Invitation for proposals to evaluate the value to the cultural and climate change sectors of the Cultural Adaptations project

PROJECT BUDGET: £16,400 including VAT (£8,200 per researcher)

DEADLINE FOR TENDERS: 2 November 2018

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1. Background
Creative Carbon Scotland (CCS) is a charity that makes links between culture and climate change. Basing our work on the understanding that climate change is as much a cultural as a scientific or technological issue – it is a result of the way in which we live in the world – we help the cultural sector play its part in addressing climate change and preparing to adapt to its impacts; and we encourage both cultural and sustainability actors to harness the power of culture to address climate change.

CCS was formed in 2011 and works closely with both cultural and sustainability-focused partners. A great deal more information about our work is available at [www.creativecarbonscotland.com](http://www.creativecarbonscotland.com)

*Cultural Adaptations (EUCAN)* is a ‘small co-operation project’ supported by the Creative Europe programme of the EU. It is led by CCS and involves three partner cultural organisations: TILLT in Gothenburg, Sweden; Greentrack Gent in Ghent, Belgium; and Axis Ballymun (Dublin) in Ireland. Each partner will work with a local organisation focused on climate change adaptation to develop adaptation strategies for cultural SMEs and to run a joint project in which an artist will be placed within a non-cultural adaptation project in order to explore how their different ways of thinking and working can help contribute to addressing knotty adaptation-related problems. All this activity is effectively a piece of action research leading to the development of a resource to encourage future similar activity by more cultural and adaptation organisations. A detailed project description is attached below.

2. Overview
*Cultural Adaptations* is a pilot project in a new field and the Toolkit and Digital Resource that are the key outputs need to have credibility for users from both cultural actors – who will need to know that this work has value in their terms – and adaptation organisations – who will need to know that the technique will achieve their aims. We therefore propose to tender for an experienced researcher from each field to provide this assurance.

We are interested in both formative evaluation, which helps develop and improve a project or process as it develops, and summative evaluation, which reviews a project at the end to provide an overview of its features and successes.

By attending four Transnational Meetings and observing the progress of the four Embedded Artist Projects and the four different strategies on climate change adaptation for cultural organisations, the researchers will be able to review and contribute to the ongoing process of developing the techniques and provide in total eight formative evaluations to inform and improve the next projects. Their contributions can be incorporated into the developing Toolkit.

Once the projects are all complete, the researchers can turn to the two summative evaluations to provide for the Toolkit a review of how the techniques work and how, where and when they can be useful for both cultural and the adaptation fields. The researchers will be able to compare the different approaches, identify successful strategies and talk to the parties involved to gain an understanding of their satisfaction with the outcomes. This will provide: a cornerstone of the 2020
Cultural Adaptations evaluation brief

conference; an element of the Toolkit to make the argument for projects in the future; indicators of success for those projects.

3. Project Objectives
The aim of the evaluation is to draw out learning from the different pilot projects in the four countries in order to:

   a) Learn from the first projects to improve the later ones
   b) Compare the different pilots in the different settings, led by different organisations addressing different issues, to understand the common factors, the differences between and the strengths and weaknesses of the different approaches
   c) Help steer the overall project to ensure that the work done is relevant and useful to both cultural and adaptation actors
   d) Build a body of knowledge to inform the Toolkit and Resource
   e) Provide the basis for a methodology to evaluate future projects

4. Proposed Approach
   a) Each researcher develops a methodology suited to the project and aimed at ensuring that the outcomes of Cultural Adaptations are genuinely useful to on the one hand those working on adaptation and on the other cultural practitioners and organisations. The researchers should liaise with each other to maximise any benefits of joint working: we would expect the research outcomes to be complementary but linked. The methodologies should be agreed with Creative Carbon Scotland and completed by 31 January 2019.
   b) Both researchers attend each of the four Transnational Meetings (each lasting approximately two days) to observe and participate in them, to undertake interviews with and/or surveys with participants in the Meeting to discover if and how the Meetings were useful, and to highlight any areas for improvement, and to objectively review the process and outcomes of the Meeting. Each researcher will be expected to feedback informally towards the end of the Meeting and produce a more considered report within one month of the Meeting, enabling all parties to benefit from the learning in time for their continuing or their own projects.
   c) Both researchers – possibly working jointly – will produce material for presentation and lead sessions or workshops at the project conference in 2020 aimed at further developing knowledge of the value of the Toolkit and Resource and the overall approach to both cultural and adaptation actors.
   d) Both researchers – again possibly working jointly – will use the overview developed for the conference, plus any learning gained from sessions or workshops at the conference, to produce a final report that can be included in both the Toolkit and Resource and the final report to Creative Europe. This should be approved by Creative Carbon Scotland and completed by Sunday 5 January 2021

5. Expected Outputs And Timescales
Each researcher is therefore expected to produce:
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<table>
<thead>
<tr>
<th>Item</th>
<th>Date due</th>
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<tbody>
<tr>
<td>A methodology</td>
<td>31 January 2019</td>
</tr>
<tr>
<td>Four informal feedback sessions</td>
<td>One at each Transnational Meeting provisionally:</td>
</tr>
<tr>
<td></td>
<td>March 2019</td>
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<tr>
<td></td>
<td>Sept/October 2019</td>
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<tr>
<td></td>
<td>February 2020</td>
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<td></td>
<td>May/June 2020</td>
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<tr>
<td>Four reports</td>
<td>One following each Transnational Meeting, dates as above</td>
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<tr>
<td>Presentation at the final conference of the findings of the project thus far</td>
<td>Tbc, autumn 2020</td>
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<tr>
<td>Leadership of relevant sessions or workshops at the final conference</td>
<td>Tbc, autumn 2020</td>
</tr>
<tr>
<td>A final report, suitable for both the Toolkit and Resource and the final report to Creative Europe</td>
<td>5 January 2021</td>
</tr>
<tr>
<td>Additional material as agreed appropriate for inclusion in the Toolkit &amp; Resource</td>
<td>5 January 2021</td>
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6. **Meetings**

To help ensure the smooth running and organisation of the project each researcher will be expected to attend the following meetings held during the project:

- Meeting 1: Project start up meeting (in person) during November or December 2018
- Meeting 2: Feedback on methodology (by teleconference) during December 2018 or January 2019
- Meeting 3: Preparation for contributions to the final conference (by teleconference) during the month prior to the conference

In addition Creative Carbon Scotland will be convening bi-monthly teleconferences with all the Project Partners and it is likely that participation by the researchers in some of these during the project will be helpful.

7. **Project Management**

The Researchers will be supported during delivery of the project by the EUCAN Project Manager Catriona Patterson.

Roles and responsibilities of the Researchers and Creative Carbon Scotland will be communicated at the project start-up meeting.

8. **Budget**

The budget available for the research described above is £8,200 for each researcher. Creative Carbon Scotland is not VAT registered so this total should include VAT. Travel to meetings and travel to, accommodation at, and subsistence costs for Transnational Meetings will be paid in addition to this sum.
The Researchers should indicate within their proposals if they do not consider the proposals can be delivered within the budget range provided, clearly indicating the reasons for this and their suggestions for the true cost of the research project and what they are able to deliver to the budget.

9. Intellectual Property Rights
All copyright and Intellectual Property Rights will be transferred to Creative Carbon Scotland and the EUCAN project. The Toolkit and Resource will be published and made widely available via the internet.

10. Submission of Proposals
Proposals are invited from suitably qualified and experienced researchers to undertake one or both of the areas of research. Linked proposals would be welcomed. Proposals should be sent to Ben Twist, Director of Creative Carbon Scotland, at ben.twist@creativecarbonscotland.com and copied to Catriona Patterson at Eucan@creativecarbonscotland.com, by 5pm on Friday 2 November and should include the following information:

- An indication of which area you wish to evaluate (culture or sustainability – or both if appropriate)
- A CV demonstrating appropriate experience
- An outline of your proposed methodology
- A price for the work

11. Assessment of Proposals
Proposals will be assessed using the following criteria:

- Appropriate and relevant experience - 33%
- Quality of proposed methodology - 33%
- Price and value for money - 33%

Linked proposals will also be assessed on the quality of any partners involved.

For an informal conversation or to answer any questions, please contact Ben on 07931 553872 or Catriona on 0131 529 7909.
Cultural Adaptations – detailed project description
(extract from the application to the Creative Europe programme)

Culture has a unique and powerful role to play in work on climate change adaptation.

_Cultural Adaptations_ is a unique Creative Europe Small Co-operation project focused on developing a new area of work for artists and the cultural sector, contributing to society’s work on climate change adaptation. Complementary to existing Creative Europe projects such as _Creative Climate Leadership_, it will put theory into practice by developing a new business model based on the unique skills and practices that artists can bring to adaptation work in wider society as well as the cultural world. It will develop, in those wider societal organisations needing to implement adaptation, awareness of the potential of the cultural sector and artists to contribute to this work. It will help cultural organisations develop their own climate change adaptation strategies. And it will provide a Toolkit and Digital Resource to build capacity and capability amongst cultural actors to apply these skills and practices, and to enable adaptation organisations to develop high quality projects. All this will increase the sector’s resilience at a time of great climatic, financial and social change.

_Cultural Adaptations_ has won the enthusiastic support of regional and local government and agencies working on adaptation, with significant cash co-funding from the Scottish Government and in-kind support in terms of staff-time from two city governments and a major adaptation agency. This reveals a demand for new ways of thinking in this challenging area, and so demonstrates the potential for new markets for artists and cultural actors.
1. Background: A cultural shift to assist global change and local adaptation

Culture has an opportunity to play a unique and important role in work on adaptation to climate change. We can help imagine the way to different and better futures, we can use our skills to engage with wider publics, and cultural practices can unblock impasses that more standard modes of thinking are unable to break down (see section 3 below). At the same time, cultural organisations will be affected by both the impacts of climate change and the actions underway to reduce carbon emissions.

Climate change is happening, and it’s happening now. This offers opportunities to cultural organisations, but also presents risks. Global, European, national and local work on climate change is widening from carbon reduction to include adaptation to the impacts of climate change that we are already experiencing (see box, right). The big challenge arising from the Paris Agreement is to develop local plans and action to help prepare our world for climate change. Cultural Adaptations will therefore explore and develop culture’s contribution to wider society’s building of a better future, and it will help Europe’s cultural organisations develop their own resilience in the context of climate change.

Each of the four Partners to Cultural Adaptations has engaged with organisations with adaptation responsibilities which are seeking innovative approaches to tackling the complex challenges they face. The aim of Cultural Adaptations is to develop a new market amongst these adaptation organisations for artists’ skills, techniques and practices, and to develop the artists’ ability to respond to the new demand. A core outcome will be a powerful Toolkit and Digital Resource to enable adaptation organisations and artists to develop Embedded Artist Projects, in which artists apply their knowledge, skills and practices within non-arts organisations to help them achieve their adaptation aims (see figure 1 below). This will be based on the partners’ separate and shared experience of a pilot project where each partner runs an Embedded Artist...
**Cultural Adaptations evaluation brief**

*Project* with a city or national organisation working on adaptation.

Through this cross-sectoral approach the Adaptation Partners will also enable local cultural organisations to understand how climate change impacts will affect their business and help them to prepare their own adaptation plans, thus increasing their resilience.

*Cultural Adaptations* will build cultural adaptation work throughout Europe. Local cultural and adaptation organisations will join the *Cultural Adaptations* partners in *four intensive workshops* to review and learn from the *Embedded Artist Projects* and to learn about adaptation for cultural SMEs. **Dissemination through national and local networks**, ICLEI (Local Governments for Sustainability) and the Horizon 2020 Connecting Nature partnership, and resources such as the EU’s *Climate-ADAPT platform*, of key themes, outcomes and the Toolkit and Digital Resource means cultural and adaptation organisations throughout Europe will benefit. **A conference in 2020** supported by both cultural and climate change divisions of the Scottish Government will bring cultural and adaptation organisations together to share the learning and inspire excellent practice.
The *Embedded Artist Project* is the name given by the civic artist Frances Whitehead, Professor of Sculpture + Architecture at the School of the Art Institute of Chicago, to her work "*bringing the methods, mindsets, and strategies of contemporary art practice to the process of shaping the future city. Connecting emerging art practices, the discourses around culturally informed sustainability, and new concepts of heritage and remediation, she develops strategies to deploy the knowledge of artists as change agents, asking, What do Artists Know?*" (See [http://www.franceswhitehead.com/#who](http://www.franceswhitehead.com/#who)). Slow Clean Up (pictured) is a project in which Frances is working with the city of Gary, Indiana, to restore the land of 400 disused petrol stations, working with the community and using phytoremediation: plants to detoxify the soil and create new urban landscapes. Creative Carbon Scotland has been developing its own Embedded Artist-type programme since the Director met Frances Whitehead at a conference in early 2015: this has resulted in artists working with Aberdeen Adapts and the Royal Society for the Protection of Birds; TiLLT have been using their similar approach in their work since 2009. (Image ©Frances Whitehead [http://bit.ly/2qkALp](http://bit.ly/2qkALp))
2. Objectives:

*Cultural Adaptations* will:

- Develop a new field of work in which the EU’s cultural actors of all disciplines can apply their skills, knowledge and practices, working with non-cultural organisations to develop innovative modes of tackling adaptation to the known impacts of climate change (Programme Priority C.2)
- Develop awareness of and a demand for the relevant skills, knowledge and practices of cultural actors amongst adaptation organisations across the EU (C.2)
- Test new models for collaboration between cultural and adaptation actors in four EU countries (C.2)
- Develop a powerful Toolkit and resources to enable the easy transfer of knowledge from the project and partners to other cultural and adaptation actors across the EU, with the intention of extending the new market for cultural actors (C.2)
- Build capacity amongst the EU’s cultural actors for using their work to develop innovative modes of tackling Adaptation to the known impacts of climate change (C.3)
- Build capacity amongst the EU’s cultural actors to adapt to the physical, social and financial impacts of climate change (C.3)
- Share the outcomes of the project widely across the EU so as to contribute to European cultural actors’ knowledge base with new understandings of how the cultural sector can directly address environmental sustainability, and shape wider society’s engagement with the challenges and opportunities associated with climate change (A)

12. Creative Europe programme priorities

These objectives align closely with two of the Creative Europe programme priorities:

*C.2 Capacity building – new business models*

Like the new technologies which are changing society, the need to adapt to climate change offers new opportunities to cultural actors. Across the EU, this new field creates intractable socio-economic-environmental challenges to be addressed urgently and requiring wide buy-in. Creativity, innovative models of thinking and the ability to engage a wide range of publics will therefore be highly prized by other sectors. Cultural organisations and practitioners are highly skilled in these areas. *Cultural Adaptations* will explore the needs of organisations working in adaptation and how they can be met imaginatively by cultural actors to develop new areas of work and so increase their financial sustainability.

*Cultural Adaptations* will therefore enhance the business skills of and develop opportunities for creative and cultural actors across the EU by:

- Exploring how artists can find new outlets for their knowledge, skills and practices in non-arts settings with adaptation organisations through four pilot *Embedded Artist Projects* in different settings, offering opportunities for comparison and peer-learning across borders.
b. Testing models of collaboration through the four Embedded Artist Projects, for comparison and peer-learning

c. Running four workshops with cultural and adaptation actors to reflect on, review and share the learning from the pilot projects

d. Developing through the four workshops and an international conference detailed understanding and awareness of the application of creative and cultural actors’ skills and knowledge to adaptation work, so as to develop a new market

e. Developing a powerful, freely available and widely publicised, high quality Toolkit and Digital Resource with which to transfer knowledge about and experience of the four pilots and other successful projects to encourage replication across borders

f. Running four workshops to promote and facilitate the use of the toolkit to local adaptation actors in each of the project partners’ home cities

C.3 Capacity building: training & education

Climate change is presenting cultural actors with new challenges as well as opportunities. As well as providing a new market for cultural actors’ work, it will affect cultural organisations’ business models and require them to manage new risks, wherever they are in Europe and whatever their local climate impacts. Central to Cultural Adaptations is the partners’ desire to learn more about climate change adaptation, to learn from each other’s experience, and then to make the new knowledge widely available across Europe, so building this knowledge in a wider group of cultural actors.

Cultural Adaptations will also enable partners to share and learn from the different countries’ and partners’ responses to climate change impacts to maximise the sector’s resilience. This will involve interrogating what future cultural sector business models might be in a climate changed world, what the corresponding impact is on current practice, where the risks to Business as Usual lie and what needs to change; and exploring the different ways in which cultural managers and organisations can minimise their business costs by effectively meeting the necessary changes identified.

Cultural Adaptations will therefore develop the skills of cultural actors working on adaptation in non-arts settings, and it will develop the capacity of cultural organisations to adapt to a climate changed world, by:

a. Developing the skills and knowledge of cultural managers, and so the capacity of their organisations, to understand, prepare for and adapt to climate change impacts, through four workshop sessions jointly tailored and led by the project partners and local adaptation actors, and through expert sessions at the final conference.

b. Developing both cultural actors’ and adaptation organisations’ understanding of the role of culture in adaptation work through the four Embedded Artist Projects and the joint workshops and conference, in order that they can work together on relevant projects.

c. Enhancing the Embedded Artists’ and other cultural actors’ understanding of the application of their artistic skills to the new area of climate change adaptation and, where appropriate, developing new skills to this end, through the pilot Embedded Artist Projects and the workshops and conference.
d. Developing the Toolkit and Digital Resource to help other cultural actors gain the skills and knowledge necessary to take advantage of opportunities in this area. Using digital technologies to widen access will help meet programme priority C.1 Capacity building: digitisation.

e. Using the final conference to disseminate key outcomes to a wider network and explore other examples of excellent practice to further build capacity in this area.

Other priorities
Although not the main outcome of the project Cultural Adaptations will also contribute to the Creative Europe Programme Priority A) Transnational Mobility by building networks, partnerships and contacts across borders; enabling cultural actors to access new markets in other European countries; and providing experience in transnational and international working for all the Partners.

3. How Cultural Adaptations will contribute to the Priorities: our theory of change

Cultural Adaptations builds on the combined and varied knowledge of the Partners: Creative Carbon Scotland has been working on culture’s role in addressing and responding to climate change both artistically and technically since 2011; TILLT’s work on Embedded Artist-type projects goes back to 1990; Greentrack Gent has a developed network of cultural actors working on environmental sustainability; Axis is an established partner in wider social change projects. All the Partners are responding to a perceived need amongst national, regional and local decision makers that climate change poses challenges to society that culture and creativity can help address.

Climate change is a result of culture in the widest sense, the way in which humans live on the planet. That culture, which includes everything from the arts, our value systems, traditions and beliefs to the way in which we grow, prepare and consume food, is a culture of consumption. We take resources from the earth, we use them, and our disposal of the residue into the sea, land and air is what causes climate change. This wider culture of consumption is expressed and reflected back to us by Culture in a narrower sense. Forms such as literature, film, fashion and the presentation of history represent, reflect and so interrogate current social values. This influences the evolution of new social values. Ancient Greek drama, the Mahabharata, the 70s TV series Roots and European cathedrals are all examples of cultural artefacts that have reflected and so influenced and shaped the social, scientific and political thinking of the societies from which they grew. In short, Culture helps individuals and society think, and think differently.

Since a large proportion of the population participates in culture every year, the Cultural Sector has an opportunity to influence the wider culture in two ways: both through the work that it makes, presents, publishes or promotes; and through the way in which it operates. Working on these two areas together is essential as each supports and intersects with the other: neither is sufficient but both are necessary.

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13. How Culture can help society change

Culture therefore has an essential role to play in the shaping of a new, sustainable society by reflecting, analysing and questioning culture in the wider sense, counteracting habitual thinking and postulating different ways of being to both individuals and society. This will gradually change ways of thinking at a societal level and help bring about the transition to a changed world. But it is not simply a question of communicating about climate change, exposition or agit prop: Figure 2 below shows some of the possible ways in which the work which Cultural practitioners make and do can change society. As well as informing the Sector’s own practices and ways of working, this work can take Culture out of its own field into other areas of society where it can make a useful contribution. This is where the Embedded Artist Project fits in.

There is an important distinction between Cultural practitioners and Cultural organisations. For individuals, participating in this area is a choice. But great artists in all fields have always both led and responded to the big ideas of their time and many practitioners will and do want to respond to, explore and address climate change in and through their work as a force that is fundamentally changing the society they live and work in.

For Cultural organisations participating in this area is an essential part of their role as social organisations, as they are places and facilitators of gathering and debate, of the development of ideas and the dissemination of both insight and ideas throughout society. Success will strengthen their social role, earn them income and attract both artists and audiences.

The climate change world needs this work: as Gavin Barrie, Head of Climate Change Adaptation at the Scottish Government wrote in his letter confirming their financial support for Cultural Adaptations, ‘It will build capacity across cultural organisations to develop innovative methods to tackle adaptation to the impacts of climate change. This work greatly complements the Scottish Government’s work on climate adaptation and particularly the development of the second Scottish Climate Change Adaptation Programme.’
4. Partners – information, partnership structure

**Cultural Adaptations** is a Small Co-operation Project with four **Cultural Partners** (see table 1 below) who were selected after an open partner search by Creative Carbon Scotland attracted great interest. The search and the evolution of the final group has built a coherent network of high quality, innovative cultural organisations which will bring together and share diverse experiences and circumstances, enabling them to develop and pass on learning to an equally wide range of other cultural organisations. Between them the Cultural Partners span work with excluded communities and more standard cultural audiences; a wide range of visual and performing arts, film and design; an arts centre, a network organisation and two very different agencies. They come with
Cultural Adaptations evaluation brief

recommendations from and connections with major regional and national funding bodies. In scale they range from an office-based agency with two part-time employees to a staff of sixteen running an arts centre, and from local organisations to those with a national focus. Each Cultural Partner is part of and provides access to important local and national networks that will be crucial to, and made use of in, the dissemination of the value of the learning and outputs from the project as it progresses and once the completed Toolkit and Digital Resource are available.

The search was deliberately focused on countries in Europe which will experience similar climate change impacts, ie the north-west of the continent and coastal areas. Cultural and adaptation actors will therefore face similar issues and exchange and discussion of their responses with partners in the other countries will be easier, as is appropriate for an experimental pilot project. However the process of exploring adaptation and the use of cultural practices to help achieve it will apply more widely. The Toolkit and Digital Resource will therefore be designed to apply the benefit of this focused experimental work to the wider context of the whole of Europe and further afield.

The four Cultural Partners met for a pre-application meeting in Dublin in November 2017 to ensure that they shared the aims of the project and a mutual respect for each other’s work. This was very successful and highlighted both the areas of knowledge and interest that were common to the Partners and those where one or more Partner had additional experience that would be beneficial to the project overall. Our project structure is flat and democratic: at the meeting each of the Cultural Partners agreed to take on similar responsibilities to deliver its own part of the project:

- To recruit and work with an Adaptation Partner
- To produce a methodology on developing adaptation strategies for cultural SMEs
- To run an Embedded Artist Project
- To run a Transnational meeting at which workshops on the adaptation strategies and Embedded Artist Project will take place
- Contributing to the Toolkit and final conference
- Communications about the project
- Project administration and reporting

In addition to the above, Creative Carbon Scotland is the Lead Partner and will run the Project Office, ie will be the main contact for the Agency, oversee project progress, draw down and disburse funds to Partners, contract the Evaluators and the Auditor, coordinate cross-project communications and ensure that documentation and reporting is effective and timely. All the Cultural Partners have signed a Project Cooperation Agreement.

Each Cultural Partner has now identified and joined forces with a local Adaptation Partner (see table below): an organisation working locally and/or nationally to prepare their community, city or country for the impacts of climate change. Each Cultural Partner will develop with their Adaptation Partner a programme of work and lead a workshop together, building a new relationship with the aim of continuing this work beyond the project. The presence of the Adaptation Partners in the project will bring the Cultural Partners contacts with a new network, not often associated with www.creativecarbonscotland.com
Tel 0131 529 7909 email info@creativecarbonscotland.com
Creative Carbon Scotland, City Chambers, Room 9/50, High Street, Edinburgh EH1 1YJ
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culture. This will widen the range of approaches to adaptation to the project as well as broaden the range of cultural interests. Letters confirming the participation in the project, and confirming their contribution in-kind through staff time and other resources where appropriate, have been sent to the relevant Partner and forwarded to the Lead Partner and are available for inspection at any time. The Adaptation Partners will be Associate Partners to the project and their in-kind contributions to the project demonstrate their belief in the value of the project outcomes to their areas of work. Creative Carbon Scotland also has an established relationship with the European office of ICLEI (Local Governments for Sustainability). Through their participation in the EU-funded Connecting Nature partnership, representatives of ICLEI will join the project to bring their wider knowledge of climate change adaptation from around Europe and the world, and provide an opportunity to spread the learning and experience from the project more widely, increasing the mobility of ideas, adding value at European level. For example, ICLEI has links with the EU’s Climate-ADAPT information sharing platform. Again, ICLEI’s interest in and commitment of time to the project, through their Connecting Nature representative attending and contributing to all four Transnational Meetings and the Conference and their providing a platform at the Open European Day, demonstrates their belief in the need for and value of the outcomes to their work.

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<tr>
<th>Cultural Partner</th>
<th>Brief description</th>
<th>Adaptation Partner</th>
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<tbody>
<tr>
<td>Creative Carbon Scotland, Edinburgh, Scotland. (Lead partner)</td>
<td>Formed in 2011, CCS is a charity which sits and builds bridges between Scotland’s cultural and climate change worlds. They have a network of over 500 individual cultural practitioners and over 190 cultural organisations are members of its Green Arts Initiative. CCS supports over 100 cultural organisations in the technical area of carbon measurement, reporting and reduction, and has been running innovative residencies and projects for individual cultural practitioners since 2013. CCS was a partner in the EU project Green Art Lab Alliance.</td>
<td>Sniffer – which runs the Scottish Government’s Adaptation Scotland programme for the whole of Scotland. For Cultural Adaptations Sniffer will work with Climate Ready Clyde which is implementing the climate change adaptation work of the Glasgow City region, Scotland’s largest city.</td>
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Sniffer

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Scottish Government, national and local agencies and local authorities.

**Axis, Dublin, Ireland**

*Axis* is an arts centre and a resource for its community and its city. Set in Ballymun, one of the largest regeneration areas in Europe, Axis has been at the heart of that regeneration as a community organisation. The building houses a theatre, dance and visual art studios, a gallery and a café. It both hosts and produces work, which then may be seen locally, tour internationally or both.

Axis has produced work and projects that has toured nationally and internationally to USA, France, South Africa, UK, Belgium, Sweden, amongst many other places.

Axis arts development work has seen them develop and direct projects for thousands of participants in Dublin and the surrounding areas.

**Codema** is the energy and climate change agency for Dublin working with the four Dublin local authorities (DLAs): Dublin City Council, Dún Laoghaire –Rathdown, Fingal County Council and South Dublin County Council. Codema facilitated the DLAs in coming together to produce *A Strategy Towards Climate Change Action Plans for the Dublin Local Authorities* and is currently preparing climate change action plans with the DLAs.

**Greentrack Gent, Ghent, Belgium.**

Formed in 2012, **Greentrack Gent** is the ‘think and do tank’ of the cultural sector in Ghent, Belgium. Through experiment and mutual exchange, the network of 50 cultural organisations aims to be a catalyst in making the cultural sector in Ghent more sustainable. It helps its members to create sustainability action plans and to take steps towards being more sustainable organizations. Greentrack works closely together with the City of Ghent in reducing CO2 emissions through analysing their infrastructure. The network collaborates on projects and engages partners and audiences in the process.

The City of Ghent (local government) has been actively developing and implementing its climate adaptation plan since 2016.

**TILLT, Gothenburg, Sweden**

**TILLT** is an agency and a change agent, working through artistic interventions in non-artistic organisations to develop, experiment and promote new approaches to societal issues. Growing out of a long-established theatre company, TILLT collaborates The City of Göteborg (local government). Note that the City of Göteborg’s input is not being charged or

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**Creative Carbon Scotland**

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Cultural Adaptations evaluation brief

with various non-arts organisations, matching them with the right artists from all disciplines to solve their particular needs.

TILLT’s vision for a creative society, in which art contributes to human growth, is supported through a long-term commission from the Regional Authority of Västra Götaland to be “a resource for organisations and businesses, as well as artists, to promote sustainable social development”. This is based on the conception that art, the artistic competence, and artistic tools can contribute to develop individuals, organisations and society as a whole. TILLT’s activities contribute to a better world, a society in which art and culture are always present.

Through its commission from the Region Västra Götaland, TILLT is part of a network of more than 100 cultural organisations supported by the Region. TILLT also collaborate through their projects with a large number of Swedish non cultural organisations every year, and since 2009 they have participated in or led 14 international projects and have a wide international network of cultural and non cultural organisations.

Other Partners

ICLEI (Local Governments for Sustainability) will contribute to the dissemination work of the project outcomes and outputs through its involvement in the dissemination and communications work of the EU-funded (Horizon2020) project Connecting Nature, which has a number of synergies with Cultural Adaptations. Co-ordinated by Trinity College Dublin, Connecting Nature is a community of cities that fosters peer to peer learning and capacity building for nature-based solutions to tackle challenges, climate change adaptation being one of the major ones, and there is also an emphasis on innovation and start-up companies related to nature-based solutions.

A Connecting Nature representative will attend all the Transnational Meetings and the Conference and will be able to disseminate information through the Connecting Nature network.

In addition the CCS Director Ben Twist will participate in ICLEI’s 2018 Open European Day, the second time CCS has done this, and this and future Open European Days will provide additional opportunities to promote the project and the outputs and outcomes.
The Cultural Partners all bring different and useful attributes:

**Creative Carbon Scotland** brings a unique focus on the intersection of culture and climate change. They combine the more technical mitigation, and increasingly adaptation, work – exemplified by the previous EU project Green Art Lab Alliance – with conceptual and artistic work, more along the lines of the Creative Europe Imagine 2020 projects. The symbiotic combination is stronger than the two lines working in parallel and this has led to their success at engaging both cultural and non-cultural organisations in their work, and finding space for cultural actors in those non-cultural areas. They have in-depth knowledge of the *Embedded Artist Project* in the US and have been developing their own similar programme since early 2016. They work with arts organisations from all over Scotland, of all sizes and from all fields of the arts. CCS also have close relationships with climate change, adaptation and environmental organisations from the Scottish Government’s climate change division to low-carbon businesses, local authorities and environmental charities. This includes an existing strong relationship based on running previous successful projects with Sniffer and Glasgow City Council, the partner for their Embedded Artist Project.

Creative Carbon Scotland was founded by the Edinburgh Festivals, the Federation of Scottish Theatre and the Scottish Contemporary Art Network, each of which nominates a Trustee to sit on the charity’s Board, along with two members from the climate change world and a high level charity chief executive. Together they provide both a direct connection with the arts world and relevant climate change and management expertise.

Creative Carbon Scotland, its Board and its Director have many years of experience of running projects from short meetings via international theatre tours to large capital projects, and including scientific and industrial research and running organisations, with budgets ranging from hundreds to millions of pounds.

**Axis** brings to the project direct contact with wide audiences as an arts centre that serves the whole of North Dublin while being based in an area of significant deprivation. It has a strong commitment to both inclusion and excellence and so exemplifies the importance of climate justice and equalities in a project of this sort: climate change touches everyone, but those most affected are those already marginalised by society, who often bear less responsibility for the problem and lack the resources to protect themselves. Axis produces work itself as well as presents it in its own building and on tour, so is working directly at the ‘art face’ and with audiences.

Axis is new to work on climate change but sees a parallel in its role as a catalyst for change in the redevelopment of Ballymun, in which it functioned as a centre for debate, discussion and engagement with the public about the changes their community was undergoing. The redevelopment has seen the local environment change beyond recognition and adaptation of a different sort was required as both local residents and Dublin more widely changed their perceptions of the area and the community. Axis therefore provides very strong experience in engaging wider populations of both cultural actors and audiences in its work as a catalyst.
**Greentrack Gent** shares some similarities with Creative Carbon Scotland as a network of cultural organisations working on environmental sustainability. The network is directly funded and organised by the members, ensuring buy-in and a very direct connection between the projects undertaken and the members’ needs. It works across the wider sector, including heritage organisations and museums, and has the advantage of focusing on a single city, with similar challenges affecting all its member organisations, and has strong support from the local government. Greentrack Gent works locally but is valued more widely as an exemplar project, with their expertise regularly called upon by the Flemish authorities and other cities. The network operates locally but is strongly networked throughout Flanders, and is seen and valued as a pioneer. It has close bonds with Pulse Cultural Network for Transition and other non-cultural transition networks in Flanders, as well as other cultural organizations that work with sustainability.

Greentrack has connections with Kaaitheater, a member of the Horizon 2020 project Imagine 2020, which also works with climate change and transition to a sustainable society, but with a focus on artistic production.

**TILLT** has a long history dating back over a century and a vision for ‘A creative society in which art contributes to human growth’. For the **Cultural Adaptations** project TILLT combines this long history with significant experience of European projects and experience of Embedded Artist-type projects which focus on creative and artistic processes in organisations and in society at large. TILLT has experience of running well over 100 projects with artists and brings experience in matching artists with the right external organisations. Importantly TILLT’s established process involves identifying the core aim of the project and selecting the right artist to make the best use of their skills. TILLT’s experience and knowledge will strengthen the other partners’ processes. TILLT is currently the lead partner for the Creative Europe project **Borderline Offensive**

Facing outwards, **Connecting Nature** is an ideal partner to disseminate awareness of the project to crucial partners around Europe and the world, with its strong focus on adaptation and its opportunities to speak to wide audiences. Creative Carbon Scotland’s Director will be participating in the annual Open European Day at Bonn Resilient Cities in April 2018 and this sort of event provides the ideal opportunity to speak about the project to other potential employers of artists in this sort of work.

### 5. Project Outcomes and Outputs

**Outcomes**

The project is designed to achieve the following outcomes.

1. Individual and organisational cultural actors will be more aware of a new area of work with a useful tool to introduce the idea to potential clients, staff and stakeholders so as to develop demand for the new market. This aligns with Programme Priority C.2 Capacity Building – New Business Models.

2. Individual and organisational cultural actors will have enhanced experience, skills and knowledge to enable them to harness this new area of work, as they will have participated in
the projects or learned from the workshops. This aligns with Programme Priority C.3 Capacity Building – Education & Training.

3. Individual and organisational cultural actors will have enhanced awareness and skills in climate change adaptation gained from the workshops, resulting in increased resilience for the cultural sector. This aligns with Programme Priority C.3 Capacity Building – Education & Training.

4. Individual and organisational cultural actors and adaptation organisations will have developed a new set of relationships, particularly the Cultural and Adaptation Partners, offering the potential for future collaboration and business opportunities for the Cultural Partners – a foundation for market development going forward. This aligns with Programme Priority C.2 Capacity Building – New Business Models.

5. There will be increased interest from and awareness by decision makers and potential purchasers within the adaptation world, including ICLEI, of the potential of the cultural sector, so strengthening demand within the new market. This aligns with Programme Priority C.2 Capacity Building – New Business Models.

Outputs
The above outcomes will be achieved through the following project outputs. The Timeline at the end of this Project Description (p28) shows them in graphical form, and how the outputs are timed to deliver the outcomes.

i. One Toolkit

ii. One Digital Resource

iii. Four Methodologies for climate change adaptation for cultural SMEs

iv. Four Embedded Artist Projects

v. Four Transnational Meetings

vi. One international Conference

The project will also deliver a Communications Work Package and Administrative Meetings and operate a Project Office.

i. ONE TOOLKIT

The main output from Cultural Adaptations will be a Toolkit for cultural actors to use to build their capacity in two fields:

a. To help both individual and organisational cultural actors to develop a new area of work in which their skills, knowledge, techniques and practices are applied to climate change adaptation work outside the cultural sector, increasing their financial and social sustainability;

b. To help cultural managers develop climate change adaptation strategies for their organisations, to build their resilience in a Europe that is being changed by both the impacts of climate change itself and the impacts of the mitigation of climate change.

The Toolkit will be published in English under a Creative Commons licence or equivalent on a microsite and made available digitally through the websites of the Cultural and the Adaptation Partners, through ICLEI/Connecting Nature and more widely through relevant networks. It will
provide a simple and easily usable resource to enable other cultural and adaptation organisations to develop their own climate change adaptation strategies and Embedded Artist-type projects. However it will also refer and link to a much wider body of resources drawn from the Cultural Adaptations project overall (see item vi, Digital Resource below). It will be designed to enable cultural and adaptation organisations to adopt the site and adapt limited elements of it to their own purposes with links to their favoured or most relevant resources in the Digital Resource.

Creative Carbon Scotland will tender for external subcontractors to develop the technical aspects of the Toolkit, under the oversight of the CCS Director and the Toolkit and Digital Resource Producer, who will also develop the content, making use of the four Cultural Partners’ experience of working with their Adaptation Partners (see items ii to iv below). (Creative Carbon Scotland has experience of developing different but equally sophisticated tools and sites – see www.claimexpenses.com.)

During the course of the Cultural Adaptations project it will exist in beta form subject to updating and improving as the project progresses (see Timeline diagram p28 below). Once Cultural Adaptations is complete the Toolkit will be finalised and maintained as a complete item for at least five years, costs of which will be borne by Creative Carbon Scotland from their general operating budget. (These costs are not shown in the project budget as they lie outside the budget time-frame.)

ii  ONE DIGITAL RESOURCE
Throughout the Cultural Adaptations project the Partners will produce resources, including documents, videos, interviews and reports, relating to their individual Embedded Artist Projects, their work on developing climate change adaptation strategies for cultural SMEs and their collaborations with the Cultural/Adaptation Partners. Archive streamings from the Transnational Meetings and the final Conference will also be included.

The aim of this Digital Resource will be to widen the resources available to other cultural actors wanting to explore the areas of the Cultural Adaptations work. Experience and learning that wasn’t appropriate for the final, easy-to-use Toolkit may well have value for specific projects or individuals: difficult projects and failures often provide more valuable learning than easy successes. Very specific situations and challenges may not be useful for a resource aimed at a wide audience, but may be helpful to those dealing with a particular problem in the future.

The Digital Resource will be built up and published by Creative Carbon Scotland under a Creative Commons licence or equivalent on a microsite along with the Toolkit, with contributions from each of the Cultural and Adaptation Partners, and linked to by the websites of each of the Partners. It will be designed to be updated and added to by users as new examples or materials become available, so that all users of the Toolkit can link to the most relevant resources. The costs of hosting and moderating the Digital Resource will be borne by Creative Carbon Scotland.
from their general operating budget. (These costs are not shown in the project budget as they lie outside the budget time-frame.)

iii  FOUR METHODOLOGIES FOR CLIMATE CHANGE ADAPTATION FOR CULTURAL SMEs
Each Partnership will develop a clear methodology for managers of local cultural organisations to enable them to develop and implement climate change adaptation strategies for cultural SMEs. The Cultural and Adaptation Partners will tailor the content to the local adaptation challenges and policies and the local cultural sector, including local and national policies and the particular make-up of the sector. Each Partner will therefore learn from the other, the Cultural Partner becoming more expert in adaptation and vice versa. These methodologies will then be disseminated and piloted in workshops at the Transnational Meetings and the Conference (see below). The methodologies will be incorporated into the Toolkit for wider dissemination.

iv  FOUR EMBEDDED ARTIST PROJECTS
Each Cultural/Adaptation Partnership will jointly research, develop, plan and implement an Embedded Artist Project in which an artist is placed in an adaptation project in order to provide new ways of thinking, fresh perspectives and different approaches to the complex, ‘wicked’ and seemingly intractable challenges that climate change adaptation presents. (More information about the idea of Embedded Artist Projects is available here; an example of a previous project is provided here.)

In these Embedded Artist Projects artists will be employed to use their unique sets of skills and practices to apply them to non-artistic fields and work. The artist discipline, area of adaptation, duration of project etc will vary, but the following provides an outline for the process, building on the experience of both Creative Carbon and TILLT.

1. The Adaptation Partner will identify an appropriate project to work on which presents them with particular challenges which are not being successfully addressed by their current standard approaches. With their Cultural Partner they will identify desired outcomes for the project.

2. The Cultural Partner will identify and recruit an artist with appropriate skills and techniques who can help to unlock the particular challenges through interdisciplinary approaches and fresh perspectives to achieve the desired outcomes. Different artists will bring different practices, training and experience to bear. Making use of their knowledge and networks, Partners will apply their usual practice for selection of the artist. Artists will be recruited early in the Cultural Adaptations project so that they have time to develop their relationships with their Adaptation Partners and can participate in all of the Transnational Meetings.

3. The artist will be commissioned to work with the adaptation project to achieve the project’s aims, not by making a work of art but for example by helping to reinvigorate tired ways of working, providing new ways of bringing diverse stakeholders together or finding ways around barriers to progress. Direct work on projects will last at least three months and is unlikely to extend beyond six months.
4. All the Partners and Evaluators will review the work at the Transnational Meeting, which will be held during the project so that this formative evaluation can contribute both to that project and the later ones.

5. The Cultural and Adaptation Partners will jointly manage the Embedded Artist Project, each applying their sectoral knowledge, expertise and contacts to it, and each learning from the other.

The four Embedded Artist Projects will provide a core element of the action research as practical examples of how cultural actors can contribute to wider climate change adaptation work, thereby developing a new area of work and business model. Materials and documentation from each Embedded Artist Project will be incorporated into the Toolkit and Digital Resource during the course of the Cultural Adaptations project.

v FOR TRANSNATIONAL MEETINGS

During the course of Cultural Adaptations each Partnership will collaborate to run a Transnational meeting of representatives of the four Cultural Partners, the Four Adaptation Partners and ICLEI, plus the Embedded Artists working on their projects and two evaluators (see Section 7 Evaluation below). Elements of these will also be attended by local cultural actors (individuals and organisations) and local adaptation organisations, as set out below. Each Partnership will run their Transnational Meeting once their Embedded Artist Project has been established so they can bring their current knowledge to the meeting and apply the learning from the meeting to the continuation of the project.

The meetings will include the following elements:

a. An administrative meeting for the Cultural and Adaptation Partners

b. A half-day workshop on climate change adaptation for cultural SMEs, attended by the representatives of the Cultural and Adaptation Partners, Connecting Nature, the Embedded Artists, the evaluators and managers from local cultural organisations. This will be based on the local methodology (Output iii above).

c. A full day workshop reviewing, analysing, discussing and understanding the local Embedded Artist Project (Output iv above), attended by the representatives of the Cultural and Adaptation Partners, Connecting Nature, the Embedded Artists, the evaluators and representatives of local cultural and sustainability organisations and local artists.

d. A ‘round-up’ session involving all the Cultural and Adaptation Partners, the Embedded Artists and the evaluators, focusing on what learning from the Transnational Meeting should be fed into the Toolkit in order to make the knowledge available both more widely and longer term.

The Project Officer will attend all of the above elements of the Transnational Meetings.

Some of elements (b) and (c) will be videoed and streamed and/or archived as appropriate, allowing more people and organisations to benefit from presentations etc.
The aim of these Transnational Meetings will be to build a shared understanding and knowledge of both climate change adaptation and the contribution that cultural actors can make to wider societal action on adaptation through Embedded Artist Projects. As the Cultural Adaptations project progresses, the learning from the earlier workshops can be applied to the continuing work. (Creative Carbon Scotland and TILLT, with more prior experience in Embedded Artist-type projects, will run their Transnational Meetings earlier in the course of the project, allowing Greentrack and Axis the opportunity to benefit from that experience.) And the Toolkit will be reviewed and improved at each stage, until by the end it comprises a full account of the four projects, their successes and challenges, how problems were overcome, practical techniques
etc. This action research approach will strengthen both the project activities and the project deliverables.

The Transnational Meetings will also provide a networking opportunity for the cultural actors to meet and share experience with their international colleagues, and to meet and introduce their work and skills to potential clients within the climate change adaptation world. To make the most of the opportunity for international networking, representatives from local cultural and adaptation organisations will be invited to one evening meal during the Transnational Meeting to share knowledge and experience, learn about Cultural Adaptations and build relationships with each other and the project’s Cultural and Adaptation Partners.

vi ONE INTERNATIONAL CONFERENCE
In Autumn 2020 the Cultural and Adaptation Partners will work together to run a conference in Scotland on Cultural Adaptations – climate change adaptation for cultural SMEs and cultural practices in climate change adaptation. This will have five main aims:

a. Bringing together the different approaches to climate change adaptation for cultural SMEs that have been explored and developed amongst the four Partnerships and their local cultural colleagues, to build a wider and more comprehensive approach to adaptation for cultural organisations across Europe;

b. Bringing together the learning from all four of the now-completed Embedded Artist Projects to share experiences, identify good practice, learn from mistakes and build a shared knowledge of how cultural actors can contribute to societal action on climate change adaptation;

c. Learning from other relevant examples across the world, brought to the conference by ICLEI/Connecting Nature and by delegates from outside the Cultural Adaptations project, and from their contributions to the discussion at the conference about the Cultural Adaptations work;

d. Disseminating the learning from both of these areas to a wide audience of cultural and adaptation actors, including through digital means to those outside the conference hall;

e. Providing the last materials and viewpoints to add to the Toolkit, combining the shared knowledge of the Embedded Artist Projects, the different and combined approaches to climate change adaptation for cultural SMEs, the other inputs from the different delegates, and the overview of this field that the conference will provide.

The conference will be sponsored by the Scottish Government and attended by all the Cultural and Adaptation Partners, all the project Embedded Artists, ICLEI/Connecting Nature and cultural and adaptation organisations from around Europe and the world. It will align with Creative Carbon Scotland’s annual Green Arts Conference to enable a wide range of delegates from Scottish cultural organisations to attend. It will also take place around the same time as the Sustainable Scotland Network’s annual conference, a meeting of Scottish public bodies with a statutory duty to work on climate change adaptation. We will take the opportunity to attract attendance from the Sustainable Scotland Network members and we will use ICLEI’s, Connecting Nature’s and the other Partners’ contacts to attract adaptation organisations from around Europe, who will
be an obvious potential market for cultural adaptations work. To make the most of the opportunity for international networking, conference delegates will be invited to an evening reception to share knowledge and experience, discuss Cultural Adaptations and build relationships with each other to stimulate opportunities for future collaborations using the project outputs.

The project partners will use their connections with their national arts funding bodies, international cultural networks such as IFACCA and national and international arts and cultural industry and strategic groups such as IETM, Transartists, Culture Action Europe and the Imagine 2020 network to promote the conference to the arts sector across the EU and beyond. We will ensure the conference is widely accessible to cultural organisations and individual (freelance) artists as well as more standard corporate conference attendees: the Green Arts Conference attendees will be able to attend at the normal price for their conference; we will provide 10 free (subsidised) places for freelance artists, and a sliding scale of attendance fees for other groups.

Elements of the conference will be recorded and added to the Digital Resource for use by both attendees and others, to widen the benefits of the project.

ADMINISTRATIVE MEETINGS, COMMUNICATIONS AND PROJECT OFFICE
These subordinate outputs are aimed at delivering the project effectively rather than achieving the outcomes of the project, and are therefore listed separately.

Administrative meetings
During the Cultural Adaptations project the Cultural and Adaptation Partners and ICLEI will also meet once in person for a ‘kick-off’ meeting shortly after confirmation of funding (this will take place in Belgium immediately after the first Agency meeting to reduce travel and subsistence costs), and they will convene by teleconference bi-monthly to manage minor administrative matters that cannot wait until the next Transnational Meeting. A final face-to-face meeting will be held to coincide with the autumn 2020 conference, to reduce unnecessary travel.

Communications
See section 10 below.

Project Office
Creative Carbon Scotland will run the Project Office throughout the project to manage the project effectively: see the Delivery section below for more details.

6. Legacy
Cultural Adaptations aims to provide long-lasting materials, based on a thorough action-research process, that will enable cultural actors across Europe to collaborate with adaptation partners to contribute to climate change adaptations, and will enable cultural organisations to increase their resilience by developing adaptation strategies to prepare them for a climate-changed world. It is
crucial therefore that the right materials are produced and made widely available, and can be accessed through a range of channels.

The Toolkit will form the core output to achieve this, along with the Digital Resource. These will be made available in draft form from early on in the project and finalised in the months following the conference in 2020, based on the experience of running the Embedded Artist Projects and developing the adaptation strategies for cultural organisations, and based on the review and analysis that takes place at the Transnational Meetings and the conference. Creative Carbon Scotland will continue to host the microsite with the Toolkit and Digital Resource for five years after the project ends, with the costs borne from their general budget.

In order to ensure that this material is easily accessible and findable by both cultural and adaptation actors – so as to encourage wider use of cultural practices in this field – the Toolkit and Digital Resource need to be promoted by both cultural and adaptation actors. Therefore:

- The Project Co-operation Agreement specifies that each Partner will host a page on their website (or equivalent) for a minimum of five years after Cultural Adaptations ends, and update links etc to ensure that this remains accessible and useful;
- Agreements drawn up between each Cultural Partner and their Adaptation Partner will contain the same requirement.

See Section 10, Communications, for more details about the promotion of the use of the Toolkit and Digital Resource after the project ends.

7. Evaluation – to ensure the value of the outputs

Cultural Adaptations is a pilot project in a new field and the Toolkit and Digital Resource that are the key outputs need to have credibility for users from both cultural actors – who will need to know that this work has artistic value – and adaptation organisations – who will need to know that the technique will achieve their aims. We therefore propose to tender for an experienced researcher from each field to provide this assurance.

We are interested in both formative evaluation, which helps develop and improve a project or process as it develops, and summative evaluation, which reviews a project at the end to provide an overview of its features and successes.

By attending the Transnational Meetings and observing the progress of the four Embedded Artist Project and the four different strategies on climate change adaptation for cultural organisations, the researchers will be able to review and contribute to the ongoing process of developing the techniques and provide in total eight formative evaluations to inform and improve the next projects. Their contributions can be incorporated into the developing Toolkit.

Once the projects are all complete, the researchers can turn to the two summative evaluations to provide for the Toolkit a review of how the techniques work and can be useful for both cultural and the adaptation fields. The researchers will be able to compare the different approaches, identify successful strategies and talk to the parties involved to gain an understanding of their satisfaction.
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with the outcomes. This will provide a cornerstone of the 2020 conference and an element of the Toolkit to make the argument for projects in the future, and to provide indicators of success for those projects.

Creative Carbon Scotland has experience of drafting briefs for and working with such researchers and has good contacts with appropriately qualified academics in Scotland and the UK as well as other EU countries and will manage the process. Both researchers will be engaged to:

- Develop a methodology for their research;
- Attend each of the Transnational Meetings to undertake formative evaluation of the adaptation strategy development and the Embedded Artist Projects and write some notes/contribute to the developing Toolkit;
- Prepare for, attend and give a presentation at the conference in 2020 to provide a summative overview of both the adaptation strategy development work and the Embedded Artist Projects;
- Provide material for the final Toolkit.

The result will be an informed and strongly supported case for these areas of work in future, to encourage both cultural actors and adaptation organisations to enter this new field of work.

8. Other policies and programmes

Cultural Adaptations aligns with a nested set of climate change policies from the United Nations down through the EU to national and local government, (see figure 4 below). The EU’s climate change strategy promotes resilience and knowledge building, prioritising ‘Climate-proofing’ action at EU level by … ensuring that Europe’s infrastructure is made more resilient, and promoting the use of insurance against natural and man-made disasters…. [and] ‘Better informed decision-making by addressing gaps in knowledge about adaptation’.

Each of the Cultural Adaptations partners is working with an organisation which is applying these policies as or on behalf of the local, regional or national government. Each is based in a city which is a signatory to the Covenant of Mayors for Climate and Energy, a core component of the EU’s strategy to address climate change.

Culture and cultural organisations are a part of society and as such can and should take part in managing the changes that are coming. The European Commission wants to mainstream and integrate adaptation measures into policy areas and funding at the EU level. This applies to culture as much as the more obvious areas such as energy and transport, and Cultural Adaptations offers the opportunity to share examples of good practice to encourage more cultural policies to acknowledge and begin to prepare for the impacts of climate change.

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For example, in Scotland the main government cultural development organisation Creative Scotland has a world-leading approach to climate change, building into funding agreements for core organisations not only carbon reduction targets but also from 2018 onwards a requirement for carbon management planning. Creative Carbon Scotland is Creative Scotland’s strategic partner for this work and will be introducing adaptation work during 2018. Creative Carbon Scotland’s co-funding of *Cultural Adaptations* was a core part of our most recent plans for funding from Creative Scotland, to be confirmed in January 2018, which shows the level of support for this work from Scotland’s main cultural funder. In addition, the Scottish Government’s Climate Change division is also supporting *Cultural Adaptations*, demonstrating the potential for new areas of support for artists’ work in this crucial new field.

In Belgium the Flemish Climate Plan requires all departments to take action on climate change, and in 2016 the Culture department turned to Greentrack Gent to help. Their study led to a policy requiring recipients of funding to measure and report their carbon emissions, and a new budget line from 2017 for supporting changes to cultural buildings and infrastructure to improve environmental performance.
9. Delivery

Creative Carbon Scotland will set up and run the Project Office. Creative Carbon Scotland’s Green Arts Project Manager Catriona Patterson will be seconded for two days per week to:
- oversee the whole project as Project Officer;
- develop and regularly update the Toolkit as Toolkit and Digital Resource Producer (with Creative Carbon Scotland’s Director and Digital Communications Officer, and with input from the other Partners);
- chair the bi-monthly meetings;
- work with the relevant Partners on and attend all the Transnational Meetings;
- plan and run the conference;
- run the finances, ensuring agreed budgets are kept to, disbursing funds to the Partners and maintaining appropriate records;
- oversee the evaluation of the project by the researchers;
- report to Creative Europe as required at agreed stages and at the end of the project.

Catriona will be supported for administrative tasks by Creative Carbon Scotland’s General Manager Alexis Woolley. The Creative Carbon Scotland Digital Communications Officer Mike Elm will be employed for extra days to oversee the communications elements of the project, including contributing to the development of the Toolkit, promotion and dissemination of the Transnational Meetings and the promotion of the Conference. They will be assisted in this by communications staff of each of the Partners. (See Communications section below for more detail.) See Creative Carbon Scotland’s Staff page for details of the staff members above.

Creative Carbon Scotland’s freelance book-keeper, who has experience of EU reporting from the Green Art Lab Alliance and other projects, will support the Project Manager in ensuring that the finances of the project are effectively managed and the appropriate documentation is provided.

The Creative Carbon Scotland team has the experience to ensure that the project is managed smoothly and effectively. The Creative Carbon Scotland Director, Ben Twist, with over 30 years of running companies, projects and events in the theatre and the arts with budgets of up to €1.5m will take overall creative responsibility for the project and will line manage the Project Officer. Catriona Patterson successfully runs Creative Carbon Scotland’s annual conferences as well as meetings and workshops and set up their sophisticated planning system designed to comply with the international sustainable events management standard ISO 2012-1 (developed for the London Olympic Games). She is experienced at developing high quality digital resources based on her own and external research for the Green Arts Initiative’s 190+ members. The success of the Transnational Meeting for the Green Art Lab Alliance in 2015, with 19 cultural partners from across the EU demonstrates Creative Carbon Scotland’s ability to manage an imaginative, innovative and successful project (a report is available here).

Individual Transnational Meetings will be organised by the local partnerships, with their detailed knowledge of their location and their contacts amongst the cultural and adaptation worlds. This will bring a diversity of the meetings in style, content and form, adding to the richness of the project. It means that no Partner has too onerous a task, but can concentrate on their Embedded Artist Project, their work on the local climate adaptation methodology and their contributions to the Toolkit and Digital Resource.
10. Communications

Our Communications Strategy is closely targeted on achieving the overall aim of the Cultural Adaptations project – developing a new market and business model for cultural actors – by making use of the resources available to the Partners. To this end it is divided broadly into four parts:

i. making the Cultural Adaptations project work;
ii. promoting Cultural Adaptations as a future area of work;
iii. building awareness of the Cultural Adaptations project; and
iv. legacy – the continued awareness of Cultural Adaptations.

The budget provides for the following areas of communications work and channels:

- Work by social media professionals for each partner throughout the project
- Design of templates for dedicated digital newsletters
- Design of templates for presentation slides
- Design of an identity for the project, logos etc

We therefore anticipate making full use throughout the project of:

- digital platforms and social media (facebook, LinkedIn, Instagram etc)
- direct email
- Partners’ websites
- Partners’ electronic and printed newsletters
- Partners’ marketing materials and annual reports
- Partners’ presentations to external parties
- Local and transnational cultural and sustainability networks and bulletin boards

The EU support will be acknowledged in all communications.

As dissemination of the project, and particularly the promotion of the Toolkit and Digital Resource, is such an important part of the project, a core function of the Kick-Off meeting will be the development of a detailed communications plan, including a timetable, deliverables, partners’ separate and joint responsibilities and how the progress of the dissemination during the project can be monitored and, where necessary, enhanced.

i. Making the Cultural Adaptations project work

The earlier part of the whole project is largely internally focused, with four pilot projects which will develop the new business model and expertise. There is a need to attract a limited number of local potential beneficiaries of the work to each of the Transnational Meetings: for example 20 local cultural managers who would attend the workshop on developing an adaptation strategy for cultural SMEs; and 5 external adaptation organisations and 5 external cultural actors who would attend the workshop relating to the Embedded Artist Project. To achieve this we are confident that we can rely on the networks and connections that the local Cultural Partners, Adaptation Partners and
ICLEI/Connecting Nature have to identify likely attendees and use personal contacts and existing channels to invite them to attend.

**Promoting Cultural Adaptations as a future area of work**

The latter part of Cultural Adaptations is more externally focused and here a different approach and more detailed work will be required. As the project concludes the Toolkit will be finalised and the need will be to ensure that potential users of it, both cultural actors and adaptation organisations and projects, are fully aware of its benefits and how they can make use of it. This will require more targeted work on the part of the Creative Carbon Scotland Digital Communications Officer (who will take on additional responsibilities in this area) and the communications teams of all the partners.

The conference will play a large part in this dissemination: it is an opportunity for in-depth discussion of the aims and outcomes of the work and how such projects can be developed and implemented to a focused audience. In addition it offers great opportunities for relevant contacts to be made between cultural actors wanting to provide their expertise and potential users from the adaptation world.

An important part of the promotion of Cultural Adaptations will therefore be ensuring that attendance at the conference is wide amongst the target groups. Again the Partners will use their own networks to promote the conference, but Creative Carbon Scotland and Sniffer, as the host Partners, will need to take the lead.

We have identified the following target groups, and each Partner will use these to publicise the conference and the idea of Cultural Adaptations:

**Cultural groups**

- **Arts & Cultural Organisations** including all the 190+ members of Creative Carbon Scotland’s Green Arts Initiative and the 100+ Regular Funded Organisations funded by Creative Scotland and the National Galleries of Scotland and Scotland’s national theatre, ballet and opera companies and two orchestras; the 50 members of Greentrack Gent; Axis’ network of Irish companies; and TILLT’s networks in Sweden and abroad including CZKD in Serbia, Keunstwurk in the Netherlands and many others.

- **Arts and cultural funding bodies** – We will seek the engagement of major funding bodies by working through the Cultural Partners’ connections with their own funders, and through them international organisations such as IFACCA. For example, as a Strategic Partner of Scotland’s national cultural development body Creative Scotland, Creative Carbon Scotland can work closely with them to promote the conference.

- **Arts and cultural industry and strategic groups** – each of the Cultural Partners has membership of or contacts with national and international groupings such as IETM, Transartists, the Center for Sustainable Practice in the Arts, Culture Action Europe and the Imagine 2020 network. In addition, each Partner has more national or regional connections – for example Creative Carbon Scotland has close relationships with the Edinburgh International Culture Summit, the Edinburgh Festivals and the Federation of Scottish Theatre.

Greentrack Gent works with Pulse Cultural Network for Transition, Flanders DC, The Shift, Flanders Arts Institute, the Flemish Audiovisual Fund, GEN Global Ecovillage Network, AEIDL.
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**Culture Futures Alliance for Culture and the Arts** and **Trans Europe Halles; Axis** is a key player in Dublin’s and Ireland’s cultural worlds; whilst TILLT works with organisations such as the **European Cultural Foundation** and the **Swedish Institute**.

- **Other Creative Europe networks** – We will use our contacts with other European cultural organisations: for example, TILLT is currently leading the Creative Europe project **Borderline Offensive**, has participated in **14 EU-funded projects** since 2009 and regularly supports other organisations in the applications for funding, whilst Creative Carbon Scotland was a member of the **Green Art Lab Alliance** and maintains contact with the partners in that project. We will use the network of the **Creative Climate Leadership** project.

- **Individual artist networks** – Each of the Cultural Partners has relationships with local, national and international networks of individual artists in various disciplines which can be used to promote the conference and the project. We have included in the budget some subsidised places for individual artists to attend the conference, for whom as unsalaried individuals the cost would otherwise be too high.

- **Academic networks** – Creative Carbon Scotland has strong relationships with a number of academics in Scotland, the UK and further afield: Glasgow, Aberdeen, Dundee and Edinburgh have important art schools and conservatoires which have an interest in finding new opportunities for their students and staff to broaden their areas of work. We will use these contacts as an entry point to wider networks of European and world-wide cultural academics who will be interested in the project. One of Greentrack’s members is **School of Arts KASK Conservatorium** and Greentrack has close connections to the University of Ghent and its think-tank **Transition Ghent University** and to its **Centre for Sustainable Development**, as well as connections to the Royal Institute for Theatre, Cinema and Sound **RITCS** (college) in Brussels. TILLT has an established cooperation with both **The University of Gothenburg** (Department of Biological and Environmental Sciences) and **Chalmers University of Technology** in Gothenburg.

**Adaptation groups**

- **ICLEI and Connecting Nature** will be crucial partners in promoting the conference and **Cultural Adaptations** as an idea to a core base of potential users: local authorities, which with their multiple and complex responsibilities, interlocking physical and infrastructural assets and social objectives, face so many adaptation challenges. ICLEI and Connecting Nature provide a unique network of these potential project partners.

- **Sustainability networks** such as the **Rockefeller Foundation’s 100 Resilient Cities** (of which Glasgow was one of the first), which are looking for innovative solutions to sustainability challenges, will provide another way of promoting the project and the conference to potential users of cultural practitioners’ work.

- **The Sustainable Scotland Network** is a network of 150 public bodies in Scotland with responsibilities under the Climate Change Act, including one to contribute to the Scottish Government’s adaptation strategy. Creative Carbon Scotland and Sniffer both have a close relationship with the SSN and we intend to align the 2020 conference with the SSN’s own annual event, to attract members’ attendance.

- **The Scottish Government** will have an interest in promoting the conference which it has supported internationally as a demonstration of its world-leading practice and commitment to...
addressing climate change. We anticipate that a Minister will speak at the conference, providing an additional draw for delegates and publicity about the conference and the project.

In addition to the opportunity that the conference presents, by late 2020 the partnerships’ experience will be much greater and the Toolkit will be complete. Each partnership will therefore run an informal event locally to promote the Toolkit and particularly the Embedded Artist Project approach, using the preparation and materials they have developed for the conference. This will be a low-cost way of informing local cultural and adaptation actors about the project, making good connections and building potential partnerships for themselves and other local cultural actors.

### iii Building awareness of the Cultural Adaptations project

The third strand of the strategy is to promote the Cultural Adaptations project overall and this will also contribute to the previous strands. In particular, building awareness of Cultural Adaptations as an idea will build interest in the conference and making use of the Toolkit.

The Cultural and Adaptation Partners and ICLEI have all agreed to host pages about the project including links to the Toolkit and Digital Resource on their websites and the CCS Digital Communications Officer will co-ordinate a campaign by the Partners’ communications staff which will start with the publication of the draft Toolkit in beta form in early 2019 and build up towards a major promotion of the conference during 2020.

As lead partner, Creative Carbon Scotland will co-ordinate this work by all of the partners who will be jointly responsible for achieving the following communications objectives through their usual networks and channels:

- Promotion of the project and the work of the Partners;
- Raising awareness and understanding of the need for the arts to contribute to achieving adaptation to climate change;
- Promotion of EU leadership on adaptation to climate change through reference in materials;
- Promotion of the Creative Europe programme, EU logo and accreditation of funding received;
- Promotion of a positive image and understanding of the EU and its collaborative nature;
- The hosting on Partners’ website of content including case studies, learning modules and video. Video content will be created to promote the project and video based resources, for example from recorded webinars, will be hosted on the project and project partner websites. Digital case studies will be created as leading examples of collaboration across cultural and sustainability sectors. Resources will be developed to be transferrable to project partner websites to ensure long-term availability of materials.

As the lead Partner Creative Carbon Scotland will produce content for targeted digital newsletters which the other Partners can use to send to registered interested parties in their own networks.

### iv Legacy – the continued awareness of Cultural Adaptations: adopt, adapt and update

If the Cultural Adaptations project is to be successful, we will need to continue to promote the idea beyond the duration of the project: climate change adaptation strategies and Embedded Artist-type projects will continue to be needed and the aim of the project is to enable cultural actors to make themselves more sustainable and resilient, both by preparing for a climate-changed future and by
making the most of the opportunity to contribute to society’s adaptation efforts. By the end of the project we will have an easy to use Toolkit that will enable both adaptation and cultural actors to develop Embedded Artist Projects and will provide cultural actors with the starting points for developing adaptation strategies. This will link to the more comprehensive Digital Resource of materials to help them do so. In order to avoid the problem of websites becoming dormant or requiring continued support to ensure their currency, both outputs will be published under a Creative Commons licence or equivalent and designed to be adopted by cultural and adaptation organisations interested in this area of work who can then adapt them to make them most relevant to their own circumstances, and update links in the Toolkit to newer materials in the Digital Resource.

The task in the final months of Cultural Adaptations will therefore be to promote this uptake and adoption. A budget has been allocated to each Partner to run a local event to encourage local cultural and adaptation organisations to take up the opportunity, whilst the project microsite will also provide information about how to do so. A strength of the project partnership is the different networks that the Partners bring to it: Creative Carbon Scotland’s 190+ members of the Green Arts Initiative; Axis’ links to a wide range of cultural organisations throughout Ireland; Greentrack Gent’s own 50 members and many other partners in Flanders; TILLT’s many Swedish and international collaborators and artists; and the equally wide range of adaptation organisations, local government agencies and others that the Adaptation Partners bring. The conference will also provide the opportunity to build a database of interested parties and whet their appetite for this approach.

Climate change adaptation is a growing field and one that poses great challenges to local, regional and national government and the agencies involved: they are hungry for innovative solutions.

All the Partners have agreed to continue to host a project page with links to the Toolkit and Digital Resource on their websites for at least five years beyond the project’s duration. Adaptation Partners will be contracted by each Partner to do the same.

Creative Carbon Scotland’s work on developing Embedded Artist-type projects as a new field for Scottish cultural organisations forms a core element of its future plans and so they will continue to promote the Toolkit and Resource following the project’s end, and we anticipate that the success of the approach will encourage others to do the same.

11. Timeline
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