

GALA
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GREEN ART LAB ALLIANCE

**a gathering ground for people, creativity, ideas,
knowledge and learning**

a call to action on arts and sustainability

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An evaluation/reflection on the GALA project

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The Green Art Lab Alliance is
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1. Introduction

The GALA Green Art Lab Alliance project was developed over two years (May 2013 – May 2015) through a pan-European network of cultural sector organisations dedicated to investigating and promoting environmental sustainability. The idea for GALA first came from DutchCulture|TransArtists (NL) and Julie’s Bicycle (UK) and the project activated a collaboration between 19 partner organisations based in 11 European countries, as well as in Georgia and Singapore.

GALA’s approach was to use creative research and imaginative thinking to help create a more sustainable Europe. It was conceived as a pilot that would test different approaches intended to engage the European creative and cultural sector in promoting environmental sustainability through the work produced and the way it operates. Through a series of practical workshops and artistic activities, the process of engagement would be valued, the results would be monitored and the carbon impacts measured.

GALA pathways

The project was conceptualised as two pathways, different routes towards the same destination, which aimed to ‘gather ground’ and lay the foundations for establishing a European knowledge alliance on environmental sustainability. On the one hand, GALA invested in promoting practical tools, professional development and public understanding, through a series of eight Sustainability Workshops, led by Julie’s Bicycle. The workshops took place in Spain, UK, Germany, Czech Republic, Poland, Georgia and Slovenia and involved cultural sector professionals, policy makers, artists, farmers, local authorities and others as participants. Alongside these, GALA explored innovative, experimental artistic ways of engaging with environmental sustainability. Curated by DutchCulture|TransArtists, GALA partners developed eight Artist Labs with diverse formats - residencies, journeys, creative research, symposia and seminars - in the UK, Poland, Sweden, Italy, Georgia, Hungary and the Netherlands.

During the course of the project these two pathways intersected, creating synergies and spin-off projects which extended the reach of GALA and validated its design as an open experimental pilot. Developing connections between the different activities and between the workshops and labs was encouraged and supported where they arose but was not a formal part of the project communications. It was more important to run activities that were relevant and ‘fit for purpose’ at the grassroots level where they took place, in order to inform and energise engagement with environmental sustainability issues in the cultural sector.

The main starting point was the visual arts and design field, but GALA embraced a broad interdisciplinary art practice. Several projects developed an approach that connected artists, scientists, environmental activists and communicators, while others took root in the histories, present day concerns and habitual work activities of local communities. On the advocacy level, both the Sustainability Workshops and the Artist Labs were intended to act as a ‘call to action’ to the cultural sector in Europe on issues of climate change and environmental sustainability.

GALA vision

At the start of the project, the GALA partners articulated their vision for:

A European creative and cultural sector that plays a significant role in creating an environmentally sustainable Europe through the artistic work it produces and presents, the way in which it runs itself, and through its engagement with the wider public.

GALA addresses global problems by identifying realistic steps the arts and cultural sector can take to reduce their impact and help create an environmentally sustainable Europe. Secondly, GALA hopes to provide the platform for artists to challenge, inform and inspire audiences on themes relating to environmental sustainability.

GALA partners

The project grew out of an existing partnership between DutchCulture | TransArtists and Julie’s Bicycle. They had made the first step in a long term collaboration by organising a staff exchange and the GALA project application came out of this. DutchCulture|TransArtists was the formal GALA project leader and there were eleven additional co-organisers, four associate partners and three media partners. Julie’s Bicycle and DutchCulture|TransArtists took a shared responsibility within the project development process and co-curated the two activity pathways (Sustainability Workshops and Artist Labs).

The GALA partners were:

Co-organisers

- **DutchCulture|TransArtists Desk** (NL) shares knowledge and experience on residency programmes and related topics, stimulating and strengthening artists' mobility.
- **Julie's Bicycle** (UK) bridges the gap between environmental sustainability and the creative industries and works with over 2,000 organisations in the UK and internationally.
- **Art Motile** (ES) is a small independent platform which conducts research and provides information on Spanish artist in residence programmes and artist mobility issues.
- **Creative Carbon Scotland** (UK) is a partnership of arts organisations working to put culture at the heart of a sustainable Scotland.
- **Glasgow Life** (UK) is the umbrella organisation for a range of citizen services; Glasgow Arts supports the development of arts and cultural activity in the city.
- **Jan van Eyck Academie** (NL) is an innovative and outward-looking post-academic institution, with a range of quality labs, national and international partnerships and programmes.
- **MoTA - Museum of Transitory Art** (SI) MoTA is a multidisciplinary platform dedicated to advancing the research, production and presentation of transitory, experimental, and live art forms.
- **On the Move** (BE) is a member network encouraging and facilitating cross-border mobility and cooperation through information provision, advocacy and networking.
- **Pollinaria** (IT) is an organic farm and artist residency in Abruzzo, with a research programme focused on innovative, integrated work on art, farming and the environment.
- **Swedish Exhibition Agency/Riksstallningar** (SE) is an expert body promoting collaboration and development in the exhibition field through research, training and advice.
- **TippingPoint** (UK) has the mission of 'energising the creative response to climate change', through events, artistic commissions and networking individuals in arts and science fields.

- **Translocal Institute** (HU) is a curatorial partnership in contemporary art, fostering collaborations in curating, writing and research, with a key focus on art and ecology.

Associate partners

- **Cape Farewell** (UK) is a project founded by artist David Buckland to instigate a cultural response to the climate challenge; it brings together creative, scientists and informers.
- **Centre for Contemporary Art Ujazdowski Castle** (PL) is a large state-funded visual arts institution in Warsaw that runs the A-I-R Laboratory international artist residency.
- **GeoAIR** (GE) organises and supports international exchange projects from its base in Tbilisi, with the goal of strengthening the Georgian and Caucasian art world.
- **Goethe Institut Prague** (CZ/DE) is the Goethe Institut for the Czech Republic with an extensive cultural and educational programme promoting German culture and language.

Media partners

- **Asia Europe Foundation** promotes greater mutual understanding between Asia and Europe through intellectual, cultural and people-to-people exchanges.
- **Imagine2020** is a European network of performing arts organisations and festivals that support artistic work which explores causes and effects of climate change.
- **Trans Europe Halles** is a European based network of cultural centres that brings together 56 multidisciplinary cultural centres and 18 associated organisations all around Europe.

As described above, GALA activities were designated as Sustainability Workshops (short structured events led by Julie's Bicycle with local speakers) and Artist Labs (varying in lengths and formats). Several Artist Labs took place as long term projects over different phases. Three GALA partner meetings were organised during the project period and, after the kick-off meeting in 2013, the partner meetings incorporated open sessions to enable engagement with local participants on arts and sustainability issues.

PM = Partner Meeting

AL = Artist Lab

SW = Sustainability Workshop

The chronological timeline of GALA activities was:

PM 5-8 June 2013 Maastricht, Netherlands

1st GALA partner meeting hosted by Jan van Eyck Academie. Partners presented proposed activities, discussed definitions of sustainability and identified wishes and challenges.

AL 19 August–8 September 2013 Orkney to Shetland, UK

Cape Farewell organised a FLOATING LAB: Sea Change, travelling in the Lerwick community boat 'The Swan', with a crew of 27 artists, scientists and informers. The lab explored the relationship between people, place and resources in coastal and island environments, through activities on sea and on land at the island stopping places. The Sea Change exhibition showing the results took place at the Royal Botanic Garden Edinburgh from 8 November 2013 - 26 January 2014.

AL October–December 2013 Warsaw, Poland

CCA Ujazdowski Castle invited members of the Stuttgart-based architect collective Studio Umschichten for a 2-month residency. The three architects explored the relationship between architecture and social space through the eyes of its users (CCA staff) and produced a publication The Dark Side, which was launched at the GALA workshop in January 2015.

SW 29 November 2013 A Coruña, Spain

Art Motile organised a workshop - How can mobility programmes and artist residencies contribute to environmental sustainability? It was hosted by the Gas Natural Fenosa Contemporary Art Museum in A Coruña, Galicia, as part of a 2-day programme entitled 'Artist Mobility and Residency Programmes: Opportunities and Challenges'. The workshop was led by Julie's Bicycle and other GALA partners (On the Move & DutchCulture|TransArtists) contributed to the mobility and residencies programme.

SW 12-13 March 2014 Berlin, Germany

On the Move organised a workshop on Green issues for the sustainable support of cultural mobility. Organised in partnership with OTM members ITI- Germany and IGBK, it targeted cultural policy makers in Europe, and public and private funders who are interested in including green criteria in their support of culture and specifically cultural mobility.

SW 8 April 2014 Glasgow, UK

As part of a series of monthly seminars in Glasgow entitled Green Tease, Creative Carbon Scotland and Glasgow Arts hosted a seminar for artists and cultural organisations with a presentation by Julie's Bicycle on what cultural leadership in sustainability might look like.

PM 20-24 May 2014 Visby, Sweden

The Swedish Exhibition Agency hosted the second GALA partner meeting, an internal work meeting for partners to further develop and review the ongoing programme.

AL 22-23 May 2014 Visby, Sweden

Swedish Exhibition Agency organised a Green Art Lab Open Seminar on ecological sustainability, exhibition production and art with impact with contributions including the EU project Frontiers in Retreat and from artists, cultivators and ecologists active in arts projects in Sweden and internationally.

AL June 2014 – March 2015 Abruzzo, Italy

Pollinaria organised a long-term project - Consortium Instabile - an experimental architecture, radio, research and public programme aiming to form an expanding network of knowledge about rural regeneration connecting rural communities with profound creative thinkers. The environmental artists Futurefarmers came to Pollinaria for a residency where they built a 'fantastical architectural intervention', a treehouse to act as a meeting point and broadcasting base for Radio Instabile. A project on recycling straw waste has followed. Interviews with farmers, artists and local people in Abruzzo, England, Scotland and elsewhere build the content for Radio Instabile which will broadcast on local radio in Italy.

SW 19 June 2014 Prague, Czech Republic

Goethe Institut Prague organised a workshop on Cultural leadership and environmental sustainability which included presentations by activists from Berlin and Prague who are involved in community urban garden initiatives.

AL 30 June – 10 July 2014 Tbilisi, Georgia

GeoAIR organised a 3-part artist residency 'Discover Eliava', themed around waste and recycling in the rambling working environment of the Eliava second hand car parts market in Tbilisi. Workspace was organised inside the market for two pairs of artists (Albanian artist Donika Cina with Austrian/Tbilisi resident artist Katharina Stadler; and Polish artist Izabella Rogucka with Giorgi Magradze from Georgia) who made sculpture and other works out of waste and materials acquired in the market. For their residency, the Russian artist duo Partizaning conducted creative research interviewing local residents and workers in the Eliava market.

AL 21-22 September 2014 Oxford, UK

TippingPoint organised a two-day gathering TippingPoint Oxford 2014: Stories of Change, which was devised in collaboration with the Open University and other partners. It drew around 130 participants from the worlds of energy policy, research, energy NGOs, business, journalism and about half were artists of all forms.

**AL 4 October 2014-4 October 2015
London (UK), Budapest (HU) & Bucharest (RO)**

Translocal Institute organised a year-long project The River Symposium on Art, Ecopower and the Liberation of Energy to consider the political, social and ecological proportions of the river and examine it as a site of power. It took the overall theme of 'Rewilding Mentalities' and included talks and presentations by artists and researchers in London and Budapest, a one-day river excursion to Szentendre (4 October 2014) for artists, environmental historians, scientists and activists, a 2-day River School Danube Delta (10-12 May 2014), a group art exhibition on avian ecologies shown in Bucharest and Budapest and a publication.

AL 11 December 2014 Rotterdam, Netherlands

Van Eyck organised at Het Nieuwe Instituut Rotterdam the Symposium Sustainability in the Arts - More than Double Glazing. This drew around 80 participants and connected with the New Institute's exhibition of designers, artists and architects in the Netherlands nominated for the New Material Award 2014 (for innovative and sustainable use of materials in design and art).

SW 16 January 2015 Warsaw, Poland

CCA Ujazdowski Castle organised a workshop in collaboration with resident architecture collective Studio Umschichten on Architecture and Social Space - the Ecology of Work. The workshop explored issues of well being and sustainability in the arts and culture workplace, with presentations by Julie's Bicycle and The Happy Museum (UK).

SW 22-23 January 2015 Tbilisi, Georgia

GeoAIR residency centre organised a two day workshop on sustainability in the arts with participants including architects, artists and politicians. The first day was a public event with a large, mixed audience, including political representation. Day 2 was a smaller invitation event organised inside a traditional village house at the Ethnographic Museum. There was intense debate on environmental policy in the country and a green architecture initiative has emerged from the workshop.

SW 27 February 2015 Ljubljana, Slovenia

MoTA organised a workshop in Ljubljana on Ecology of Change: New Modes of Collective Action for the Arts and Culture. It was held at the Slovenian Academy of Sciences and Arts and included a presentation of Ljubljana Green Capital of Europe 2016.

PM 12-13 March 2015 Glasgow, UK

Final partner meeting hosted at Tramway by Creative Carbon Scotland and Glasgow Arts to report on programme activity, to evaluate the overall GALA project and determine future directions. On the second day, GALA partners met artists and culture professionals from Glasgow and there was a shared brainstorm on arts and environmental sustainability issues.

SW 14 March 2015 Glasgow, UK

Glasgow Arts & Creative Carbon Scotland organised Glasgow's Green: Imagining a Sustainable City, a day-long public event with 17 creative workshops, talks and engagement on arts and sustainability

AL 19 April 2015 Maastricht, Netherlands

Van Eyck Maastricht organised Cross section of a landscape, a public walk at Gronsveld near Maastricht, NL. Visual artist Yeb Wiersma, writer/artist Miek Zwamborn and a botanist Nigel Harle took 20 participants to explore the historical landscape through artistic and scientific interventions.

The Green Art Lab Alliance (GALA) project was funded by the EU Culture Programme (2007-2013), with co-financing from a range of local, regional and national partners in the various GALA activity locations.

For full information on the GALA project, consult the website:
<http://greenartlaballiance.eu/>

As a pilot project, GALA was engaged in appraising, defining and questioning the territory in which it operated. This was done at the human level (the capacity of the partner organisations varied enormously), in terms of communications, policy frameworks and the overall national/regional context for the different activities. GALA needed to observe where its activities were most needed and where they were most effective, taking into account that much of the learning might have longer-term results beyond the project period. GALA also made a commitment to use carbon measurement tools to benchmark the core environmental impacts of its activities, an important practical contribution to other European cultural projects.

Defining sustainability – setting themes

At the first GALA partner meeting, there was intense debate on how to define sustainability - and where to set the parameters of the project. The partners needed to agree on their common ground for environmental sustainability, as the backbone of the project. They needed to be realistic about their national contexts, given that this was where the sustainability workshops and labs would take place. As Maria Tuerlings from DutchCulture |TransArtists said:

“Defining sustainability was important - and complex! - at the start”

Within the GALA vision statement that emerged, the repeated focus is environment sustainability (setting aside broader interpretations of sustainability in the cultural, economic and other sectors). The decision was to take as the initial themes: Water, Waste, Energy and Mobility, and to structure the Artist Labs around these, as well as using these to inform the Sustainability Workshop programmes.

For example, Water was the key theme for the River Symposium run by **Translocal Institute** and also the Sea Change expedition of **Cape Farewell**; Mobility was the key theme for the workshop run by **On the Move** in Berlin; Energy underlay the choice of venue for the **Art Motile** workshop in A Coruña (the Gas Natural Fenosa Contemporary Art Museum) and was a transversal theme for the **TippingPoint** event Stories of Change, as well as the GALA carbon footprinting; Waste and Mobility were issues for the **Swedish Exhibition Agency** artist lab, to identify solutions for better re-use of exhibition materials during their exhibition touring programmes; Waste was also a theme for the **Pollinaria** project researching historic and potential future uses of straw in the Abruzzo region and for the **GeoAIR** residencies in the Eliava Market, packed with recyclable materials. The thematic framework changed to some extent with time and adapted to local contexts.

Some projects moved away from the starting theme but later returned to it. In one example, the 2013 residency at **CCA Ujazdowski Castle** in Warsaw by the Stuttgart-based Umschichten architecture collective started with the idea of researching the waste system organisation of CCA Ujazdowski Castle. However, a more pressing need was identified when the residency took place and it was transformed into an intervention in the ecology of the troubled working environment at CCA. Taking the role of a ‘special investigative unit’, the architects explored relationships between the Castle’s physical and emotional spaces. This became a wider consideration of the conditions required for sustainability of human resources, within the convoluted CCA Ujazdowski castle structure. On a metaphorical level, this was about avoiding the waste of human talent, energy and experience, and on a practical level it looked at how to establish the basis of trust required for a workplace team to commit to improvements in environmental sustainability. Broader understandings of wellbeing in cultural sector workplaces were part of a presentation by The Happy Museum at the CCA GALA workshop and for Julie’s Bicycle, this workshop brought good insights into the need to build trust and collaboration within a workplace to underpin environmental sustainability measures.

Overall, the project was adaptable in using the Artist Labs as a focus for exploring both central and border territory of environmental sustainability. They explored polarities such as:

- Process and practice
- Urban city hubs and peripheral rural regions
- Global and local
- Fast and slow
- Ecologies of human and natural environments
- Cultivation and culture
- New and old

An artist-led approach gave the project a flexibility which benefited its creative development. The labs ranged across investigations into the ecologies of remote island communities off the north coast of Scotland, ecologies of the workplace in an historic baroque Polish castle, avian ecologies of the Danube delta, looking at traditional farming methods in the Abruzzo region of Italy and the potential for re-using and up-cycling old car parts in a polluted urban market of Tbilisi. As Sholeh Johnston at Julie’s Bicycle says:

“GALA was a great manifestation of the central belief we have, which is that creativity is the strongest resource we have to enable change in the world. It left the solutions wide open for partners to explore themselves. This led to an incredible diversity of projects, ideas and workshops across the two years, each unique but stitched together with core principles that were imaginative, participatory, collaborative and serious in their intention to influence real change.”

Diverse levels of experience

Choosing to work with a large diverse group of partners was a methodology used previously by DutchCulture|TransArtists in the ON-AiR¹ project to maximise networking, learning opportunities and spin-off potential. But, within GALA, there were very different levels of knowledge on environmental sustainability. The project involved several expert partners on culture and sustainability, particularly from the UK. They brought a fluency in the language of environmental sustainability, confidence in the advocacy arguments on climate change and familiarity with scientific measurements, IG (Industry Green) tools and carbon impacts, while many of these topics were unfamiliar to other partners. This was a strength, since it contributed a scientific and intellectual rigour to underpin the creative research process, but it also brought a challenge for GALA in a potential lack of cohesiveness among partners.

The project leaders had anticipated this dynamic and considered the diversity of experience level to be a positive asset for GALA. From the EU application:

... within our working topics some organisations are beginners and some are experts. This diversity creates a valuable learning situation, experiencing the different approaches and issues these organisations are facing. Working on the two levels ensures that the creative and practical opportunities are embedded into the programme from the outset, thereby minimising the unhelpful schisms between art and industry, theory and practice, creative compromise and ambition.

As might be expected, it took some time for the partners to really know each other and understand the value of the diverse experiences and contributions brought to the GALA table. The organisers felt that it took until the second partner meeting in Visby, Sweden for this to 'gel'. As a result, it was felt that the projects that took place in the second half of the project (i.e. the majority of the labs and workshops) benefited most from the GALA process and partnership.

There was some debate at the final meeting in Glasgow on the decision to schedule three partner meetings across the course of the two year project, and the somewhat distant locations for the meetings. Following the norms of other EU-funded cultural projects, GALA might have held four partner meetings, ensuring they met more regularly. But the decision for GALA was to limit the carbon emissions from additional travel and schedule just three partner meetings, around 10-11 months apart. GALA has chosen the meetings locations as relevant opportunities to embed the events with local/national strategies: the Swedish Exhibition Agency had a task to inform the visual arts sector on sustainable mobility issues and Glasgow was planning a bid for the Green Capital of Europe.

¹ <http://www.transartists.org/activities/on-air>

Those within GALA who have experience of other European projects and networks know that it is important to meet regularly to develop the relationships and commitment necessary to drive a project forward, competing as it does with everyday work. It is also most valuable to meet in a workplace or location of significance for the host partner in order to understand their context, even if the meeting place requires a little more travelling to reach. Face-to-face meetings are generally found to be the best way of establishing shared understanding, agreement on common values and strong network bonds among diverse project partners. Perhaps one extra partner meeting might have cemented those connections a little earlier but the GALA decision to reduce the number of partner meetings demonstrated a commitment to the environmental sustainability values that underpinned the project.

3. GALA as a process

GALA was conceptualised as a generative open-ended process, designed to maximise connections between the large and diverse group of partners. It was also the aim for many of the partners to take a first step in organising an event around sustainability or to investigate ways of engaging with the subject artistically or practically. For the project leaders, experience showed that giving close attention to this aspect from the outset was likely to maximise spin-offs from the networking of people and their knowledge base. At the kick-off meeting in Maastricht in June 2013, each partner presented their proposed activity within GALA. Potential links were identified, both inside and outside the GALA group. The projects were presented, with additional media partner presentations, and all ideas for collaboration were noted.

A magnet strategy

Some European cultural projects schedule their partner meetings alongside existing events such as large network meetings, festivals, showcases and conferences. This can be a good way of maximising networking potential and professional development opportunities. GALA adopted a slightly different strategy which was to see the partner meetings themselves as the potential magnet. By embedding the GALA meetings within longer-term local/national strategies, they were an opportunity to attract associated activities and other voices to engage a broader cross-section of people and increase the impact. This approach involved both global and local contributors. There was a conscious effort to invite in experience from third countries. At the kick-off meeting in Maastricht, Kadija de Paula from Residencias en Red (Latin America) was invited as an observer. Kadija had set up a parallel project to develop a knowledge

alliance on sustainability in Latin America. As a result, she was invited to present at the Art Array conference on artist residencies organised by Art Motile in Madrid in March 2015 (a new event that arose through the GALA workshop). Catherine Lee from Bamboo Curtain Studio artist residency in Taiwan presented their award winning Plum Creek Tree project at the seminar alongside the second GALA partner meeting in Visby and could see the potential for inspiration and connectivity:

“Artists can bring more energy and thought to generate the public’s attention in different social or environmental issues and concerns. And also, this kind of network gives us courage and confidence that we have partners in Europe.”

Using the ‘magnet’ strategy to attract local and regional involvement, the **Swedish Exhibition Agency** organised an open public seminar in May 2014 alongside the partner meeting in Visby with lectures and discussions about art in an ecological, sustainable and exhibition production context. Connections were made there with Frontiers in Retreat, an EU-funded artist residency project that presented its activities fostering multidisciplinary dialogue on ecological questions in wilderness locations. The Swedish project Kultivator, an experimental cooperation of organic farming and visual art practice, was invited, finding natural affinities with **Pollinaria** in Italy.

Creative Carbon Scotland and **Glasgow Life** organised two days of events as part of the final partner meeting in March 2015. A day of encounters with invited professionals from the cultural sector in Glasgow included presentations and joint brainstorming on environmental sustainability issues. On the third day, a large-scale public event with 17 artistic workshops, discussions and events was held at Tramway - *Glasgow’s Green: imagining a sustainable city.*² This open day offered specially commissioned artist-led workshops that embraced the green arts community of practice. The special event investigated the potential of the arts to influence a more sustainable future, attracted a large number of local participants and a follow-up is planned for later in 2015.

GALA’s process was built on a creative approach to advocacy; it was intended to be a ‘call to action’ to inform on environmental challenges and provoke change in participatory, tangible, pragmatic ways. Partners often chose strategic local/regional partners to scale up their activities, as a way of multiplying the impacts and creating a more sustainable framework for future collaborations. In many cases, a close link was made with municipalities and urban regeneration initiatives. In several locations, GALA workshops initiated intense debate on the impact of city development on cultural organisations and local communities. In Prague, discussions exposed conflicts between the needs of cultural organisations for space in the city and the drive for commercial developments. In

² <http://www.creativecarbonscotland.com/glasgows-green-reflections-and-thoughts-from-gala-partners-and-participants/>
(video clips from participants)

Tbilisi, the **GeoAIR** organiser felt that the workshop and residency connected on a wider level with debates on major developments in the city and country, such as controversial building schemes, a new dam and the overuse of pesticides in farming. GeoAIR organiser Sophia Lapiashvili said that if she were to do the project again, she would be interested to work more directly with such sites and themes.

Expert learning

Within the Sustainability Workshops, there was a fast learning curve for the presenters to adapt to local realities. Julie’s Bicycle says that GALA enabled it to take a proven methodology for change (evolved within the UK context) and to test it in new cultural and social contexts. Exploring the nuances of working internationally involved finding a way to “facilitate conversations about sustainability that are not didactic and encourage discussion that propose solutions that are locally specific and relevant”.

Developing a new methodology for the presentations evolved over the first year of GALA. Julie’s Bicycle felt that this approach was not implemented as successfully for the earliest workshop. Art Motile found the environmental sustainability content “very abstract” with expectations that did not work in the Spanish context and were difficult for the participants to engage with. But, as the learning grew for the experts, so the learning took off for the workshop participants. Julie’s Bicycle developed a way of establishing shared goals and realistic action plans, led by local participants rather than simply parachuting in expertise out of synch with the context.

Sholeh Johnston and Luke Ramsay from Julie’s Bicycle commented on how their initial concepts of sustainability issues grew through the international workshops:

“We learned that sustainability in Tbilisi meant heated discussions about the pros and cons of hydroelectric power, simultaneously providing renewable energy but also negatively impacting rural farming communities; in Warsaw it meant considering ‘human ecology’ and the need for trust and personal wellbeing to enable engagement with environmental challenges; in Ljubljana it meant connecting the policies of town planning and the upcoming opportunity of Green Capital 2016 with the real innovation and creative energy already generating solutions in the artistic and social activism community.”

As a result, for Julie’s Bicycle, their knowledge of sustainability and the role of the arts and culture have been expanded. This is having a knock-on effect in how the organisation plans for future international projects, what legacy is emerging from GALA and what learning it can bring from other countries into the UK cultural sector.

Challenges within the project context

In general, the arts and cultural sector funding climate for 2013-15, including 'austerity measures' experienced by many European partners and GALA participants, meant that the advocacy arguments for integrating arts and sustainability needed to be focused, timely and sharp. Many workshop participants started with little knowledge, combined with a belief that environmental sustainability measures would be something 'extra', potentially costly, for their organisations. Thus, Julie's Bicycle and others involved in the workshop programme were challenged to deliver a highly relevant and adaptable call to action across the very diverse GALA workshop contexts.

As can happen with a 2-year project planned well in advance, changes took place in the context and working environments of some partners that required adaptations to the GALA structure and partnership. Third Belgrade art cooperative in Serbia, one of the original GALA co-organisers, had to withdraw from the project when they lost their funding due to political changes. The partnership alterations were agreed with EU authorities and the new arrangements were implemented successfully. It should also be noted that several partners experienced considerable upheaval and transition during the project period.

In the Netherlands, major national cultural policy changes were announced in early 2013 and TransArtists merged to become part of a larger new institution, DutchCulture and became DutchCulture|TransArtists. The Jan Van Eyck Academy, as a result of earlier funding reductions, was actively engaged in transforming itself into a new restructured multiform institution for fine art, design and reflection when the project started and this process continues.

On the Move was not awarded EU network support for 2014 and as a consequence it has undergone a period of major review of its staffing, activity spectrum and potential for new partnerships. Unsuccessful in its bid to be the first UK European Green Capital for 2015, Glasgow regrouped its focus on arts and sustainability initiatives in the city, with the launch of the city's first Green Year 2015. Cultural organisations in Scotland were stretched by the staging of the major Commonwealth Games cultural programme in summer 2014, but the successful cooperation between Glasgow Arts (GlasgowLife) and Creative Carbon Scotland stress-proofed the GALA partner structure in Glasgow.

GALA plans green and measures impacts

As part of the GALA programme, it was agreed that the carbon emissions of the events (workshops and labs) and those of the key partner organisations would be quantified. The main carbon impacts covered in the assessment were travel, accommodation and the impact of partner organisation footprints. This work was done by **Julie's Bicycle** using their Creative IG Tools and results were posted on the GALA website. It was found to be relatively straightforward to measure the carbon impacts for the partner meetings and workshops, and for the key partner organisations who submitted data. However, the Artist Labs, which had extended timeframes and much more complex activity profiles, proved to be challenging to quantify.

An example of how GALA programmed creatively to get maximum value from bringing people together, thus minimising their travels to ensure a green event, was the sustainability workshop for mobility funders co-organised by On the Move in Berlin. This took place alongside a training event on ecological and sustainable cultural work. 'Training sustainability!' was supported by the German Federal Cultural Foundation (Kulturstiftung des Bundes) and targeted leaders and stakeholders in Germany in the performing arts. Experiences were shared at a joint introductory presentation for the GALA workshop by Julie's Bicycle and at a 'Green Salon'.

Creative Carbon Scotland reported³ on their website on the key choices they made when designing the GALA Partner Meeting and Glasgow's Green events in March 2015. The planning aimed to make the three day event as sustainable as possible in its operations, creating a practical, efficient and green event overall. They chose a responsible venue, minimised the use of resources through careful procurement, communicated their sustainability concerns and encouraged the audience's engagement. This blueprint for responsible green event planning is a further practical contribution GALA has made to the wider European cultural sector.

³ <http://www.creativecarbonscotland.com/gala-a-sustainable-event/>

4. GALA as a knowledge alliance

From the outset, the GALA activities organised through its strong network of artists and organisations engaged with environmental sustainability were intended to lay the foundations for a 'European Knowledge Alliance' on arts and sustainability. At the final GALA meeting there was a discussion on what partners understood by a 'knowledge alliance' and what form a GALA alliance might take. Activities to take it forward were also proposed.

Partners felt that a knowledge alliance would involve:

- A commitment to common values
- A community of practice
- Sharing a family of knowledge
- A group understanding
- An alliance was a strong concept and should mean solidarity and support
- Trust
- A purpose
- A diversity of many 'knowledges'

Defining a knowledge alliance

A definition of a European Knowledge Alliances is found in the European Commission EACEA Erasmus+ programme.⁴ This takes the premise of a knowledge alliance being a cooperation process/project that brings together representatives from different sectors and achieves mutual learning and beneficial results:

"Knowledge Alliances are transnational, structured and result-driven projects, notably between higher education and business. Knowledge Alliances are open to any discipline, sector and to cross-sectoral cooperation. The partners share common goals and work together towards mutually beneficial results and outcomes."

Within the Erasmus+ programme (in the academic field), higher education institutions and business enterprises come together and *implement a coherent and comprehensive set of interconnected activities which are flexible and adaptable to different current and future contexts and developments across Europe*. Although the context is different, several aims of that programme can be useful to inform the existing and future development of GALA. Among the Erasmus+ programme purposes are *to strengthen Europe's innovation capacity, to foster a balanced, two-way knowledge exchange where Knowledge Alliances facilitate the exchange, flow and co-creation of knowledge*.

⁴ https://eacea.ec.europa.eu/erasmus-plus/actions/key-action-2-cooperation-for-innovation-and-exchange-good-practices/knowledge-alliances_en

GALA Knowledge Alliance in action

Given this definition, it is clear that GALA actually started the project as a knowledge alliance - it brought together partners from different areas, with in depth knowledge of and experience in their fields. The aim was to grow through this alliance and learn from each other's knowledge, process and practice. For most of the partners, working on environmental sustainability issues in the arts and culture field is a pioneering process. It has therefore been important to find solidarity with European and international partners and to benefit from the larger alliance the GALA network has created. By sharing experiences and exchanging good practice, the network members have felt less alone in positioning themselves as advocates on environmental sustainability in the cultural sector. This has underpinned the wish of all the GALA alliance to continue the partnership.

The GALA process also involved an exchange of knowledge and good practices with other related EU funded projects. As well as involving Trans Europe Halles and Imagine2020 as media partners (both made presentations at partner meetings), GALA connected with various European/international projects dealing with sustainability. Information about activities, tools and outcomes of meetings were exchanged with other EU projects: Frontiers in Retreat, What's the Deal (both funded by the EU's Culture Programme 2007-2013) and EE-Music (DG Industries). This was done to improve efficiency, to avoid reinventing tools and practices, to learn from each other's experiences and to connect with networks from different arts disciplines and grow a wider knowledge alliance.

Over two years, GALA has made a strong investment in *learning* and was a supportive environment to use newly acquired knowledge as a springboard for change in professional, organisational and personal life, as well as in policy areas. GALA activities (which can also be described as coherent - comprehensive - interconnected - flexible - adaptable) took place in multiple locations across Europe, with a large number of participants of diverse professional profiles.

GALA has most definitely *facilitated the exchange, flow and co-creation of knowledge on arts and environmental sustainability*, and will continue to do so long after the project has ended formally. This has been achieved through the workshops, through the artistic processes, by facilitating discussion between people from different sectors in labs and workshops, with specialist research, sharing toolkits and information resources on the website and elsewhere.

While the GALA partners are obviously the agents in determining their future development, and how they choose to describe themselves, they already embody the key characteristics of a knowledge alliance. What is important in how they take this alliance forward, how they continue to nourish the connections between the partners and how they maintain the process of co-creating, exchanging and disseminating knowledge for the mutual benefit of the partners and of the wider cultural sector in Europe.

Several proposals for GALA are already planned to grow the alliance:

- A self-funded meet-up of partners at ArtCOP21 in Paris in November 2015. The proposal is for GALA partners to invite a new participant who they think should be part of the network, so as to scale up the activity in a manageable, organic way.
- Growing the network of ‘influencers’ in the cultural funding and policy field through the ARTCOP21 professional workshop planned by On the Move, Julie’s Bicycle and other partners, following the model of the Berlin GALA workshop.
- Looking at scope for a follow-on project for GALA: ideas are being explored around an investment in learning and networking for the next generation of cultural leaders by developing a summer school programme on leadership and sustainability in the cultural sector, using GALA experiences and others as case studies in order to inform and motivate.
- Keeping the GALA website and Facebook page live, with updated information on arts and environment events, opportunities etc. as well as maintaining the archive of the project and links to useful tools and info resources.
- Creating a GALA archive to document all the projects and activities at the Translocal Institute for Contemporary Culture in Budapest, to be made available to students and researchers on arts and environmental issues.
- Thinking/preparations for a European exchange project around cultural leadership and sustainability in order to enable initiatives by individuals to scale up and use the knowledge alliance as an international support framework.

5. GALA impacts

The nature and structure of the GALA project involved the piloting of multiple initiatives over a relatively short time period and brought together many partners through a common conceptual framework. As such, it was designed to generate potential for many spin-off activities. Experienced project organisers might have anticipated the emergence of ‘new shoots’ over the project period. And yet, the proliferation of spin-offs at a wide range of levels - professional, institutional, personal and policy level - has been particularly impressive. Some have taken place during the course of GALA, several initiatives are at an advanced stage of planning, and yet more are at a latent stage. Thus the GALA project has acted as an effective incubator for new initiatives in arts and environmental sustainability.

GALA partner self-evaluation

At the final meeting in Glasgow, GALA partners took part in a self-evaluation exercise. They positioned themselves along an imaginary line to reflect their perceptions of the impact of GALA. The result was broadly positive with most people placing themselves at the higher-middle section of the line.

At the lower end, Creative Carbon Scotland’s Ben Twist expressed some frustration that, by the end of the project he felt they were “still working on the same paradigm” and that there should be an urgent EU-wide search for the new paradigm needed to make the transformational change required as a result of climate change. He felt that art and culture can play a big part in that search but acknowledged that they were still at the beginning. At the higher end of the GALA impact line, Yasmine Ostendorf (Cape Farewell) felt there was “more to come” and Maria Tuerlings (DutchCulture| TransArtists) found that GALA “had achieved a lot more impact than expected because the project was timely”. Gaetano Carboni (Pollinaria) stressed that the project was “still in progress, with lots of potential still to come”, Reuben Fowkes (Translocal Institute) had found it a “really good project, where a lot of different ideas and activities came together”, while for Sholeh Johnston (Julie’s Bicycle), GALA had prompted “much more in depth change” than she thought would be achieved.

There were some perceived differences from the partners in the impacts of the Sustainability Workshops and the Artist Labs. Organisers of the workshops wondered whether the labs, with the advantage of more time and a longer-term process, had addressed change better. This may have been the case for some labs but the workshops were also seen to have unexpected spin-offs and great potential as agents of change. Although it was sometimes difficult to persuade participants to attend the workshops, it was found that smaller groups made for more sustained in-depth conversations. There were indications that those more motivated ‘early adopters’ and influencers who participated (including local authority representatives in Ljubljana, a government minister in Georgia, mobility and arts funders in Berlin and Rotterdam) were taking the knowledge and learning into their professional environments, with good potential for future impacts.

GALA partners were asked in Glasgow, and in an evaluation survey for this report, about the different activities and impacts that had resulted from the project. Spin-offs reported by the partners fall into various categories and include:

Several planned GALA projects expanded their scale, impact and visibility

- **Jan Van Eyck Academie** had planned a small artistic lab as part of GALA but, following the first partner meeting, thided to engage with the arts and sustainability agenda on a much larger scale. Realising that the debate in the cultural sector in the Netherlands on arts and sustainability was at a rather low level, they chose to work with Het Nieuwe Instituut in Rotterdam and organised a high profile symposium ‘More than Double Glazing’. This informed on cultural policy in the UK, engaged with the innovative power of sustainability, the built environment and presented inspiring examples of policy measures.
- **Creative Carbon Scotland** had planned a workshop as part of GALA. During the course of the project, the Green Tease programme in Glasgow grew in stature and importance for CCS as a result of the GALA involvement. **The Glasgow’s Green** day of workshops on environmental sustainability developed into a large-scale public event.
- In Georgia, the **GeoAIR** residency in Eliava Market created an unexpected legacy for the social scene in Tbilisi when sculptures produced by the Georgian-Polish duo of artists Giorgi Magradze and Izabella Rogucka from waste materials were purchased by a city nightclub as a permanent artistic feature for its entrance.
- **On the Move** was commissioned to produce and coordinate a guide to funding of arts/cultural and environmental related projects (not initially planned as part of the GALA activity programme). The making of this guide has helped build stronger connections with some GALA partners and with other stakeholders in this field (funders, administrators, cultural sector professionals, networks) mostly in Europe but also in the rest of the world. The guide/web-repertory is available on the GALA website and presents funding possibilities for future activities and collaboration on arts and sustainability.
- **Pollinaria** expanded the *Consortium Instabile* project, with an add-on project Seeds of Straw that originated in its themes of investigating local community relationships specific to agriculture. In a collaboration with **Creative Carbon Scotland** (CCS) project office Gemma Lawrence joined Pollinaria, alongside artist Beth Ramsay, to contribute to the research among producers and users of straw in the Abruzzo region.

New initiatives

- **Creative Carbon Scotland** has decided to develop the idea of an ArtCOP SCOTLAND to take place in December 2015. This emerged from the success of ‘Glasgow’s Green’ in March 2015, and aims to harness the power of all the people from Glasgow and beyond who attended the event and creative workshops, collectively imagining a sustainable city.
- As a result of the ‘More than Double Glazing’ GALA symposium organised by the **Jan Van Eyck Academie** in 2014, a professional meeting ‘Opportunities for the Creative Industries and Sustainability in a European context’ was organised in Rotterdam (20 March 2015). This has resulted in the creation of a new network about sustainability in Europe. Partners in this new network are Julie’s Bicycle (UK), Nieuwe Instituut (NL), Addict (PT), European Creative Business Network (UK), Pina (SI), DutchCulture (NL), ID&T (NL) and University of Amsterdam (NL), Happy Materials (CZ) and Fostering Arts and Design (ES). The network members have agreed a Manifesto and are working on a joint research and information project.
- **Pollinaria** has been invited to mount an exhibition about its work on food, art and sustainability at the prestigious MAXXI contemporary art museum in Rome in summer 2015.
- **Jan Van Eyck Academie** has set up a Jac. P.Thyssen Sustainability Lab that is dealing with issues of ecological management, the use and re-organisation of the built environment.
- **Art Motile** came into contact with Manuela Villa of Matadero Madrid through the GALA workshop they organised in A Coruña in 2013. This developed into a mission for Art Motile to organise the first AIR (Artist-in-Residence) meeting in Spain. The two day AIR ARRAY conference took place in Madrid in March 2015 with international input from DutchCulture|TransArtists and On the Move, among others. This successful event attracted around 80 participants.
- **On the Move** is involved in running a professional workshop as part of ARTCOP21 in Paris (Nov/Dec 2015). This has been developed as a much enlarged version of the GALA Berlin workshop. It will gather representatives of ministries, art councils, funders and of the cultural sector to discuss ways of embedding green criteria into how culture is supported and/or practised. Several GALA partners will be associated with this event (and potentially others within ARTCOP21). **Julie’s Bicycle** is involved in programming this professional workshop for arts and cultural funders, ministries, policy makers and other organisations (from the Global North and Global South), that aims to identify a shared agenda for culture to drive environmental best practice at local and global levels.

- **On the Move** is collaborating with COAL (co-initiators, with **Cape Farewell**, of ARTCOP21) on a publication on art and environment produced by IETM especially for ARTCOP21. Part of the IETM series Fresh Perspectives, it aims to collect good practices from IETM members and COAL partners.

- **DutchCulture** has made a project proposal to work on further international knowledge exchange on sustainability, which is being considered by the DOEN Foundation. The plan is to include sustainability as a subject in the daily work of the organisation – to re-use the GALA network and the knowledge acquired during the project for further engagement and in the DutchCulture advice service to the cultural sector.

Long-term arts and sustainability initiatives

- **Julie's Bicycle** is now connected to the Ljubljana Green European Capital 2016 team at the city municipality and is exploring ways of sharing knowledge to support their activities.

- The **Jan Van Eyck Academie** team are working on a more sustainable academy and want to have it realized by 2018. The Jac.P.Thijsse Lab is the new edition to the regular Lab programs of Van Eyck.

- Some of the **GeoAIR** Tbilisi workshop participants (architects) were invited to become members of a working group, established by the Ministry of Environment, which focuses on development of the concept of sustainable green architecture in the capital of Georgia, to share best practice and knowledge.

- The experience of the GALA workshop for **MoTA** in Ljubljana will feed into initiatives planned for 2016 when Ljubljana becomes the Green Capital of Europe.

- **Translocal** Institute for Contemporary Art in Budapest will host the GALA archive, an important documentary legacy of the project which will be conserved in their library and accessible to researchers in East European art, ecology and contemporary art.

- **Julie's Bicycle** now has a close relationship with GALA partners, particularly DutchCulture|TransArtists. Through these, and other increased engagement outside the UK, they are exploring a potential follow-up project (Creative Europe and/or Horizon 2020) to focus on cultural leadership development and sustainability - skills training for cultural professionals to enable them to lead and manage creative organisations within new economic, social and cultural paradigms shaped in response to climate change.

Knowledge enhancement influencing policy-makers and organisational management

- At the 2014 Berlin workshop organised by **On the Move** for mobility funders, several participants started a new information exchange on culture and sustainability, due to continue through the professional workshop at ARTCOP21 in Paris. Issues of sustainability were new to these organisations and the 'small steps' being taken by these funders and policy-makers were seen as important markers for advancing advocacy.

- In Tbilisi, the Deputy Minister of the Environment attended the **GeoAIR** workshop, was very engaged by its format and content and impressed by the professionalism of participants. He has suggested that the organisers cooperate in the frame of similar projects in the future.

- **On the Move** has reviewed its travel and mobility patterns and developed a plan to reduce the team mobility by encouraging OTM member organisations to take responsibility for presenting OTM at meetings, conferences, workshops etc. A toolkit will be produced for member organisations in May 2015 with the necessary information resources to present OTM, thus making the network more sustainable and reducing overall carbon emissions.

- Following the **Van Eyck** initiative, 'More than Double Glazing' symposium in Rotterdam, a representative of Stichting DOEN (the Netherlands foundation distributing funds from the Dutch lotteries in the fields of sustainable, cultural and social innovation) visited **Julie's Bicycle** and Arts Council of England in London to learn about policy and implementation of arts and sustainability criteria within the arts grants system. This is expected to have an impact in the Netherlands on support for innovation in the arts and sustainability fields.

Professional capacity building

- **Creative Carbon Scotland** has decided to use two of its activities (Green Tease - which was part of GALA, and its Sustainability/Arts residency) to develop a Community of Practice around arts and sustainability.

- **DutchCulture|TransArtists** will highlight artists' residencies that are related to environmental sustainability in the TransArtists platform/database of information.

- For **Pollinaria**, involvement in the GALA project was particularly important to shape the future identity of the organisation. Pollinaria's project within GALA has strongly contributed to open a new field of activity, beyond the existing ones of agriculture and art. It is now engaged in a form of activism centred on themes of rural ecology and involving the participation of local communities.

- **On the Move** has managed the news section of the GALA website and co-moderated the GALA Facebook page. Both activities have enabled OTM to be more knowledgeable about and connected to issues of arts/culture/environmental issues and the funding behind them.

Improved professional relationships and networking

- **Art Motile** has strengthened its working relationship with some organisations it already knew (DutchCulture|TransArtists and Interarts) and has started new collaborations with organisations it had never worked with (ResArtis and On the Move)
- Gemma Lawrence from **Creative Carbon Scotland** travelled to Italy to contribute to a workshop there as a result of meeting the group Pollinaria at earlier GALA meetings.
- As a result of GALA network connections, the **Swedish Exhibition Agency** invited **Art Motile** to contribute to a workshop on self-organised art initiatives in Goteborg in 2014.
- **GeoAIR** has developed new cooperation opportunities as a result of exchange of information and experience. Daniella d'Arielli from Pollinaria participated in the Tbilisi workshop and also collected material for one of the Italian artists (collective FutureFarmers) working with Pollinaria, who will take part in the Tbilisi triennial of contemporary arts in autumn 2015.
- **Creative Carbon Scotland** has developed its relationship with Glasgow Arts and Sustainable Glasgow as a result of the project.
- **Pollinaria** reports that one essential result of its participation is the creation of a very fruitful network of collaborations with other GALA partners, which has strongly enriched the value of its work within the project and beyond.

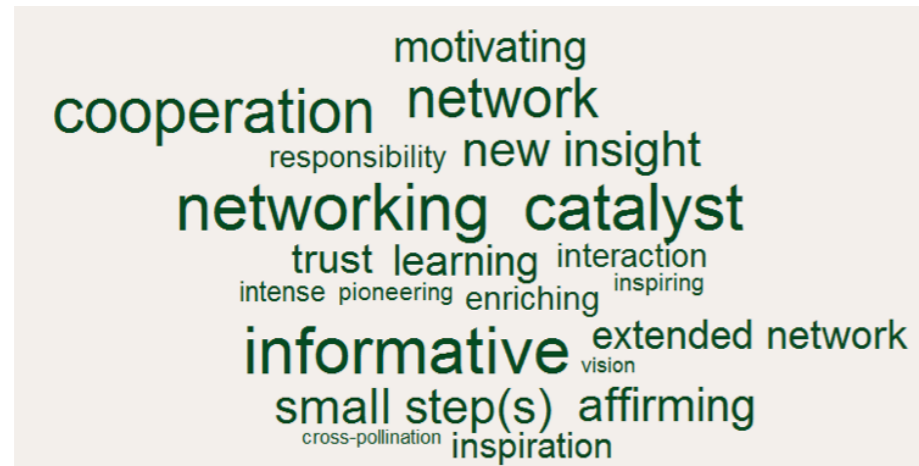
Action research and other professional development initiatives

- **Cape Farewell** project officer Yasmine Ostendorf (in post during GALA project, now freelance) has been awarded a talent development grant by the Mondriaan Fund (NL) to research creative responses to sustainability in Asia, with a view to developing networking and joint projects with European partners. Research started April 2015.
- **Pollinaria** representatives visited arts and sustainability projects in Dorset and Scotland in March 2015 (getting maximum value from their visit to the UK for the Glasgow GALA meeting), in order to conduct interviews for their Radio Instabile programmes and expand their research and networking with sister projects in the UK involving arts, sustainability, farming, seed conservation and bread-making.

- UK artist Beth Ramsay connected with **Pollinaria** through the GALA partner network. Following an internship there in July 2014, she returned a few months later to work on a design for a track through the forest from the tree house built by Futurefarmers as part of the GALA residency. This led into further artistic research, involvement with Futurefarmers' Consortium project, completing the Pollinaria/Creative Carbon Scotland *Seeds of Straw* project in January 2015 and leading the Pollinaria research trip *Granum Caledoniae* in the UK in March 2015. Beth is now continuing to collaborate with Pollinaria, doing research in NE England to gather content for radio broadcasts in Italy in 2015-16.
- Further research on arts and sustainability will be facilitated by the establishment of the physical GALA archive at **Translocal Institute**.

6. GALA Conclusions

At the end of the project, partners were asked for three keywords to sum up their experience of GALA. As the word cloud indicates, the main impacts for the people engaged in the GALA project combined networking, energising and inspiring interactions and learning:



The achievements of GALA that emerge from this evaluation/reflection report can be attributed to the careful planning and management of the following elements:

- a timely and well-planned initiative
- a large diverse group of partners
- experienced project leaders
- fostering a vision of the project as a flexible, open opportunity for interaction with wider audiences and publics, rather than a hermetic set of planned activities
- paying close attention to different levels of knowledge and experience, and the value these offer to the project as it evolves
- a commitment to learning from all partners, both 'expert' and 'beginner'
- a project pathway designed to stimulate curiosity, experimentation and learning through the diverse range of contexts and responses to a core theme
- concentrating on the interconnections between project partners and activities from the outset, to foster a spirit of networking and mutual sharing, and to encourage spin-offs
- being adaptable and flexible to take advantage of new opportunities that arise during the course of the project
- partner meetings that are regular and focused, with added open forums to build connections in the locality and to add value for the travel impacts involved
- ensuring that the meetings and activities planning process and implementation reflect the sustainability values that the project is promoting
- adopting the principles of a knowledge alliance in the exchange, flow and co-creation of knowledge

The GALA project was a pilot in a field that has seen relatively little investment to date from EU cultural funding streams. It has established an EU-wide informal peer network of expert organisations on environmental sustainability for the cultural sector, through the knowledge alliance of GALA partners. These pioneers feel that there is a need to speed up the process, to share good practices and information tools so that the knowledge alliance can scale up. There is a need to connect with others active in the sector and to investigate the GALA approach in other contexts across Europe.

The European Commission uses the Open Method of Coordination (OMC) in many policy areas to exchange good practice and produce policy manuals or toolkits which are widely shared throughout Europe. The impacts of the GALA project, the scope to scale up pilot activities, the potential to work with different sectors across arts and environmental sustainability challenges, all form a solid basis of experience for an OMC on culture and environmental issues. It is recommended that the European Commission consider using the OMC process and/or other appropriate pilot project actions to support the cultural sector to take the next steps towards the new paradigm needed for transformational change.

GALA was a great manifestation of the central belief we have at Julie's Bicycle, which is that creativity is the strongest resource we have to enable change in the world. It brought together artists and creative lab spaces, environmental experts and cultural professionals who wanted to learn more about environmental challenges and devise ways to respond, influence their audiences, and provoke change in participatory, tangible, pragmatic ways.