

TOOLKIT

Music, Sound and Ecological Thinking

Creative Practices at the
Intersection of Ecology,
Science and Activism

A project by



Funded by



EXECUTIVE SUMMARY

The climate crisis represents one of the most complex challenges of our time, requiring responses that go beyond technological solutions and policy frameworks alone. Cultural practices, and music in particular, play a crucial role in shaping collective imaginaries, fostering emotional engagement, and enabling new forms of dialogue around environmental transformation. Sound-based practices can translate scientific knowledge into shared experiences, support climate literacy, and create spaces for reflection, participation, and action.

This toolkit has been developed within the framework of MEGA – Music Efforts for Green Activism, an initiative that explores how music, sound art, and creative production can contribute to environmental awareness, climate justice, and sustainable cultural practices. The toolkit is designed as a practical and conceptual resource for artists, cultural producers, educators, and organisations interested in integrating environmental responsibility into their creative work.

Rather than offering prescriptive solutions, the toolkit presents a flexible and modular framework that brings together methodologies, principles, and real-world examples. It recognises that environmental engagement through music can take multiple forms: from data-driven sound practices and interdisciplinary research, to participatory processes, youth engagement, and advocacy-led cultural initiatives. By highlighting this diversity, the toolkit aims to support practitioners in developing context-sensitive approaches that respond to local needs while engaging with global challenges.

A central component of the toolkit is a curated selection of case studies and best practices from across Europe and beyond. These examples illustrate how sound and music can intersect with science, education, activism, and policy-oriented work. The case studies span a wide range of scales and approaches, including site-specific sound art, community-based projects, artist-led research, institutional initiatives, and global networks. Together, they demonstrate how music-led practices can contribute meaningfully to climate awareness, environmental justice, and ecological thinking.

In addition to methodological guidance and case studies, the toolkit includes an annex dedicated to resources, networks, and funding opportunities. This section provides an overview of relevant European policy contexts, institutional toolkits, professional networks, and public and philanthropic funding streams. Its aim is to support cultural practitioners in navigating the broader ecosystems that shape sustainable cultural production and to encourage strategic engagement with partners, funders, and policy frameworks.

The MEGA toolkit is intended for use across diverse contexts, including artistic production, cultural programming, education, capacity-building initiatives, and advocacy-oriented projects. It can be read in full or consulted selectively, depending on the needs and experience of the user. By combining critical reflection with practical insights, the toolkit seeks to empower cultural actors to engage with the climate crisis in ways that are ethically grounded, creatively ambitious, and socially impactful. Ultimately, this toolkit positions music and sound not as ancillary tools, but as active agents within the ecological transition. By fostering listening, collaboration, and imagination, cultural practices can contribute to building more sustainable, inclusive, and resilient futures.

MEGA is funded by the European Union. The views and opinions expressed are, however, those of the author(s) only and do not necessarily reflect those of the European Union. Nor can the European Union be held responsible for them.

HOW TO USE THIS TOOLKIT

This toolkit is designed as a flexible and modular resource for artists, cultural producers, educators, and organisations interested in exploring the role of music and sound in environmental awareness, climate activism, and sustainable cultural practices.

It does not propose a single model or fixed pathway. Instead, it offers a collection of concepts, methodologies, case studies, and resources that can be adapted to different contexts, scales, and levels of experience. Users are encouraged to approach the toolkit selectively, focusing on the sections most relevant to their interests, professional background, or project needs.

Artists and creative practitioners may use the toolkit as a source of inspiration for developing sound-based works, interdisciplinary collaborations, or research-driven projects that engage with ecological themes. Cultural producers and organisers may find guidance on designing environmentally responsible programmes, festivals, and participatory initiatives, as well as insights into funding frameworks, networks, and policy contexts. Educators and facilitators can use the toolkit to support learning activities, workshops, and capacity-building programmes related to climate literacy, listening practices, and creative activism.

The case studies presented in Section 4 illustrate a variety of approaches, from site-specific sound art and data-driven practices to youth-led activism and institutional initiatives. These examples are not intended as models to be replicated, but as reference points that demonstrate how music-led practices can respond to environmental challenges in diverse ways.

The annex section provides additional resources, networks, and funding opportunities that can support the development and sustainability of projects over time. Users are encouraged to engage with these ecosystems, build partnerships, and align their creative work with broader environmental and societal priorities.

Throughout the toolkit, emphasis is placed on ethical responsibility, care for communities and environments, and openness to experimentation and learning. Users are invited to treat the toolkit as a starting point for reflection, dialogue, and action, and to adapt its content to their own cultural, social, and ecological contexts.

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SECTION ONE - INTRODUCTION

1.1 - Context

MEGA - Music Effort for Green Activism is a residency-based capacity-building and dissemination project that addresses the role of the cultural and creative sectors in responding to climate change, environmental sustainability, and climate justice. The project is conceived within the framework of European priorities related to the green transition, cultural participation, and skills development, recognizing the strategic contribution of artists and cultural professionals to societal transformation.

MEGA leverages music and sound practices as tools for awareness-raising, civic engagement, and community-based action. By identifying, analyzing, and promoting best practices and innovative approaches at the intersection of music, ecology, science, and research, the project contributes to strengthening the environmental responsibility of the cultural sector. Its focus on sustainability-driven artistic practices responds directly to European objectives concerning environmentally responsible cultural production, innovation, and social inclusion.

The project generates clear European added value by fostering transnational knowledge exchange, promoting transferable methodologies, and supporting the circulation of ideas and practices beyond local and national contexts. Through its interdisciplinary and cross-sectoral approach, MEGA is reinforcing the role of culture as a driver for sustainable development and climate action across Europe.

Beyond skills and knowledge exchange, MEGA fosters a sense of community, where participants experience belonging, peer connection and long-term relational networks as a core outcome of the project.

1.2 Objectives, target groups, and learning methodology

The general objective of MEGA is to strengthen the professional capacities of artists, music professionals, artistic curators, and cultural organizers aged 18 to 50 by equipping them with knowledge, skills, and tools to integrate sustainability principles into artistic creation, curatorial practice, and project development.

- enhancing competencies in sustainable cultural production and environmentally responsible project design;
- supporting the development of curatorial and artistic practices addressing climate justice and ecological themes;
- fostering peer learning, interdisciplinary collaboration, and transnational exchange among cultural professionals.

The project's target groups included emerging and mid-career artists and professionals from the music and cultural sectors, with diverse educational and professional backgrounds. MEGA is inclusive in its approach, supporting participants who wish to upskill, reskill, or acquire sustainability-oriented competencies for the first time.

The core learning activities consist of a four-day in-person masterclass and workshop programme hosted at KORA - Contemporary Arts Center in Castrignano dei Greci (Lecce province, Southern Italy). The programme adopted a blended pedagogical approach combining non-formal education methods, practice-based learning, and collaborative project work. The rural and peripheral context of the host location supported experiential learning, peer exchange, and engagement with local cultural and environmental ecosystems.

Participants took part in lectures and masterclasses facilitated by artists, academics, and cultural managers, alongside hands-on workshops focused on creative production. As a learning outcome, participants were required to develop an original artistic artefact addressing environmental and ecological issues, thereby translating theoretical knowledge into practical application.

The collaboration and learning atmosphere were boosted also thanks to a warm welcoming organization and attitude from partner organizations, as allowing time for arrival, rest and informal encounters before the start of intensive activities proved essential to support focus, well-being and meaningful peer exchange.

1.3 Expected results, dissemination, sustainability of outcomes

MEGA was expected and has achieved to deliver measurable learning and professional outcomes, including improved skills in sustainable artistic production, increased awareness of climate-related issues within the cultural sector, and strengthened networks among European cultural professionals.

A key tangible result of the project is the creation of three new artistic works developed during the residency and workshop activities. These works have been presented to the public during the 2025 edition of the AVANT Festival - a music boutique festival created and organized by one of the partner organizations, Sud Sonico - contributing to audience development, visibility of sustainability-oriented practices, and the circulation of project results beyond the immediate participant group.

Dissemination activities were embedded throughout the project lifecycle. Through podcasts, interviews, and the sharing of educational resources and case studies, MEGA ensured wide access to project outputs and learning materials. These resources highlight international initiatives at the intersection of music, sustainability, science, and research, supporting replication and uptake by other cultural organizations and professionals.

All educational materials produced are designed to be open, accessible, and transferable, enabling their adaptation across different European contexts and countries. This approach opens up to other organizations

and individuals to strengthen the sustainability of their projects, and supports long-term impact in line with Creative Europe and Erasmus+ objectives related to capacity building, knowledge transfer, and systemic change.

MEGA - Music Effort for Green Activism is implemented by Sud Sonico, Musichelp, and Ramdom APS, whose complementary expertise ensures effective project management, quality implementation of learning activities, and alignment with European cooperation, inclusion, and sustainability priorities.

SECTION 2 - KEY PRINCIPLES

2.1 Green activism, climate justice, and responsibility

Within the MEGA framework, green activism goes beyond the representation of environmental themes in music. It is understood as a form of creative practice that seeks to generate tangible ecological relevance and social impact. Rather than focusing solely on artistic intention, MEGA emphasises the relationship between creative work, environmental responsibility, and the capacity of music to foster ecological awareness within specific cultural and social contexts.

This approach situates green activism within a broader climate justice perspective. Climate justice highlights the ethical dimensions of environmental change, recognising that ecological crises disproportionately affect marginalised communities and that responses to climate change must address issues of equity, inclusion, and power. By adopting this framework, MEGA positions music as a medium through which environmental concerns intersect with questions of social responsibility, representation, and access.

In this context, artistic practice is not neutral. MEGA encourages artists and cultural producers to reflect on how creative processes, modes of dissemination, and audience engagement contribute to or challenge existing environmental and social inequalities. Green activism, therefore, is framed not as a symbolic gesture, but as a situated practice that connects creativity with responsibility, dialogue, and care for communities and environments.

2.2 Music and sound as tools for ecological awareness

Music and sound possess unique capacities for engaging with environmental issues. Unlike scientific reports or policy documents, sound-based practices operate through emotion, memory, and embodied experience. Music can translate abstract ecological data into forms that resonate on a human scale, enabling listeners to connect emotionally with environmental realities that might otherwise feel distant or intangible.

As reflected in several interviews conducted within MEGA, artistic practices engaging with ecology do not necessarily aim for immediate or measurable impact; instead, they often operate by creating spaces of attention, listening, and reflection where awareness can gradually emerge.

Within MEGA, music is understood as a communicative bridge capable of transcending linguistic, cultural, and social boundaries. Melodies, rhythms, and soundscapes can convey ecological narratives in ways that are accessible to diverse audiences, creating shared spaces for reflection and dialogue around sustainability, climate change, and environmental responsibility.

Sound also interacts deeply with space and environment. Practices such as soundscape composition, field recording, and site-specific listening foreground the relationship between sound, place, and ecological imagination. By engaging with environmental acoustics and spatial listening, artists can invite audiences to perceive ecosystems not only visually or conceptually, but through attentive and embodied listening. In this sense, sound becomes a medium for ecological attunement, fostering sensitivity to interconnectedness and environmental change.

2.3 Creative production as environmental inquiry and community practice

In the MEGA context, creative production is approached not only as artistic output, but as a form of inquiry into ecological and social realities. Music-making becomes a way of thinking with sound about the environment, allowing artists and participants to explore, question, and reimagine relationships with ecosystems through creative processes.

This inquiry-based approach emphasises experimentation, reflection, and process rather than fixed outcomes. Creative practices function as epistemic tools that help make sense of ecological complexity, offering alternative modes of knowledge production alongside scientific and academic frameworks. Music, therefore, operates as a way of knowing as well as a way of communicating.

At the same time, music retains a strong social dimension. Participatory workshops, collaborative creation, and collective listening experiences foster dialogue, shared values, and community engagement around environmental issues. By working within communities of practice, MEGA highlights how music can support collective reflection and action, reinforcing social bonds and enabling inclusive conversations about sustainability and ecological futures.

2.4 Capacity-building, dissemination, and systemic impact

Capacity-building is a central principle of MEGA's approach to green activism. Through its residency and training programme, the project provides participants with tools to integrate ecological awareness into artistic practice, combining theoretical reflection with hands-on creative experimentation. Masterclasses, workshops, and mentoring activities are designed to support the development of skills related to sustainability, creative production, and critical ecological thinking.

Beyond individual training, MEGA recognises dissemination as a form of activist infrastructure. By sharing knowledge through podcasts, interviews, public events, and online resources, the project extends its impact beyond the residency context. Dissemination is understood as a process that enables ideas, practices, and tools to circulate across borders, supporting a distributed network of creative practitioners engaged with environmental issues.

This emphasis on capacity-building and dissemination reflects an understanding of activism as a systemic process. Rather than isolated actions, MEGA fosters long-term engagement by connecting creative practice with networks, platforms, and broader cultural ecosystems. Supporting participants beyond the residency through the sharing of networks, resources and future opportunities contributes to sustaining both artistic development and community building over time. In this way, music becomes both a message and a method, integrating ecological thinking into artistic, organisational, and collaborative processes.

2.5 Music's transformative potential

Together, these principles articulate MEGA's vision of music as a transformative force within environmental activism. Music is positioned as an emotional, communicative, and social tool capable of translating ecological issues into lived experience, fostering dialogue, and supporting collective engagement.

By connecting green activism with climate justice, ecological listening, creative inquiry, and capacity-building, MEGA situates music at the heart of contemporary environmental practice. Not as an auxiliary form of expression, but as an active participant in shaping how ecological challenges are understood, felt, and addressed in cultural and social contexts.

SECTION 3 – METHODOLOGY

The methodologies presented in this section are intended as adaptable frameworks rather than fixed models. They reflect the toolkit's broader approach, encouraging experimentation, contextual adaptation, and the integration of sound, music, and environmental inquiry across diverse cultural settings.

3.1 Target group definition and age criteria

The MEGA project adopts a targeted methodological approach in the selection of participants, grounded in the project's long-term objectives related to sustainability, climate justice, and cultural transformation. Particular emphasis is placed on the involvement of younger and mid-career cultural practitioners, as they represent a generation that will be most directly affected by the long-term consequences of climate change and environmental degradation, and therefore have a strong stake in shaping future ecological and cultural systems.

For this reason, the project establishes an upper age limit of 50 years for participating artists and cultural practitioners. This criterion is not intended as a measure of exclusion, but as a strategic choice to prioritise those who are likely to carry forward the project's learning outcomes, methodologies, and values over a longer time horizon – seeking to maximise the project's potential for sustained impact, knowledge transfer, and future-oriented cultural practice.

No age limit is applied to teachers, mentors, or lecturers involved in the project. This deliberate distinction reflects the value placed on experience, expertise, and intergenerational knowledge exchange. Senior professionals contribute critical perspectives, historical awareness, and advanced competencies that enrich the learning process, while younger participants bring urgency, experimentation, and innovative approaches. This intergenerational dynamic is a core element of the MEGA methodology, fostering dialogue between experience and emerging practice.

3.2 Selection of participants and case studies

The selection of participants and case studies follows a qualitative and strategic methodology aligned with the project's interdisciplinary and transnational ambitions. Rather than relying on quantitative representation alone, MEGA prioritises relevance, diversity, and potential for knowledge transfer.

Case studies are selected to ensure geographical diversity, reflecting a wide range of cultural, social, and environmental contexts. This approach supports the

identification of transferable practices that can be adapted across different regions and ecosystems, strengthening the European and international dimension of the project.

Equally important is the representation of diverse artistic disciplines and cultural practices. The selection process intentionally includes a broad spectrum of art forms—such as music, theatre, dance, and festivals—as well as roles that extend beyond performers alone. Cultural organisers, curators, producers, and multidisciplinary creators are included in order to reflect the complexity of contemporary cultural ecosystems and the multiple ways in which ecological engagement can be embedded in creative practice. Clearly articulating the roles, backgrounds and expectations of participants helps align peer-based learning with moments of knowledge transfer led by professional artists and mentors.

By embracing this diversity, MEGA acknowledges that environmental activism through culture is not limited to a single artistic language or professional role, but emerges from the interaction of multiple practices, perspectives, and modes of production.

SECTION 4 – CASE STUDIES AND BEST PRACTICES

Purpose of this entry

This toolkit entry presents a selection of case studies and best practices drawn from the MEGA – Music Effort for Green Activism resources. The aim is to provide inspiration, methodological insights, and concrete references for artists, cultural practitioners, curators, educators, and organisations interested in exploring environmental and climate-related issues through music and sound-based practices.

Rather than offering models to be replicated exactly, these case studies are intended as reference points, examples that demonstrate how creative practice can meaningfully engage with ecological processes, environmental change, community awareness and activism.

4.1 How to use the case studies

You can use these case studies in different ways, depending on your context and needs:

- as inspiration for developing new artistic projects with an ecological focus
- as learning tools in workshops, classrooms, or collective discussions
- as methodological references for designing sound-based or music-led environmental initiatives
- as conversation starters about how art can engage with climate justice and ecological transformation

Each case study highlights a specific approach to ecological engagement through sound, offering transferable ideas rather than rigid solutions.

4.2 Case Studies

Un Suono In Estinzione

Website: <https://www.unsuonoinestinzione.eu/it>

Project Founder: Filippo Rosati

Country: Italy, international scope

Project launch year: 2021

Status: Ongoing

Overview and goals

Un Suono In Estinzione is an interdisciplinary sound art and research project developed by Italian non profit organization Umanesimo Artificiale that explores the acoustic life of melting glaciers as both a scientific resource and a powerful medium for climate change awareness. The core objective of the project is to make audible the environmental transformations occurring within glaciers, translating invisible and often abstract climate processes into direct sensory experiences.

By placing microphones inside the natural cavities formed by melting ice, the project captures unique field recordings that reveal the internal dynamics of glaciers under stress. These recordings are not treated merely as aesthetic material but as data that can contribute to scientific research while simultaneously serving artistic and communicative purposes. Through this dual approach, Un Suono In Estinzione positions sound as a bridge between scientific inquiry and public engagement with climate change. Originally developed on Italy's Adamello Glacier, the project has progressively expanded its scope, reaching international contexts such as the glaciers of Greenland. This geographical expansion reinforces the project's ambition to address climate change as a global phenomenon while remaining rooted in site-specific ecological observation.

The project operates at the intersection of sound art, environmental research, data collection, and climate change communication. Its practice integrates field recording techniques, scientific methodologies, and artistic production, demonstrating how music and sound can function simultaneously as research tools and as vehicles for awareness and activism.

Rather than separating artistic creation from scientific processes, Un Suono In Estinzione embeds creativity within research workflows. Sound recordings generated in extreme natural environments become both datasets for academic analysis and raw material for artistic outputs such as live performances, installations, and public listening events.

This interdisciplinary positioning exemplifies a growing trend in contemporary ecological art, where creative practices do not merely comment on environmental issues but actively participate in knowledge production.

Partners, collaborations, and institutional support

The development and sustainability of Un Suono In Estinzione rely on a strong network of academic, institutional, and cultural partners. Collaborations with institutions such as the University of Brescia, Columbia University, and the French Embassy in Rome ensure scientific rigor and international reach, while partnerships with organizations like ENEL support logistical and infrastructural needs.

These collaborations highlight the importance of cross-sector alliances in environmentally focused creative projects. By working closely with researchers, universities, and institutional stakeholders, the project demonstrates how artists can operate within scientific ecosystems without compromising artistic autonomy.

Methodology: sound, data, and environmental listening

At the core of Un Suono In Estinzione lies a methodology based on in-situ field recording and environmental listening. Microphones are installed inside the holes and channels formed by melting glaciers, capturing sounds produced by water movement, ice fractures, air bubbles, and internal structural shifts.

These sounds are collected and processed both as scientific data and as sonic material. From a research perspective, they contribute to the study of glacial dynamics and melting processes. From an artistic perspective, they are transformed into creative artefacts that invite audiences to listen to climate change as a lived, acoustic phenomenon. This approach challenges conventional distinctions between data and art, suggesting that sound can operate as an epistemic medium—one that allows us to perceive and understand environmental change through listening rather than visual representation alone.

Artistic outputs and public engagement

Un Suono In Estinzione generates a range of artistic outputs that move between sound installations, performative formats, exhibitions, and public awareness events, all centred on the acoustic exploration of melting glaciers. Field recordings captured inside glacial cavities are transformed into immersive sonic experiences that allow audiences to encounter climate change through listening rather than visual representation or data alone.

The artistic development of the project is led by sound artist Sergio Maggioni (NEUNAU), who translates the collected recordings and datasets into multichannel sound works, installations, and live performances. These works are often presented in hybrid contexts that bring together scientific research and contemporary art, including museums, festivals, and educational settings.

Public engagement plays a central role in the project's strategy.

Installations and exhibitions are frequently accompanied by talks, listening sessions, and educational activities designed to contextualise the sounds within broader discussions on climate change, glaciology, and environmental responsibility. By exposing audiences to the fragile and disappearing acoustic environments of glaciers, the project fosters an affective and embodied understanding of climate transformation, encouraging reflection and dialogue beyond scientific or technical discourse.

Through these artistic outputs, Un Suono In Estinzione demonstrates how sound art can function simultaneously as a research tool, a communicative medium, and a catalyst for environmental awareness.

Transferable value

Un Suono In Estinzione offers significant didactic potential for artists, cultural producers, and educators working at the intersection of music, science, and environmental activism. As a case study, it can be used to explore how sound and music can support scientific research while simultaneously generating public awareness around climate change. The project provides concrete examples of how artists can collaborate with scientists to collect and process field recordings, how environmental data can be transformed into creative outputs, and how sound-based practices can be integrated into live performances and installations with activist intent.

Within the MEGA toolkit, this case study can be adapted into learning modules focused on field recording methodologies, interdisciplinary collaboration, ethical engagement with natural environments, and the translation of scientific knowledge into artistic and communicative forms. It demonstrates how music and sound practices can move beyond representation to become active participants in environmental inquiry and climate activism.

CALAMITA/À

Website: <https://calamitaproject.info/>

Project founders and curators: Gianpaolo Arena, Marina Caneve

Country: Italy

Project launch year: 2013

Status: Ongoing

Overview and goals

CALAMITA/À is a long-term, multidisciplinary research-based art project that originated in 2013 as a critical reflection on the Vajont disaster, one of the most emblematic environmental and human catastrophes in Italian history. Rather than addressing the event solely as a historical tragedy, the project uses it as a starting point to investigate broader questions related to catastrophe, power, negligence, and the complex relationship between human action and natural forces.

Curated by Gianpaolo Arena and Marina Caneve, CALAMITA/À explores how environmental disasters are represented, remembered, and politically framed. The project positions catastrophe not as an isolated event, but as the result of systemic dynamics involving technological ambition, energy exploitation, institutional power, and the marginalisation of affected communities. Through artistic and research-driven practices, CALAMITA/À invites reflection on how landscapes, identities, and social structures are reshaped by environmental trauma.

Fields of practice and interdisciplinary scope

CALAMITA/À operates across sound art, music, visual arts, editorial production, and interdisciplinary creative research. Its approach is intentionally hybrid, combining artistic production with historical investigation, sociopolitical analysis, and collective memory work.

Sound and music play a crucial role within this framework, functioning as tools to evoke absence, tension, and latent forces rather than direct narrative illustration. Alongside sound-based practices, the project integrates photography, writing, archival research, and spatial interventions, creating a layered body of work that addresses climate catastrophes from multiple perceptual and conceptual angles.

By situating artistic practice within a broader research ecosystem, CALAMITA/À exemplifies how creative production can serve as a critical lens for examining environmental disasters and their long-term social and cultural consequences.

Partners, collaborations, and institutional context

The project has been developed in collaboration with a wide network of cultural institutions, publishers, and research bodies, including Fw:Books (Amsterdam), M9 Museo del '900 (Mestre), Museo Nazionale della Montagna "Duca degli Abruzzi" (Turin), Spazio Labo' (Bologna), mu.ri (Treviso), and Impact, a spin-off of the University of Padua's Department of Cultural Heritage.

These partnerships have enabled CALAMITA/À to circulate across exhibition spaces, editorial platforms, and research environments, reinforcing its role as both an artistic and cultural inquiry. The involvement of academic and museum institutions underscores the project's commitment to rigorous research and public dissemination, positioning it at the intersection of contemporary art, historical memory, and environmental discourse.

Methodology: collective research and site-specific inquiry

The methodological core of CALAMITA/À is based on collective and participatory research. In its initial phase, the project involved more than fifty artists and researchers who were invited to develop short-term, site-specific interventions connected to the Vajont area and its symbolic landscape. These contributions addressed themes such as the transformation of territory, the exploitation of energy resources, the relationship between human ambition and natural forces, and the role of political and institutional power in shaping environmental outcomes. The concept of "magnetism" functions as a key metaphor within the project, referring both to physical forces and to the invisible dynamics that attract, constrain, and shape human and environmental systems. Rather than producing a single, unified narrative, CALAMITA/À embraces multiplicity and fragmentation. The project's methodology acknowledges that catastrophe cannot be fully represented, but can be approached through diverse perspectives that reveal its social, emotional, and political layers.

Artistic outputs and modes of dissemination

CALAMITA/À has produced a diverse body of artistic and editorial outputs, including exhibitions, installations, publications, and research-based presentations that address the legacy of the Vajont disaster and its broader environmental, social, and political implications. These outputs are conceived as spaces for critical reflection rather than commemorative gestures, inviting audiences to confront catastrophe as a systemic and ongoing condition.

The project's artistic dimension is shaped by the curatorial work of Gianpaolo Arena and Marina Caneve, alongside contributions from a wide group of invited artists and researchers. Among the practitioners involved are Céline Clanet, François Deladerrière, Petra Stavast, and Jan Stradtman, whose works span sound, photography, visual research, and conceptual investigation. Each contribution approaches catastrophe from a distinct perspective, addressing themes such as landscape transformation, institutional power, collective memory, and environmental negligence.

Exhibitions and editorial outputs have been presented in museums and cultural institutions, where they function as platforms for public dialogue. Sound and music-based elements are often integrated into these contexts to create atmospheres of tension, resonance, and absence, supporting an embodied engagement with historical and ecological trauma.

Public engagement within CALAMITA/À is not limited to exhibition attendance but extends to talks, discussions, and editorial dissemination. By combining artistic production with research and participatory reflection, the project encourages audiences to critically examine the relationship between human ambition, natural forces, and the socio-political structures that shape environmental disasters.

Transferable value

As a case study within the MEGA toolkit, CALAMITA/À offers valuable insights into how artistic practice can address climate-related catastrophes through collective research, participatory processes, and interdisciplinary production. The project demonstrates how data collection, archival material, and site-specific investigation can be transformed into creative outputs that foster awareness and critical reflection. CALAMITA/À is particularly relevant for artists and cultural producers interested in co-design methodologies and participatory research aimed at climate awareness initiatives. It provides a model for engaging multiple contributors in a shared inquiry, while maintaining curatorial coherence and conceptual depth. From a didactic perspective, this case study can be used to explore themes such as the relationship between human power and nature, the role of negligence in environmental disasters, and the use of sound and artistic research to investigate collective memory and climate justice. It highlights how creative practices can function as tools for environmental inquiry, political critique, and long-term cultural activism.

EarthPercent

Website: <https://www.earthpercent.org/>
Project founder: Brian Eno (Patron, Co-Founder)
Country: United Kingdom, worldwide scope
Project launch year: 2023
Status: Ongoing

Project overview and goals

EarthPercent is a global climate-focused music initiative founded with the ambition of unleashing the power of music in service of the planet. Launched in 2023, the project invites artists and music industry stakeholders to contribute a small percentage of their income to support organisations working at the forefront of climate action, nature protection, and environmental justice. Rather than positioning music solely as a communicative or symbolic tool, EarthPercent embeds artistic practice directly into financial and structural mechanisms for change. By channelling resources generated within the music ecosystem toward scientifically informed and community-driven climate solutions, the project reframes creative success as a lever for systemic environmental impact. EarthPercent works closely with scientists, researchers, policymakers, and activists to identify where funding can have the greatest effect. Its grantmaking strategy supports grassroots campaigning, cutting-edge research, technological innovation, conservation efforts, and legal and policy interventions. Through transparency and collaboration, EarthPercent seeks to simplify climate action for artists and industry professionals while amplifying its real-world impact.

Fields of practice and interdisciplinary scope

EarthPercent operates at the intersection of music, fundraising, environmental activism, and climate justice. Its scope extends beyond artistic production to include advocacy, policy engagement, and the redistribution of economic resources within the cultural sector. The project situates music as both a cultural force and an infrastructural system capable of supporting environmental transformation. By engaging with legal frameworks, policy processes, and philanthropic models, EarthPercent demonstrates how music-related initiatives can influence climate discourse at multiple levels—from local community action to international governance. This interdisciplinary positioning allows EarthPercent to address environmental challenges not only through awareness-raising but through sustained financial support and strategic intervention.

Partners, supporters, and institutional reach

EarthPercent collaborates with a broad network of international institutions, music organisations, and advocacy groups. Its partnerships include entities such as the United Nations, Music Declares Emergency, and Warner Music, alongside a wide range of independent artists and labels. These collaborations reinforce the project’s credibility and reach, enabling it to operate across institutional, commercial, and grassroots contexts. By aligning the music industry with climate expertise and activist networks, EarthPercent creates an ecosystem in which creative production, funding, and advocacy reinforce one another.

Methodology: fundraising, advocacy, and global engagement

At the core of EarthPercent's methodology is a simple but scalable model: inviting artists and music organisations to donate a percentage of their income to a shared climate fund. This approach lowers barriers to participation while enabling cumulative impact across a global industry. The foundation builds on the visibility and influence of its co-founder, Brian Eno, to mobilise artists, raise awareness, and legitimise climate action within cultural and commercial music spaces. Funds are distributed through a transparent grantmaking process informed by an expert advisory panel, ensuring that supported initiatives address urgent environmental needs and long-term systemic change. EarthPercent's methodology is explicitly global in vision but locally grounded in impact. By supporting grassroots organisations and community-led initiatives, the project recognises that climate justice must address uneven vulnerabilities, particularly among marginalised communities affected by environmental degradation, conflict, and resource exploitation.

Artistic outputs and public engagement

Public engagement within EarthPercent is driven primarily through artist participation, advocacy campaigns, and collective pledges rather than traditional artistic outputs such as installations or performances. The project has mobilised support from more than 250 artists and music companies, including Jacob Collier, Anna Calvi, Hania Rani, Jack Johnson, Ricardo Villalobos, Peach, and Penguin Café, who publicly align their creative work with environmental responsibility. By involving high-profile and emerging artists alike, EarthPercent leverages visibility within the music ecosystem to normalise climate action as part of an artist's professional and ethical practice. Artists act as cultural ambassadors, amplifying climate narratives and encouraging peers and audiences to engage with environmental issues through concrete financial and political support. Public communication, campaigns, and partnerships with advocacy networks transform fundraising into a form of collective activation. In this way, EarthPercent reframes artistic engagement not as isolated expression but as participation in a shared infrastructure for climate justice.

Transferable value

EarthPercent offers a compelling model of how music can function as an instrument for large-scale environmental activism beyond representational or symbolic approaches. It demonstrates how artists and cultural professionals can integrate climate responsibility into their economic practices and organisational structures. The project is particularly valuable for exploring music as a tool for fundraising, advocacy, and empowerment, showing how creative communities can support marginalised populations, grassroots movements, and environmental defenders worldwide. It also provides insights into how cultural initiatives can engage with legal and policy frameworks to support systemic change. From a didactic perspective, EarthPercent can be used to examine global models of artist-led climate activism, participatory funding mechanisms, and the role of the music industry in addressing climate justice. It highlights how collective action, when embedded within existing cultural infrastructures, can generate meaningful and sustained environmental impact.

Triangle of Sacrifice

Websites: <https://sonandes.org/tos/> ; <https://victormazon.com/>

Project founders: Víctor Mazón Gardoqui, Gueily Morato Loredó

Countries: Chile, Argentina, Bolivia

Project launch year: not specified

Status: Ongoing

Project overview and goals

Triangle of Sacrifice is a long-term, interdisciplinary research and artistic project that investigates the socio-environmental consequences of lithium extraction in the so-called Lithium Triangle, a transnational region spanning Argentina, Bolivia, and Chile that contains approximately 60% of the world's lithium reserves. Conceived as a durational multimedia installation, the project evolves over time, mirroring the ongoing degradation of territories subjected to extractive processes in the name of the global energy transition. The project critically examines the contradictions embedded in "green" energy narratives, exposing how the demand for lithium-driven largely by consumption in the Global North—translates into environmental sacrifice and social harm in producing regions. By framing the Lithium Triangle as a sacrifice zone, the project highlights the unequal distribution of environmental costs and benefits, foregrounding issues of environmental justice, geopolitical power, and resource exploitation.

Fields of practice and interdisciplinary scope

Triangle of Sacrifice operates at the intersection of data analysis, environmental science, artistic research, and climate justice-oriented creative production. The project integrates scientific data, mathematical modelling, sound composition, and sculptural processes to explore how extractive economies reshape landscapes, ecosystems, and social structures. Rather than isolating data from its material and political consequences, the project embeds quantitative information—such as lithium demand forecasts and historical extraction rates—directly into artistic processes. In doing so, it positions creative practice as a means of critically interpreting scientific and economic data, transforming abstract numbers into perceptible and time-based experiences.

Partners, supporters, and institutional context

The project has been supported and presented within international art and research contexts, including Ars Electronica and the Cisneros Fontanals Art Foundation. These institutional frameworks have provided platforms for research dissemination, public engagement, and critical dialogue around extraction, sustainability, and environmental injustice. Such collaborations situate Triangle of Sacrifice within a broader ecosystem of experimental art and science practices that interrogate the political and ethical dimensions of technological and environmental change.

Methodology: data-driven fieldwork and participatory research

The methodology of Triangle of Sacrifice is grounded in fieldwork, community engagement, and data-driven artistic research. The project focuses particularly on water scarcity, one of the most critical and immediate consequences of large-scale lithium extraction in the region. The overexploitation of aquifers and the disruption of hydrological cycles threaten both local ecosystems and the survival of communities who depend on them.

Through direct engagement with affected territories and the participation of local communities, the project documents the lived realities of extraction. Scientific data on lithium production and water usage is combined with qualitative observations, testimonies, and environmental monitoring. These materials are then translated into a multimedia installation that evolves over time, using mathematical models to simulate future scenarios of erosion, corrosion, and depletion. This durational approach allows the work itself to deteriorate, sonically and materially, reflecting the long-term impacts of extractive practices and resisting the idea of environmental damage as a static or completed event.

Artistic outputs and public engagement

The artistic form of Triangle of Sacrifice takes shape as a multimedia installation composed of sculptural elements and sound that progressively degrade over time. This process of corrosion is driven by real data on lithium extraction and projected demand, making the artwork itself subject to the same forces it seeks to expose.

The sound composition evolves in parallel with the physical deterioration of the installation, translating extraction data into audible processes of erosion and decay. In this way, sound functions as a temporal and affective layer that allows audiences to perceive extraction not only visually or conceptually, but as an ongoing acoustic presence.

Public engagement occurs primarily through exhibitions and presentations in international art and research contexts, where audiences are invited to confront the material consequences of energy transition narratives. Rather than offering solutions, the project creates a space for critical reflection on responsibility, consumption, and the hidden costs of sustainability-driven technologies.

Transferable value

Triangle of Sacrifice offers a powerful example of how data, fieldwork, and artistic practice can be combined to address climate justice and environmental exploitation. The project demonstrates how extraction data and scientific research can be transformed into creative outputs that foreground social inequality and ecological vulnerability.

As a didactic case study, it is particularly relevant for artists and cultural producers interested in fieldwork-based creative methodologies, data sonification, and the comparison between resource exploitation and water scarcity in marginalised regions. It also provides a framework for discussing the ethics of the energy transition and the role of creative practice in exposing environmental injustice.

By situating artistic production within real socio-environmental conflicts, Triangle of Sacrifice exemplifies how music, sound, and multimedia art can function as tools for critical inquiry and climate activism, challenging dominant sustainability narratives and amplifying the voices of affected territories.

Adriatic I: Echoes of the Abyss & Echinoidea Future – Adriatic Sensing – Sonic Research into Aquatic Ecologies

Name of the project: Adriatic I: Echoes of the Abyss & Echinoidea Future – Adriatic Sensing

Website: <https://robertina.net/>

Project founder/artist: Robertina Šebjanič

Country: Slovenia, International

Project launch year: 2022

Status: Ongoing

Overview and goals

The work of Robertina Šebjanič interrogates the complex relationships between humans, marine ecosystems, environmental pollution, historical legacies, and non-human life through extended sound-art practice and interdisciplinary research. In Adriatic I: Echoes of the Abyss, Šebjanič uses art to uncover the hidden environmental and geopolitical legacies of discarded chemical weapons on the ocean floor, revealing how these toxic remnants disrupt marine ecosystems and communicate deeper patterns of human-induced harm beneath the waves.

In Echinoidea Future – Adriatic Sensing, her work focuses on biogeological and morphological conditions in the coastal sea urchin environment, impacted by anthropogenic pollution. This project uses artistic media to make palpable the stressors threatening aquatic species and to explore resilience in the face of ecological disruption, fostering empathy and environmental reflection.

Together, these projects situate sound and artistic inquiry as tools to confront ecological degradation, challenge prevailing narratives about aquatic environments, and encourage deeper, embodied awareness of the impacts of human activity on non-human life.

Fields of practice and interdisciplinary scope

These interconnected projects operate at the intersection of sound art, eco-acoustics, environmental humanities, ecological research, and interdisciplinary media art, blending artistic practice with scientific inquiry and environmental data. Šebjanič's work does not treat sound as a mere metaphor for nature; rather, it engages with real ecologies, underwater acoustics, pollution data, and geopolitical histories to generate sensory-material articulations of ecological impact and memory. robertina.net

By leveraging fieldwork, artistic exploration, and data-driven narratives, these projects invite an understanding of the marine environment that is simultaneously affective, sensory, and critical.

Partners, collaborators, and institutional context

The projects have been developed in collaboration with research institutions and platforms supporting interdisciplinary art-science projects. Echoes of the Abyss builds on research residencies including work aboard the TARA research vessel and within the MADE IN Platform residency, integrating multiple advisors, collaborators, technicians, and scientific contributors.

Echinoidea Future - Adriatic Sensing was carried out within the framework of ZERO Pollution Adriatic residency initiated by the UR Institute and STARTS4Water, connecting artistic inquiry with broader technological and societal innovation programmes funded under European research initiatives.

These collaborations highlight the project's ability to navigate both scientific and artistic domains, situating its work within broader conversations about environmental risk, marine ecology, and public accountability.

Methodology: sound, ecology, and underwater research

The methodology of these projects unites field research, interdisciplinary collaboration, and creative production. Through residencies and exploratory fieldwork, Šebjanič engages directly with marine ecosystems and acoustic environments to gather sonic material and ecological data that inform her artistic works. This includes investigations of underwater soundscapes, bioacoustic conditions of specific species, and the acoustic signatures of ecological stress.

Sound, video, and mixed media are not simply expressive tools but are integrated into a research-driven artistic process that responds to environmental conditions – from the depths of the Adriatic Sea to scientific expeditions exploring anthropogenic contamination. The work positions sound as a medium for ecological inquiry, enabling audiences to sense, question, and reflect on ecological change through attentive listening and sensory engagement.

Artistic outputs and public engagement

The artistic outputs include immersive audio-visual installations, fieldwork-derived sound compositions, and interdisciplinary presentations that invite audiences to engage with environmental histories and ecological futures. In Echoes of the Abyss, visual and sonic narratives draw attention to the long-term consequences of chemical weapons contamination on marine life, making visible and audible the often-invisible legacies of warfare and pollution.

Echinoidea Future - Adriatic Sensing combines sound, data visualization, and sculptural elements to explore the morphological responses of sea urchins to pollution and environmental stressors, enriching audience understanding of ecological dynamics and resilience.

Public engagement often takes place through exhibitions, residencies, workshops, and collaborations with scientific platforms and cultural institutions, where audiences are invited to reflect on the intersections of ecological science, artistic imagination, and shared responsibility.

Transferable value

As a case study within the MEGA toolkit, Robertina Šebjanič's work offers rich insights into how sound-based art can engage with complex ecological issues – from underwater pollution and marine biodiversity to historical legacies of human activity in aquatic environments. These projects demonstrate how artistic research can translate environmental data and fieldwork experiences into sensory, reflective, and actionable knowledge.

Educationally, they support modules on eco-acoustics, interdisciplinary field research, sound as environmental inquiry, and community awareness of marine ecologies. They also illustrate how sound art can function as an interface between scientific research, cultural storytelling, and public engagement, making ecological complexities accessible through embodied listening and creative interpretation.

In this way, Šebjanič's work enriches the toolkit's repertoire of practices that connect music, sound, ecology, and climate-justice-oriented engagement across global and local contexts.

Melting Landscapes

Website: <https://ludwigberger.com/work/melting-landscapes/>

Country: Switzerland

Project launch year: 2015

Project duration: 2015-2018

Status: Completed

Project overview and goals

Melting Landscapes is an artistic research project by German artist Ludwig Berger that investigates the rapid retreat of the Morteratsch Glacier in the Swiss Alps through sound-based practices. Developed between 2015 and 2018, the project aimed to create an intimate and embodied relationship between audiences and the glacier by making its internal processes audible. Rather than documenting climate change through visual spectacle or scientific abstraction, Melting Landscapes foregrounds listening as a mode of attention and care. By capturing the subtle and often hidden sounds produced by melting ice, flowing water, and shifting crevasses, the project translates glacial retreat into a sensory experience that invites reflection on environmental fragility and loss. The project was conceived not only as an artistic endeavour but also as an educational and interdisciplinary platform, connecting sound art, landscape architecture, and climate awareness.

Fields of practice and interdisciplinary scope

The project operates at the intersection of sound art, acoustic ecology, artistic research, and climate change education. It brings together methodologies from environmental humanities and scientific observation, using sound as a bridge between artistic intuition and ecological understanding.

By integrating sonic investigation with landscape studies, Melting Landscapes demonstrates how acoustic practices can complement scientific approaches to environmental monitoring, offering alternative ways of perceiving and interpreting ecological transformation.

Partners, collaborators, and academic context

Melting Landscapes was developed in collaboration with the Institute of Landscape Architecture (ILA) at ETH Zurich, under the Chair of Landscape Architecture led by Professor Christophe Girod. Students from ETH Zurich played a central role in the project, participating in fieldwork, documentation, and creative interpretation. This academic framework positioned the project as a pedagogical experiment, embedding artistic research within higher education and fostering dialogue between students, educators, artists, and scientists. The collaboration highlights the value of interdisciplinary learning environments in addressing complex environmental issues.

Methodology: field recording, visual documentation, and collaborative learning

The methodological approach of Melting Landscapes combines field recording, analog photography, and collaborative workshops. Sound recordings were made using hydrophones and self-built contact microphones placed directly within and around the glacier, capturing internal acoustic phenomena such as cracking ice, subglacial water flows, and structural movements. Alongside sound, students documented the glacier visually using large- and medium-format black-and-white film photography. This slow, deliberate photographic process reinforced attentiveness and reflection, complementing the listening practices developed through sound recording. Workshops formed the core of the project's interdisciplinary methodology, encouraging students to engage with the glacier through both scientific observation and artistic interpretation. This process fostered a holistic understanding of environmental change, grounded in direct sensory experience.

Artistic outputs and public engagement

The artistic outputs of Melting Landscapes include a vinyl LP release accompanied by a photographic book, spatial sound installations, and a series of concerts and listening events. These works were developed by Ludwig Berger in close collaboration with students and academic partners. By distributing the project through physical media such as vinyl and printed books, the project emphasised slowness, materiality, and attentive listening, countering the rapid consumption of digital information. Public presentations and concerts further extended engagement, creating shared listening environments where audiences could encounter the glacier's sounds as both documentation and composition. Through these formats, Melting Landscapes transformed scientific fieldwork into accessible and emotionally resonant experiences, fostering public awareness of climate change without relying on didactic messaging.

Transferable value

Melting Landscapes offers a strong example of how sound-based artistic research can support environmental education and youth engagement. The project demonstrates how listening practices can help students understand the relationship between sound, landscape, and environmental health. Its interdisciplinary structure provides a replicable model for bridging art, science, and the humanities in educational contexts. By training students to listen attentively to their sonic environment, the project enhances observational, analytical, and reflective skills that are essential for ecological awareness. As a didactic case study, Melting Landscapes is particularly relevant for programmes focused on youth involvement, climate education, and the use of sound art as a pedagogical tool for understanding environmental change.

The Forest Echoes Back

Website: <https://theforestechoesback.online/project/>

Country: Germany

Project launch year: 2021

Status: Ongoing

Project overview and goals

The Forest Echoes Back is an ongoing artistic research project by artist and researcher Nele Möller that explores how sound art and listening practices can engage with forest ecosystems affected by climate change. Developed in response to the ecological transformation of the Thuringian Forest in Germany, the project focuses on how environmental stress—particularly drought and bark beetle infestations—reshapes forest soundscapes and, consequently, human perception of these environments. The project aims to foster a deeper awareness of ecological degradation by making changes in the forest perceptible through sound. Rather than relying on visual documentation or scientific reporting alone, The Forest Echoes Back invites audiences to listen closely to environments undergoing transformation, positioning sound as a medium for understanding vulnerability, resilience, and loss within forest ecosystems.

Fields of practice and interdisciplinary scope

The project operates at the intersection of sound art, acoustic ecology, environmental humanities, and artistic research. It integrates ecological knowledge with creative methodologies, using listening as a critical tool for exploring relationships between humans, non-human life, and environmental change. By combining artistic practice with scientific perspectives on forest ecology, the project situates itself within a broader interdisciplinary discourse on climate change. Sound becomes a means of translating ecological processes into experiential knowledge, bridging empirical understanding and affective engagement.

Partners, collaborators, and research context

The Forest Echoes Back is developed in collaboration with academic and artistic research institutions, including LUCA School of Arts Brussels and KU Leuven, within the framework of the Deep Histories, Fragile Memories research group. Technical and dissemination support is provided by platforms and practitioners such as Locus Sonus, Soundcamp, and Michael Möller. These partnerships anchor the project within a research-driven context, enabling dialogue between artistic experimentation, scientific inquiry, and public dissemination. The involvement of streaming platforms and sound art networks extends the project's reach beyond local geography while remaining rooted in a specific ecological site.

Methodology: field recording, live streaming, and sonic inquiry

The methodological core of The Forest Echoes Back is based on long-term field recording and attentive listening within the Thuringian Forest. Recordings focus on both healthy and affected areas, including zones impacted by bark beetle infestations, allowing changes in forest ecology to be traced acoustically over time. A key methodological component is live audio streaming. Real-time forest sounds are broadcast via the Locus Sonus platform, transforming the forest into a continuous, remote listening space. This approach challenges conventional modes of documentation by presenting the environment as a living and evolving sonic presence rather than a fixed archive. In parallel, the project incorporates interdisciplinary research that connects artistic listening practices with scientific understandings of forest dynamics, fostering a holistic approach to ecological inquiry.

Artistic outputs and public engagement

The artistic outputs of The Forest Echoes Back include audio essays, physical audio releases, environmental radio broadcasts, and written reflections that contextualise sonic material within broader ecological narratives. These works are developed by Nele Möller, whose practice combines artistic research with critical engagement in environmental issues. Public engagement is central to the project's ethos. By making forest sounds accessible through streaming platforms, radio formats, and publications, the project invites audiences to form sustained listening relationships with a specific ecosystem. Listening becomes a participatory act, encouraging reflection on proximity, distance, and responsibility in the context of climate change. Rather than offering simplified messages, the project cultivates critical listening as a way of engaging with ecological complexity and uncertainty.

Transferable value

The Forest Echoes Back provides a strong example of how local, place-based sound practices can support climate awareness and interdisciplinary education. The project can be used to teach principles of acoustic ecology, forest ecology, and environmental listening, demonstrating how sound reveals ecological processes that may otherwise go unnoticed. Its combination of field recording, live streaming, and research-based reflection makes it particularly suitable for educational settings focused on critical listening skills and cross-disciplinary learning. As a didactic case study, it shows how artistic research can function as a tool for climate awareness while remaining grounded in specific local environments. By foregrounding listening as both method and outcome, The Forest Echoes Back exemplifies how sound-based practices can contribute meaningfully to environmental understanding and ecological responsibility.

EarthSonic

Website: <https://www.earthsonic.org/>

Country: United Kingdom, worldwide scope

Project launch year: 2024

Status: Ongoing

Project overview and goals

EarthSonic is a global music-led climate initiative run by UK charity In Place Of War that uses sound, data, and participatory cultural processes to communicate the realities of climate change and mobilise action. The project works across continents with indigenous communities, musicians, cultural organisers, scientists, and climate activists to translate complex environmental data into emotionally resonant musical experiences. A central goal of EarthSonic is to reach younger generations by transforming abstract or overwhelming climate information into accessible narratives that inspire engagement rather than paralysis. Through youth-led advocacy programmes, the initiative equips individuals and community groups with tools to drive systemic change, while also working with grassroots organisations to influence policy makers and institutional leaders. By combining artistic practice with activism and education, EarthSonic positions music as a unifying force capable of building transnational climate movements rooted in both local realities and global solidarity.

Fields of practice and interdisciplinary scope

EarthSonic operates at the intersection of music, data-driven storytelling, climate change communication, participatory activism, and the contemporary music and discography ecosystem. Its approach bridges creative production with environmental science, social justice, and policy engagement. The project demonstrates how music can function as a conduit between data and lived experience, enabling audiences to emotionally connect with climate realities while remaining informed and action-oriented. This interdisciplinary scope allows EarthSonic to operate simultaneously as a cultural platform, an educational initiative, and an activist network.

Partners, supporters, and institutional reach

The project collaborates with a wide range of cultural, media, and funding organisations, including the British Council, BBC Radio, Resident Advisor, the Calouste Gulbenkian Foundation, the PRS Foundation, and Nordisk Kulturfond. These partnerships enable EarthSonic to operate across artistic, educational, and policy-adjacent contexts, amplifying its reach while maintaining close relationships with grassroots initiatives. The combination of institutional support and community-based collaboration strengthens the project’s capacity to create both cultural impact and systemic influence.

Methodology: participatory engagement and global-local action

At the core of EarthSonic’s methodology is the engagement of diverse global target groups, with particular attention to young people and marginalised communities. The project combines music creation, data interpretation, workshops, and advocacy campaigns to support environmental activism that is locally grounded yet globally connected. Through capacity-building programmes, participants are encouraged to translate climate data and lived experience into creative outputs that speak to their own communities. This participatory approach recognises that climate justice requires multiple voices and culturally specific narratives, rather than a single universal message. EarthSonic’s methodology emphasises empowerment over representation, enabling participants to become active agents of change who can influence public discourse, community action, and policy conversations.

Artistic outputs and public engagement

The artistic and public-facing dimension of EarthSonic takes shape through musical releases, live events, broadcasts, workshops, and advocacy-driven campaigns. These outputs are developed under the artistic and strategic leadership of Ruth Daniel, who brings together artists, activists, and researchers within a shared creative framework. Public engagement is central to the project’s identity. Music functions as a connective language that allows participants and audiences to engage emotionally with climate data and environmental narratives. Youth-led programmes play a particularly important role, positioning young people not only as audiences but as creators, organisers, and advocates within the climate movement. By combining music-based storytelling with participatory activism, EarthSonic transforms artistic output into a platform for mobilisation, dialogue, and collective action.

Transferable value

EarthSonic offers a strong example of how music can support youth engagement, climate justice, and participatory activism on a global scale. The project demonstrates how data collection and interpretation can be integrated into multidisciplinary creative processes, making complex information accessible and emotionally compelling. As a didactic case study, EarthSonic is particularly relevant for exploring music as a tool for environmental activism, the empowerment of marginalised communities, and youth-led approaches to systemic change. It also provides insights into how creative practices can contribute to relief and resilience in contexts affected by conflict or environmental crisis. By foregrounding participation, education, and advocacy, EarthSonic exemplifies how music-driven initiatives can move beyond awareness-raising to foster long-term engagement and collective responsibility for climate action.

Fu(n)ga

Website: <https://ars.electronica.art/hope/en/funga/>

Country: Italy, Switzerland

Project launch year: Not specified

Status: Ongoing

Project overview and goals

Fu(n)ga is an immersive sound project by Tiziano Derme (IT) and Nadine Schütz (CH) that explores the relationship between fungal growth and sound by embedding sonic processes directly within a living ecological system. Rather than using sound to represent nature metaphorically, the project treats sound as an emergent property of biological activity, shaped by real-time environmental conditions such as humidity, temperature, and airflow.

The central goal of Fu(n)ga is to shift perception from nature as an object of observation to ecology as a dynamic process in which sound, space, and non-human life forms are deeply entangled. The project invites audiences to experience sound as something alive and evolving—responsive to environmental changes and inseparable from the metabolic rhythms of fungal growth.

Fields of practice and interdisciplinary scope

Fu(n)ga operates at the intersection of sound art, ecological research, and immersive installation. Its practice combines principles from acoustic ecology, environmental art, and systems thinking, positioning sound as material rather than medium alone.

By integrating biological processes into sonic production, the project challenges conventional distinctions between composition, environment, and organism. This interdisciplinary scope allows Fu(n)ga to function simultaneously as an artistic experiment, an ecological inquiry, and a sensory learning environment.

Partners, contexts, and presentation frameworks

The project has been presented in contexts dedicated to art, science, and technology, most notably within international platforms that foreground experimental and research-based practices. These frameworks support Fu(n)ga's emphasis on process, duration, and environmental responsiveness, allowing the work to unfold over time rather than being experienced as a fixed artefact.

Such contexts reinforce the project's position within contemporary discourses on ecological art and more-than-human creativity.

Methodology: sound as an ecological process

At the core of Fu(n)ga's methodology is the integration of living fungal systems into the sonic environment. Sound is generated and modulated by environmental variables that directly affect fungal growth, making the installation sensitive to micro-changes within the space. This approach transforms the installation into an ecosystem rather than a static artwork. Sonic output is not predetermined but emerges from the interaction between biological processes, technological systems, and environmental conditions. Listening becomes an act of attunement to ongoing transformation rather than consumption of a finished composition. By foregrounding emergence, interdependence, and instability, the methodology aligns artistic production with ecological principles, resisting control-oriented or extractive modes of creation.

Artistic outputs and public engagement

The artistic output of Fu(n)ga takes the form of an immersive sound installation accompanied by guided and unguided listening sessions. The project is developed by Tiziano Derme and Nadine Schütz, whose collaborative practice brings together sound experimentation, environmental sensitivity, and research-driven inquiry. Public engagement is centred on immersive listening experiences that invite audiences to spend time within the evolving ecosystem. Rather than delivering explicit narratives or messages, the project encourages attentive presence and sensory immersion, allowing listeners to perceive ecological processes through sound. These listening sessions position the audience not as passive observers but as co-inhabitants of a shared environment, fostering an embodied understanding of interdependence between human perception and non-human life.

Transferable value

Fu(n)ga offers a compelling example of how artistic practice can align structurally and conceptually with ecological processes. The project demonstrates how living systems and environmental variables can become active components of creative production rather than sources of inspiration alone. As a didactic case study, Fu(n)ga is particularly relevant for exploring immersion and listening as tools for ecological awareness. It can support educational modules on sound as process, more-than-human creativity, and the ethics of working with living systems in artistic contexts. By emphasising responsiveness, duration, and ecological entanglement, Fu(n)ga provides a powerful model for artists and cultural producers interested in developing practices that resonate with environmental thinking and climate-aware creativity.

SECTION 5 - ANNEX 1: RESOURCES AND NETWORKS

This annex provides an overview of the key resources and creative networks presented on the MEGA project's official Resources section, as part of the broader effort to support ecological engagement in and through music and sound practices. These materials showcase international perspectives, innovative practices, and artistic explorations at the intersection of creativity and environmental awareness.

5.1 European environmental policy context for cultural practice

Over the last decade, environmental sustainability has become a central priority of European policy, shaping not only industrial, economic, and scientific agendas, but also the cultural and creative sectors. While cultural actors are rarely positioned at the forefront of environmental policy documents, culture is increasingly recognised as a key driver of behavioural change, public awareness, and social transformation in the context of the climate crisis.

The European Green Deal represents the overarching framework guiding the European Union's transition toward climate neutrality. Its objectives extend beyond technological innovation and emissions reduction, emphasising systemic change, social justice, and citizen engagement. Within this context, culture plays a crucial enabling role: artistic practices, music, and sound-based projects contribute to shaping ecological imaginaries, fostering climate literacy, and translating complex environmental issues into emotionally resonant and socially shared experiences.

Closely connected to the Green Deal is the EU's growing focus on climate education and climate literacy. European institutions increasingly acknowledge that addressing climate change requires not only scientific knowledge but also cultural tools capable of engaging diverse communities. Informal and non-formal education – including artistic and cultural initiatives – are recognised as essential spaces for learning, dialogue, and empowerment, particularly for younger generations. Music and sound practices, in this sense, offer unique opportunities to connect scientific data, lived experience, and emotional engagement.

European environmental policy also foregrounds the concept of climate justice, recognising that environmental degradation disproportionately affects marginalised communities and regions. This perspective aligns with cultural practices that engage with social inclusion, decolonial narratives, and participatory approaches. Artistic projects addressing environmental issues are increasingly expected to reflect ethical responsibility, community involvement, and awareness of global inequalities embedded within climate dynamics.

Although cultural policy and environmental policy remain distinct at the institutional level, European funding frameworks increasingly encourage cross-sector collaboration. Programmes supporting culture, education, research, and innovation now emphasise sustainability, green transition, and societal impact as transversal priorities. This creates opportunities for artists and cultural producers to position their work at the intersection of ecology, science, education, and civic engagement, even when operating outside explicitly environmental funding schemes.

For cultural practitioners, understanding this policy landscape is not about complying with technical regulations, but about recognising the broader context in which cultural work is situated. Aligning creative practices with European environmental priorities can strengthen the relevance, impact, and sustainability of artistic projects. It also enables cultural actors to participate more actively in shaping the narratives, values, and collective responses required to address the ecological challenges of the present and future.

In this sense, culture is not an accessory to environmental policy, but a vital component of Europe's transition toward more sustainable, inclusive, and resilient societies.

5.2 Other toolkits and institutional resources for sustainable music and culture

Alongside policy frameworks, a growing ecosystem of toolkits and institutional resources supports artists, music professionals, and cultural organisations in integrating sustainability into their practices. These resources are particularly relevant for practitioners seeking to reduce environmental impact, align artistic production with climate responsibility, and engage audiences in meaningful ways.

One of the most influential references in this field is Julie's Bicycle, a UK-based organisation that has played a pioneering role in connecting the music and cultural sectors with environmental sustainability. Julie's Bicycle provides research, tools, and advisory services focused on reducing carbon footprints, implementing sustainable touring and production models, and embedding environmental responsibility into organisational strategies. Its work bridges policy, industry, and creative practice, making it a key reference for both independent artists and large cultural institutions.

Another important resource is A Greener Future, which focuses on sustainability in live events, festivals, and touring. Through certification programmes, practical guidelines, and consultancy, A Greener Future supports promoters and organisers in measuring and reducing environmental impact while maintaining high artistic standards. Its tools are particularly relevant for music-led events, festivals, and hybrid cultural formats.

From an advocacy and mobilisation perspective, Music Declares Emergency represents a collective voice within the music industry calling for urgent climate action. While not a toolkit in the traditional sense, the movement provides shared principles, public declarations, and campaign resources that help artists and organisations align their visibility and influence with climate advocacy. It demonstrates how collective positioning within the cultural sector can contribute to broader environmental discourse.

Alongside practice-oriented toolkits and advocacy platforms, theoretical and research-based resources also play an important role in framing the relationship between sound, ecology, and environmental engagement. A key reference in this context is the book *Ecology and Environmentalism in Contemporary Sound Art* by sound artist and researcher Jonathan Gilmurray. Originally developed as a doctoral research project, the publication provides a critical overview of how contemporary sound art engages with ecological thought and environmentalism. Gilmurray's work examines sound art practices not simply as representations of nature, but as forms of ecological inquiry that operate through listening, material processes, and situated engagement with environments. The book offers conceptual

tools for understanding how sound-based practices intersect with environmental ethics, activism, and awareness, making it a valuable reference for artists and cultural practitioners seeking to contextualise their work within broader ecological and theoretical frameworks. This publication complements practical resources by offering a reflective lens through which to understand sound art's role in environmental discourse, and supports a deeper comprehension of why and how sound practices can contribute meaningfully to ecological awareness and green cultural activism.

Together, these resources illustrate different but complementary approaches to sustainability in music and culture: operational tools for reducing environmental impact, strategic frameworks for organisational change, and advocacy-driven platforms for public engagement. For users of the MEGA toolkit, they offer starting points for developing environmentally responsible practices that can be adapted to diverse contexts, scales, and artistic languages.

Rather than prescribing fixed models, these institutional resources encourage continuous learning, experimentation, and accountability. They reinforce the idea that sustainability in music and cultural production is not a one-time adjustment, but an ongoing process that evolves alongside artistic practice, technological innovation, and societal change.

5.3 Networks and platforms

Beyond individual projects and toolkits, networks and platforms play a crucial role in supporting sustainable cultural practices by enabling exchange, collaboration, and collective advocacy. For artists and cultural professionals working at the intersection of music, ecology, and climate action, engaging with networks can provide access to knowledge, partners, visibility, and long-term support structures.

A key reference in this field is CENSE, a European network dedicated to advancing sustainability within the cultural sector. CENSE connects cultural organisations, artists, researchers, and policy actors working on climate action, ecological transition, and sustainable cultural production. Through research, peer learning, and policy dialogue, the network contributes to embedding sustainability as a structural dimension of cultural practice rather than an isolated theme.

Another important platform is IETM, which supports contemporary performing arts organisations worldwide. IETM increasingly addresses issues related to environmental sustainability, climate justice, and responsible mobility, offering publications, working groups, and international meetings that foster shared learning and sector-wide reflection. Its resources are particularly relevant for cultural producers, curators, and organisations working across borders.

An additional relevant network in the field of sound and environmental engagement is the World Forum for Acoustic Ecology (WFAE). WFAE is an international network dedicated to the study, research, and practice of acoustic ecology, bringing together sound artists, researchers, educators, and environmental practitioners working on listening, soundscapes, and ecological awareness. Through conferences, publications, regional chapters, and educational initiatives, WFAE promotes critical listening as a tool for understanding environmental change and human-environment relationships. Its work foregrounds sound as a key dimension of ecological systems, encouraging practices that combine artistic research, scientific inquiry, and community engagement. For artists and cultural practitioners working with sound-based environmental practices, WFAE offers an important entry point into transdisciplinary communities where listening is understood as both a methodological and ethical practice, as it provides conceptual and practical frameworks that support long-term engagement with ecological issues.

Culture Action Europe operates at the intersection of culture and policy, advocating for the role of culture in European democratic, social, and environmental agendas. For practitioners interested in policy engagement and systemic change, the network provides access to debates on cultural rights, sustainability, and the societal impact of the arts.

In relation to mobility and international collaboration, On The Move offers resources and research focused on sustainable mobility, fair working conditions, and environmentally responsible international exchange. Its work is particularly relevant for artists and organisations seeking to balance international circulation with ecological responsibility.

Engaging with these networks allows cultural practitioners to situate their work within broader ecosystems of practice and advocacy. Rather than operating in isolation, artists and producers can contribute to collective knowledge-building, influence sectoral standards, and participate in shaping cultural responses to the climate crisis.

Understanding the work of these platforms means to understand and deepen the entry points into communities of practice where sustainability, artistic innovation, and environmental responsibility are addressed as shared challenges requiring collaborative solutions.

5.4 Funding and opportunities

Access to funding is a key enabler for developing sustainable, climate-oriented cultural practices. At European and international level, a growing number of public programmes and philanthropic foundations support projects that combine artistic creation, education, environmental responsibility, and social impact. For artists and cultural producers working at the intersection of music, ecology, and climate activism, understanding these opportunities is essential to ensure long-term viability and scale.

5.4.1 European programmes for culture, education, and climate

The European Union provides a range of funding programmes that, while not always exclusively dedicated to environmental action, increasingly embed sustainability, green transition, and societal impact as cross-cutting priorities. For cultural organizations, these programmes offer strategic entry points to develop projects that combine artistic practice, education, and environmental responsibility within structured European frameworks.

Creative Europe is the EU's principal funding programme for the cultural and creative sectors. It supports cross-border cooperation, artistic innovation, audience development, and organisational capacity building. In recent years, environmental sustainability and climate awareness have been progressively integrated into the programme's priorities and evaluation criteria, encouraging applicants to address ecological responsibility both in project content and in production models. This makes Creative Europe particularly relevant for music-led and sound-based projects engaging with climate themes, environmental narratives, and sustainable cultural practices.

Erasmus+ supports education, training, youth, and adult learning across Europe, with a strong emphasis on inclusion, lifelong learning, and the green transition. For cultural practitioners, Erasmus+ provides opportunities to develop capacity-building initiatives, toolkits, residencies, and non-formal education programmes focused on climate literacy, sustainability skills, and youth engagement. Many culture-driven environmental projects successfully position themselves within Erasmus+ by framing artistic practice as a learning process that contributes to social and ecological awareness.

Beyond culture and education, research and innovation funding streams linked to the European Green Deal and broader sustainability agendas also offer relevant opportunities. Horizon Europe, the EU's main research and innovation programme, supports interdisciplinary projects addressing climate change, environmental resilience, and systemic transformation. Although primarily research-oriented, Horizon Europe increasingly encourages collaboration with cultural and creative actors, particularly in areas related to public engagement, science communication, and societal change.

The aforementioned programmes form a complementary funding landscape in which cultural projects can align artistic practice with environmental, educational, and societal priorities. Rather than approaching funding streams in isolation, artists and cultural producers are encouraged to strategically position their work across programmes, articulating clear links between creativity, sustainability, learning, and impact. In this way, European funding frameworks can support not only project delivery, but also long-term cultural contributions to the ecologic transition.

5.4.2 Philanthropic foundations and alternative funding sources

Alongside public funding, cultural philanthropy plays an increasingly strategic role in supporting artistic and cultural initiatives that address climate change, sustainability, and social justice. Philanthropic foundations often operate through flexible funding frameworks and multi-year perspectives, enabling cultural actors to experiment, develop long-term strategies, and generate structural impact that may not be achievable within short-term project cycles.

The Allianz Foundation represents a significant reference in this field. Working at the intersection of culture, climate action, and social justice, the foundation supports initiatives that aim to contribute to systemic transformation. Its funding approach prioritises projects that combine artistic practice with democratic engagement, environmental responsibility, and transnational cooperation, recognising culture as a key lever for societal change. Through its support, the foundation contributes to strengthening cultural ecosystems that address climate challenges through participation, innovation, and long-term vision.

The European Cultural Foundation similarly plays a central role in reinforcing the connection between culture, democracy, and future-oriented societal development in Europe. Through its programmes and funding schemes, ECF supports a wide range of cultural initiatives that foster cultural participation, cross-border collaboration, and critical engagement with contemporary challenges. While not exclusively focused on environmental themes, the foundation increasingly integrates sustainability and climate awareness as cross-cutting priorities, supporting projects that link artistic practice with social inclusion, ecological responsibility, and European values.

For artists and cultural producers, engagement with philanthropic foundations requires articulating not only project activities, but also long-term vision, values, and potential societal impact. Foundations typically seek initiatives that demonstrate coherence, ethical awareness, and the capacity to contribute to broader cultural and policy-relevant conversations.

Combining public funding with philanthropic support can enhance project resilience, enable experimentation, and support sustained engagement beyond individual funding cycles. In a rapidly evolving funding landscape, cultural practitioners are encouraged to develop cross-sector partnerships and frame their work in ways that clearly articulate environmental relevance, social impact, and learning outcomes. Aligning creative practice with both public and philanthropic funding ecosystems strengthens the reach, durability, and transformative potential of music-led environmental initiatives led by artists and cultural producers.

5.5 Purpose of annex, resources and networks

This annex is intended to clarify the scope and accessibility of MEGA's resource ecosystem and to situate the project within a broader constellation of practice, exchange, and collaboration. The listed case studies showcase exemplary artistic approaches that intersect with environmental thinking, while the network information highlights organisational partnerships and broader platforms that support MEGA's dissemination and impact.

By grounding ecological creative practice in real-world examples and situating the project within existing networks of cultural exchange, this annex underscores MEGA's role as both a knowledge hub and a connector of communities committed to music-led ecological engagement.

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