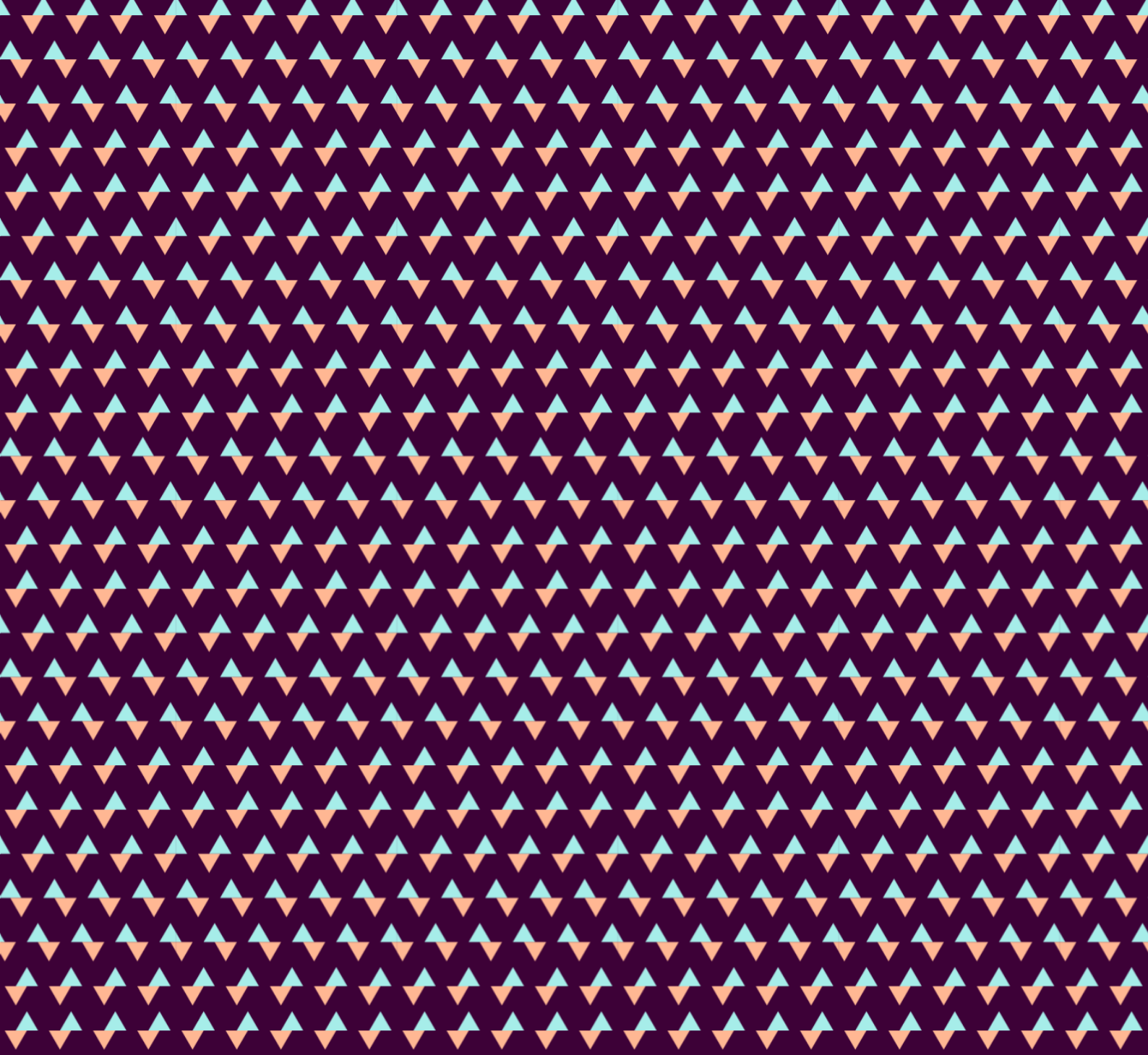




culture/SHIFT methodology

Culture for Climate Scotland's method for supporting arts and sustainability collaborations to tackle the climate emergency.

cultureforclimate.scot



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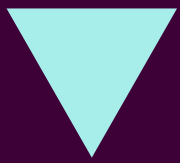
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This is a living document that will be reviewed and updated as we gain further experience and insight.

We are committed to continue researching evaluation, building shared capacity and reflexively adapting our own approach.

We aim to update this document as we learn over time, trial and develop processes with stakeholders, or find useful resources to share.

1. Introduction

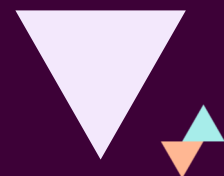


What is this resource for?

This methodology is intended to guide collaborations in which Culture for Climate Scotland (CCS) is involved directly, and as a method that other groups and organisations involved in arts and sustainability initiatives can apply themselves.

It has been developed from CCS's experience since 2017 of running collaborations between artists and climate change organisations to address the climate emergency and build a more environmentally sustainable, resilient and just society. It also reflects the learning and inspiration we have taken from individuals and organisations working towards similar goals around the world.

The methodology describes our current approach at the time of writing, but this continues to evolve with each project we are involved in. We welcome your feedback to help make it a useful resource for cultural and climate change practitioners working in Scotland and further afield.



Definitions

What is a climate organisation?

We define a climate change organisation as any organisation for whom some or all of their focus is on addressing the climate emergency. This could include local and national authorities, public bodies, NGOs and charities, community organisations, academic institutions or businesses.

These organisations may be focused on a range of issues, including reducing the negative impacts of climate change through carbon mitigation, supporting society to adapt and be resilient to the impacts of climate change, or addressing issues relating to social inequalities and climate justice.

We recognise that climate change is interconnected with other issues and exacerbates social inequalities, so climate partners do not need to be solely focused on the climate crisis. It can be useful to approach conversations about climate change through an understanding of the ways it is connected to other things that matter to people.



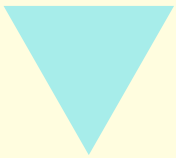
What is an artist?

We define an artist as a creative practitioner with training and experience in any artistic discipline, including but not limited to visual art, crafts, participatory or social practice, performing arts, music, theatre, dance, literature, poetry or film. Although we define artists in this way, we recognise that creativity is not restricted to the realm of the arts and culture. Having an embedded artist can help to bring out the creativity of project partners, or create the space for other cultural aspects relating to heritage or lived experience to play a stronger role in the project.



Why arts and climate change collaborations?

Climate change is the most pressing issue of our time, posing fundamental challenges to the ways in which we live. We believe that arts and culture have an essential role in achieving the necessary transformation to a more environmentally sustainable and socially just society. Arts and artists bring new ways of tackling complex issues by involving communities through creative approaches, challenging accepted norms and values, elevating people's voices, and imagining different versions of the type of society we want to create. Working directly with climate change organisations provides an effective way to mobilise these capabilities.



What are the opportunities for cultural and climate change partners?

The opportunities for cultural and climate change collaborations are multiple and vary depending on the individuals and organisations involved, the contexts in which they are working and the scope of any given project. Artists and climate change organisations bring different skills, resources and perspectives that can complement one another, and reach shared goals that may not be possible to achieve on their own.



Climate change organisations can benefit in the following ways:

Awareness raising and communication

Projects can benefit from collaboration between artists and cultural organisations who have a strong understanding of audiences, are skilled in making connections between global and local impacts of climate change, and communicating complex ideas in personal, tangible ways.

Project example: Climate Beacons

CCS led this project which brought together seven partnerships made up of cultural and climate-focused organisations, to run activities leading up to and following on from COP26. The project aimed to link COP26 and climate change to locally-relevant issues in each location, such as coal mining heritage, land justice and the preservation of temperate rainforests, using creative methods to reach new audiences in engaging and memorable ways. Feedback from organisers and participants showed that using arts-based methods had helped draw connections and reach people who would not otherwise have participated. One collaborator reflected: 'The facts were there, but it was the artist that really made the difference, turned information to knowledge to action and stimulated hearts and minds and feelings about what we really need to do.' [Read the Climate Beacons evaluation report for more information.](#)

Challenging assumptions and encouraging different ways of thinking

Artists can help challenge underlying norms, values and assumptions within a sector, organisation or team, and facilitate environmental professionals to creatively generate new insights and open different perspectives on particular challenges.

Project example: Clyde Rebuilt

CCS worked with the steering group on this climate change adaptation project, integrating creative activities into meetings, and bringing in arts sector partners to run activities that explored local climate change adaptation issues through alternative lenses. Creative approaches helped to address pre-existing issues around how to communicate about climate change adaptation, and the disconnection between people writing adaptation strategy and the people affected by their decisions. Feedback from the steering group showed that the creative interventions altered the direction of the project. [Read the Clyde Rebuilt case study for more information.](#)

Empowerment and development of social capital

Projects can help give participants skills and confidence to take a more leading role in climate action and decision making. There is a long history of arts-based projects being used to improve social capital for participants, which is highly relevant to helping disempowered groups take a fuller role in climate change decision making for their area.

Project example: Creative Climate Futures

Artists Rebecca Fraser and Elena Mary Harris worked with community organisations in two Glasgow neighbourhoods to involve people in thinking about how to make these locations resilient to the impacts of climate change. CCS was a partner on the project which helped to establish community organisations as local centres of expertise on climate action, providing them ways for them to engage with city-wide decision makers and take a more leading role in planning for their areas. [Read the Creative Climate Futures project page for more information.](#)

Enhancing community engagement and participation

Creative approaches can help break down traditional barriers between institutions and communities by providing alternative spaces and entry points for discussion and decision making. Participatory and community arts practices can make events and activities more enjoyable and locally relevant. They can also help to create a more equal playing field for those who have been historically marginalised or excluded from decision making or planning processes.

Project example: Transforming Audience Travel Through Art

Artist Helen McCrorie worked with Perth Theatre and Concert Hall to understand how to support people to use more sustainable forms of transport to reach their venues. Creative workshops, events and activities provided an accessible and stimulating way to get people's input on opportunities and barriers, and creative work including film, posters, drawings, collage and mapping provided a route to share these perspectives with decision makers. The project resulted in a set of recommendations, shared at a public exhibition, and a workshop with local decision makers. [Read the Transforming Audience Travel Through Art evaluation report for more information.](#)

Harnessing narratives and storytelling

The storytelling skills which artists bring to projects can help participants, communities and the public explore realistic and desirable futures, while preparing the ground for new changes that we are seeking to catalyse.

Project example: VeloCommunities embedded artist project

Theatre maker Lewis Hetherington and filmmaker Geraldine Heaney worked with Glasgow-based cycling charity Bike for Good to co-produce films with community members about their visions for a more cycle-friendly city. These films visualised connections between cycling, social justice and climate change, which helped the organisation express the value of their work. The film was shared through public screenings and an event with environmental professionals. [Read the VeloCommunities embedded artist project case study for more information.](#)

Observation, synthesis and reflection

Projects can make use of an artist's position as a relative 'outsider' to an organisation or community, allowing them to observe, synthesise ideas and pose questions that might not otherwise be asked. This position can complement other roles within a team, helping participants reflect on their work at different stages in the process and shaping the design of project activities.

Project example: City of Ghent embedded artist

AAs part of the Cultural Adaptations project, artist Anyuta Wiazemsky Snauwaert worked as an embedded artist within the Environment and Climate Department in the City of Ghent. She used this role to contribute to their work building community engagement and participation into how the city adapts to the impacts of climate change, including through the creation of green space. The project resulted in interventions like the desurfacing of a public space to improve drainage and prevent flooding. [Read the 'Beginning an embedded artist project' blog post for more information.](#)



Artists can benefit in the following ways:

Collaboration and network development

Collaborations provide artists with insight into methods of working with organisations such as local government and NGOs. This provides the chance to develop relationships and collaboration techniques that will allow them to challenge and extend their artmaking practice.

Project example: Seas of the Outer Hebrides

This project brought together NatureScot, cultural partners across the Outer Hebrides, local artists and community organisations to participate in the planning of Marine Protected Areas. Connections established through this project directly informed future CCS projects like Sea Change. Local partnerships like Lan Thide and the artists involved have gone on to undertake more work focused on climate change in collaboration with the organisations involved. One of the main organisers commented that 'working with creative practitioners [...] raised the benchmark around using creativity in our working process, as a team and as individuals.' [Read the SEASOH deep dive report for more information.](#)

Funding or in-kind support

Climate change-related collaborations can offer alternative ways to support freelance artists and provide access to resources ranging from venue space to data to communications channels. The longer-term support available from collaborations allows freelance artists to achieve different kinds of outcomes than ones that would be possible individually.

Project example: Sea Change

As part of CCS's project Sea Change, two multi-year salaried roles were created for artists in regions that see very few opportunities like this. The artists also gained access to physical and intangible resources from a range of local and national organisations to support their work, including access to expertise, spaces, museum collections and communications channels. [Read the Sea Change project page for more information.](#)

Fun, experimentation and inspiration

Artists often relish the opportunity to work in new ways and unfamiliar environments, to challenge their thinking and develop new creative approaches. Collaborative experiences can provide an opportunity for artists to experiment and get inspired.

Project example: Crichton Carbon Centre embedded artist

Artist Kerry Morrison is employed as a member of staff at the environmental not-for-profit Crichton Carbon Centre. Having the stability of this long-term role gives Morrison opportunities for creative experimentation that allow her to develop innovative responses to the issues that the organisation is trying to address. [Read Crichton Carbon Centre's Arts & Engagement page for more information.](#)

Involvement in civic action and work with new audiences

Artists will have the opportunity to reach new audiences in different ways, taking an active role in bringing about social change through playing a role in a wider project or institution.

Project example: Creative Approaches to Flood Awareness

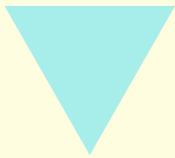
Musician Simon Gall worked with the Scottish Environmental Protection Agency and Aberdeen Council, writing and performing songs with school pupils. The pupils attended a school adjacent to a site designated to be used as a flood plain in emergency circumstances. The songs helped the children understand why this was happening and what they should do if flooding occurs. [Watch 'The Burnie Journey' on Youtube](#) and [read the 'How can singing help communities prepare for flooding?' article](#) for more information.

Providing a new frame of reference and focus for practice

Projects provide valuable learning opportunities for artists, creating space to engage closely with climate science or policy and understand how they can develop new approaches to the areas that they are engaging with. Being immersed within a different field helps inspire and motivate new work.

Project example: Regen Art Lab

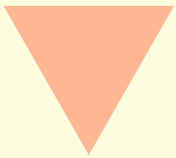
Regen, a research organisation focused on decarbonising energy, ran a three-year programme for early career artists. It provided them with an opportunity to use their creative practice to explore an energy-related issue through direct collaboration with experts in the field. One artist involved commented, 'during the course of this residency, I discovered a whole world which I never knew existed.' [Read the Regen Art Lab case study for more information.](#)



What principles are common to this type of project?

In supporting collaborations between climate change and artistic partners, CCS promotes key principles that should be jointly desired and held for the project to work:

- ▶ **Ambition**
The climate emergency requires bold ideas, imaginative thinking and creative solutions. Working across cultural and climate change sectors offers the opportunity to approach issues from a different angle, engage new partners, and take a step into the unknown to generate new insights and solutions to complex challenges.
- ▶ **Clarity of roles and communication**
Having a clear understanding of everyone's place in the project and what can be expected of them is important. Maintaining clear and honest communication between all partners avoids anyone being excluded and ensures that any issues are shared and addressed early.
- ▶ **Embracing different perspectives**
Embedded artist projects are, by their nature, boundary crossing. Benefiting from the cross-fertilisation of ideas, projects create new possibilities, break down barriers and prevent siloed thinking.
- ▶ **Fairness and equity**
These ensure that all partners can play a full role through understanding the importance of fair work and pay for freelance artists, in addition to the financial or other support needed for smaller organisations to participate. It's also important to ensure participants are able to access the project through meeting access requirements or providing bursaries.
- ▶ **Mutual respect and understanding**
The point of view of everyone – members of the project team, communities and stakeholders – connected to the project is equally valid no matter what degree of agency they hold. CCS is committed to actively promoting equality, diversity and inclusion in all our work and applying this to different project stages, including recruitment, project design and evaluation.
- ▶ **Willingness to try a new approach**
It is important for all partners to be open to what the others bring to the project. Partners need to set out with the expectation that they are going to try new things without all results being known in advance.



Common problems

▶ Clarity of brief

If the scope of the project is not clear, or if partners are unsure about what fits in their remit, there can be a risk of the artist being overworked, underutilised or taken up with activities that don't advance the aim of the project.

▶ Managing expectations

Partners can have differing assumptions about what they mean by success, the process, outputs or outcomes, and may not fully understand each other's point of view. Personnel in partner organisations not directly involved in the project may not fully understand the aims or purpose of the project, especially if they are unused to arts-based approaches.

▶ Relevance

It can be difficult to make a case for how arts-based methods address the issues that matter to people, or why participants should play a role in climate action. This can feel most challenging when working with disadvantaged communities. There is a risk that projects reach only those who are already more engaged, or who face fewer barriers to participation.

▶ Evaluation

Project impact is normally wide ranging, featuring intangible, dispersed or complex changes, which render traditional evaluation methods ineffective. Positive impacts may be emergent, not predicted at the start of the project, or they may involve long-term changes that take time to be realised. [CCS's evaluation framework](#) explores these issues in more detail.

▶ Capacity

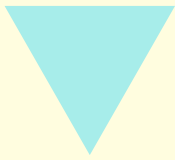
Non-traditional approaches are often more resource intensive and hard to source funding for, especially over extended time periods. It can be difficult to ensure that reasonable aims for projects, achievable with the resources available, are set. This is especially pertinent if operating with a smaller budget than desired.

▶ Continuity of project leads

Projects often rely on a key person who acts as facilitator, conduit or champion of the art-based approach. Projects can suffer if there is a change of personnel.

▶ Legacy

If not accounted for from the start, there is a risk that projects fail to have continuity beyond the planned timeline, or that learning is not integrated into future planning and decision making.



Methods we use to apply principles and tackle common problems

▶ **Anchoring phase**

Reserving enough time in the early stages of the project can help to build shared expectations of aims and processes. The anchoring phase can also help to identify where additional funds or support may be required to deliver the work. This phase plays a crucial role in building relationships and trust between partners who may be new to working in this way.

▶ **Partnership agreement**

The partnership agreement outlines key deliverables, partners' roles and responsibilities, and how any arising conflicts will be resolved. Developing and signing this document together ensures everyone is clear about the nature of the project and their place within it. This also reduces the risk of unreasonable expectations. An example partnership agreement is provided in the appendix.

▶ **Co-design**

Working with community members to shape the aims of the project and the type of activities that will take place makes it more relevant to their needs. It also ensures that they feel listened to, encouraging them to support the project and set aside the time to participate.

▶ **Shared theory of change**

A theory of change co-designed and agreed between project partners ensures that there is a shared vision for the change we want to make and how we plan to get there. This process also provides an opportunity to build understanding between partners. Read the 'Co-develop a theory of change' section (page 18) for more information on our approach to this.

▶ **Regular partner meetings and consistent communication**

Communication throughout the project keeps everyone up to speed on activities being planned and is key to building on successes and addressing any issues arising. CCS supports communication between partners by acting as a point of contact for the artist and partner organisations and convening regular catch-ups.

▶ **Building in additional time for evaluation and artist contributions**

Allowing time to focus on evaluation throughout the project helps capture learning and take advantage of opportunities to improve and redirect the project. Building in paid time for artists to participate in meetings makes the most of their skillset and ensures they get to participate in decision making.

▶ **Legacy planning**

Integrate a plan for how learning can be shared and used beyond the lifespan of the project. This plan would consider how activity can be sustained when funding runs out and how the project can influence future decisions or strategies.

2. culture/SHIFT methodology

a. Collaborative scoping

Identify an opportunity and build initial understanding

Projects normally start with identifying an opportunity. This might be an issue we can help address, an area that lacks attention, a partner or community who wants to work with us, or a chance to influence an institution or policy. Upon identifying an issue, it can be useful to carry out a **landscape review**, which might include:

- ▶ Relevant work we have done in the past, with consideration to what learning we could apply to the present project.
- ▶ Relevant work completed by others, either from the past or ongoing.
- ▶ Relevant policies, strategies or plans.

The review helps us understand whether a culture/SHIFT project would be useful in this area and, if so, what it should look like and who should be involved. Following this review, we begin to build the rough shape of a project. At this stage, we think about the scope, length and the change we want to bring about. These considerations help us to know what the budget for the project should be and how much funding needs to be sought.

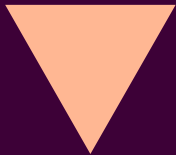
Initiate partnerships and source funding

Routes for initiating partnerships include:

1. CCS approaches organisations and potential funders.
 - ▶ We identify an issue and bring in appropriate funders.
 - ▶ We lead on sourcing funding through developing funding applications and identifying existing resources from ourselves and partners.

- 2. Partner organisations approach CCS**
 - ▶ We work with the project partners to understand the context in which they are working, challenges they are facing and where creative practices could help.
 - ▶ We develop an initial proposal outlining the role of CCS's and/or an artist and an indicative budget (sample budget provided in the appendix).
 - ▶ This supports a proposal to a funding call or the partner organisation's internal funds.
- 3. CCS is approached by an artist to help build support for a project working on climate change-related issues.**
 - ▶ We might become involved as a project partner or help to identify possible partners and funding sources to support the project.

Ideally, all partners are brought in from the start of a project. However, for freelance artists and smaller organisations with limited capacity, it can be necessary to wait until funding is secured. In this case, it is important to avoid setting certain elements of the project too firmly until these partners are involved and can help shape the approach.



Determine project scope

The scope of the project is identified by CCS and the partners involved. Through this process we seek to define the scale and complexity of the project, for example:

- 
- What the project is seeking to achieve:**
 - ▶ Project aims, such as changing organisational cultures or practices, influencing policy, empowering communities and widening participation in climate change related decision making.
 - ▶ Desired outcomes, both tangible and intangible eg enhanced engagement between a local authority and communities in local adaptation plans, a wider awareness of the socio-cultural and ecological value of environments affected by climate change.
 - ▶ Project outputs, such as creative materials produced during workshops or activities, films, blogs, photos, podcasts documenting the project process, recommendations, strategies or action plans that will be informed by project learning.
 - ▶ How the project will ensure that it meets partners' equality, diversity and inclusion aims.
 - ▶ Evaluation and learning aims, including things we want to find out or evaluation methods we want to adopt. This might also involve thinking about if we need to bring in external evaluation support or whether we can cover this in-house.

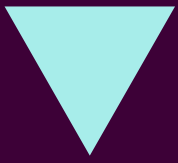


Practicalities, resources and restrictions :

- ▶ The scale at which the project will be working – local, regional, national or international level.
- ▶ Partner roles and responsibilities – some partners may take active roles in delivery, others may have a purely advisory role.
- ▶ Project budget (sample budget provided in the appendix).
- ▶ Project timeframe, which is linked to the project goals and resources available. Shorter projects of less than a year normally have a narrower focus, build on previous work or pilot methods for future work. Longer multi-year projects tend to be more open-ended and look at broader systemic change, working with multiple stakeholders.

b.

Defining vision



Develop and sign a partnership agreement

Once funding is confirmed, a partnership agreement is developed by CCS and the partners. Funders or partner organisations may have a standard template for issuing partnership agreements, or CCS can provide one (sample partnership agreement provided in the appendix).

Key information that the partner agreement holds includes:

- ▶ Aims and scope of the project
- ▶ Project budget
- ▶ Key deliverables
- ▶ Timeframe
- ▶ Key roles and responsibilities for the partners including:
 - ▶ Supporting the development and maintenance of the partnership
 - ▶ Research and development
 - ▶ Project activity
 - ▶ Documentation
 - ▶ Communications
 - ▶ Evaluation
- ▶ Procedure for a significant change in the project scope or people involved
- ▶ Risk register
- ▶ Intellectual property rights of any outputs produced
- ▶ Agreement of how to handle arising issues or conflicts

This is signed off at an early stage and used to help steer activity and maintain clarity in roles and responsibilities throughout the project. It can be used by any of the partners in the event of mission creep or if the project scope changes significantly.



Artist recruitment

If there is not already an artist attached to the project, CCS works with the project partners to develop an artist brief. This is an important phase in further clarifying partner expectation of the artist's role, and ensuring that there is not a mismatch between the selected artist and the aims of the project.

Key questions we ask when developing the artist brief include:



What will be the focus of the artist's role?

- ▶ Will their role be more strategic and conceptual, or focused on facilitating events and activities?
- ▶ Will they work with team members from within the organisation, or will their role be more public facing, or focused on working with specific communities?



What level of experience is needed?

- ▶ Does the scope of the project require someone with a significant level of experience, or would it be equally suited to an artist at an earlier stage in their career?



What creative skills or expertise are required?

- ▶ Eg designing and facilitating workshops, skills and training in a particular material, process or art form, knowledge of how to work in specific contexts, such as working with communities, in academic and research contexts, within organisations or with policy makers.

Typically, we include the following aspects in the artist brief, although this may vary depending on the scale and scope of the project:

- ▶ Key project and partner information.
- ▶ How the artist role contributes to the overall project aims.
- ▶ Indication of activities they may undertake, including time to attend meetings and work with the rest of the partnership.
- ▶ Creative outputs that they will be expected to produce as part of their role, if any.
- ▶ Budget and support for the artist's role.
- ▶ Project timeframe and key dates.
- ▶ The application and recruitment process.

The brief is publicised by both CCS and the partners, with CCS identifying other relevant networks through which to share the advert.

- ▶ We normally publicise the artist brief through an open call to help ensure equal opportunity in applying for the position. In some instances, we may use a targeted call, eg if we are working with a shorter recruitment timeframe.
- ▶ Applications are usually anonymised through CCS's equal opportunities recruitment process and CCS leads on shortlisting applications for the interview panel. Sometimes anonymisation may not be appropriate if many of the applicants are already known to us.
- ▶ Interviews are generally conducted with a panel of partner representatives and can either take place in person or virtually.

Once the artist is selected, CCS holds responsibility for the artist's contract and fee payments. We pay freelance artists at Scottish Artist Union rates. For longer projects, we may instead recruit the artist into a part-time salaried position within the organisation.



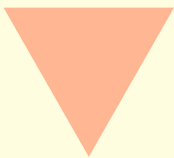
Example culture/SHIFT project artist call outs and briefs:

- ▶ Transforming Audience Travel Through Art Embedded Artist
- ▶ Creative Climate Futures Embedded Artist
- ▶ Sea Change Embedded Artists

Project anchoring

The early phase of the project is a pivotal time to build understanding and trust between the partners, addressing differing organisational values, languages and priorities. This understanding helps prevent conflicts and misunderstandings arising later in the project. During this phase, CCS meets with key staff members from partner organisations to get to know their organisational history and the wider context, as well as key issues or challenges that creative practices could help address.

CCS uses this time to encourage an understanding of and enthusiasm for the value of creative practices within the partner organisations. Partnerships are often initiated through the enthusiasm of one individual within an organisation, so the anchoring phase can help get broader buy-in across other members of staff.



Co-develop a theory of change

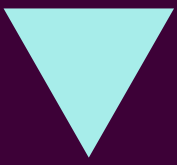
Co-developing a theory of change with project partners creates a clear shared vision and understanding of what we need to do together to move towards that vision. Developing this theory collaboratively ensures that everybody involved has the opportunity to shape the approach, meaning that they are more likely to support the fundamental ethos of the project. This process typically involves:

- ▶ **Visioning change:** Working with partners to develop a rich shared vision of the change we want to bring about, considering the various types and scales of change.
- ▶ **Understanding the context:** Using information we have already gathered through the landscape review and elsewhere to get a picture of our current position.
- ▶ **Setting outcomes:** These clarify the different aspects of the change that we want to create, which is typically multifaceted and involves various stakeholders and parameters.
- ▶ **Suggesting activities and outputs that will lead to agreed outcomes:** Normally, these are advisory and demonstrative of the kind of approach that we want to take. These elements tend to change during the project.
- ▶ **Understanding the causal relationship between these elements:** How the activities will take us from the current context to projected outcomes, which should support the change we seek to make.

The theory of change is a useful tool to track progress on the project and should be frequently revisited as a benchmark. Diverting from the theory of change might not be inherently concerning, but we would want to clearly understand the diversion and its impact on the project.

We use the theory of change to set a project's evaluation approach, developing a set of key questions that we can use to check whether the changes we want to see have taken place, and then deciding what methods we should be using to monitor this change. This forms the basis of an evaluation plan (**see section 3B of CCS's evaluation framework for more information**).

c. Design and delivery



Co-develop an activity plan

As the project proceeds, CCS supports the artist in understanding the context in which they are working, and the groups and organisations involved. This is also a time for the partners to learn more about the artist's practice and approach, usually in the form of induction meetings. The artist has time to undertake a period of research, conduct interviews or meetings with the people involved, and develop plans for delivering key activities. During this phase, we may suggest running a short pilot project or events to trial different methods that can inform future activities.

Through this process, we collaboratively produce an activity plan with an outline of proposed activities for the artist and partners to undertake, with support from CCS and agreed with key partners. This often occurs as an iterative process over the course of the project lifetime as it grows richer in content and form.

Optionally, the partners may choose to mark the launch of the activity plan through a meeting or event with the wider organisation to help build interest from a broader group of people.



Work out practicalities

At this point, we will want to make sure that all the necessary plans and information are in place to manage the project effectively. These may already exist in some form through earlier planning stages or because they are required as part of funding applications. Depending on the scale of the project, these practicalities may include:

- ▶ Clarification of the roles and responsibilities of different members of the team.
- ▶ A risk register indicating the main areas of risk and steps being taken to mitigate these where possible. This should be regularly updated as circumstances change during the project.
- ▶ A communication plan showing the different internal and external communications for the project, audiences we need to reach and channels we can use to reach them, and who needs to be involved in different aspects of communications.
- ▶ A schedule for regular review points when we will revisit tools like the theory of change, discuss formative evaluation and check whether the project is on track. These might also align with interim reporting deadlines from funders.
- ▶ An evaluation plan showing what data we need to collect to answer our evaluation questions, what methods we plan to use to collect that data and who is responsible for collecting it.

- ▶ Methods to improve equality, diversity and inclusion, ensuring that steps are taken to make the project accessible to participants. This can be providing bursaries, food, childcare support, physically accessible venues, neuro-inclusive event design and other steps as appropriate.
- ▶ If working with vulnerable groups, PVG checks and a more formal safeguarding plan will also be needed.



Project activity and reflexive adjustment

During this phase, the artist(s), CCS and partners undertake the agreed activity.

This varies greatly between projects. Examples of projects can be found on our [culture/SHIFT project page](#) and in the [Library of Creative Sustainability](#).

- ▶ We coordinate regular catch-up meetings with the artist and project partners to plan, track progress, capture learning and address issues. Longer projects also normally require more in-depth discussions or workshops held annually or biannually, to give space for more conceptual and creative thinking than is possible in shorter meetings.
- ▶ Depending on the agreed roles and responsibilities, CCS may support practical or creative activity planning, eg event planning support, building community contacts, producing promotional material, and developing project outputs.
- ▶ Progress should be continually monitored and adjustments made if we feel we need to go in a different direction. For example, if we are failing to involve a certain target group then we may need to adjust activity, communications or access measures.



Ongoing learning and sharing

Evaluation and learning should continue throughout a culture/SHIFT project. We build in opportunities to learn and to share that learning with others. These opportunities may include:

- ▶ Workshops with project partners to look at project evaluations and consider how we can apply learning from them to the project as it continues, or other work.
- ▶ Debrief meetings about events or activities.
- ▶ Linking events held to connect people working on multiple concurrent projects and share learning between them.
- ▶ Blog posts and articles, videos or social media posts that share learning with other people in our networks who could find it useful.
- ▶ Showcase events, often held online to allow national attendance, where we discuss learning.
- ▶ Speaking at events or workshops organised by other people.



Outputs and outcomes

We define 'outputs' as practical products that result from project activity and 'outcomes' as impacts that the project has achieved. CCS supports the artist to deliver creative activities or outputs. The nature and form of these varies between projects, reflecting the context, places and people involved. They could take various forms, including creative workshops or events, documentary films, exhibitions, performances, podcasts, stories, poems, blogs or reports.

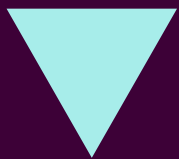
The outcomes are specific to each project and could focus on a range of impacts such as:

- ▶ Raised participants' awareness of climate change or related environmental issues.
- ▶ Increased ability for community to take the lead on local climate change planning and action.
- ▶ Improved connections and relationships between communities and organisations.
- ▶ Increased understanding and appreciation of the socio-cultural aspects of climate change and the role of culture in tackling the climate emergency.

Evaluation methods should help us to capture the impact of these outcomes, which may not be quantifiable. These methods might include focus groups, interviews, perspectives from participants gathered during creative activities or 'storytelling evaluation' ([find out more about this on the 'Storytelling Evaluation Method' web page on the Old Fire Station website](#)).

Due to the complex changes we seek to catalyse, and the ever-changing, multi-partner context of our projects, it can be challenging to evidence processes of change. For this reason, a reflexive approach to evaluation is essential. This enables us to identify the likeliest causal mechanisms for change within each project, and compare causes and outcomes against projects run by CCS and others.

d. Communicating and actioning

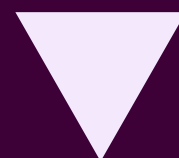


Plan for legacy

Legacy planning should be considered from the very beginning of a project, but as we come to the end we will focus on this more directly. For a multi-year project, CCS will start planning for legacy within the last six months, for a shorter project it might just be the final month. Legacy planning looks forward to consider how there can be continuity for various elements of a project after it finishes:

- ▶ Is there a permanent home locally for any creative work or other assets we have created?
- ▶ Are there elements of existing activity that local partners can continue running? This might include regular events that could be handed over to volunteers or local organisations.
- ▶ Who will be responsible for maintaining project websites or social media accounts?
- ▶ Can connections established through the project be sustained?
- ▶ Are there ideas that were developed through the project that could be applied as part of ongoing or permanent activity?

Depending on the situation, we may look at how we can continue to work with partners if capacity allows, or we may focus on how the project can simply end well. In this case, an exit strategy may be required, which clearly lays out how the elements of the project will be tied up in a way that works to the benefit of everyone involved. If partners are interested in continuing or building on a project, we will discuss potential funding routes to achieve this.



Analyse data and produce reporting

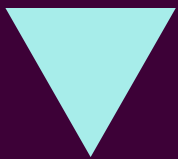
Towards the end of the project, CCS will survey evaluation findings and assess whether there are any gaps that need to be filled, eg if there are evaluation questions that we do not yet have sufficient information to answer. Therefore, we sometimes need to organise additional opportunities for data collection to fill these gaps.

Data analysis typically involves a mixture of traditional quantitative methods alongside qualitative methods that may be less familiar, such as thematic analysis and narrative analysis (more information on these can be found in our [evaluation framework](#), section 3C).

CCS also use discussions or focused workshops as tools to analyse the evaluation findings, help assess whether we have met our aims and gather learning that we can use for reporting.

Most culture/SHIFT projects have both specific learning objectives and reporting requirements for funders. These usually overlap at least to some extent. As the project comes to an end, we will bring together evaluations for various kinds of reporting for funders, ourselves and others:

- ▶ For ourselves, reporting needs to document what happened, how it was achieved and the learning we can apply in future work. Often this takes the form of a more informal document or Miro board as well as internal presentations and conversations.
- ▶ CCS feedback results and learning from the project with members of the public in locations where we have been working. This usually takes the form of shorter summaries, graphics or social media posts that don't presume professional expertise.
- ▶ For funders, reporting needs to show that we have fulfilled the requirements that were set in the funding agreement, including relevant documentation and evaluation showing how we have achieved these. Reporting may also include insights on any research questions funders are interested in. Often this takes the form of a formal report.
- ▶ CCS share learning with people and organisations who can apply learning from the project. This normally takes the form of [case studies in our Library of Creative Sustainability](#), toolkits or presentations sharing how the project worked, issues we encountered and how they might be able to apply this approach in their own context. We share this through our public communications channels and events.



Apply learning

- ▶ We encourage all partners to embrace the new learning and insights that can arise from working with creative approaches. Each project is an opportunity to develop the partners' understanding of the benefits and challenges of collaborating across cultural and climate change sectors, and how to best support this way of working.
- ▶ Ongoing linking events, workshops and the sharing of evaluation provide opportunities to help other organisations action learning from projects.
- ▶ For CCS, we will seek to apply learning to the design of future projects and organisation-wide practices. This may involve including evaluation from past projects in our landscape review when designing a new project or referring to them in funding applications.

3. Call to action!

We hope that you have found this a useful introduction to our approach to arts and climate change collaborations, and that you have been inspired to incorporate creative approaches into your own work tackling the climate emergency.

We would love to hear from climate change organisations, cultural organisations or artists if you are interested in working directly with Culture for Climate Scotland or if you are seeking advice on how to get started.

How can you get involved?

More information about past and current culture/SHIFT projects can be found on the [‘Arts into climate’ page on our website](#).

For enquiries about partnerships, embedded artist projects or the culture/SHIFT programme more generally, please contact info@cultureforclimate.scot.



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4. Appendix

1. Simplified sample budgets

For an eight-month project run in 2022-23 by CCS, one partner organisation and an artist, paying the current rate of £336/day in line with Scottish Artist Union's day rates for artists with 5+ years' experience.

	Unit cost	No units	Total
CCS staff time	350	18	£6,300.00
Partner staff time	350	18	£6,300.00
Artist time	336	30	£10,080.00
Artistic materials			£400.00
Creating and running promotional campaigns			£2,500.00
Travel costs			£250.00
Event catering			£525.00
Documentation			£1,200.00
Mentoring			£336.00
Community minibus			£41.00
Venue Space			£2,100.00
		Subtotal	£30,032.00
Contingency (5%)			£1,105.75
		Total	£31,137.75

For a 2.5-year project run in 2025-27 by CCS, multiple partners organisations and two artists across two locations, paying the artists as salaried members of the CCS team. Adjusting for inflation across three financial years.

	Cost	Notes
CCS staff time	£46,430.90	Project manager at 1.5 days per week plus contributions from other members of CCS team
Artist time	£79,336.91	2 artists working 0.5FTE
Partners and staff time	£50,967.45	2 national partners, 2 local partners, 2 evaluators
Activity budget	£21,116.07	Venues, catering, materials
Travel and accomodation	£16,105.72	For CCS, partners, artists and external people as needed
Materials and studio costs	£17,960.72	For artists to produce creative work
Access budget	£3,900.73	Bursaries and money to pay for access needs for event participants
Comms budget	£5,720.60	Design, promotion, documentation, printing
CCS overheads	£30,752.40	Calculated at 15% on all money going through CCS
Subtotal	£272,291.51	
Contingency (5%)	£13,614.58	
Totals	£285,906.09	

2. Example partnership agreement (available via Google Drive)
 - a. Sample partnership agreement (Word document)
3. Culture for Climate Scotland's Equality, Diversity and Inclusion Policy (downloadable PDF)
4. Culture for Climate Scotland's Safe Working Statement (downloadable PDF)