

# GREEN STREETS

of Europe

A sustainable journey for Performing Arts

2023–2025

## Insights and Reflections

*Process, Experiments and Learnings  
from Festivals and Artists*



Co-funded by  
the European Union



## WHY, WHAT AND HOW?

### **Green Streets of Europe - a transformative residency project addressing environmental challenges within the performing arts sector.**

From 2023 to 2025, Green Streets of Europe has been a collaborative European residency project exploring how performing arts festivals and artists can rethink international touring and festival practices in response to environmental challenges.

Co-funded by the European Union, the project brought together four European festivals for international performing arts in public space, all rooted outside major metropolitan centres, and eight artists and artistic companies working across diverse European regions.

While the formal project period has now concluded, Green Streets of Europe did not set out to deliver fixed models or final answers. Instead, it was conceived as a process-driven exploration, recognising from the outset that sustainable touring and festival practices raise complex, context-specific questions that unfold over time.

**In the same spirit, this publication does not aim to summarise results for administrative purposes, but to share experiences, reflections and learnings that may be useful to others working in the performing arts field.**

The starting point of Green Streets of Europe was a shared recognition between the festival partners of both the importance of international artistic exchange and the significant obstacles involved in developing more sustainable production and presentation formats.

Time, resources and existing organisational structures were identified as key challenges, alongside an acknowledgement that many aspects of sustainability in touring and festival-making remained untested, underexplored or not yet fully understood.

The project set out to address not only how festivals might become more sustainable, but also how sustainability considerations affect artistic processes, working methods and the artistic works themselves.

Within Green Streets of Europe, sustainability has been conceived as a broad and layered concept.

It included concrete efforts towards greener ways of producing and presenting festivals and artistic work: Each partner set up *Green Goals* for their festival at the project start, while artists were asked to work and travel low-tech, e.g. what fits in a suitcase.

However, it also extended to sustainability in project design. From the outset, the ambition was to avoid creating a singular, closed project detached from the partners' everyday practices. Instead, the project sought to integrate into existing organisational workflows, communication channels and platforms already in use by the festivals and artists.

By doing so, Green Streets of Europe aimed to avoid generating temporary structures or communication formats that would cease to exist after the project period, thereby reducing unnecessary use of resources, time and funding.



## WHY, WHAT AND HOW?

Touring and cross-border collaboration play a crucial role in ensuring access to artistic experiences across Europe, particularly in smaller cities and rural areas.

At the same time, conventional touring models and practices contribute significantly to environmental impact.

**Green Streets of Europe** sought to reevaluate these practices.

Recognising that sustainable practices are fundamentally incompatible with “plug-and-play” solutions, Green Streets of Europe did not begin with predefined answers. Instead, the project was designed as an exploratory framework in which existing practices could be questioned, tested and reimagined by both artists and festivals.

At the core of the project lay a deliberate shift in focus from **artistic product** to the **artistic process**.

Rather than prioritising the production of finished works, Green Streets of Europe centred on long-term artistic residencies embedded within local festival contexts.

**The underlying assumption was that process-oriented approaches could create deeper artistic, organisational and social value than short-term touring formats, fostering stronger relationships between artists, festivals, local partners and audiences.**

Through a home–out–home residency model, artists worked repeatedly with festival partners, local communities and cross-sector stakeholders, allowing relationships, methods and shared ownership to develop over time. This process-based approach was understood as a potential alternative to resource-intensive touring models and as a way of creating more meaningful and sustainable forms of engagement for all involved.

The project design intentionally operated within open and flexible parameters. This looseness was not a lack of structure, but a strategic choice aimed at creating space for learning, experimentation and responsiveness. Artists were invited to act not only as creators, but also as communicators, sharing their processes, challenges and decisions transparently with partners, audiences and local collaborators. In this way, Green Streets of Europe functioned less as a pilot for a single model and more as a shared inquiry into what more sustainable touring and festival practices might become.

An open-ended and process-based model also entails a certain complexity. With few fixed parameters for outcomes, expectations and directions became part of the inquiry itself. Artists and festival organisations entered the project from very different starting points in both their green transition and artistic processes and goals, which created a rich space for learning, but also meant that both processes and results unfolded in more diverse and less predictable ways, raising new questions along the journey.



## PROJECT DESIGN

### **The key driver in the project was artistic residencies**

Eight artist companies were selected from 152 applications through an open call, focusing on diversity of backgrounds, disciplines, age ranks and gender balance and the selection process.

Geographically, eligible applicant countries were selected as part of distinct regions, defined by the proximity of the festivals (in accordance with European Green Deal and the aim of low-emission touring) *or* countries with less touring options than their artistic peers in other European Countries (in accordance with Perform Europe mapping).

Each selected artist / artistic company was connected to both a primary and a secondary primary festival partner in a home-out-home model with a total of three residencies for each artistic company:

- > **FIRST RESIDENCY (10 days) with the primary festival**
- > **SECOND RESIDENCY (10 days) with other festival**
- > **THIRD RESIDENCY AND PUBLIC TEST PRESENTATION with the primary festival**

Each residency also included a public session, while the final residency concluded with a public presentation as part of the festival programme. These sessions were designed to open up the artistic workspace to audiences, local participants and collaborators, offering insight into the many complex decisions, negotiations and shifts that shape an artistic work long before it appears as a finished performance.

In Green Streets of Europe, the notion of sustainability was not only understood in environmental terms, but also as a question of visibility, value and resourcefulness in artistic creation. By inviting the public into rehearsals, conversations and work-in-progress formats, the project sought to make use of what is often considered the “waste” of the artistic work and process: discarded ideas, alternative paths, unresolved questions, practical limitations, and the continuous choices of what can — and cannot — be realised.

There were no requirements to the public sessions. They could take many forms, from talks and workshops to walks, conversations or small-scale showings, depending on what the artists wished to share. In this way, the boundaries of when a work begins to exist for an audience were intentionally expanded.

**At the same time, this openness also revealed an underlying challenge.** Moving beyond the familiar model of delivery and presentation required far more ongoing dialogue and clarity between artists and festival organisations than expected. Making process public highlighted both the vulnerability of artistic creation and the need to continuously negotiate expectations, formats and levels of exposure throughout the project.



## PROJECT TIMELINE

### COLLECTIVE DATES & EVENTS

2024

**14 January**

**15 January - 7 February**

**February**

**16 - 19 April**

**3 - 5 December**

#### DEADLINE FOR OPEN CALL

Selection Process

Onboarding selected artists

Kick-Off Meeting at Imaginarius, Portugal

Midterm Meeting at KoresponDance, Czech Republic

2025

**27 - 31 August**

Final Meeting & Evaluation at Špancirfest, Croatia

2026

**28 January**

Final Conversation | Online public webinar

### RESIDENCIES

**There were three residencies for all selected artists.**

All residencies were organized in a home-out-home model: Artists were connected with one of the partners as their Primary Festival partner. They then joined a Second Festival partner for one residency, before returning for the last residency with the Primary Festival again.

#### PASSAGE Festival artists residency times

**20 - 30 May 2024**

PASSAGE Festival, Denmark

**23 August - 1 September 2024**

Špancirfest, Croatia

**Ultimo July 2025**

PASSAGE Festival, Denmark

#### Špancirfest artists residency times

**23 August - 1 September 2024**

Špancirfest, Croatia

**17 - 27 February 2025**

Imaginarius, Portugal

**Ultimo August 2025**

Špancirfest, Croatia

#### Imaginarius artists residency times

**16 - 26 September 2024**

Imaginarius, Portugal

**25 November - 5 December 2024**

KoresponDance, Czech Republic

**Ultimo May 2025**

Imaginarius, Portugal

#### KoresponDance artists residency times

**25 November - 5 December 2024**

KoresponDance, Czech Republic

**23 April - 2 May 2025**

PASSAGE Festival, Denmark

**Medio July 2025**

KoresponDance, Czech Republic



## PHYSICAL COLLECTIVE PRESENCE AND PROJECT COHESION

A key element in Green Streets of Europe was the shared physical meetings held at the beginning, midway and end of the project. While online coordination was possible, the project's open-ended and process-based design made personal relationships essential. Physical presence created the conditions for building trust and a collective sense of responsibility among both artists and festival partners.

The **Kick-Off, Midterm and Final Meetings** took place in different partner contexts and allowed participants to experience the diverse realities of the festivals - from rural residency settings in the Czech Republic to the large-scale public environment of Špancirkfest in Varaždin.

These gatherings created focused time and space for deeper exchange, returning repeatedly to shared challenges rather than addressing them only superficially.

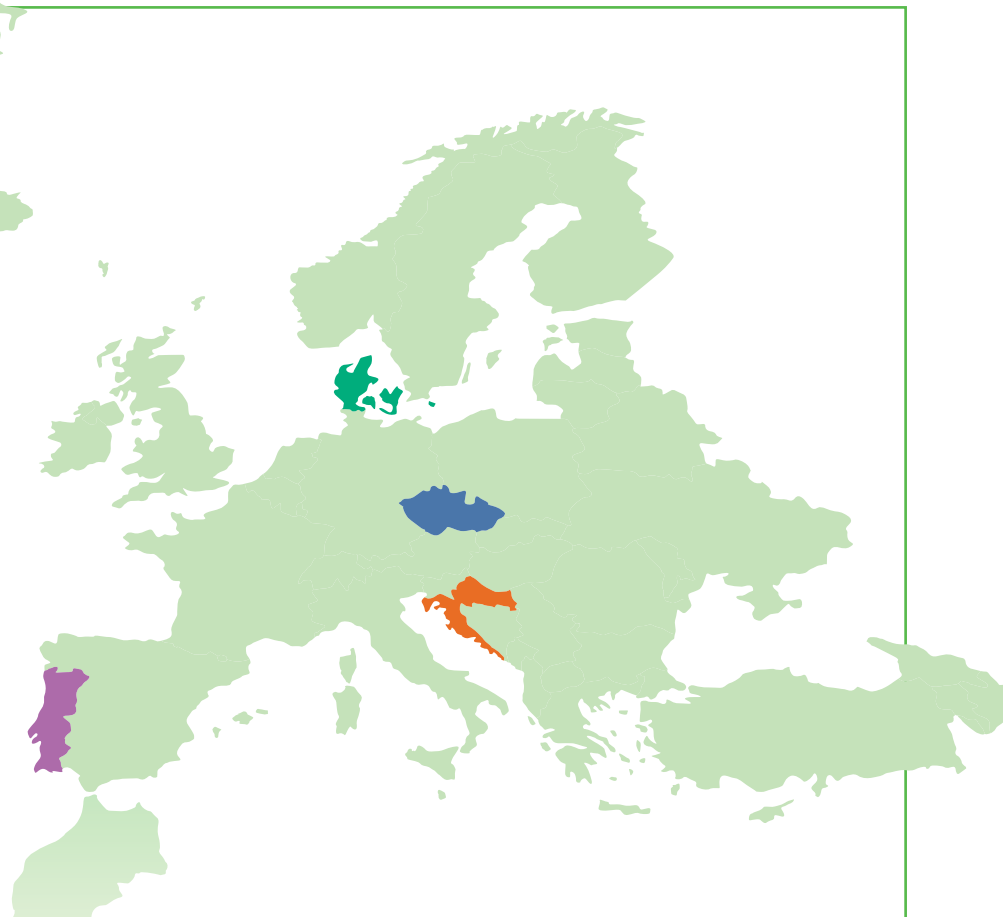
Through workshops, open-space formats, shared artistic presentations and collective reflection, the meetings strengthened connections across artists and organisers.



## RESIDENCIES ACROSS TWO FESTIVAL CONTEXTS

Each artist or artistic company completed residencies with two different partner festivals.

Working within such varied local contexts and conditions became an important part of the project's inquiry, requiring artists to continue and adapt their processes across sites - carrying the same artistic questions forward while responding to a new environment, community and organisational framework.



## THE PARTNERS IN GREEN STREETS OF EUROPE

Four festivals, each representing a distinct region of Europe:

**Imaginarium** | Santa Maria da Feira, Portugal | [www.imaginarium.pt](http://www.imaginarium.pt)

**Imaginarium**

**KoresponDance** | Žďár nad Sázavou, Czech Republic | [www.korespondance.cz](http://www.korespondance.cz)

**KORESPO  
DANCE**

**Špencirfest** | Varaždin, Croatia | [www.spencirfest.com](http://www.spencirfest.com)



**PASSAGE Festival** | Helsingør, Denmark | [www.passagefestival.nu](http://www.passagefestival.nu)

**PASSAGE**  
FESTIVAL  
INTERNATIONAL STREET THEATRE

- All the festivals are situated "off-center" from the larger cities in their countries.
- Local anchoring is a key element in each festival's DNA.
- All festivals focus on public space performances and are presented annually during May – August.

## Imaginarium | Santa Maria da Feira, Portugal

imaginarius

**TIME OF YEAR** May **DURATION** approx. 3 days

**ORGANIZED BY** the Municipality of Santa Maria da Feira (Câmara Municipal)

Imaginarium is Portugal's largest international street arts festival and a key reference point for street theatre and contemporary circus in Europe. Since 2017, with the establishment of its Creation Centre, it has developed from a hosting festival into a content-producing platform supporting new artistic practices.

- > **ANTICIPATIONS** A step into a more dynamic and sustainable programming practice for the festival, engaging in new and sustainable ways to produce, circulate and communicate content.
- > **Primary artists in residency:** Mechanimal (UK) + Bodies in Action (UK)
- > **Secondary hosted residency for:** Potpourri (AT)+ Stalker Teatro (IT)

## KoresponDance | Žďár nad Sázavou, Czech Republic

KORESPON  
DANCE

**TIME OF YEAR** Early July **DURATION** approx. 4 days

**ORGANIZED BY** SE.S.TA – Centre for Choreographic Development

International festival of contemporary dance, physical theatre and new circus in Prague and at Žďár nad Sázavou Castle, known for site-specific creations and the presentation of new performances. SE.S.TA hosts artistic residencies and research connected to landscape, ecology and local context.

- > **ANTICIPATIONS** An opportunity to build on this residency-based experience and contribute to the shared exploration of responsible and sustainable artistic touring practices.
- > **Primary artists in residency:** Dávid Somló (HU) + Petra Fornayová (SK)
- > **Secondary hosted residency for:** Mechanimal (UK) + Bodies in Action (UK)

## Špancirfest | Varaždin, Croatia



**TIME OF YEAR** Late August **DURATION** 10 days

**ORGANIZED BY** the Varaždin Tourist Board

Špancirfest is the largest street festival in Croatia, held annually in the historic centre of Varaždin. For more than 25 years, the festival has presented a broad public programme including music, theatre and dance performances, as well as open-air artistic formats, over ten days each August.

- > **ANTICIPATIONS** To gain further experience in hosting artistic residencies and in engaging more directly with the development of artistic works and touring approaches within the festival context.
- > **Primary artists in residency:** Potpourri (AT)+ Stalker Teatro (IT)
- > **Secondary hosted residency for:** Kajen Company (SE) + Krista Burāne (LV)

## PASSAGE Festival | Helsingør, Denmark



**TIME OF YEAR** Late July/Early August **DURATION** 6 days

**LEAD PARTNER | ORGANIZED BY** Helsingør Teater

Since 2004, the annual festival has taken place in the public spaces of the Municipality of Helsingør, spanning city centre locations, nature settings and social housing areas as well as smaller towns surrounding the city. It is the largest international street theatre festival in the Nordic countries.

- > **ANTICIPATIONS** To expand relations with local communities, audiences and collaborators, while exploring new eco-friendly models for presenting international performing arts.
- > **Primary artists in residency:** Kajen Company (SE) + Krista Burāne (LV)
- > **Secondary hosted residency for:** Dávid Somló (HU) + Petra Fornayová (SK)

## ARTISTS



### RESIDENCIES

**KoresponDance**

25 November – 5 December 2024

**Passage Festival**

23 April – 2 May 2025

**KoresponDance**

6 – 10 July 2025

### David Somló (HU)

Performance maker and sound artist. Working site-generic in public space contexts, he creates immersive sound compositions and choreographic structures using minimal and portable elements. His practice explores spatiality, everyday movement and audience interaction through simple instructions and objects, with site-responsive pieces.

#### ANTICIPATIONS FOR GREEN STREETS OF EUROPE:

“I find it exciting to work in a minimalist way and still create a unique space for interactions - using portable speakers, walking as a choreographic tool, or simple objects such as a twig. Through Green Streets of Europe, I hope to explore liminal situations and the edge of performativity in public space encounters.”

**WORKED ON:** *Delicate Balancing with Twigs* - site-responsive, foraging local resources and working with community engagement



### RESIDENCIES

**Imaginarius**

16 – 26 September 2024

**KoresponDance**

25 November - 5 December 2024

**Imaginarius**

15 – 25 May 2025

### Bodies In Action (UK)

An inclusive and activist contemporary dance company, that company works across performance, professional practice, workshops and community-led discussions, aiming for equitable representation both on stage and beyond. Their work challenges perceptions of contemporary dance and promotes more inclusive and socially engaged formats.

#### ANTICIPATIONS FOR GREEN STREETS OF EUROPE:

“We want to delve deeper into sustainable artistic practices: exploring new ways to engage with environmental themes through movement and performance, and provoke reflection and inspire action. We also looked forward to collaboration, knowledge exchange and mentorship within a community dedicated to sustainable art-making.”

**WORKED ON:** *Guardians* - working with community engagement



### RESIDENCIES

**Passage Festival**

20 – 30 May 2024

**Špāncirfest**

26 August – 31 August 2024

**Passage Festival**

22 July – 1 August 2025

### Krista Burāne (LV)

A theatre and film director, playwright and interdisciplinary artist working with documentary, participatory and site-specific formats. Her practice creates spaces for dialogue between humans and other beings, engaging audiences both intellectually and physically.

#### ANTICIPATIONS FOR GREEN STREETS OF EUROPE:

“I am interested in sharing thoughts on what sustainable art practices mean, and in exploring new models of collaboration that foster trust. I want to examine the role of art in social and ecological crises. For me, the greatest challenge is slow travel, to build deeper relationships on the road - yet intensive production realities rarely leave space for it.”

**WORKED ON:** *In the shadow of the Trees* - working with community engagement

## ARTISTS



### RESIDENCIES

#### Špincerfest

22 August – 1 September 2024

#### Imaginarium

17 – 27 February 2025

#### Špincerfest

21 – 28 August 2025

### Stalker Teatro (IT)

Founded in 1986 and rooted in a long tradition of artistic experimentation in socially engaged and politically sensitive contexts. Emerging from the 'Political Collective' at the Turin Academy of Fine Arts in the 1970s, the company has developed a distinctive practice combining site-specific events, performance art and participatory theatre.

#### ANTICIPATIONS FOR GREEN STREETS OF EUROPE:

"We want to tackle the concept of 'grey energy'; the hidden energy embedded in objects through extraction, production and transport. We will engage with local communities, territory and landscape to shape a new outdoor work: art as a tool of relation and transformation. It is time to foster participatory artistic practices in rural contexts, where connections between people, nature and landscape remain meaningful."

**WORKED ON:** *Grey Energy* - working with foraging local resources and community engagement



### RESIDENCIES

#### Imaginarium

4 – 14 September 2024

#### KoresponDance

25 November – 5 December 2024

#### Imaginarium

17 – 24 May 2025

### Mechanical / Tom Bailey (UK)

A performance company led by performer and director Tom Bailey, creating devised physical theatre and immersive installation work. Rooted in clowning and ecological reflection, the company explores life in the Anthropocene through performances developed in collaboration with artists and researchers.

#### ANTICIPATIONS FOR GREEN STREETS OF EUROPE:

"To learn new ways of green touring, cross pollination of ideas and meet likeminded people. GSE would potentially allow me to develop a new mode of touring and show(s) that fit that model. I look for deeper connections with nature, touring with nature, through this. Slow travel in a busy schedule will be a challenge."

**WORKED ON:** *New Leaf* - working with slow travel, foraging local resources and community engagement



### RESIDENCIES

#### Passage Festival

20 – 30 May 2024

#### Špincerfest

23 August – 2 September 2024.

#### Passage Festival

23 July – 31 July 2025

### Kajen Company (SE)

A new performing arts collective working with movement, sound and site-specific practices rooted in encounters between people and nature. Their performances draw on locally sourced materials and sonic elements, creating poetic interventions in public space. Kajen Company consists of Benjamin Black; percussionist, composer and performer, Tara Jerome-Bernabé; multidisciplinary artist working with experimental sound and handmade instruments and Santiago Ruiz; physical performer with an interdisciplinary background in circus and movement.

#### ANTICIPATIONS FOR GREEN STREETS OF EUROPE:

"To share and re-tell stories relating to our societal and ecological fabric. To establish a connection to the space and people, open meaningful dialogue and interaction, and a sense of connection between people and nature. We are excited by the process-oriented framework and hope to be inspired on-site by the space/nature/people."

**WORKED ON:** Explored anew for each residency - working with foraging local resources and community engagement.

## ARTISTS



### RESIDENCIES

**KoresponDance**

25 November - 5 December 2024

**Passage Festival**

23 April - 2 May 2025

**KoresponDance**

06 July - 10 July 2025

### Petra Fornayová (SK)

Choreographer and performance maker working with contemporary dance and theatre. Her work engages with current social and political themes, often in a site-responsive way, and she is the founder and director of Nu Dance Fest in Bratislava. She is joined by Peter Šulej, poet, writer and dramaturg working across literature and contemporary performance.

### ANTICIPATIONS FOR GREEN STREETS OF EUROPE:

"To develop & learn how to address and pull in, motivate, and inspire the public in an effective way. And through the GSE project, on a personal level, to meet and be confronted with new people, to listen, to speak."

**WORKED ON:** *Seven Seconds - We are All Lichens* - working with slow travel, art being informed by distance and landscape along the way.



### RESIDENCIES

**Imaginaris**

4 - 14 September 2024

**KoresponDance**

25 November - 5 December 2024

**Imaginaris**

17 - 24 May 2025

### Potpourri Dance (AT)

A dance collective working between Hip Hop and House dance cultures and contemporary art. Founded by dancers and choreographers Farah Deen and Olivia Mitterhuemer, the group explores street dance practices in performance, teaching and festival contexts, including the founding of the Streetdance Festival Flavourama in Salzburg.

### ANTICIPATIONS FOR GREEN STREETS OF EUROPE:

"To connect with local and international artists, have an open and judgemental-free space to create, research and develop an artistic production, that resonates with our research on the topic of "Roots". To not only produce in a closed studio, but share our approach and dance practise with the public. To shift from the pressure to create something, that needs to be perfect, and to a focus on the artistic process, rather than on the output."

**WORKED ON:** *ReRooting* - working with community engagement



## KEY SUSTAINABILITY FINDINGS - ARTISTIC FOCUS AREAS

Across Green Streets of Europe, sustainability emerged not only as an environmental concern, but also as an artistic methodology: a way of working more circularly with resources, relationships and creative processes.

The artistic practice itself became more locally rooted, less extractive and more responsive over time.

All artists worked within intentionally low-tech frames, treating limitation (to some extent) as a generative constraint for developing new solutions and formats.

While each artistic practice unfolded differently, three recurring focus areas shaped the work across the residencies:

- > Sustainable mobility and slow travel
- > Foraging and working with local resources
- > Community engagement and local anchoring

Many projects explored sustainability through deepened relationships: with specific places, local knowledge, and ongoing dialogue with communities. Kajen Company, for example, connected ecological storytelling to local marine biodiversity, while Krista Burāne developed her work through exchanges with environmental experts encountered during her residencies, some of whom later became participants and co-creators in the final work-in progress.

Several artists also treated **mobility itself as an artistic question**. Tom Bailey and Petra Fornayová explored how slow travel over long distances could inform both process and outcome - turning movement across Europe into a curatorial and reflective framework.

**Local sourcing** became another central strategy.

Kajen Company worked with sounds, materials and sensory knowledge from each site, while Stalker Teatro directly transformed found and discarded materials into artistic matter.

Bodies In Action and Potpourri allowed landscapes and local collaborators to shape choreography and movement practices.

Sustainability was explored not only through reduction, but through artistic practices of attention, reuse, locality and relational continuity.



Fishing for sound



Sensory immersion

Exploring this idea of amplifying the sound of our natural environment as we also sense it through our skin. Santi immersed himself in rocks and sand and I went fishing for waves. Tara took these beautiful pictures to help us remember what it all felt like.

At the Museu de Lamas, today we focused on setting up the artistic use, assembling discarded materials recovered both from the museum and a nearby plastic to stroke the structures exhibited in the museum the omnipresent Baroque becomes a compositional element. After that, we begin painting and sanding the structures. The fascination of the museum setting strongly influences the entire creative process, not only in terms of form but also in performative narration.

Today, we finalized the content of the showing and workshop. In the morning, we tried a new image of us setting a plant and learning it around - so that only the roots are visible, as a metaphor for "looking on the inside" rather than only seeing the superficial. We added this as an extra to the performance. In the afternoon, your partner acted as an outside eye. We gained some interesting insights from her from a street-theater/chorus perspective, which was very enriching.

In the evening, 16 dance students came to watch the showing and afterwards participate in our workshop/playing, and this was truly inspiring. After a Q&A about what we showed, we taught them some Kathak dance inspired movement patterns and mixed it with music grooves, and worked with canons, different tempo, and rhythmic variations.



## LOCAL IMPACT AND AUDIENCE ENGAGEMENT

***How is a process-based approach to artistic production experienced by local communities, participants and audiences?***

A central premise of the project has been process as product: that value is created not only in final performances, but in encounters, exchanges and shared exploration over time. This approach assumes that deeper engagement emerges through participation, proximity and continuity.

This dimension has been assessed through an independent evaluation by Gaia Rosenberg Colorni and Letty Clarke (November 2025). The evaluation draws on survey data, qualitative feedback, artist reflections and partner documentation collected throughout the project period, offering insight into how the residency-based and participatory formats were received and experienced.

The evaluation examines depth of engagement, relevance, learning and relational impact, and provides a way to understand whether the project's process-oriented approach translated into meaningful experiences.

Across the four festival contexts, more than 1,100 audience members and participants were engaged, including over 340 people directly involved in workshops, conversations and co-creative formats.

**The key findings below outline how this impact unfolded at a local level.**

Find the full evaluation report in the [Green Streets of Europe online Public Dissemination folder](#)

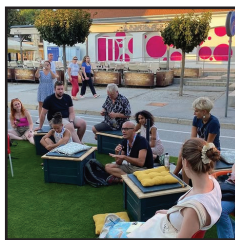


### PARTICIPATION CREATES DEEPER ENGAGEMENT

**92%** of participants felt deeply involved in the process, reflecting a shift from spectatorship to active contribution.

***“A key success was the significant and varied interaction with diverse audiences...”***

— Dávid Somló, artist



### SHARED EXPERIENCES STRENGTHEN COMMUNITY

Participatory formats fostered dialogue and interaction, reinforcing a sense of community.

***“The show encouraged communication between the public. Reinforcing the sense of community.”***

— Audience feedback, Imaginarius



## LOCAL IMPACT AND AUDIENCE ENGAGEMENT



### STRONG LOCAL RELEVANCE

**75–80%** found the project relevant to their local area, often through concrete, place-based insights.

*“It was super interesting to have the artists make me aware of the angel shark living in my own neighbourhood...”* — Audience feedback, PASSAGE Festival



### ENVIRONMENTAL AWARENESS AND ACTION

The project contributed to increased awareness and a sense of agency in relation to environmental issues.

**66%** of participants reported that the activities opened their eyes to environmental challenges, with 55% of audiences expressing the same. At the same time, 1 in 2 participants (**51%**) felt influenced to take action in response to the climate emergency.



### WIDENING ENGAGEMENT AND LOCAL NETWORKS

17% new audiences / 15% new participants

44% first-time engagement (Imaginarium / Špandirfest)

80+ new local collaborations across the project



## **SUSTAINABILITY AS A BROADER COLLECTIVE PRACTICE**

Across Green Streets of Europe, sustainability gradually expanded beyond ecological measures and became understood as a broader practice shared by both festivals and artists.

Partners framed sustainability not only in terms of environmental reduction, but also as a matter of relational care, coexistence and long-term responsibility within artistic work and cultural exchange.

As one partner reflected, sustainability touched on social dimensions as much as ecological ones: “Sustainability was applied beyond ecology, touching on themes of coexistence, nationalism, and conflict — showing how social dimensions are integral to environmental thinking.” (KoresponDance, 2025)

Another emphasised the importance of emotional and organisational sustainability: “Sustainability... must include mental, emotional, and relational care for artists, organisers, and audiences alike.” (Imaginarius, 2025)

Throughout the project, festivals explored how programming and touring practices could shift towards more responsible formats - reducing environmental impact while maintaining artistic value. Artists and partners experimented with minimal-resource approaches, including low-tech working methods, zero-waste thinking and reduced touring footprints, highlighting that low-impact practices can still generate artistically rich outcomes. At the same time, prioritising process over product also presented challenges for festival partners.

Open-ended, research-based work required new organisational approaches, clearer communication, and a willingness to renegotiate roles. One key learning was how deeply the conventional presenter–artist relationship remains structured around delivery: artists are expected to arrive with a finished work, and festivals are expected to present it. When the project shifted focus towards process, these implicit expectations did not disappear - they had to be actively revisited through dialogue, clarity and trust.

A further collective learning was that stronger framing and explanation were also essential for audiences. When outcomes were deliberately open, both artists and spectators benefited from clear communication about the purpose of work-in-progress formats, as well as time for reflection after shared encounters.

Making artistic process public introduced a specific challenge for the artists themselves. Residency periods are often characterised by intense concentration, experimentation and inward-looking development. Shifting attention outward — even briefly — to share unfinished ideas, questions or emerging formats with others required a different mode of working, and not all elements of artistic creation are easily articulated while still in motion.

However, this challenge was not only a difficulty, but also part of the project’s intention. By inviting artists to communicate their processes meaningfully along the way, Green Streets of Europe encouraged reflection on how artistic work can be shared beyond the final performance. This also responded directly to the project’s broader shift from product to process: if the value of the work was located in its unfolding, festivals could not remain the sole communicators towards audiences and local communities. Artists themselves became central voices in the shared task of mediation and engagement.

In this sense, communication was understood as a collective and sustainable responsibility — not an additional layer placed on top of existing work, but an integrated practice distributed between festivals and artists throughout the project.



## SUSTAINABILITY ACTIONS AND FUTURE STEPS FOR FESTIVALS

During the project, all the festivals collaborated with **Julie's Bicycle** on green transitions in festival production. As in all aspects of the project, each partner had very different starting points in a green transition, and initially presented a number of *Green Goals*.

Each partner organisation's understanding of sustainability has evolved over the two years of collaboration within Green Streets of Europe. From initial green intentions to more articulated, long-term orientations. The festivals have presented new five-year plans in collaboration with Julie's Bicycle. These are not outcomes of the project itself, but expressions of organisational learning and future positioning. The shifts in the festival's understanding of sustainable responsibility and actions are summarized below

### **Špancifest / Varaždin Tourist Board**

*From broad environmental ambitions to operational structure and realism*

- Starting point: A wide range of classic "green festival" intentions (waste, energy, transport, awareness), formulated broadly and aspirationally
- Development: A clear shift from ambition to operationalisation and governance. The focus moves from what to do to how to manage sustainability within a large urban festival
- Learning: Sustainability is now understood as a matter of structure, responsibility, and measurement, rather than isolated green actions.
- Shift: Green goals are not abandoned, but prioritised, simplified, and made realistic and measurable.
- Key movement: From "green festival" thinking to a liveable city festival model, where sustainability is embedded in everyday operations.

### **PASSAGE Festival / Helsingør Teater**

*From declaration to deeply embedded artistic and organisational method*

- Starting point: General intentions related to sustainable travel, transparency, and sustainability reflected in programming.
- Development: A significant deepening and clarification. Sustainability becomes not a theme, but a curatorial principle and working method.
- Learning: A clear understanding that sustainability is not primarily achieved through metrics, but through relationships, repetition, time, and organisational choices.
- Shift: Strong conceptual sharpening — sustainability now functions as a guiding framework for decision-making across programming and organisation.
- Key movement: From "we want to work sustainably" to sustainability as artistic ethics and organisational compass.



## **SUSTAINABILITY ACTIONS AND FUTURE STEPS FOR FESTIVALS**

### **Imaginarius / Municipality of Santa Maria da Feira**

*From isolated actions to systematisation and internal anchoring*

- Starting point: A small number of concrete measures (plastic reduction, food choices, transport), closely linked to festival production.
- Development: A clear move towards institutionalisation, with processes, timelines, and incremental targets.
- Learning: Growing awareness that sustainability requires internal structures, monitoring, and continuity, not one-off actions.
- Shift: Sustainability is framed as a long-term, evolving practice, rather than annual initiatives.
- Key movement: From “doing something green” to building organisational capacity for sustained sustainability work.

### **KoresponDance / SE.S.TA**

*From implicit practice to explicit positioning*

- Starting point: Sustainability already embedded in practice (residencies, long-term relationships, slow formats), but not articulated as a formal framework.
- Development: A process of articulation and consolidation of existing practices into a clearer narrative and structure.
- Learning: Recognition that the organisation’s working methods represent a viable and sustainable alternative to conventional festival models.
- Shift: Less change in practice, more change in self-understanding and communicability.
- Key movement: From “this is how we work” to this is how we work because it is sustainable.

### **Across all partners, a shared movement can be identified:**

- from intention to method
- from action to learning
- from green measures to organisational awareness

Rather than producing a single sustainability model, Green Streets of Europe has functioned as a shared learning and reflection space, enabling very different organisations to sharpen their own sustainability understandings and articulate them on their own terms.



## FINAL NOTES

The final public Green Streets of Europe webinar was held only two days prior to this publication, and reflections are still unfolding.

Over two years, four partner festivals and eight artistic companies initiated more than 80 new local collaborations, engaging approximately 350 community participants through residencies, workshops and public encounters.

Green Streets of Europe has been a substantial learning process - and learning itself requires time. Many of the experiences gathered throughout the project call for further reflection, analysis and continued exchange beyond the formal project period.

**For more detailed material, documentation and resources, visit the online Green Streets of Europe**



## PUBLIC DISSEMINATION FOLDER

Here you can explore artist diaries from all residencies, the festivals' five-year sustainability plans developed with Julie's Bicycle, the independent evaluation report by Gaia Rosenberg Colorni & Letty Clarke, and extensive visual and written documentation from meetings, open spaces, public sessions and work-in-progress sharings.

**In the final evaluations, several recurring factors were highlighted as decisive for the project's cohesion: time, trust, funding (to enable time), and physical presence.**

**Trust** developed gradually through repeated encounters - not only within the partner network, but also locally through residencies, as artists returned to the same places, communities and collaborators over time. This continuity allowed relationships with audiences and local partners to deepen, and made it easier to navigate challenges constructively.

Learning throughout the project was reciprocal. Artists introduced new sensibilities within festival organisations - for instance, Mechanimal's insistence on slow travel challenged existing assumptions but opened perspectives that could no longer be ignored.

At the same time, artists experienced how festivals could move beyond fixed expectations of delivery and instead act as collaborative developers and supportive frameworks.

Green Streets of Europe therefore underlines that sustainability in touring and festival practice is not only a matter of ecological reduction, but also of **relational continuity**: care, hospitality, openness, and the capacity to navigate uncertainty together.



## WHAT WE LEARNED SO FAR - KEY POINTS FOR OTHERS

- > **Process requires framing:**  
Open-ended work benefits from clear communication for artists, organisers and audiences.
- > **Trust takes time:**  
Repeated encounters and physical presence are essential conditions, not optional extras.
- > **Time takes funding:**  
Sustained reflection and learning must be built into project design.
- > **Sustainability is social:**  
Care, empathy and shared responsibility are as vital as ecological measures.
- > **Local anchoring strengthens impact:**  
Residencies allow deeper community engagement and lasting relationships.
- > **Openness needs support:**  
Flexibility works best when paired with facilitation, reflection spaces and role clarity.

Rather than summarising results for administrative purposes, this publication is designed as an open and initial sharing of experiences from the collaborative Green Streets of Europe project.

It seeks to communicate what the project has worked through, what has been learned along the way, and what might be useful to others in the performing arts field who are interested in developing more sustainable approaches to touring, production and festival programming.

While the formal project period has now come to an end, one of the central insights of Green Streets of Europe has been that the process at the heart of the project design has only just begun.

The project has not produced a finished model or a set of definitive answers, but rather an initial mapping of challenges, questions and points of friction.

**The intention is not to present a finished model, but to offer insights, reflections and early learnings that others can adapt, question or build upon in their own contexts, and that may inform continued work beyond this formal project period.**



## CONTACT

For more information or questions regarding the individual festivals:  
Please visit the festival sites linked below for contact information.

**FACEBOOK** [www.facebook.com/greenstreetsofeurope](http://www.facebook.com/greenstreetsofeurope)

**INSTAGRAM** [www.instagram.com/greenstreetsofeurope](http://www.instagram.com/greenstreetsofeurope)



## PARTNERS

**Imaginarium** | Portugal | [www.imaginarium.pt](http://www.imaginarium.pt)

**KoresponDance** | Czech Republic | [www.korespondance.cz](http://www.korespondance.cz)

**Špancirfest** | Croatia | [www.spancirfest.com](http://www.spancirfest.com)

**PASSAGE Festival** | Denmark | [www.passagefestival.nu](http://www.passagefestival.nu)



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