyond the RC network. The mobility scheme is designed not only to enable participation beyond the project's core events, but also to test what genuine accessibility looks like in real life—whether through financial support for a mother travelling with a new-born baby, promoting sustainable travel or helping artist to pay her rent while she is attending an AIR program abroad. These alternative forms of financial support really move from symbolic inclusion to substantive change.

In short, building a more economically and socially inclusive cultural field requires more than acknowledging inequity—it demands confronting the mechanisms that sustain it, which we already learned in the self-assessment of the WP5. Importantly, these

efforts come at a time of growing social and technological transformation. As economic instability rises and technologies like generative artificial intelligence reshape creative labour and access to resources, the risk of deepening social and economic divides within the cultural field becomes more pressing. Hence the practices presented in this report are not simply logistical adjustments—they are critical interventions aimed at rebalancing opportunity, participation, and visibility in a sector that too often assumes mobility, flexibility, and financial security as a basic standard. And we need to move this awareness from theory to practice.

5. CREDITS

The research was conducted by Projekt Atol Institute from 2024–2025.



*The Rewilding Cultures Mobility Conversation:
Spielplatz Endzeit: Digital rites in alpine borderlands, 2025*

Spielplatz Endzeit (End-time playground) is an 8-day transnational survival travel performance exploring cultural persistence in scenarios of technological failure performed by Toma Pilein (the writer and initiator of this play, Codi Körner and Justine Maier Ortega. Photo credits: Toma Pilein.

<https://www.makery.info/en/2025/11/25/english-spielplatz-endzeit-digital-rites-in-alpine-borderlands/>



Circular Food at ArtLabo Retreat, 2025

Important aspect of ArtLabo is to eat food that had been picked or grown on the island. Culinary artists created meals and performances using seaweed, edible wild plants and agricultural produce from the island. Photo credits: Anaïs Valdher Untersteller.

IV. A scheme for better
gender balance events
*On Gender-Inclusive
Participation in Feral Labs and
Feral Residencies*

*Author: Deborah Hustic
Radiona.org*

1. FROM PRINCIPLES TO SITUATED PRACTICES

My music is not composed, it is grown.

– *Éliane Radigue*¹

In Feral Labs Nodebook #2 - Feralities within the article “An Intro into Talks on Social Inclusion and Gender Equality” our network has framed inclusion as an ongoing, relational and context-dependent practice rather than a fixed set of rules. It positioned the Rewilding Cultures project with activities, feral labs and feral residences (AIR) as spaces where social relations, infrastructures, and power dynamics are continuously negotiated.

Based on that foundation, rather than revisiting conceptual ground alone again and again, we are offering a recap and recommendations grounded in concrete organisational practices, drawing on questionnaire responses from organisations actively running AIRs and feral labs across Europe within EU projects for more than a decade.

Rewilding Cultures’ feral residences and feral labs strive for continuity but are sometimes temporary, experimental, even we can say nomadic, as they usually operate at the edges of institutional culture as experimental forms compared to institutional framework. Yet, there is no reason not to dislocate cultural and artistic practices in areas that usually have no access to hybrid art forms.

This community-driven “feral” quality of cultural and artistic projects allows experimentation and adaptability, but it also raises important questions about gender balance and gender-inclusive

¹ Éliane Radigue, a pioneering French composer of electronic and experimental music, describes her practice as one of patience, listening and cultivation rather than control. Placed at the outset of this report, her phrase offers a metaphor for gender-inclusive participation: inclusion, like her music, is not best approached through fixed models or engineered outcomes, but grows through time, attention and supportive conditions. This perspective resonates with rewilding cultural practices that prioritise emergence and relational processes, enabling diverse forms of participation to take root and develop on their own terms.

participation. Over the course of years implementing EU projects such as Feral Labs (2018-2021) and Rewilding Cultures (2022-2026) co-financed by the Creative Europe programs, the feral labs and residencies as such, no doubt, occupy a distinctive position in the cultural landscape of Europe. Their strength lies in flexibility, care-based organising and an ability to respond to participants as people with practical needs rather than general terms. Using questionnaire data from organisations working in this field, this report explores how gender balance and gender-inclusive participation are understood and practiced in the Feral Labs network today.

Rather than focusing on formal compliance, the data reveals a landscape of situated, practice-led inclusion, shaped by sometimes limited resources but with strong ethical commitments.

The network wanted to focus on practices, challenges, measures and organisational capacity related to gender equality and gender inclusion. We are bringing here comparatively analysed data to identify shared patterns rather than rank performance. The aim is not evaluation but collective learning: making visible what already works and where further support is needed.

2. HOW WE ACTED: RECAP PER PROJECT PARTNER (CASE STUDIES)

Listening is not the same as hearing.

– Pauline Oliveros²

2.1. BIOART SOCIETY, FINLAND

Bioart Society approaches gender balance and gender-inclusive participation primarily through flexibility and care-oriented practice rather than formalised policy frameworks. Central to its work is the implementation of flexible residency timeframes, which allow artists to adapt schedules to personal circumstances. This flexibility recognises that participation in residencies is shaped by uneven distributions of care labour, health conditions and differing capacities to commit to fixed timelines.

In addition to temporal flexibility, Bioart Society employs inclusive administrative practices, using forms that invite artists to share access needs and personal considerations in advance. This enables the organisation to anticipate accessibility requirements and respond proactively, rather than relying on reactive or ad hoc adjustments. Working conditions are adapted on a case-by-case basis, particularly in relation to health-related needs and care responsibilities, reflecting an understanding of inclusion as an ongoing, negotiated process.

Awareness of gender diversity and intersectional needs is clearly present within the organisation. Bioart Society relies on shared guidelines, organisational values and situational judgement.

² Pauline Oliveros was a composer and theorist of experimental music whose practice foregrounded listening as an active, ethical and collective act. Through her concept of Deep Listening, Oliveros articulated an approach to sound that values attentiveness, inclusivity and shared presence over hierarchy, virtuosity, or control. Her work offers a compelling framework for understanding gender-inclusive participation as a practice of listening, one that makes space for difference, mutual awareness and relational engagement, and supports cultural environments shaped through facilitation rather than authority.

This openness enables responsiveness and empathy, while also placing a high level of responsibility on individuals to sustain inclusive standards in everyday practice.

Overall, Bioart Society exemplifies a values-driven approach to gender inclusion that is deeply embedded in its organisational culture. Its strength lies in attentiveness, adaptability and care for individual circumstances.

2.2. SCHMIEDE HALLEIN, AUSTRIA

Schmiede Hallein approaches gender balance and gender-inclusive participation through a combination of flexible programme design and developed internal awareness structures. Participation formats and scheduling remain adaptable, allowing the organisation to respond to diverse needs while maintaining the experimental character of its artistic programmes. This flexibility is supported by an explicit organisational commitment to inclusivity, understood as an integral part of Schmiede Hallein's working culture rather than an external requirement.

A distinguishing feature of the organisation is the presence of a compliance-oriented structure, indicating a more formalised engagement with inclusion than is common among cultural organisations. Rather than relying solely on individual sensitivity, inclusion is embedded at an organisational level, shaping how programmes are planned, communicated and facilitated. This contributes to a high degree of institutional awareness around gender equality and gender inclusion.

At the same time, Schmiede Hallein responds proactively to challenges common at the intersection of art and technology through targeted programme lines that actively engage female art-

ists as residents. Values and intentions are clearly articulated and translated into concrete, measurable indicators, positioning gender equality as an ongoing process. Tools for systematic evaluation and long-term documentation are still in development.

Balancing open-ended experimental formats with structured inclusion frameworks requires ongoing negotiation. Schmiede Hallein is well positioned to navigate this terrain, combining awareness and capacity while continuing to strengthen data-informed evaluation to support learning, transparency and sustainability.

2.3. ZAVOD PROJEKT ATOL, SLOVENIA

Zavod Projekt Atol approaches gender balance and gender-inclusive participation primarily through its pedagogical and artistic practices. The organisation provides flexible residency conditions and develops programmes oriented toward learning, experimentation and shared inquiry. Inclusion is embedded in how knowledge is produced and exchanged, rather than articulated through formal gender equality measures.

A central aspect of its approach is a strong emphasis on knowledge-sharing and experimental learning environments. By encouraging participation across different skill levels and backgrounds, the organisation actively counters hierarchical and exclusionary dynamics common in technical and artistic fields. This pedagogical orientation supports gender inclusion by lowering barriers to entry and fostering confidence, collaboration and mutual learning.

At the organisational level, there is a strong awareness of gender equality and inclusivity, carried through programme design and facilitation. One key challenge lies in translating inclusive ped-

agogical practice into clearly defined gender equality policies. While the impact of these practices is evident in lived experience and community dynamics, monitoring and evaluation beyond anecdotal evidence remain limited, risking invisibility in contexts that prioritise formal indicators.

Zavod Projekt Atol excels in cultivating an inclusive learning culture. Strengthening light-touch documentation or reflective evaluation could further support the visibility and transferability of this work while preserving its experimental, process-driven ethos.

2.4. THE CULTURE YARD, DENMARK

The Culture Yard approaches gender balance and gender-inclusive participation through its broader commitment to community-oriented cultural work. Its artist-in-residence programmes are designed with flexibility and developed in collaboration with municipalities and diverse cultural stakeholders. Inclusion is understood as integral to working within and for local communities, rather than as a standalone objective.

A key feature of the organisation's practice is its collaboration with local partners to ensure relevance and accessibility. By embedding residencies within existing community ecosystems, The Culture Yard lowers barriers to participation and responds to local social realities. Gender inclusion is approached as part of a wider concern for access, representation and social connection.

At the organisational level, some structural frameworks are in place, providing continuity across partnerships. There is further potential to strengthen gender equality by translating existing activities into more explicit programme-level tools. One of the main challenges lies in aligning multiple stakeholders with differing pri-

orities and capacities. Limited resources for specialised monitoring and evaluation make systematic impact assessment difficult across diverse contexts.

Overall, The Culture Yard demonstrates a strong model of community-based inclusion grounded in partnership and local engagement. Further articulating gender equality within this framework could enhance clarity, accountability, and transferability without undermining its relational, place-based approach.

2.5. ART2M / MAKERY.INFO, FRANCE

ART2M approaches gender balance and gender-inclusive participation through a strong emphasis on adaptability and care, particularly in relation to residents with health conditions or care responsibilities. Flexible residency models allow participation to be shaped around individual circumstances rather than fixed institutional expectations.

In practice, ART2M adjusts residency conditions responsively through direct communication and personal negotiation. Accessibility is highly personalised, reflecting an understanding of gender inclusion as closely intertwined with embodied experience, wellbeing and uneven distributions of care labour. This approach prioritises empathy and responsiveness over standardisation.

There is clear operational sensitivity to issues of access, vulnerability and inclusion. Organisational capacity is shaped by available resources, placing much of the responsibility for inclusive practice on individual commitment. A key challenge is that the absence of formal frameworks can make replication, continuity and evaluation difficult. Inclusion practices risk fragility over time and may be harder to communicate externally.



ART2M demonstrates how care-based approaches can effectively support gender-inclusive participation in feral contexts. Introducing lightweight shared structures could strengthen continuity and transferability while preserving its human-centred ethos.

2.6. CULTIVAMOS CULTURA, PORTUGAL

Cultivamos Cultura demonstrates a long-standing commitment to gender balance and gender-inclusive participation through flexible artist-in-residence formats active since 2018. Inclusion is integrated directly into programme design, shaping both local activities and international collaborations.

A defining feature of its approach is attention to the material and social conditions of participation. By offering accommodation and adapting working conditions where possible, the organisation acknowledges the role of housing, time and stability in shaping access. Inclusion extends beyond artistic practice into community engagement and local relationships.

Through continuous operation, Cultivamos Cultura has developed strong organisational learning capacities. Inclusive practices evolve through experience, reflection and dialogue, although systematic tools for monitoring gender equality outcomes remain in development. Scaling inclusive practices internationally while maintaining responsiveness presents an ongoing challenge. Balancing broader reach with sensitivity to local contexts requires continuous adaptation.

Cultivamos Cultura exemplifies mature, experience-based inclusion practices grounded in continuity, reflexivity and international awareness. Strengthening evaluation mechanisms without

compromising flexibility could further support visibility and long-term sustainability.

2.7. RADIONA.ORG, CROATIA

Radiona.org approaches gender balance and gender-inclusive participation through a combination of explicit representational practices and community-driven technical education. The visible use of gender pronouns in public-facing communication signals openness and belonging, particularly within maker and technology contexts shaped by historical gender exclusions.

Alongside representational inclusivity, the organisation prioritises technical and educational access. Its programmes foster skill-sharing environments that challenge hierarchies of expertise and redistribute confidence and agency through learning, experimentation and peer-to-peer exchange. In practice, Radiona.org adapts programmes to participants' needs through ongoing dialogue rather than rigid procedures, relying on strong community norms and shared values. Awareness around gender equality and inclusivity is high, supported by a Code of Conduct, while inclusive practices are sustained through collective commitment.

A key challenge lies in sustaining this work over time with limited resources and minimal monitoring tools, making long-term impact harder to assess or communicate externally.

Overall, Radiona.org demonstrates progressive inclusion practices at the intersection of gender and technology. Lightweight documentation and longer-term monitoring could enhance visibility while preserving the openness central to its practice.

2.8. INTERACTIVE ARTS LABORATORY, IONIAN UNIVERSITY, GREECE

As a concluding Rewilding Cultures case study of gender balance and gender inclusion practices, we present a project partner whose work is articulated through formal institutional policies and indicative statistics, offering an example on how gender-inclusive practices can be developed, embedded and documented within a specific organisational context inside and through the project.

Interactive Arts Laboratory, as part of the Ionian University, aligns its actions for gender balance and gender-inclusive participation with the institutional framework of the University's Gender Equality and Anti-Discrimination Committee and has developed and adopted its official Action Plan for Gender Equality (2022–2027). Gender balance constitutes a transversal priority across the activities coordinated within the Rewilding Cultures consortium, including TTTlabs, TTTfellows residencies, and the TTT2023 conference. Indicative monitoring of participation demonstrates a strong gender balance across all programmes. For TTTlabs (2023–2024), participation consisted of approximately 62% women, 32% men, and 6% openly non-binary individuals. Similarly, TTTfellows cohorts (including Fellows, FellowXprts, Oracles and Seers) recorded around 60% women, 33% men, and 7% non-binary participants. These initiatives operate within a framework that prioritises care-based participation, intersectional representation, and non-discriminatory selection procedures. Programme design integrates care-based mobility principles, including low-season scheduling, longer residency durations, hybrid participation formats (on-ground and online), and layered roles that distribute authority and enable mentorship. These measures address structural inequalities affecting mobility, caregiving responsibilities, and access to resources, factors

that disproportionately impact women and gender-diverse practitioners. Safe-space facilitation methodologies, transparent evaluation processes, and anti-harassment policies further ensure that inclusion is enacted as an institutional practice rather than a symbolic commitment. The TTT2023 Malta Conference extended this inclusive model to a large-scale public platform. Based on publicly available participant profiles and self-descriptions, women represented approximately 65% of contributors, men around 32%, and openly non-binary participants approximately 3%. While exact statistics are not formally collected—out of respect for self-identification and non-binary gender realities—the conference was clearly women-led across keynote presentations, panels, and artistic contributions.

Gender-inclusive participation within TTTlabs and TTTfellows was operationalised through a clearly articulated ethical and procedural framework, formalised in the programme Disclaimer and aligned with the InArts Gender Equality Action Plan (2022–2027). All selection procedures are conducted by qualified international committees under strict equal-opportunities principles, ensuring non-discrimination on the basis of sex, gender identity or expression, sexual orientation, age, disability, ethnicity, religion, nationality, or social background. Beyond access, the Disclaimer establishes a care-centred participation environment grounded in consent, dignity, and mutual respect, recognising the experimental nature of artistic research while safeguarding personal boundaries and accountability. Provisions on shared accommodation, health disclosure, documentation practices, and ART training protocols further demonstrate a commitment to transparency, bodily autonomy, and ethical responsibility. Together, the Disclaimer and the Gender Equality Action Plan function as complementary gover-

nance tools, embedding feminist ethics, non-hierarchical participation, and inclusive working conditions into the daily operation of the residencies. In addition to formal policies and structural measures, InArts/IU-led events within Rewilding Cultures approach gender inclusion as a process-based, relational practice that unfolds through experimental artistic and research methodologies. Participation is deliberately flexible, allowing contributors to engage through non-linear formats such as partial attendance, repeated visits, or informal collaboration. This openness reflects an understanding of inclusion as something that emerges through process rather than through fixed programme structures. Accessibility is often negotiated collaboratively within the group, shaped by interpersonal dynamics, shared values, and situational awareness, creating space for participants who may not fit conventional academic or artistic pathways. At the same time, this reliance on individual initiative and collective ethics presents an important challenge: practices of care and inclusion that are effective in lived experience may remain invisible externally and difficult to translate into formal documentation or transferable models. Recognising this, InArts/IU is exploring the development of lightweight reflective structures—such as shared inclusion principles and participatory documentation practices—to make this work more visible while preserving the exploratory and process-driven character of TTTlabs and TTTfellows. This reflexive approach strengthens institutional learning and supports continuity without compromising artistic autonomy.

InArts/IU processes personal data in full compliance with the EU General Data Protection Regulation and relevant national legislation. No mandatory collection of gender data was undertaken within TTTlabs, TTTfellows, or TTT conference activities. Any moni-

toring of gender balance presented in this report is based exclusively on publicly available self-identification and is used solely for internal evaluation and reporting purposes. Where voluntary self-identification mechanisms may be introduced in future, participation will be strictly optional, purpose-limited, transparently communicated, and subject to explicit informed consent. All personal data will be minimised, securely stored, and processed only for clearly defined objectives related to equality monitoring, with full respect for participants' rights to access, rectification, restriction, and erasure. No sensitive personal data are shared with third parties or used for profiling. The document supporting the above policies can be accessed here: <https://inarts.eu/en/culture/gender-equality/>

3. CONCLUSION ON THE STATE OF THE MATTER

Gender balance and gender-inclusive participation within the Feral Labs ecosystem and the Rewilding Cultures project are not auxiliary concerns, nor compliance exercises. They constitute core conditions for experimental, resilient and future-oriented cultural practice. The questionnaire data demonstrates that inclusion is already enacted across the network through flexibility, care, attentiveness and shared responsibility, grounded in an understanding of the contexts in which nonprofit organisations operate—often under conditions of precarity and limited institutional support.

Together, the Rewilding Cultures project partners, Feral Labs and Feral AIR ecosystem embody a rare combination of experimental practice, solidarity and care. Despite sometimes limited resources, participating organisations demonstrate a deep commitment to gender equality and inclusive participation. Their achievements, like flexible participation formats, transparent communication, saf-

er-space practices and relational attentiveness form a strong cultural foundation for both gender balance and meaningful inclusion.

Strengthening cohesion across the network does not imply standardisation or the loss of feral autonomy. Rather, it enables organisations to support one another through shared tools, collective learning and mutual recognition of challenges. In rewilded cultural contexts where infrastructures are light, experimental and relational, cohesion functions as a practice of care: stabilising participation where resources fluctuate, making invisible labour visible, and ensuring continuity beyond individual organisational capacities.

Cohesive approaches allow each organisation to retain its specificity while benefiting from shared ethical frameworks, values and light structural supports. Such alignment provides clarity where expectations vary, stability where resources are scarce, and continuity where staff capacities fluctuate. By cultivating shared standards without imposing uniformity, the network strengthens its collective credibility, deepens trust among participants, and builds a more robust foundation for advocacy, funding and long-term sustainability.

Gender equality and gender-inclusive participation, understood as both representation and the conditions that enable meaningful engagement, remains central to the vitality, resilience and future relevance of rewilded cultural ecologies. In this way, cohesion becomes not only an organisational strategy but a cultural practice, one that reinforces the core values of Rewilding Cultures project and Feral Labs programmes while expanding their ability to foster gender balance and to welcome, support and empower diverse communities.

4. POLICY STATEMENT ON GENDER EQUALITY AND GENDER INCLUSIVE PARTICIPATION IN REWILDING CULTURES

The Rewilding Cultures project partners and Feral Lab Network are committed to fostering gender equality, accessibility and socially inclusive participation across all project program lines, especially in their feral labs and feral residencies. Grounded in principles of care, solidarity and experimental culture, this policy affirms the network's dedication to creating environments where all participants, regardless of gender, identity, socioeconomic background, ability or personal circumstances, can work, learn and collaborate on equitable terms.

The network recognises that inclusion is not a static achievement but an ongoing, relational practice shaped by context, resources and lived experience. Our approach therefore combines flexible programme design with transparent communication, fair and ethical resourcing, as well as shared responsibility for safety and wellbeing. The network commits to offering flexible timeframes, remote or hybrid participation options, part-time engagement where possible, and support for participants with care responsibilities or access needs.

To strengthen protection and clarity for all participants, the network adopts shared standards in the form of adaptable codes of conduct, accessibility guidelines and equality commitments. These tools are intended not as rigid bureaucratic frameworks, but as supportive instruments enabling organisations to respond consistently, respectfully and transparently to diverse needs and potential conflicts.

The network further commits to continuously improving its practices through peer learning, capacity-building and light-touch monitoring of gender equality and gender inclusion indicators. This



includes sharing good practices, challenges and experiences across organisations, as well as pursuing additional resources for access measures such as mobility support, assistants or childcare where feasible.

By aligning experimental practice with an ethics of care and responsibility, the Feral Network affirms its dedication to fostering artistic environments that are equitable, accessible, and welcoming to all participants and to evolving its structures and behaviours in accordance with these values.

5. RECOMMENDATIONS

I do not want to impose my ideas on sound; I want to let sound be itself.

- Daphne Oram ³

5.1. A FRIENDLY (and Formal) Guide to Gender Equality and Gender Inclusion (For Non-Profit and Artistic Organisations in Hybrid Arts Cultural Practices)

Let's be clear from the start: gender equality and gender-inclusive participation are not bureaucratic hurdles, funding buzzwords or boxes to tick. They are practical tools for making cultural work possible, sustainable and enjoyable, especially in experimental, hybrid and occasionally challenging environments where art, technology, education, and innovation collide.

This guide offers a set of shared principles and practices for organisations that believe inclusion works best when it is flexible, caring and grounded in real life, not in perfect spreadsheets.

³ Daphne Oram was a pioneering composer and electronic music innovator, and a co-founder of the BBC Radiophonic Workshop, whose work helped shape early approaches to sound, technology and experimentation. Her reflection provides a fitting threshold for the recommendations that follow: it points to a way of working that privileges listening, restraint and respect for what emerges through process. In this sense, inclusion is less about prescribing models or outcomes and more about shaping conditions in which diverse voices, bodies and practices can unfold on their own terms. The aim is to leave a trace rather than a directive, to offer guidance that remains enabling, not prescriptive.

1. FLEXIBILITY Is Not a Favour

People have bodies, responsibilities, health conditions, jobs, families, and lives. Programmes work better when participation can bend a little. Split residencies, part-time engagement, remote options and adaptable schedules are not “exceptions”, they are simply good problem-solving and programme design.

(Formally explained: Organisations are encouraged to integrate flexibility as a core design principle in residencies, camps and related programmes. This may include adjustable timeframes, split or part-time participation, and hybrid or remote engagement where feasible. Flexibility should be understood as enabling meaningful participation for individuals with care responsibilities, health conditions, mobility constraints or intersecting precarity.)

2. SAY the Important Things Out Loud

Clear communication prevents confusion, stress and unintentional exclusion. Be upfront about time commitments, expectations, money, accommodation, accessibility, and safety. Ambiguity is rarely neutral and almost never inclusive.

(Formally explained: Accessible communication should be provided to all participants regarding working conditions, time commitments, selection procedures, available resources, accommodation, accessibility and safety measures. Transparent expectation-setting supports informed participation and helps reduce structural and gendered barriers.)

3. Selection Is a POWER Tool (Use It Carefully)

Selection processes shape who feels welcome before anyone even arrives. Non-discriminatory criteria, diverse perspectives on

selection panels and encouragement of underrepresented genders can quietly rebalance long-standing inequalities, without killing experimental spirit.

(Formally explained: Selection processes should be guided by principles of equal opportunity and non-discrimination, explicitly including gender identity and expression. Where appropriate, organisations may actively encourage applications from underrepresented genders or communities, particularly in fields with known structural imbalances. Diverse and gender-aware selection panels are recommended whenever possible.)

4. Care Is INTRASTRUCTURE

Codes of Conduct, safer space agreements and clear ways to address conflict are not signs of mistrust, they are signs of professionalism. A shared understanding of consent, boundaries, and responsibility allows experimentation to happen without harm.

(Formally explained: Organisations should adopt or adapt Codes of Conduct or Safer Space Guidelines addressing consent, harassment, interpersonal boundaries, conflict resolution and shared responsibility. Clear procedures for raising concerns and seeking support should be communicated in advance. Care-based facilitation practices, such as group agreements and regular check-ins, are encouraged.)

5. ACCESSIBILITY Is a Conversation

Ask people what they need. Listen. Adjust when possible. Not everything can be fixed, but being honest and responsive goes a long way. Access is not a checklist; it is an ongoing negotiation.

(Formally explained: access needs or personal considerations

in advance. Organisations should make reasonable efforts to adapt accommodation, working environments, schedules or formats accordingly. Where resources allow, support for assistants, companions, mobility or caregiving responsibilities should be considered.)

6. MONEY Matters (Unfortunately and Inevitably)

Transparent budgets, fair fees and no participation costs whenever possible reduce hidden barriers. Economic precarity is real, gendered and unevenly distributed, pretending otherwise doesn't make it go away.

(Formally explained: Organisations should strive for fair remuneration, transparent budgeting and the avoidance of participation fees wherever possible. Clear information about covered and non-covered costs should be communicated in advance. Budgeting practices should recognise that economic precarity and unpaid care work disproportionately affect certain genders.)

7. Learn TOGETHER, Not Alone

Nobody gets inclusion “right” once and for all. Sharing experiences, doubts, failures, and workarounds with peers builds collective capacity and reduces burnout. Networks exist for a reason, use them.

(Formally explained: Ongoing learning within teams around gender equality, intersectionality, access and care-based approaches is encouraged. Organisations are invited to participate in peer learning, knowledge exchange and collective reflection within wider networks. Sharing challenges as well as good practices strengthens collective responsibility and reduces individual burden.)

8. Measure Lightly, Reflect HONESTLY

Not everything that matters can be counted, and not everything should be. Small, voluntary, privacy-respecting reflections can still help organisations learn and improve without turning people into data points.

(Formally explained: Where appropriate and ethical, organisations may implement voluntary, minimal and privacy-respecting monitoring of gender balance and participation patterns. Qualitative feedback, reflective reporting and participatory evaluation methods are encouraged alongside any quantitative indicators. All data collection should respect self-identification, consent and data protection regulations.)

9. Cohesion Is SUPPORT, Not Control

Shared tools, templates, and principles are there to help, not to standardise creativity out of existence. Cohesion works best when it offers stability where resources are scarce and clarity where expectations differ.

(Formally explained: Organisations are encouraged to use and contribute to shared templates, guidelines and inclusion principles developed at network level, adapting them to local contexts. Cohesion should function as a support mechanism, enhancing clarity, continuity and mutual learning, rather than as a compliance-driven standardisation process.)

10. Conclusion That is Not a CONCLUSION

Gender-inclusive participation is not about perfection. It's about paying attention, staying responsive and caring for the people who make cultural work possible. When organisations support one another, share responsibility and build small but meaningful

infrastructures of care, inclusion stops being an abstract goal and becomes everyday practice.

And that, in the end, makes better art, better learning and better communities.

(Formally explained: These policy measures support the implementation of gender equality and gender-inclusive participation as an ongoing, relational practice. By combining flexibility, care, transparency and shared responsibility, non-profit organisations in hybrid arts cultural practices can strengthen inclusive participation while preserving the experimental, adaptive and context-sensitive qualities that define their work.)

5.2. Policy Recommendations for the European Union

Building on the European Agenda for Culture and the Open Method of Coordination, these recommendations address gender equality and gender-inclusive participation as transversal conditions for cultural awareness, expression and social cohesion. They are informed by practice-based evidence from hybrid cultural ecosystems operating at the intersections of art, technology, innovation and education, where experimentation, care and precarity often coexist.

1. Recognising gender equality and gender-inclusive participation as transversal cultural policy priorities

Based on previous practices of OMC groups, EU cultural and related policy frameworks can continue to position gender equality and gender-inclusive participation as cross-cutting priorities across culture, education, social policy and innovation, rather than as isolated thematic areas.

In hybrid and experimental cultural practices, gender inclu-

sion functions less as a discrete intervention and more as a condition shaping access, participation, sustainability and creative output. A transversal policy framing supports coherence while allowing for contextual interpretation.

2. Enabling flexible and care-based participation models through funding and programme design

EU funding instruments may actively enable flexible participation formats, including adjustable timelines, hybrid mobility, part-time engagement and care-aware programme structures.

Such flexibility is particularly relevant in cultural ecosystems characterised by project-based work, uneven resources and intersecting care responsibilities. Policy frameworks that allow flexibility help reduce structural barriers while safeguarding artistic and research quality.

3. Supporting proportionate, ethical and reflective approaches to evaluation

EU programmes are encouraged to recognise evaluation approaches that combine qualitative, participatory and light-touch quantitative methods, while respecting self-identification, consent and data protection.

In experimental and non-formal cultural contexts, reflective documentation, narrative reporting and peer-based learning offer meaningful insights into inclusion practices and can complement conventional indicators without increasing administrative burden.

4. Strengthening institutional responsibility for inclusive participation

EU policy frameworks can emphasise the role of institutions, funding structures and programme design in enabling gender equal-

ity and inclusion, rather than placing responsibility primarily on individual participants.

This may include encouraging organisations to articulate codes of conduct, safer-space practices, transparent selection procedures and accessible communication, while allowing these tools to remain adaptable to local contexts and organisational capacities.

5. Investing in network-based learning, cohesion and shared infrastructures of care

EU support mechanisms may continue to prioritise networks and transnational collaborations that facilitate peer learning, knowledge exchange and shared tools related to gender equality and inclusion.

Network-level cohesion strengthens sustainability without imposing uniformity. Shared ethical frameworks and reflective practices can stabilise participation in conditions of precarity and amplify the impact of locally embedded initiatives.

6. Acknowledging experimental and hybrid cultural practices as policy-relevant actors

EU cultural policy is invited to further recognise experimental, hybrid and semi-institutional cultural practices as contributors to innovation, inclusion and social cohesion.

While these practices often operate outside standard institutional categories, they generate valuable, practice-based knowledge on care-oriented participation, accessibility, and gender inclusion. Recognising their role supports a more adaptive and future-ready cultural policy landscape.



*The Rewilding Cultures Mobility
Conversation:*

*Johanna Ruotsalainen: Composing in
Lapland, 2024*

Johanna Ruotsalainen travelled slowly through northern Finland, Sweden and Norway with her family, creating musical compositions in places that shaped the work through experience, interaction and atmosphere. Some locations were familiar, while others emerged through wandering across Sápmi, exploring place as a geographical, social and personal experience. Photo credits: Johanna Ruotsalainen.

<https://www.makery.info/en/2024/10/15/english-composing-in-lapland-where-the-landscape-becomes-a-verb/>

Colophon

Rewilding Cultures



Co-funded by
the European Union

The Rewilding Cultures is co-funded by the Creative Europe programme of the European Union. This report was co-funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.



