



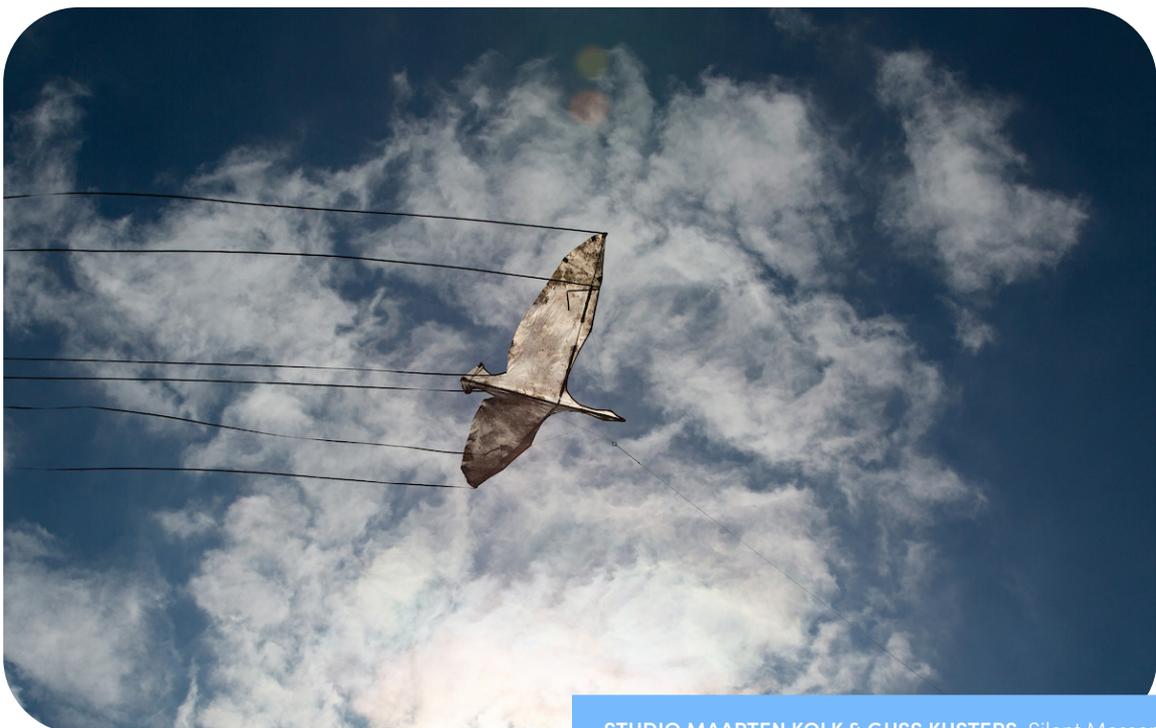
**Ecological
Guide**

In front of you lies the Ecological Guide of LAND. We hope it will assist and inspire practitioners, artists, arts organisations, land stewards and policy makers around Europe to work in closer proximity and balance with their own landscapes, their own communities and their unique eco systems.

We hope through the description in the Appendix of the LAND project process and its case studies, that our journey and the methodology which inspired us, will serve as an example to others. There is, of course, more to learn, but this Ecological Guide offers our story and we are proud to share it with you as a roadmap to working in land-based arts.

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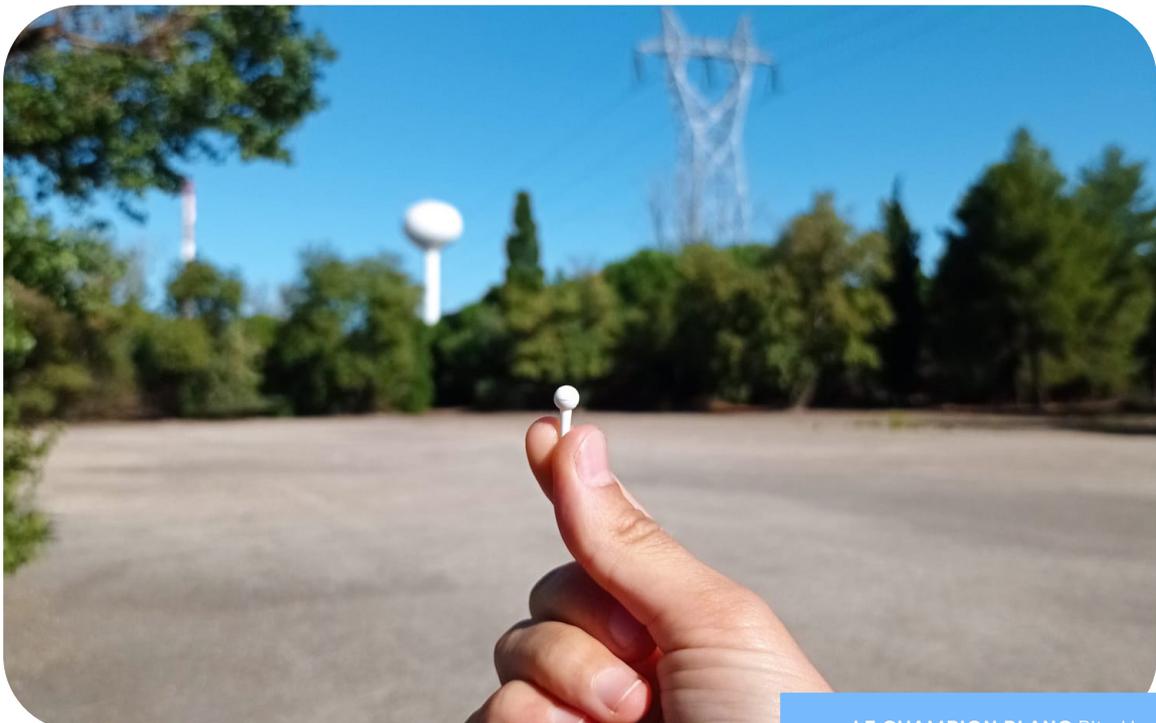
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Introduction

The Ecological Guide of LAND has been developed as both a practical and conceptual resource for artists, researchers, and cultural practitioners navigating the intricate and delicate task of creating art within ecologically sensitive landscapes. Its purpose is not merely to instruct on technical considerations, but to cultivate a deeper understanding of the interwoven relationships between human creativity and ecological systems. LAND positions art as a lens for observation, reflection, and ethical engagement, promoting creative practices that respond thoughtfully to the complex dynamics of natural and cultural environments. This guide seeks to equip practitioners with the tools, strategies, and ethical frameworks necessary to navigate these landscapes with sensitivity, responsibility, and imagination.

Unlike traditional manuals that rely solely on theoretical frameworks, this guide is rooted in empirical practice. It draws from residencies, exploratory fieldwork, and cross-disciplinary collaborations across multiple European contexts, including the Terschelling dunes in the Netherlands, the Camargue wetlands in France, and the Rajec Valley in Slovakia. Each of these territories presents a distinctive set of ecological, cultural, and social challenges. In the Terschelling dunes, for instance, artists confronted fragile freshwater ecosystems and shifting dune systems shaped by tidal and anthropogenic pressures. The Camargue wetlands offered a unique lens into the coexistence of industrial activity with highly sensitive habitats, while the Rajec Valley highlighted the complex intersections of traditional agricultural practices, forestry, and biodiversity management in mountainous environments. These experiences have informed a methodology that is both adaptable and attentive to context, demonstrating that each landscape requires a tailored, responsive approach.



LE CHAMPION BLANC Rita Hoofwijk

The objectives of the LAND project were manifold. Firstly, it provided structured methodologies for artistic exploration, field research, and ecological assessment. These frameworks were intended to support immersive and reflective engagement with landscapes while maintaining low-impact practices. Secondly, it encouraged interdisciplinary collaboration, connecting artists with ecologists, cultural organisations, and local communities to foster mutual learning and shared problem-solving. Thirdly, the guide promotes sustainable artistic production by prioritising material reuse, minimising energy consumption, and integrating ethical environmental stewardship at every stage of creation. Finally, LAND advocated for meaningful community participation and knowledge exchange, ensuring that artistic projects are inclusive, culturally resonant, and ecologically responsible.

The guide addresses a broad audience. It is tailored for artists working in nature-based residencies, cultural organisations and festivals integrating ecological principles, environmental scientists collaborating with artists, community stakeholders engaged in landscape stewardship, and policy-makers and educators exploring the intersections of culture, art, and ecology. The underlying philosophy of LAND is that art and ecology are inseparable in landscape-based practice. Artistic creation is framed as a process of attentive observation, ethical engagement, and reciprocal interaction with both natural and human communities. Central to this philosophy is the principle of sensitive exploration: an approach that values immersion, observation, and responsiveness to ecological and cultural conditions.

Responsibility and reciprocity are key tenets. Artists are encouraged to critically assess the potential impact of their work on landscapes and communities, ensuring that every intervention contributes positively rather than merely extracting inspiration. Whether through ecological restoration, community engagement, or storytelling, each project is envisioned as a dialogue with the landscape, fostering understanding, care, and sustainability. By situating artistic practice within a framework of ethical engagement and ecological sensitivity, the Ecological Guide of LAND offers practitioners a roadmap for creating meaningful, responsible, and contextually grounded work.



“WAITING FOR VODNIK” WHERE THE BIRDS CAN LAND....
Rara Woulib

Guiding Principles



Guiding principles

The artistic and practical principles outlined in LAND offer a comprehensive framework for approaching landscape-based creative practice with ecological mindfulness. At the core of these principles is the understanding that the landscape is not simply a backdrop for artistic intervention but an active participant in the creative process. Artistic practice begins with observation and immersion, fostering an intimate understanding of ecological dynamics, historical context, and cultural significance. This deep engagement ensures that art resonates with the specific environmental and social realities of each site.

Artists are encouraged to approach their practice through reciprocity, asking not only what they can derive from the landscape but also what they can contribute. This might manifest as ecological enhancement, awareness-raising through storytelling, or the creation of works that encourage reflection and action among audiences. In every instance, the landscape is recognised as a collaborator rather than a passive setting. Art thus functions as an ecological catalyst, translating complex scientific knowledge into experiences that evoke empathy, provoke thought, and inspire action. Installations, performances, and interventions become tools for visualising environmental challenges in ways that are both accessible and engaging, bridging gaps between scientific data, cultural narratives, and public understanding.

A key principle of LAND was cross-disciplinary learning. Artistic practice flourishes when informed by ecology, local culture, traditional knowledge, and scientific insight. Collaboration across disciplines enables innovation, introducing perspectives and methodologies that would not arise within a single field of expertise. The integration of these diverse forms of knowledge results in creative outcomes that are both environmentally informed and socially resonant.

Practical considerations remain central to the guiding principles. Artists are encouraged to minimise ecological footprints by using energy-efficient tools, low-impact transportation, and locally sourced or recycled materials. Respect for sensitive habitats is emphasised, with particular attention to avoiding disturbance during critical seasonal periods for wildlife and vegetation. Inclusive and accessible practices ensure that diverse audiences can engage meaningfully with projects, while continuous ethical reflection prompts practitioners to evaluate and adjust their methods in response to ecological and social feedback.

By combining these artistic and practical principles, LAND provided a coherent methodology that informed every stage of the project development. From initial exploration to final presentation, these principles guided the artists involved in balancing creativity with ecological responsibility, ensuring that each residency and its resulting public facing event was not only expressive and innovative but also deeply attuned to the needs of the landscape and its communities.

Collaboration and Partner Contributions

Collaboration is fundamental to the LAND methodology, reflecting the recognition that complex ecological and social challenges cannot be addressed by artists in isolation. Networks of partners, including residency hosts, scientific experts, community stakeholders, and cultural organisations, contribute diverse perspectives and resources, enabling projects to achieve both artistic and ecological significance. Collaborative engagement fosters innovation, collective problem-solving, and mutual learning, creating an ecosystem of shared knowledge and creative experimentation.

Residency hosts play a vital role by providing access to sites, local expertise, and logistical support. Their guidance ensures that artists develop a nuanced understanding of ecological and cultural contexts, facilitating informed exploration and decision-making. Scientific experts contribute ecological insights, helping artists interpret data on species interactions, habitat dynamics, and environmental pressures. This scientific input allows creative work to be grounded in rigorous ecological understanding, enhancing both accuracy and impact.

Community stakeholders offer invaluable knowledge rooted in lived experience, traditional practices, and cultural narratives. Engaging with these groups ensures that artistic projects respect local priorities, enrich social cohesion, and avoid inadvertent disruption. Cultural organisations facilitate cross-cultural exchange, production logistics, and long-term project continuity, connecting artists with wider audiences and professional networks across Europe.

The LAND project's case studies - which are described in more detail in the Appendix - illustrate the richness of these collaborative networks. On Terschelling, artists explored dune ecosystems and freshwater reservoirs under the guidance of ecologists, gaining insight into biodiversity hotspots and erosion patterns. In the Camargue, collaboration with conservationists highlighted the coexistence of industrial activity with sensitive wetland habitats, informing interventions that reflected both ecological pressures and human presence. In the Rajec Valley, explorations focused on water management, forest ecosystems, and species adaptation to human-modified landscapes, emphasising the importance of integrating scientific and community knowledge.

Through these partnerships, the project's artistic projects became rooted in local ecological and social realities, producing work that was meaningful, responsible, and contextually relevant. The collaborative approach also nurtured long-term connections between artists, scientists, communities, and organisations, supporting ongoing engagement and knowledge exchange beyond individual residencies.

The proces: stages, lessons and conclusions



Our journey was structured in steps, each of which led to greater insights in our process and strengthened our approach to the next stage in the project.

Stage 1 – Sensitive Exploration

Sensitive exploration is the foundational stage of the LAND methodology, emphasising deep, immersive engagement with the landscape. It prioritised first-hand experience and observation, allowing artists to develop an intimate understanding of ecological processes, cultural contexts, and the rhythms of place. This stage was not about immediate artistic production but about cultivating awareness, curiosity, and respect for the site.

Field practices during sensitive exploration are varied and experiential. Artists engage physically with the landscape through walking and other activities that reveal ecological patterns and rhythms. Observation is key, encompassing documentation of flora, fauna, water systems, and human activity. This documentation forms the basis for both scientific inquiry and creative experimentation. Cultural immersion was equally important; participation in local meals, storytelling sessions, and guided tours allowing the artists to integrate social and ecological knowledge into their practice.

The residencies demonstrated the depth of this approach. On Terschelling, the artist, Dávid Kornoczi observed changes in freshwater levels and dune erosion, considering the impact of rising sea levels on biodiversity. In the Camargue, Rita Hoofwijk documented eco-emotional responses to industrial pressures on wetland habitats, reflecting on the tension between human activity and natural systems. In the Rajec Valley, Rara Woulib explored non-human perspectives, studying gulls navigating urban and wild spaces and considering how species perceive and adapt to human-modified landscapes.

Practical guidance emphasised mindfulness and reflection. The artists were encouraged to slow down, engaging all senses to deepen their understanding. Sight, sound, touch, and smell were used to inform both ecological comprehension and creative inspiration. Detailed sketches, field notes, and audio or video recordings served as critical references for later stages of artistic development. By grounding artistic exploration in attentive, immersive practice, sensitive exploration set the stage for ethical, contextually informed, and ecologically resonant creative work.

Stage 2 – Survey and Hypothesis Testing

Following sensitive exploration, the second stage focused on surveying the landscape and testing initial observations and hypotheses. This stage involved structured assessment, dialogue with stakeholders, and the integration of scientific and local knowledge to validate insights and identify key ecological priorities.

Guided site visits and expert-led fieldwork provided detailed context, allowing the artists to refine their understanding of environmental dynamics and potential constraints. Meetings with local residents, farmers, hunters, and conservationists revealed social, cultural, and political dimensions, highlighting tensions, conflicts, and opportunities for collaboration. Data collection combined scientific measurement, ecological observation, and local knowledge, resulting in a comprehensive understanding of the particular landscape in each location.

Outcomes of this stage included identification of fragile habitats, threatened species, and unsustainable practices, alongside insights that inspired creative intervention. The artistic briefs emerging from these surveys aligned projects with ecological realities and community relevance, ensuring interventions were grounded in both environmental integrity and social resonance.

The residencies illustrated this process. By combining observation, scientific analysis, and community engagement, this survey and hypothesis testing stage ensured that artistic work was not only inspired by the landscape but also ecologically responsible, socially sensitive, and informed by a holistic understanding of place.



Stage 3 – Defining Artistic Briefs

The artistic briefs drawn up served as a bridge between research and creative implementation. These context-specific documents outlined ecological conditions, artistic objectives, and practical considerations, translating complex observations into actionable creative directions. Each brief included a summary of the ecological context, detailing landscape dynamics, species interactions, and conservation priorities. Artistic goals defined the intended focus, audience engagement, and experiential outcomes. Practical guidance addressed material sourcing, transport, energy use, and ethical considerations, ensuring that the projects maintained low ecological impact while remaining creatively ambitious. To view the briefs used in the project, please refer to the Transitioning LANDscapes Training Programme document.

Thematic explorations were set to include eco-emotional responses to climate change, understanding non-human perspectives within human-modified landscapes, or investigating intersections between traditional cultural practices and contemporary artistic expression. Practical recommendations emphasised alignment with ecological priorities, flexibility to adapt to emerging field insights, and the use of sustainable materials and production methods. By articulating clear, context-sensitive briefs, this stage empowered the artists to create interventions that were both meaningful and responsible.

Artistic Practice and Implementation

The implementation stage translated research and planning into tangible creative outcomes. Residency teams varied in scale and approach, exemplifying the diverse ways ecological and artistic goals can intersect. Rara Woulib in the Rajec Valley created an immersive communal performance exploring ecological care, while Rita Hoofwijk in the Camargue developed an installation reflecting industrial-natural tensions. Dávid Koronczí in Terschelling created a multidisciplinary work connecting food systems with ecological change.

Successful implementation requires iterative, field-based processes, allowing projects to respond dynamically to ongoing observations and ecological feedback. The projects were informed by this guide, drawing on its Practical Principles in the creation phase of their events. The residencies and their resulting public events demonstrated how ecological understanding and artistic innovation can be mutually reinforcing, producing work that resonates deeply with both place and people.

Community Engagement and Participatory Approaches

Community engagement is integral to the LAND methodology, ensuring that artistic interventions are socially relevant and ecologically informed. Artists engaged diverse audiences, ranging from your people, local choirs, policy-makers, and landscape users such as farmers, hunters, and fishers. These interactions provided multiple perspectives, enriching understanding of ecological and cultural dynamics while fostering local stewardship.

Participatory approaches included workshops, storytelling and guided walks. Through these activities, communities gained awareness of ecological processes, cultural heritage, and environmental challenges. This engagement strengthened local networks, facilitated knowledge exchange, and empowered individuals to actively participate in landscape stewardship. Participatory artistic practices thus served, in the LAND project, as both educational and relational tools, bridging gaps between ecological knowledge, cultural understanding, and creative expression.

Evaluation and Lessons Learned

Assessment of the LAND project involves multiple dimensions, including the ecological impact (energy use, material consumption, habitat disturbance, and overall sustainability), artistic relevance (creativity, audience engagement, and alignment with ecological priorities), and effectiveness of the collaboration (knowledge exchange, co-creation quality, and community involvement).

Key lessons emphasised the importance of immersion, iterative practice, and cross-disciplinary collaboration. The artists gained deeper insight by engaging directly with landscapes, and the contact and collaboration with scientists and communities enriched their creative outcomes. Embedding practical sustainability principles within the production processes ensured that the projects were environmentally responsible, and the participatory engagement enhanced the ecological literacy and social relevance for all involved. As a consortium we will continue to reflect on the challenges faced as this ongoing learning is essential to refining the project's methodology and improving future practice.



Conclusion and Recommendations

This Ecological Guide demonstrates that ecological responsibility and artistic creativity are mutually reinforcing rather than oppositional. By integrating sensitive exploration, survey and hypothesis testing, artistic briefs, and participatory engagement, artists can develop projects that are meaningful, contextually informed, and ecologically sensitive.

Our core recommendations would therefore include beginning all projects with immersive exploration, maintaining continuous engagement with stakeholders, prioritising sustainable materials and energy use, fostering inclusive participatory experiences, and documenting lessons to support continuous improvement.

Ultimately, this guide is a living resource, shaped by the experiences of the artists, scientists, and communities engaged in the project. It encourages reflective, responsible, and imaginative engagement with ecological systems, providing a roadmap for creating art that is at once environmentally conscious, culturally resonant, and profoundly connected to the living landscapes in which it emerges.



MATCHMAKING VISIT
Mala Fatra region, Slovakia

Appendix: case studies



Case Study: Rita Hoofwijk & Le Citron Jaune

Description of the project & residency

Dutch artist Rita Hoofwijk has settled in the yellow building in Port Saint-Louis, at the mouth of the Rhône, between one of Europe's largest industrial areas on one side and the Camargue on the other. She invites you to join her here, at Citron Jaune, where her voice will draw you into a multi-layered narrative: at once myth, memory, and invocation. We gather for a journey to the Champignon Blanc, for a fleeting act of tenderness towards a place that often remains unknown, where humans, living creatures, and industry coexist. An exploration between dusk and dawn behind the scenes of our contemporary lifestyles.

Between January and October 2025, Rita Hoofwijk carried out four successive residencies in Port-Saint-Louis-du-Rhône to develop a performance rooted in the contrasting realities of the Camargue.

The first residency, in January, was dedicated to discovering the territory. The artist met with researchers and environmental specialists who introduced her to the region's major ecological challenges, both in the industrial and port area and in the protected natural spaces of the Camargue. These exchanges enabled her to understand the forms of pollution, their impact on human health, and the tensions surrounding regional development projects.

During the second residency, in March, Rita Hoofwijk refined her artistic direction. While the natural landscapes corresponded to the idealized image of the Camargue, she chose to focus her work on degraded industrial landscapes, seen as the hidden counterpart of the territory. She then began an in-depth process of research and the collection of narratives, combining local stories, beliefs, and scientific data that would form the basis of the performance's storytelling.

The third residency, in July, marked the dramaturgical structuring of the project. The artist focused on a water tower located in the industrial and port area, which she symbolically transformed into the "White Mushroom," a figure of territorial regeneration. She developed a narrative blending science, myths, and autofiction, while also designing the audience's journey and the spatial and temporal framework of the performance.

Finally, the fourth residency, in the autumn, was devoted to finalizing the project *Le Champignon Blanc* (The White Mushroom). Rita Hoofwijk refined the writing, set up the technical elements, and conceived a two-part performance: a performative lecture at Le Citron Jaune, followed by a collective journey with the audience to the White Mushroom site for a symbolic ritual of reconciliation with the landscape. A video recording was also prepared as an extension of the work.

Description of Le Citron Jaune

Created in 1992 in Port Saint Louis du Rhône, the National Center for Street Arts and Public Space (CNAREP) – Le Citron Jaune is a multidisciplinary artistic and cultural project dedicated to the relationship between arts, ecology and territory. In the singular geographical context of the Rhône delta, the CNAREP welcomes artists who create with and for public spaces and deal artistically with economic, social and political issues related to our ecological situation. At the crossroads between arts and sciences, the action of the national center co-constructed with a plurality of actors.

Thought as an open-air laboratory, Le Citron Jaune is first and foremost a place of residency and support for contemporary creation where living arts and visual arts meet and mingle. It is also a territorial project. As such, artistic teams are invited to create in situ, from the local ecological and social context, with and for the inhabitants of Port Saint Louis du Rhône, where Le Citron Jaune is located, but also more widely. of the Camargue, the Alpilles and the western communes of L'Etang de Berre. Thus since 2021, on the scale of this geographical area, Le Citron Jaune team and the artistic teams hosted have been working on questions related to our food methods, our ways of inhabiting spaces and living between humans and non- humans. Through an approach that crosses and hybridizes cultural action, dissemination and artistic production, we make sure that everyone feels they belong to this individual and collective adventure and becomes an actor of the project.



LE CHAMPION BLANC
Rita Hoofwijk

Case Study: Dávid Kornoczi & Oerol

Description of the project & residency

The Netherlands strand of Transitioning LANDscapes saw Dávid Koronczí working with Oerol on the Wadden island of Terschelling, a landscape of dunes, polder and protected reserves. His project moved between two transitions identified locally – the pressure on the island’s freshwater lens and the discussion around opening the sea dyke at Boschplaat – inviting audiences to see invisible processes and long-term choices up close.

The residency unfolded in steps: a preparatory site visit to read Terschelling with local partners; a joint artistic lab in Dorset (UK) with the other LAND artists in spring 2025; and a full residency leading to sharing work with audiences at Oerol Festival 2025. Training and light-touch mentoring from Activate Performing Arts supported the process.

Terschelling’s stories are social as much as scientific – farmers, rangers and residents already live with rising salinity, shifting plant communities and debates about water management. Dávid’s practice – part installation, part performance, part shared table – sat inside those conversations and made space for audiences to think, taste and talk their way into the island’s changing hydrology.

The resulting public event, *Guardians of the Savory*, took place at the organic sheep farm De Zeekraal in Oosterend during Oerol 2025: It was installation by Dávid, with contributions by Erik Pánčí and Celestína Minichová.

The work centred on a sculptural gate - a reference and recreation of the former Salt Authority (1701–1835) in Halič, south-central Slovakia, once part of the Hungarian salt monopoly. Two centuries on, salt tells a different story. What was a protected treasure now points to changing ecosystems and climate stress: rising salinity in groundwater and farmland in the Netherlands, in Slovakia, and elsewhere.



RESIDENCY DAVID KORONCZI
Terschelling, the Netherlands

On Terschelling, the piece connected those histories with the island's present. The gate became a symbolic passage between places and times; a way to think about how we grow and live on salty ground. It suggested that higher salt levels in the soil can be read as a kind of language – signs the Earth is offering about sea-level rise, disturbed ecologies and the delicate balance of life. Koronczi links this to his home region of Novohrad in southern Slovakia. The “gate” is both image and invitation: a small tear in time where audiences can pause, cross, and consider what the land might be saying – on Terschelling and far beyond.

Part of the experience was a guided tasting walk through the artwork. Koronczi offered samples such as archival vinegars from his family orchard, kimchi made with foraged sea lavender/ lamsoor (*Limonium vulgare*) from the residency, and his homemade lángoš. Painter and experimental musician Erik Pánči accompanied the 40-minute walk with a live soundtrack, layering and deconstructing sounds of the *koncovka* (a traditional shepherd's flute from the Western Carpathians).

Description of Oerol

Oerol, founded in 1981 by Joop Mulder, is an annual ten-day site-specific arts festival on Terschelling. It serves as a meeting point where diverse perspectives and generations converge, fostering connections and meaning for a broad (international) network.

The festival annually attracts approximately 50,000 visitors and provides a platform for both premieres by established groups and experimental works by young creators. With a varied program of around 25 site-specific performances, street theater, music, visual arts, storytelling, talks, and deeper discussions, Oerol offers a rich experience for artists, professionals, island residents, partners, and visitors.

Artists present works, ideas, and wild thoughts that wouldn't find room elsewhere. For our visitors, the diversity of artistic disciplines and the accumulation of experiences are unparalleled. Simultaneously, we reach an even larger audience through extensive media coverage, reviews, and the extensive professional network that attends the international showcase festival that Oerol also represents.

Case Study: Rara Woulib & SYTEV

Description of the project & residency

The Transitioning LANDscapes Artistic Laboratory was realised through a residency with the French collective Rara Woulib (RW) in the Žilina–Rajec region in 2025. The laboratory combined artistic research, ecological inquiry, scientific consultation, and community co-creation, positioning landscape as an active collaborator rather than a backdrop. The process unfolded through two preparatory visits (March and June 2025) and a final residency and public presentation phase in October 2025.

The laboratory addressed themes of climate change, ecological fragility, and societal polarisation, grounded in local environmental realities such as deforestation, water scarcity, and hydrological stress. From the outset, RW engaged with scientists, environmental practitioners, and land stewards to embed ecological understanding into dramaturgical thinking. Landscape-based research methods—site walks, acoustic testing, and material reconnaissance—shaped both artistic form and ethical decision-making.

The first preparatory visit focused on contextual immersion: regional artistic practices, folklore, youth engagement, and environmental conditions. A key outcome was a shared ethical framework regarding the use of folklore. While folklore was recognised as a powerful participatory language, the partners agreed to approach it critically and inclusively, ensuring that climate, ecology, and social cohesion remained central and that no exclusionary narratives were reproduced. The second preparatory visit translated concepts into practice through partnership building and permissions planning. Collaboration was confirmed with local schools, musicians, dancers, craftspeople, municipal representatives, forest management (Lesy SR), and an ornithologist. Together, they established protocols for sound, movement, and installation in sensitive habitats, and explored the installation of bird boxes as a small but lasting ecological gesture. During the planning phase, access restrictions imposed by private landowners required the abandonment of an initially proposed site. Rather than contesting these limitations, the project adapted by identifying alternative locations fully aligned with ecological protection, public safety, and civic consent. This shift led to a modular, site-responsive dramaturgy capable of adapting to final conditions on the ground, reinforcing the project’s commitment to sustainability and ethical land use.



“WAITING FOR VODNIK” WHERE THE BIRDS CAN LAND....
Rara Woulib

The October residency translated preparation into action through low-impact installations, craft workshops, rehearsals, and a site-specific public performance. Artists, students, and local ensembles co-created a processional work combining sculptural totems, live music, movement, and communal hospitality. Particular care was taken to calibrate sound and audience flow to respect bird habitats and landscape integrity.

The Artistic Laboratory strengthened artists' capacity to work with landscape as collaborator, integrating scientific guidance and civic realities into artistic practice. Local participants engaged as co-creators, fostering shared ownership and relevance. The project tested and refined sustainable working methods, including permissions-first planning, ecological protocols, and adaptable artistic structures.

The Rara Woulib Artistic Laboratory demonstrated how landscape-based artistic practice can operate responsibly within complex ecological and social systems. By combining artistic innovation with scientific insight, community collaboration, and ethical land stewardship, the laboratory fulfilled Creative Europe objectives of sustainability, inclusion, and transnational cultural exchange, while establishing a replicable model for future landscape-based residencies.

Description of SYTEV

SYTEV is an independent non-governmental youth organisation based in Žilina and Kysucké Nové Mesto, Slovakia. It works on a local, national, and international level to support youth through education, community engagement, and volunteering activities.

SYTEV has been actively involved in the LAND project, where it contributed to community-based and youth-led activities focused on strengthening the relationship between young people, culture, and local environments through non-formal education and international cooperation. Alongside LAND, SYTEV regularly engages in cultural projects that use art, creativity, and intercultural dialogue as tools for social inclusion, youth empowerment, and community development, often within Erasmus+ and international partnership frameworks.

Vision: Youth who are personally and professionally developed, who share their skills with peers, remain active in towns and villages, and help build local communities.

- Develops local youth councils and collaborative networks where young people can voice their opinions and take part in civic life
- Encourages youth to organise local initiatives, events, and campaigns.

SYTEV collaborates with Universities, NGOs, and research and cultural organisations for project development, as well with International partners through Erasmus+, LAND and Creative Europe, and other mobility programs



By following the LAND ecological guide, arts practitioners can not only create meaningful artistic works but also contribute to a broader dialogue about conservation, sustainability, and the role of creativity in addressing the pressing environmental challenges of our time.

Network members



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