

How can creative practice transform our approach to adaptation?



A toolkit for initiating and undertaking
Embedded Artist Projects



**Cultural
Adaptations**

This publication is part of the Cultural Adaptations project (EUCAN). Between 2018 - 2021 it sought to find creative, innovative and place-based methods to adapt to climate change, and to support the adaptation of the cultural sector.

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ClimateReadyClyde



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How to use this toolkit

This toolkit aims to support creative practitioners, cultural organisations and adaptation organisations seeking to design or deliver an Embedded Artist Project within the context of climate adaptation.

What will this help you do?

Each Embedded Artist Project is unique: there is no exact template to follow. However, this toolkit will help you:

- Understand how Embedded Artist Projects can contribute to climate change adaptation strategy and projects.
- Initiate, manage and participate in Embedded Artist Projects.
- Analyse the impact of Embedded Artist Projects.

How should you use this?

- The toolkit is designed in four sections, with each section exploring a different phase of an Embedded Artist Project: from initiation to development, delivery to evaluation. In each section, the toolkit aims to provide information about typical project activities, providing general instructions and inspiration from past climate adaptation projects.
- You can work through the toolkit from start to finish as you develop and deliver a project, or you can choose to use certain sections as they relate to your project.
- You can share this toolkit with other members of your project team and current and future collaborators.
- The toolkit is supplemented by digital resources, case studies and writing hosted on: www.culturaladaptations.com.



How to use this toolkit

Who is this for?

Within this toolkit, we explore the three primary roles within every Embedded Artist Project team. When working through this toolkit, you should identify which role you (or your organisation) fulfills, and pay particular attention to the sections highlighted as most relevant for your role:

- A 'cultural organisation' is defined as any organisation, venue, office, studio, festival or educational institution operating in the arts and cultural sector. This includes, but is not limited to, organisations within the performing arts, fine arts, music, literature, and film and TV.
- An 'adaptation organisation' is defined as a public or private-sector organisation working on adaptation. These are often those organisations responsible for municipal or regional adaptation planning or implementation, but may also include private and more locally-focused organisations such as housing or commercial property developers, landowners etc .

- A 'creative practitioner' is an individual working as an artist. The definition of an 'artist' includes visual, performing, literature or media artists.

Although written by organisations participating in a project based in Europe, much of the advice and resources supplied in this toolkit will be relevant for those in other countries around the world.



Introduction

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>How can Embedded Artist Projects support climate change adaptation?

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How can Embedded Artist Projects support climate change adaptation?

How our society adapts to the impacts of climate change is a complex problem, with many possible approaches, many intersecting stakeholders and priorities, and many financial, technical and social challenges.

We need novel, creative and transformational ways to ensure our transition to an adapted future is successful. Embedded Artist Projects are particularly suited to understanding and working positively with this complexity, and to working within the cross-sector, cross-society engagement and collaboration needed.

Embedded Artist Projects use creative thinking to tackle society's 'wicked problems', for which there is no one solution. Some examples of these approaches might be:

- Developing new ways to inspire and engage people to act to adapt to climate change.
- Developing products or services that help organisations, groups or businesses address climate change risks or seize opportunities.
- Challenging existing paradigms and perceptions that act as barriers to adaptation.
- Helping to involve new actors and audiences in adapting to climate change.



What is an Embedded Artist Project?

An Embedded Artist Project (EAP) is a process-oriented project which mixes the skills and competencies of artistic and non-arts partners to address key societal issues.

An Embedded Artist Project employs 'creative logic': creative thinking which deliberately seeks to work in an innovative way, outside of existing paradigms and frameworks. This extends beyond the typical 'efficiency logic' employed in traditional business or public sector organisations, which relies on the historical success of established routines or processes.

Projects are initiated by a partnership of individuals or organisations: typically those with a mix of cultural management expertise and those with expertise in a specific problem area. This partnership employs a Creative Practitioner to explore a particular problem over a period of time, and to bring their unique creative skills, approaches and ways of thinking. The partnership of organisations and the Creative Practitioner work together to develop and evolve the project to the specific context, scope and timeline. Project activities are then designed and undertaken towards a shared goal.

It is important to note that the purpose of an Embedded Artist Project is not to create a physical artistic output (such as a performance, exhibition or art piece) but instead to apply the creative process and skills of artists - 'creative logic' - to a complex problem.

How is an Embedded Artist Project different from an artistic commission?

A commission will have a pre-envisaged outcome; whether that is the design of a finished physical art piece, performance or other formal product. From the beginning of a commission, the commissioner more or less knows what they want as the output. However, an Embedded Artist Project is focused on a creative approach towards an outcome. As a result, in an Embedded Artist Project the artist works with the partners and project stakeholders through a creative process to develop a response. Although the challenge to be addressed is clear, the approach and end result are developed during the process.



Examples of Embedded Artist Projects in adaptation

An artistic ‘outsider’ for new imagination

Climate Ready Clyde is an initiative in Glasgow City Region, Scotland, in which 15 organisations are pooling resources to create the area’s first Regional Adaptation Strategy and Action Plan, whilst also coordinating regional action on adaptation. **This Embedded Artist Project** was developed by Creative Carbon Scotland and Climate Ready Clyde with the aim of making use of the Creative Practitioner’s relatively autonomous position as an

‘outsider’ to provide new ways of thinking and different approaches to help address the opportunities and challenges around climate adaptation in the Glasgow Clyde region. The aim was to help find new ways of thinking, fresh perspectives and different approaches to adaptation at a strategic level. Envisaged outcomes included:

- New, imaginative and innovative understandings of adaptation amongst the Climate Ready Clyde Board and senior stakeholders.
- An awareness of, and openness to, the complexity implied by the interlocking fields of environmental, social, economic and cultural sustainability, and their importance to adaptation work, amongst the Climate Ready Clyde Board and senior stakeholders.
- A wider range of individuals and organisations accelerating the development and implementation of the Glasgow City Region Climate Adaptation Strategy and Action Plan.

Value systems and stormwater systems

A partnership of cultural organisation TILLT, the housing company Poseidon AB, the City of Gothenburg Sustainable Waste & Water and Rain Gothenburg defined the challenge of their Embedded Artist Project. In the context of increased flooding and stormwater, Poseidon needed to find new stormwater delay systems around their properties. **The Embedded Artist Project** sought to embed aesthetic, social and ecosystem services values within a sustainable stormwater system. Envisaged outcomes included:

- An exploration of the concept of Permaculture: how the 12 principles of permaculture can help construct human environments that make a positive contribution to nature and humanity.
- Early-stage designs of storm water delay systems which reflect and benefit residents.

The value of a creative approach

- Artistic Interventions in Organisations, a **presentation** on finding evidence of the value added by artistic intervention.
- Managing artistic interventions in organisations, a **comparative study** of programmes in Europe.
- Organisational climate for creativity and innovation, a **research paper** in the European Journal of Work and Organizational Psychology.



Initiation

During this phase, the partnership is formed, the challenge is identified, and the practicalities of delivering the project are confirmed.

1

1.1 Forming the Partnership

- Define the challenge
- Confirm the practical details

- Example budget and guidance on Creative Practitioner Fees

1.2 Recruiting for a Creative Practitioner

- How to write a Creative Practitioner brief
- How to interview for a Creative Practitioner

- Examples of different approaches to recruitment

The foundation of every Embedded Artist Project is a strong, collaborative partnership between organisations and individuals with different skills and a shared commitment to work together.

There are typically three primary roles within every partnership: the Adaptation Partner, the Cultural Partner, and the Creative Practitioner. Any one of these roles may initiate an Embedded Artist Project, and seek to recruit the additional partners for the project.

The most typical approach is one in which the Adaptation Partner approaches a Cultural Partner, and they work together to recruit the Creative Practitioner. Initially, the partners work to understand the context in which the Adaptation Partner is working, including the challenge they are facing, and where creative practices could help to address these. The Cultural Partner drafts an initial proposal outlining the Embedded Artist Project roles and an indicative budget (or apply for relevant sources of funding). It is approved and funded. The partners then agree on a method of recruitment for the Creative Practitioner.



	The Adaptation Partner	The Cultural Partner	The Creative Practitioner
Definition	An organisation with their own expertise or purpose (for example, responsibility for city-region adaptation). This can be a public or privately funded organisation.	An organisation with expertise of managing cultural projects and artists.	An individual working as an artist. The definition of an 'artist' is broad enough to include visual, performing, literature and media artists.
Examples	Municipal governments; specialist organisations; private companies	Cultural venues; participatory arts institutions; festival organisations	Theatre makers, musicians, writers, visual artists, mixed media artists, film-makers
Role	Their role is to shape the context of the challenge to be addressed, to provide knowledge, and to benefit from the learning from the Embedded Artist Project.	The Cultural Partner is the overall manager for the Embedded Artist Project. Their role is to support the connection between the adaptation partner and the artist.	Their role is to be the artist embedded within the project. They can inspire organisations to leave their comfort zone and, as participants, try new ways of thinking and doing.
What they bring to the project	The Adaptation Partner is often the ‘challenge holder’ within an Embedded Artist Project. They bring their expertise and experience on climate change, and their knowledge of specific challenges which affect their work and region.	The Cultural Partner brings their experience of cultural management, a coaching approach to partnership working and facilitation, and their experience of cultural project learning and evaluation. They do not steer the artistic content of the project, but they do oversee the process and communication with all partners involved.	Artists are experts in creativity and trained to work with the unpredictable and to manage complexity. They bring their experience of creative working methods and approaches which bring new insights and new perspectives.
What they gain from the project	<p>Communication: Getting to experience an additional way of communicating with citizens around climate adaptation enables Adaptations Partners to deepen and develop their work.</p> <p>Engagement: Many Embedded Artist Projects explore new ways to engage people during moments and activities created by the Creative Practitioner.</p> <p>Insights: Working in creative ways can shift whole-organisation thinking beyond traditional thought processes. This is particularly helpful when aiming to undertake transformative adaptation.</p>	<p>Connections: Facilitating cross-sector and skill partnerships enable Cultural Partners to learn from other industries.</p> <p>New Business Models: In managing and facilitating Embedded Artist Projects, Cultural Partner organisations can expand their cultural management skills and projects beyond just the cultural sector, and diversify their work.</p>	<p>Confidence: Working with leaders and employees in different organisations demonstrates that other professions really value their knowledge, thus increasing their confidence.</p> <p>Communication: Practitioners improve and develop their capacity to communicate outside the culture sector about their work, ideas and art form.</p> <p>Methodology/Artistic Inquiry: Practitioners engage in new topics and focus areas as well as developing new methods, testing new materials, new contexts, environments and skills.</p> <p>Identity: Embedded Artist Projects stimulate self-reflection. To work as an artist outside the cultural sector often challenges the artist’s own comfort zone and most often leads to development¹.</p>
Resources	The Adaptation partner provides a budget with which to undertake the Embedded Artist Project, typically sourced from internal funds or applied for through a proposal with the Cultural Partner. They also contribute time, in the form of attending project meetings or activities.	The Cultural Partner is paid a management fee for their management of the project. The Cultural Partner may also seek funding from additional sources (grants, foundations, other project funds).	The Creative Practitioner is paid a fee for their time working on the project, and any costs incurred (materials, travel) required for them to deliver their work.

Define the challenge

Clearly defining the challenge to be addressed is essential for the success of any Embedded Artist Project. Typically, addressing this challenge should:

- Seek sustainable transformation: Within this toolkit, we focus on Embedded Artist Projects which address our climate emergency and particularly the challenge of adapting to climate change. These types of Embedded Artist Projects should aim to contribute to the transformation to a more environmentally sustainable, resilient, just and inclusive society.
- Require new perspectives and skills: A strong challenge addresses an issue which is new to an Adaptation partner organisation, or one with which they have experienced difficulty in the past, and to which the Creative Practitioner can help to bring a fresh perspective and different skills.
- Anticipate a bold approach: Working with the Embedded Artist Project model offers an opportunity to be bold and try new approaches to addressing the complexity of the problem.
- Open to evolution: Embedded Artist Projects are more open-ended than traditional 'commissions' or 'artist-in-residence' roles. Although it may not be possible to design an entirely open brief due to the situational or financial constraints of the partner organisations, how the challenge will be addressed must be able to evolve organically over the duration of the project.
- Co-designed with the Creative Practitioner: It is important to maintain the space for the Creative Practitioner to bring their knowledge and skills to help shape the Embedded Artist Project and be part of the decision-making process with the other partners from the earliest stage possible. It might therefore be appropriate to identify a challenge which has various elements: once the Creative Practitioner is in place, they can help narrow the focus together with the other partners.

This is an important step in any Embedded Artist Project - and it may be quite difficult, particularly when working for the first time in partnership with organisations which have never undertaken an Embedded Artist Project before, or when partners are unfamiliar in working with each other. For ideas on how to overcome any challenges, look at our '[Overcoming Common Challenges](#)' section.

Confirm the practical details

The scope of the project is first developed by the Cultural Partner and the Adaptation Partner. In this process they seek to define the scale and complexity of the project. The experience of the Cultural Adaptations project is that this phase can take any length of time (between 1 month and 2 years) depending on the project or length of any budgetary application process. In confirming the practical details, the partners should discuss and identify:

- **The challenge being addressed** (page 14)
- **Project geography**; adaptation can occur at the local, regional, national or international level.
- **Project audience**; whether the challenge is focused on internal organisational practices or cultures, engaging specific communities, or influencing policy makers.
- **Project stakeholders**; whether those likely to work with partnerships will be one key department/organisation/community; a local authority or agency; multiple departments within an organisation; or working across a larger geography or with multiple agencies.
- **Project budget**; funding for the Creative Practitioner, management fee for the Cultural Partner and time of the Adaptation Partner needs to be identified. There may be opportunities for connecting to different funding sources, including local and national government, public bodies, universities and cultural funders; innovation, communication or engagement grants.
- **Project timeframe**; this is dependant on the challenge and the budget, but Embedded Artist Project can take place on a timeframe of:
 - less than 12 months (typically this project would build on previous work or undertake a pilot, and have a limited scope)
 - 12 months (this project may be building on an earlier pilot phase, or fit into an existing programme of work)
 - Multi-year or ongoing (project focused on bringing about systemic level change; this requires longer investment from Creative Practitioner and Adaptation Partner)
- **Project documentation and communication**; It is important to consider the documentation and communications roles and responsibilities within any Embedded Artist Project to help ensure that the processes and outcomes are captured and shared with wider audiences, as well as partners and funders. Some aspects to consider and build into your project design include:
 - What proportion of the project budget will go towards documentation and communication?
 - What types of documentation will be well suited to the project aims and activity? e.g. partner blogs, photography, film, social media content
- Who will be responsible for the communications aspects of your project?
- What will the key communications tasks entail? E.g. Developing a communications strategy, project website or web content, social media presence
- **Project outputs**; although there is no predetermined artistic outputs, there may be other output necessary for the Embedded Artist Project or a particular funder., e.g. policy briefs, action plans, reports, films.
- **Project evaluation**; evaluating experimental projects without pre-determined outputs requires a considered evaluation approach, which is explored in detail later in the Evaluation section of this toolkit.
 - Who will be responsible for undertaking the evaluation of this project (will it be an external evaluator or the Partners themselves)?
 - What proportion of the project budget will be allocated to evaluation?
 - What information will you collect as part of your evaluation?



Inspiration - Example budget and guidance on Creative Practitioner Fees

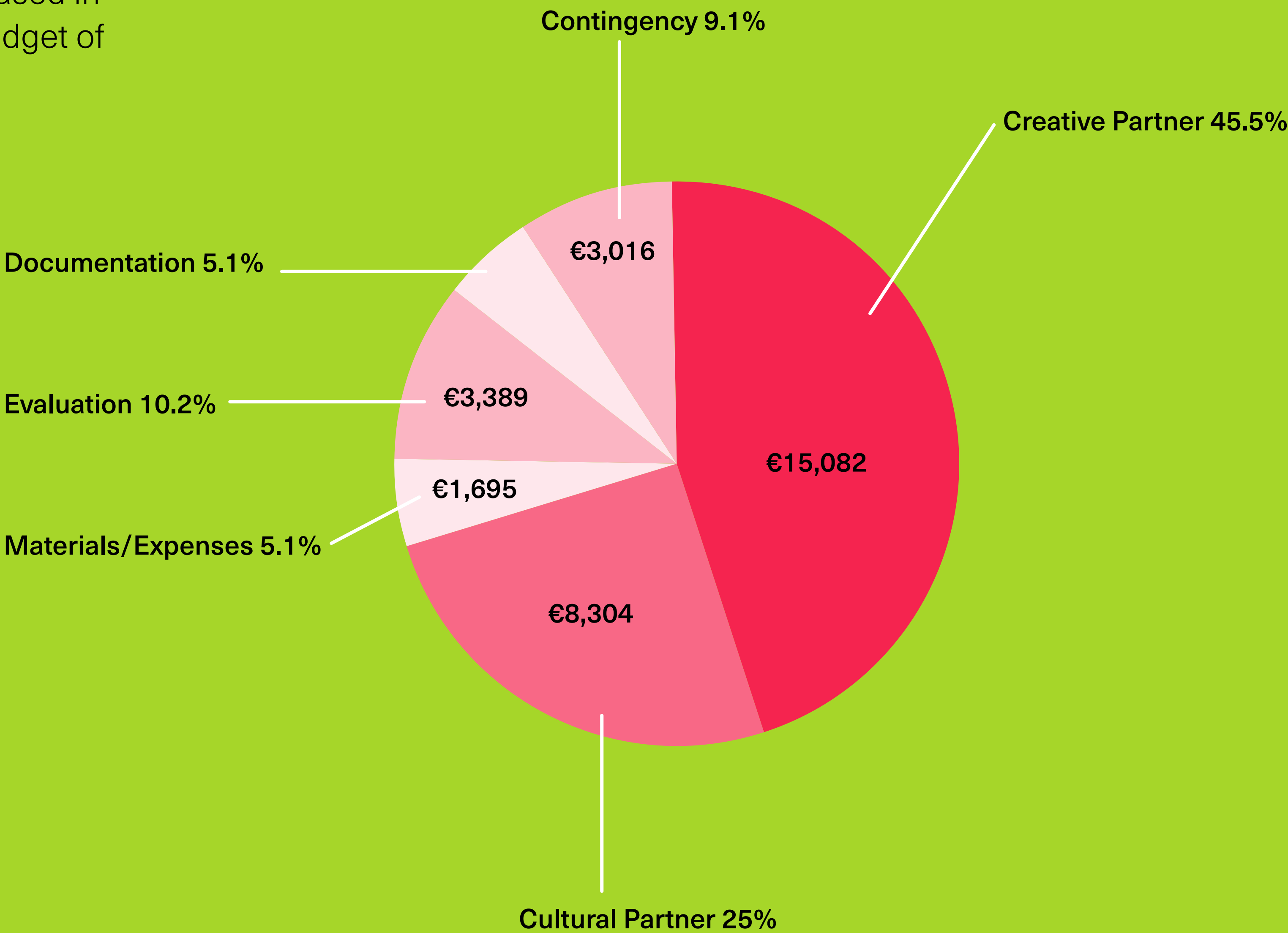
National rates of pay for Creative Practitioner fees exist in many countries, and sometimes at a regional level.

- Scottish Artist Union rates: [Website](#)
- UK Theatre rates of pay: [Website](#)

1.1

Budget breakdown (€)

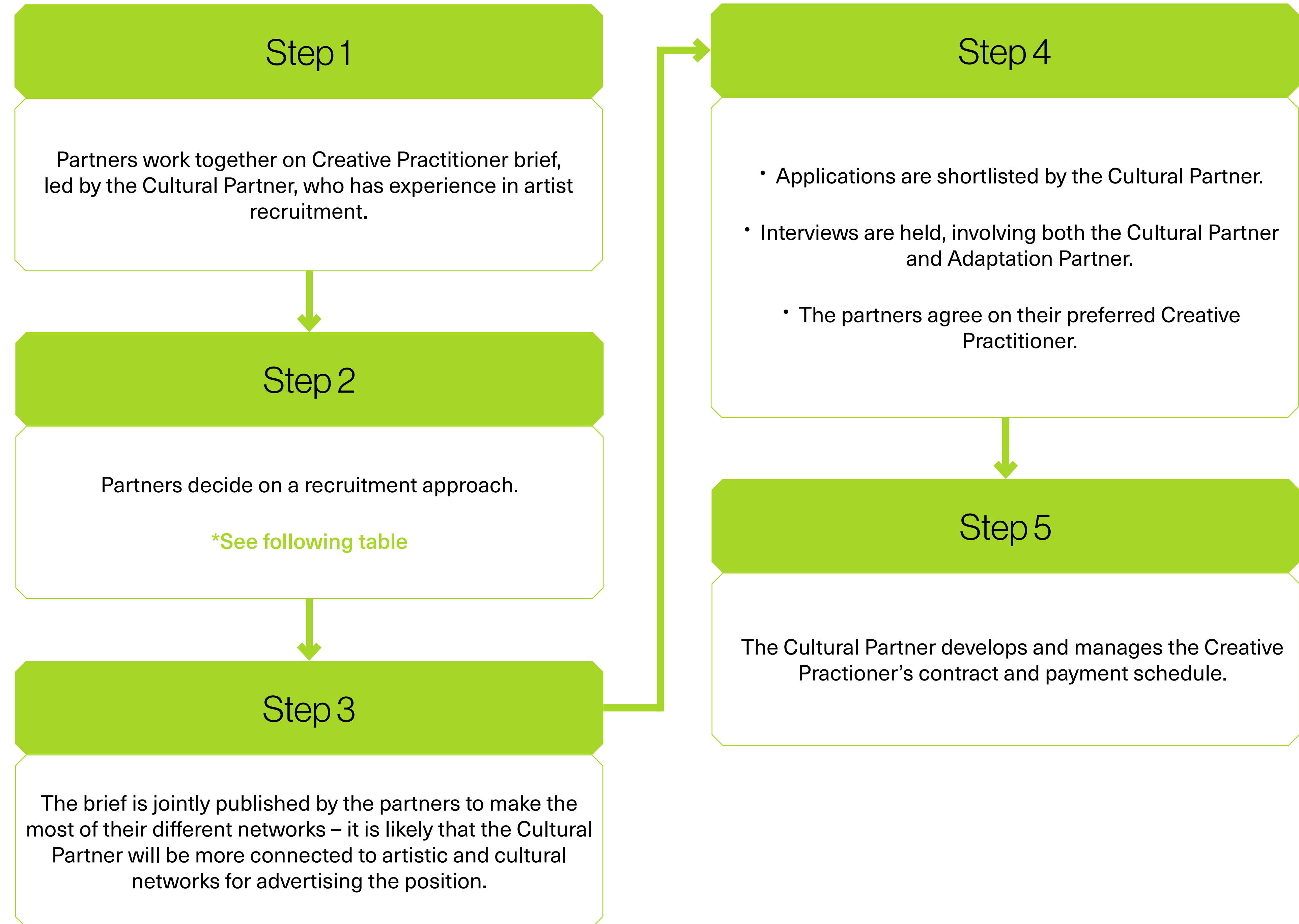
An example budget breakdown for a year-long Embedded Artist Project based in Northern Europe, with a total budget of around [€] 33,000



Recruiting for a Creative Practitioner

The process for recruiting additional partners will vary depending on the route by which the project has come about. Here we have outlined an approach based on the Cultural Partner leading the Creative Practitioner recruitment in collaboration with the Adaptation Partner.

1.2



Step 2	Partners decide on a recruitment approach.		
	<p>Open application:</p> <p>A call is distributed and any artist can apply. In this case, the Cultural Partner distributes the call through its network of cultural organisations who work with or show artists in their venues, galleries, artist collectives, artists, arts professionals, intermediary organisations, governmental arts councils, subsidy providers etc. Creative Practitioners complete an application.</p>	<p>Closed application:</p> <p>A call is personally sent to a limited number of artists who can then apply. In this case the Cultural Partner can select from its existing network of artists, or it can ask a few arts professionals (curators, programmers, arts directors, etc.) to suggest names of artists. Creative Practitioners complete an application.</p>	<p>Choosing a specific Creative Practitioner:</p> <p>No application process is undertaken. Instead, the Cultural Partner identifies a specific artist appropriate for the project. This is often appropriate when a Cultural Partner has undertaken an Embedded Artist Project before.</p>
	<p>Pros</p> <ul style="list-style-type: none">• A wide circulation of the open call can build publicity for the project.• In focusing on recruiting for skills, rather than people, you can identify new artists.• An open process contributes to equal opportunities and tackles unconscious bias in recruitment.	<ul style="list-style-type: none">• This is a shorter process, which still enables a number of artists to be considered by both the Cultural Partner and Adaptation Partner.• The past experiences of the Cultural Partner can help ‘match’ Creative Practitioners to the project.	<ul style="list-style-type: none">• This can be a very quick process, enabling the project to begin as soon as possible.• The Cultural Partner has normally worked directly with the Creative Practitioner before, so a working relationship is already established.• No costs are incurred from advertisement of the opportunity.
	<p>Cons</p> <ul style="list-style-type: none">• An open process is more resource intensive, particularly if lots of applications are received (and thus need assessing).• More expertise required of all partners, rather than relying on the experience of the Cultural Partners.• The preparation of the brief needs to be very specific to ensure only qualified practitioners apply.	<ul style="list-style-type: none">• A closed recruitment process limits the range of people considered, which might reflect the unconscious bias of partners.• There is less opportunity for the Adaptation Partner to be involved in recruitment.	<ul style="list-style-type: none">• There is no opportunity for the Adaptation Partners to be involved in recruitment.• The list of possible Creative Practitioners to approach is limited to the experience of the Cultural Partner, so new or emerging Creative Practitioners may be overlooked.

How to write a Creative Practitioner brief

A ‘brief’ is a description of a project’s purpose and practical details. Much like an ‘invitation to tender’, it outlines the project and proposed task. It is then circulated to potential applicants, with a requested format for response and a deadline.

Key questions to consider when developing the brief:

- **Describe what an Embedded Artist Project is:** Clearly define that Creative Practitioners are not expected to create artistic work but are expected to contribute to the process.
- **Describe the project partners:** Explain the nature of the partnership and provide some examples of work undertaken by these organisations.
- **Describe the challenge:** Explain the wider scope of the societal issue that the Creative Practitioner will be involved in for this Embedded Artist Project. Crucially, it does not describe the solution, or the expected output or outcomes of the project.
- **Define the skills, knowledge and experience:** Detail what you think will be necessary for the Embedded Artist Project. For example, prior knowledge of climate change and sustainability related issues; experience in socially engaged arts or community engagement; experience of working collaboratively with non-arts groups; particular creative skills such as storytelling and developing narratives. You may want to emphasise the autonomy and initiative required of the role, and consider how experienced an individual you need. However, the greater the number of criteria, the fewer qualified candidates.
- **Outline the budget clearly:** ideally reference the national standards of pay to which you are adhering to, and whether this includes equipment, materials, travel or taxes.
- **Outline the time commitment:** Note the total length of the project, and how many hours or days per month this will be. The timing of the Embedded Artist Project will be a joint decision by the Creative Practitioner, the Adaptation Partner and the Cultural Partner, based on a combination of budget, availability and the challenge being addressed, but an indication of this at an early stage informs applications.

How to interview for a Creative Practitioner

In developing a brief for your project, you will have identified the skills and experiences you are wanting your Creative Practitioner to employ throughout your Embedded Artist Project. If interviewing candidates for this role, you should design an interview format and questions which explore these elements.

- **Charisma and self-awareness:** What do you think are the key qualities necessary for an embedded artist to be effective, and can you give an example of when you’ve applied some of them?
- **Diplomacy and the ability to gain trust:** Some people could be sceptical about the value a Creative Practitioner could bring to a department or process. Could you give me an example of when you’ve successfully built trust with new people?
- **Engagement and building participation:** Can you give me an example of where you’ve used your work to build participation in a topic or issue?
- **Creativity:** Tell me about a time when you took a creative approach to bring about change?

How to apply for a Creative Practitioner role

When applying to a Creative Practitioner role, there are lots of similarities to the approach taken to any job application: you want to be honest, reflect on how it aligns with your interests, and explain how you are uniquely suited. But what is really different from any other job application — or from any other form of application in the art world (grants, subsidies, residencies, commissions etc.) - is the nature of an Embedded Artist Project.

Unlike in a traditional commission, you are explicitly not required to produce a new work. Instead, you are asked to bring your experience and skills as a Creative Practitioner, together with the experiences of knowledge of the Cultural and Adaptation Partners, to address a challenge. This may or may not directly relate to your own artistic practice.

You are going to be 'embedded' in an organisation which has a specific structure, routine and activities, which has functioned long before the existence of this Embedded Artist Project, so you will have to find your way within this structure. Here are a few things to reflect upon before you apply for a Creative Practitioner role:

- Do you have characteristics needed to embed yourself in an existing organisation, and the confidence to lead your own work?
- What skills, knowledge, experience from the past projects you can apply in this project? How will these benefit the wider project?
- If you have some initial ideas of how to approach the challenge, how would you begin?
- Be honest with yourself about your expectations and strengths: would you feel creatively fulfilled without the production of a final 'artwork'? Are you well suited to collaborative partnership projects like this one?

Embedded Artist Projects are an unusual form of collaboration, which might be equally new for you and the Cultural and Adaptation Partners. In forming the partnership, they have committed to working in this way, open-minded to the unknown, but they are likely to find the uncertainty difficult, and might have lots of questions or find the omission of a defined output frustrating. Creative Practitioners are often skilled in working with complexity and uncertainty in this way, but you may want to demonstrate past experiences of both tangible and intangible examples to show the breadth of activities you can undertake.

There are no particular formal artistic disciplines that are better or less suited for an Embedded Artist Project. Creative Practitioners involved in the performing arts are typically used to working in collaborative forms, but independent visual artists and writers can equally contribute imagination, make unexpected connections and work in iterative ways.

Examples of different approaches to recruitment

- Advice for recruiting an embedded artist from Creative Carbon Scotland, based on reflections from recruiting a Creative Practitioner for the Cultural Adaptations project: [Website](#)
- Advice on choosing artists and agencies including past examples from Municipal Artist Partnerships: [Website](#)

Example Creative Practitioner open calls

- Cultural Adaptations: Climate Ready Clyde open call: [Website](#)
- TILLT: Borderline Offensive open call: [PDF](#)

1.2

Development

During this phase, the form of the Embedded Artist Project is developed more fully, considering the stakeholders and activities related to addressing the challenge.

2

2.1 Establishing Project Stakeholders

- Involving key stakeholders
- Recognising power dynamics
 - *Recognising power dynamics among partners and stakeholders*

2.2 Observation and research by Creative Practitioner

2.3 Development of an action plan

- *A story of research and development*

Involving key stakeholders

Identifying stakeholder groups involved in the project is a key step. Some initial identification will have occurred during the initiation of the project. However, once the Creative Practitioner is recruited, it is likely the stakeholders involved will be further refined as the project progresses.

For example, one aim of the Creative Practitioner role could be to help identify and engage with groups that the Adaptation Partner has not previously engaged with, through the use of creative approaches or through their own personal connections within the community or particular sectors. If the project is working across a larger regional scale, the Creative Practitioner may assist in the identification of multiple agencies as project stakeholders.

The stakeholders will vary depending on the nature of the challenge being addressed. Addressing these questions will help the project team to identify what key messages should be shared with different groups about the project:

Internal stakeholders

- Who is the key contact person within the Adaptation Partner's organisation for the Creative Practitioner? This may be the Adaptation Partner, but it could also be their colleague or a subcontractor.
- Does the Creative Practitioner have direct access to, and the support of, key decision-makers in the overall project? Knowing who it is appropriate to contact and if there are limits to their reach within the Adaptation Partners organisation will help set boundaries.
- And does the Creative Practitioner have the support of other important individuals, such as project managers or contractors in a project that involves additional external organisations? It may be necessary to introduce the Creative Practitioner to these people to aid cooperation in their work.

External stakeholders

- Who are the primary external people, groups or stakeholders that the project will be working with? Why are they relevant to the project?
- What potential benefits will they derive from participating in the project in the short, medium and long term? How will you encourage them to participate; why are they interested?
- What level of involvement are we asking them to have? Will they be participating in one off events/ workshops; acting as ambassadors for the project; contributing to the co-design or co-production of activities or outputs; helping to share the project findings within their community or network?
- What are the potential barriers to their participation and how could these be overcome? E.g. socio-cultural, physical, geographic, time and capacity, financial.
- When should they be approached? Is it appropriate to involve them in the project from the beginning, or once an action plan has been developed?
- Who will be their primary point of contact throughout the project? Does any one of the project partners have an existing relationship with these stakeholders? Who can provide an introduction?

Establishing Project Stakeholders

Recognising power dynamics

It is also important to be aware of the potential power dynamics - the possession of power, control or authority - which influences the relationships between project partners and stakeholders.

Within the Embedded Artist Project

partnership: Power to initiate meetings, power imbued from qualifications or knowledge, power to make decisions and power to apply for (and spend) funds can all affect the successful development and management of the project.

With other stakeholders: This is particularly important in Embedded Artist Projects which address climate change adaptation challenges. Climate change, and the adaptation initiatives which seek to address its impact, will affect different people in different ways. Various characteristics in a community - for example gender, class, race, wealth and disability - overlap and interact to create and exacerbate existing vulnerabilities to climate impacts. Recognising these vulnerabilities, and the power dynamics which might affect the ability for certain stakeholders to participate, can lead to a more inclusive, successful project.

Inspiration - Recognising power dynamics among partners and stakeholders in adaptation

- Power Dynamics in Municipal Artist Partnerships includes advice of the different forms of power which might influence a project, and ways to recognise this in practice: [Website](#)
- Scottish National Standards for Community Engagement is particularly useful for those planning to work with local community members as part of their activities: [Website](#)

2.1

Observation and research by Creative Practitioner

Following the initiation of the Embedded Artist Project, the **challenge has been defined** by the Adaptation and Cultural Partners. However, once the Creative Practitioner has been recruited, they must undertake an initial period of observation and research to understand the challenge, the context and the opportunities for creative intervention.

The form and length of this observation will vary depending on the nature of the Embedded Artist Project. For example, if a project focused on internal organisational culture change, the Creative Practitioner may be based within the office of the Adaptation partner; if a project is focused on working with a particular external community, it would be more relevant to attend various community events or undertake interviews with key stakeholders.

There are a number of questions the Creative Practitioner should explore at this stage in the project:

- **How can I contribute to this process?** Which methods, tools do I have that match? What is important for me?
- **What do I need?** Do I have to create new tools or develop new skills or knowledge? What information do I need in order to understand the challenge being addressed?
- **Practical considerations:** How many hours per week/month does this budget allow me to work on this project? How can I align my limited working hours with my ambition? How do I schedule my time between researching, delivering activities and meetings with the project partners?

Next, the Creative Practitioner should propose an action plan, which seeks to address the challenge. The creation of this action plan could be somewhat iterative - influenced by the advice of the Cultural Partner, and the contextual knowledge of the Adaptation Partner.

The action plan may describe a series of activities to be undertaken by the Creative Practitioner with the identified stakeholders. These activities will reflect the skills and approach of the practitioners, and could include: public events, private workshops, the production of artistic work (e.g. films, images, writing, performance), led walks, dialogues with additional experts.

The action plan should align with the agreed timeline and budget for the project and be agreed with the Cultural and Adaptation Partners.

A story of research and development

Anyuta Wiazemsky Snauwaert, Creative Practitioner in the Embedded Artist Project with Greentrack Ghent and the City of Ghent's Adaptation team.

In this Embedded Artist Project I had the absolute freedom to explore and propose what my trajectory would look like. I started with tabula rasa (meaning having only the framework): embedded in the city administration with the challenge of 'expanding the support base for climate adaptation among the citizens'. I had a set number of hours I could be paid for working on the project and no predefined KPIs or any other obligations beyond the broad framework.

Although working in a process-driven (rather than outcome-driven) way is natural for me, working as a Creative Practitioner in the city administration is completely different to my usual self-directed practice. The final outcome had an expected value to people beyond myself. At the same time, in this or in any other project, I always seek to reach a tangible goal. To me, this is exactly the tension one must hold with open-end projects: to resist the temptation to define an output long enough to understand the crux of the challenge, whilst also seeking the certainty and direction of a known goal.

In practice, it was a challenge shared by all the partners. In the research phase I needed time to join different meetings within the city administration in order to understand the structure - not as an outsider but from within. It was a period of a few months, and there was not a day without me thinking: "Oh, this is a specific thing I could do". As a visual artist, I also have a natural tendency to produce a work or to set up a project of my own where I would control the process, set the goals and execute the actions. Yet, in the role of 'Creative Practitioner', I sought to avoid 'business-as-usual', instead exploring and understanding how I could put my skills and expertise to use for a greater goal.

Following this initial phase, I presented my action plan as a series of several possible approaches to the group of civil servant stakeholder with whom I had been in contact. Having a background in Humanitarian Sciences, I made a structured presentation, categorising the possible approaches by the format and the relation to the structure of city administration as I

understood it. Together we decided that the most interesting approach would be if I would become a part of the team — with civil servants from different city administration departments, such as the Environment and Climate Department, Green Department, Road Department, Mobility Department and others — of a specific project.

The selected project was centered around depaving two asphalt sections separating three bits of a Paul De Smet De Naeyerpark in Ghent as part of the initiatives to increase urban drainage and resilience to climate change in the city. As part of this team, I would help realise the delivery of this project. My focus, among the other things, was to make the other team members think about the goal I've been given in the beginning: expanding the support base for the climate adaptation among citizens. At the same time, my interest lies not as much in influencing how this particular project goes, but in influencing the way city administration functions in future projects.

Delivery

During this phase, the action plan is implemented by the partnership, and the activities are documented.

3

3.1 Delivery, communication and coordination

- Delivery of action plan
- Communication and coordination

3.2 Documentation

- Documentation in the Cultural Adaptations Embedded Artist Projects

Delivery of action plan

Each Embedded Artist Project is unique, so the delivery phase of any project will be specific to the nature of the challenge, the action plan and the circumstances of the partnership. All partners should work to ensure the action plan is implemented successfully. Generally, there will be a number of activities undertaken within a set timeline. This will include:

- Working together to ensure the required facilities, tools and equipment are available
- Meeting set deadlines for input or feedback
- Participating in project meetings and (where appropriate) activities
- Reflecting on ongoing project learning

Communication and coordination

During this phase, the Cultural Partner continues to manage the overall Embedded Artist Project. The initiation and development of the project will have required communication and coordination between all members of the partnership. As the project is delivered, this communication and coordination is even more crucial, particularly when delivering dynamic activities.

The Cultural Partner facilitates and manages this communication and coordination in a number of ways, primarily through hosting regular project meetings. For a short project, weekly or bi-weekly meetings might be appropriate, but for an Embedded Artist Project spanning a year or more, monthly meetings may suffice. In addition to consider the progress of the action plan, the purpose of these meetings are to:

- **Build trust between the Creative Practitioner and Adaptation Partner.** Trust between all Partners (and stakeholders) is necessary for the successful delivery of the Project. The Cultural Partner should seek to build this trust by acting as a conduit for communication and decision-making.
- **Anticipate and reconcile emerging conflicts.** The nature of innovative, cross-sector and collaborative working is that there will occasionally be differing opinions, contrasting assumptions or different ways of expressing concepts. These can occur between members of the partnership, stakeholders or the participants involved in action plan activities. Using their experience of delivering cultural projects, the Cultural Partner should recognise when these conflicts arise, highlighting the cause of any challenges, and seek to broker a solution with all individuals involved.

If not already part of the action plan, it is necessary to document the Embedded Artist Project during this phase.

The format and responsibility for this will have been considered during the **initiation phase** and it is likely that activities of the action plan will be key to document and communicate.

This documentation also forms a key output of the project, helping to support later evaluation.

3.2

Inspiration - Documentation in the Cultural Adaptations Embedded Artist Projects

- **Video blogs from the Creative Practitioner.** During her Embedded Artist Project with Codema and axis Ballymun in Dublin (Ireland), artist Maeve Stone self-recorded video blogs reflecting on her thinking and process: [Video](#)
- **Interviews.** When beginning her Embedded Artist Project with Climate Ready Clyde and Creative Carbon Scotland, producer and writer Lesely Anne Rose was interviewed about her expectations for the project: [Video](#)

- **Photo or video footage from action plan activities.** Whilst delivering activities as part of her Embedded Artist Project with the City of Gothenburg Sustainable Waste and Water, Rain Gothenburg and the housing company Bostads AB Poseidon, artist Ulrika Jansson worked with a filmmaker to capture what took place: [Video](#)

Evaluation

Evaluation takes place throughout an embedded artist project, with consideration of the type of evaluation to be undertaken, the partners and stakeholders involved, and the evaluative outputs required.

4

4.1 Why evaluate?

- What are the challenges of evaluating an Embedded Artist Project?
- How does the evaluation of Embedded Artist Projects differ from the evaluation of artist commissions?

4.2 Designing the evaluation

- Using a Theory of Change
- Recognising change

4.3 Undertaking the evaluation

- Methods of Assessment

4.4 Communicating the evaluation

- *Additional sources of support and case studies*

Evaluation is essential to every Embedded Artist Project, and critical to consider as soon as the partnership has formed. Evaluation is different from more simple project monitoring: whereas monitoring is an authoritative way of merely recording if outputs are delivered, evaluation is a more meaningful way of learning from the project. Evaluation should also recognise and explore unforeseen outputs and outcomes, both good and bad, as well as changes to the planned process and additional or reduced inputs.

In general, evaluation should explore a number of elements²:

- the outcomes of the project: the desired changes that should result from the project, which are related to the overall challenge being addressed;
- the outputs of a project: the things that are done or created in the course of the work, which may be physical or practical (such as a workshop);
- The process of the project: how the outputs and outcomes are achieved;
- And the inputs: what was needed and invested to make the project happen.

As Embedded Artist Projects are a new area of work for most people involved, evaluation can help in many ways:

- Evaluation during the project (formative evaluation) can help make sure it is on track, and make it better where new opportunities or flaws in the programme are spotted.
- Using end-of-project (summative) evaluation, Partners and the Creative Practitioner can review and learn from their own experience to improve future projects.
- Outcomes and outputs can be reported clearly to participants and stakeholders.

- Reports to funders and other stakeholders can evidence the benefits of the project, and future funding applications can be backed up with evidence of results and learning.
- The process employed can be analysed and reported to parties during the project, making it more transparent and perhaps increasing engagement and support
- The inputs can be clearly tracked, to improve budgeting and resource allocation both during the project and at the end, aiding planning of future projects.

² This description of evaluation owes much to a table included in the paper The Yo-Yo experiment: The case of CASBE implementing sustainability in the built environment; Andréanne Doyon, Trivess Moore, Susie Moloney, Joe Hurley; XXXX. The table itself is adapted from Luederitz, C. et al. 2017. Learning through evaluation – A tentative evaluative scheme for sustainability transition experiments, Journal of Cleaner Production, 169, p. 61-76.

What are the challenges of evaluating an Embedded Artist Project?

Like the overall nature of an Embedded Artist Project, there is no one-size-fits-all approach to evaluation. Instead, the approach has to be responsive to the unique set of circumstances which shape the project. There are two unusual aspects which can challenge traditional models of evaluation:

- **Embedded Artist Projects are process-led:** typically, a process of evaluation starts with a review of intentions, outcomes and aims created at the inception stage of the project. However, an Embedded Artist Project is process-oriented, so the intentions could also change course over the lifetime of an Embedded Artist Project or as the Creative Practitioner's process influences its direction.
- **Embedded Artist Projects create change:** if a project's intention is to disrupt existing ways of thinking, or to creatively influence ways of working, this means that planned outcomes are often intangible.
- **Different Partners have different expectations:** the cross-sector collaborative dimensions of Embedded Artist Projects combine partners and funders from different disciplines and different expectations of the project and its evaluation. Each partner (including the Creative Practitioner) must be open to tailoring the evaluation process to suit the innovative nature of the project, rather than use traditional processes familiar to them.

How does the evaluation of Embedded Artist Projects differ from the evaluation of artist commissions?

An Embedded Artist Project is focused on addressing a challenge, rather than producing an artwork. As a result, the evaluation is focused on the process, rather than the quality or completion of a physical object or performance.

Many Creative Practitioners are used to defining the success of their work on the reception of an 'end product', its artistic quality and reviews. For most, their artistic process is private, taking place out of the public eye and rarely articulated or evaluated. They may also not be used to being directly involved in evaluation, yet their personal evaluation of their contribution will be crucial to the success of the Embedded Artist Project.

Involving the Creative Practitioner in discussions on methods of evaluating the outputs, outcomes and process at the beginning of the project can help them understand and shape how their contributions will be evaluated. However it may also be useful for the Cultural and Adaptation Partners to have discussed the evaluation of the project in advance of recruiting the Creative Practitioner, in order to identify the skills and attributes the Creative Practitioner needs to have.

Evaluation should be designed at the very beginning of the project. Although it may seem premature, discussing what impact the project seeks to achieve at this stage enables the development of a practical evaluation plan. There are a number of questions which may guide this initial discussion:

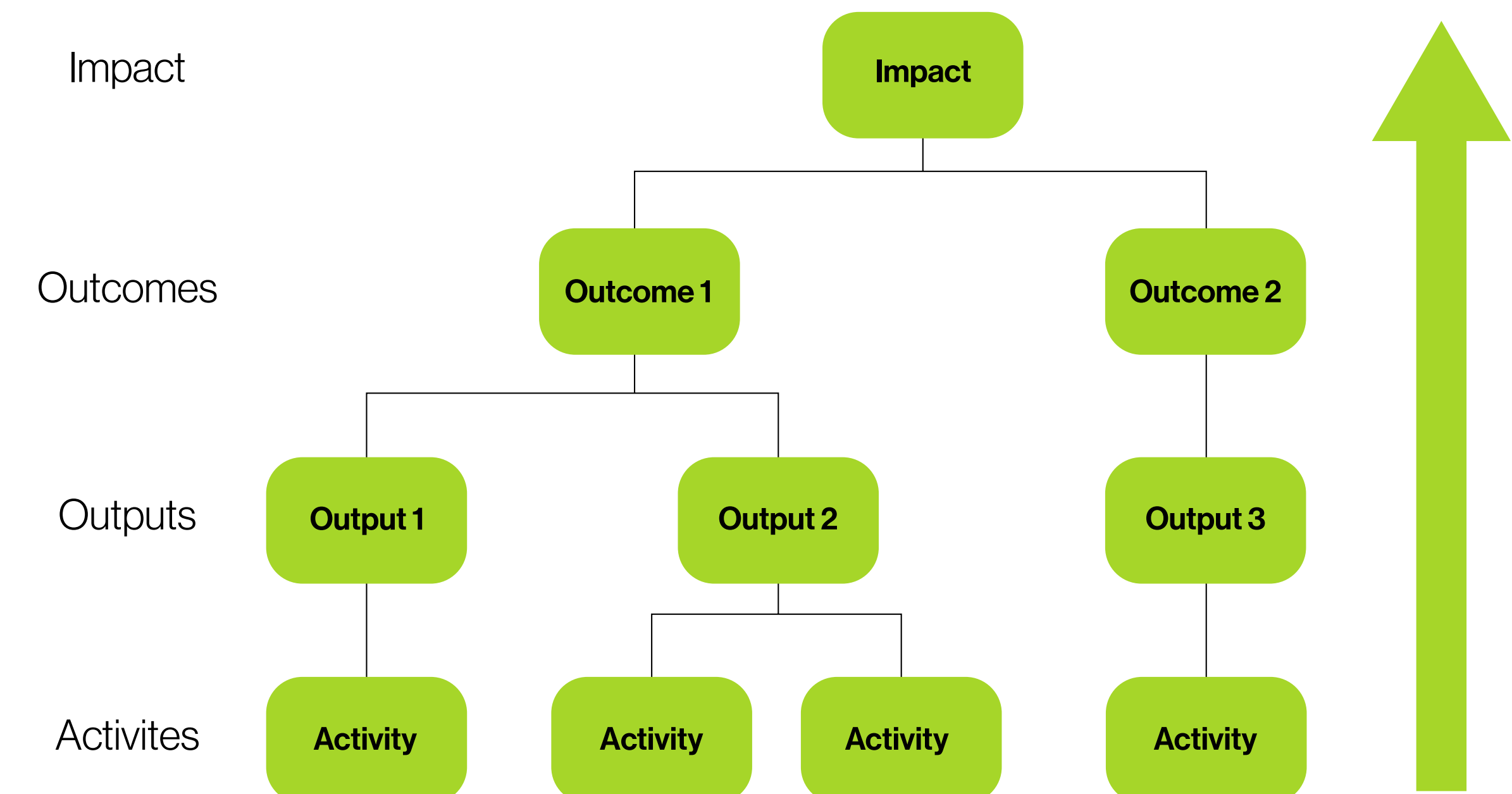
- **Who needs to understand the impact of this project?** Is it exclusively the project partners? Or are there funders, strategic partners, colleagues, participants, institutions or other individuals who need to know what happened? Having this audience in mind will help you identify their priorities, and the best way to present the information.

- **What form of evaluation is needed?** Quantitative evaluation records the numbers of people involved or activities delivered. This is often most relevant to inputs and outputs. Qualitative evaluation asks more questions about the nature of what has happened and has been achieved: people's perceptions of it, the depth of engagement etc. This will expose the outcomes and the process of the project more clearly.
- **What might indicators or milestones might suggest that the impact will be reached?** Such indicators can show that progress is being made; not passing a milestone may indicate that the project has changed direction, or that it is going more slowly than anticipated. The partnership can then review the action plan to realign the project, or adapt the plan to match the unforeseen opportunity.

Using a Theory of Change

A Theory of Change describes how a particular approach will be effective over time, showing how change happens in the short, medium and long term to achieve the intended impact. Depending on the challenge being addressed, and the other projects and activities being undertaken by the Adaptation Partner, they may already have a Theory of Change in place, to which the Embedded Artist Project will contribute.

If one does not already exist, all the project partners should be part of developing a Theory of Change which describes how the Embedded Artist project addresses the challenge and achieves the intended impact. It is important that everyone understands how activities and their outputs contribute to outcomes. In designing it together, you can be clear about the assumptions made, and the factors which help or hinder the process. When delivering an action plan, referring back to the Theory of Change can help refine activities, or aid decision making between different potential actions.



Recognising change

The outcome of an Embedded Artist Project may be a change in knowledge, or ways of thinking or working, and there are a number of ways in which change can be recognised. These include:

- **Conceptual shifts:** a change in seeing or approaching the 'challenge' the Creative Practitioner was invited to work on.
- **Capacity building:** more has been achieved because of the Creative Practitioner's time and involvement, and potentially their ability to draw in further support.
- **Instrumental impacts:** new or different policies and practices are introduced as a direct result of the Creative Practitioner's attachment.
- **Attitudinal or cultural shifts:** pro-collaborative behaviours are adopted by partner organisations the Creative Practitioner works with.
- **Enduring connectivity:** networks and people continue to work together beyond the life of the project There are many ways of evaluating, and different methods will be appropriate to different projects.

Ideally both an external objective assessment and internal subjective assessment would contribute to the overall evaluation of a project:

- If the budget allows, contract an external evaluator who will observe and be part of the Embedded Artist Project throughout: they will be able to propose and provide expertise in appropriate methods of evaluation based on their experience and research.
- However, if the project budget cannot cover the costs of this role, then evaluation is typically led by the Cultural Partner, who will draw on the methods of assessment listed.
- It may also be appropriate to work with local research institutions or colleagues within the Adaption Partner organisation to align with ongoing evaluation processes in other projects.

Methods of Assessment

For each indicator you have identified as indicative of change, select a method of assessment which will enable you to evidence whether the change has occurred (and to what extent). These can include both formal and informal approaches and can be implemented over the course of an Embedded Artist Project to track progress (formative) as well as on reflection at the end of the project (summative).

Example of potential methods of assessment include:

- **Survey:** a survey may be conducted by people filling in a questionnaire on paper or online, or an interviewer asking people the same questions.
- **Interviews:** these may be structured, when the interviewer follows a specific script, or loosely- or un-structured, when the conversation is allowed to follow where the interviewee and interviewer follow the organic development of the conversation. The latter allows for more unforeseen topics to be discussed, whilst a structured interview may gather more detail about particular elements of the project.
- **Focus groups:** these are when a group of people discusses a topic under the guidance of a facilitator. The aim here is that the knowledge gained is that of the group, not a collection of individual responses: people listen to, respond to and may agree or disagree with each other, and so the group forms a body of knowledge that builds on the individual participants' knowledge to create a whole that is greater than the sum of the parts.
- **Personal reflections and narratives:** project team members, event participants and other stakeholders can be asked to provide their own observations and thoughts about what has been achieved or the process, or tell their stories about what has happened.

Build the evaluation into the project delivery to identify when your chosen methods of assessment will be used, who will collect the information, and in what form it will be captured. For example, if your action plan includes a workshop activity with local residents, the Creative Practitioner may film short interviews with the participants before and after the workshop to capture their expectations, experiences and reflections. These can then be reviewed by the evaluator or wider project partners to understand the output and outcomes of the workshop.

Communicating the evaluation

Once the project is complete, it is good practice to share the learning of the Embedded Artist Project with all the stakeholders directly involved, and any other interested parties who may also wish to work in this innovative way. Typically this is done in the form of a publicly-available case study, which includes:

- A description of the concept of an Embedded Artist Project
- A description of the challenge the project addressed
- Details of all of the Partners and Creative Practitioner
- Details of the process and action plan activities undertaken
- Reflections on the changes that took place, unexpected outcomes and challenges encountered
- Examples, testimonials and images

As the audience for this case study is likely to be those from both artistic/cultural backgrounds and professions and those from climate change/adaptation roles, the language and discussion should be accessible to all.

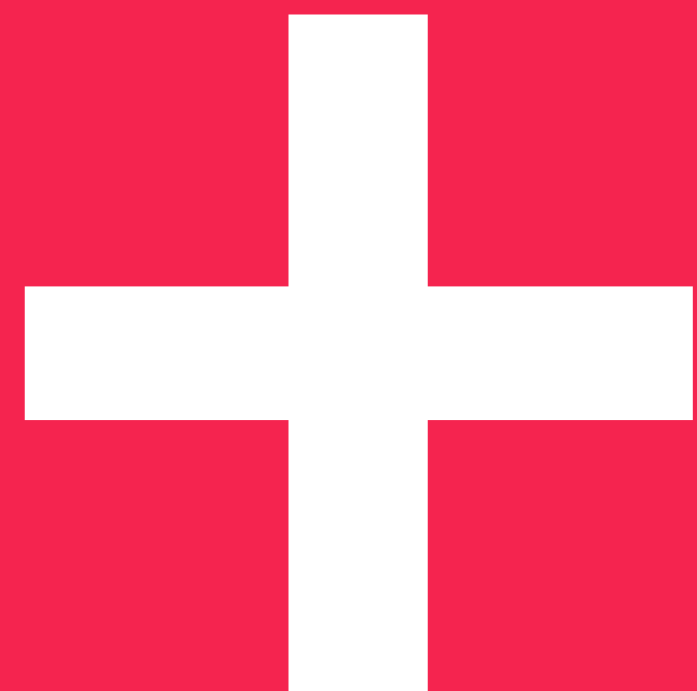
4.4

Inspiration - Additional sources of support and case studies

- Learning from failure in experimental projects. A blog from Chris Fremantle, one of the Cultural Adaptations external evaluators: [Website](#)
- Is this the best it can be? A toolkit designed by ArtsWorks Scotland useful to anyone delivering arts and creative learning through collaborative or participatory projects and programmes: [Website](#)
- Better Evaluation is global collaboration aimed at improving evaluation practice and theory, providing extensive information on evaluation approaches and methods: [Website](#)
- The Library of Creative Sustainability curates case studies on past Embedded Artist Projects: [Website](#)

Overcomming common challenges

Embedded Artist Projects are still a relatively new and innovative type of project, which bring together ambitious partners, often working together for the first time. There are great benefits to these collaborative projects, but there can be challenges during the process. However, in anticipating these challenges, the partners can minimise their impact or avoid them entirely. Here we have listed the common challenges, and suggested solutions.



During Initiation

During Development

During Delivery and Evaluation

Aligning the ambition of the Partners with the size of the project.

Climate change adaptation is a complex and ongoing challenge, and no one Embedded Artist Project can be expected to solve every adaptation issue within an organisation or area.

- Ensure to refine the challenge to something manageable within the scope of the project, and particularly the project length (more will be able to be achieved in a two-year period than six months).
- It is better to grow ambition during the project (when it might be possible to seek ongoing funding or support), rather than be over-ambitious at the outset and struggle to tackle a wide challenge without depth of engagement.

Partners find it difficult to commit to a project without a pre-defined output.

This is a particularly common challenge for Adaptation Partners working in local or regional government where clearly defined outputs are a requirement for funding.

- Ensure all Partners understand that Embedded Artist Projects are focused on process not output.
- Explain that Embedded Artist Projects are an innovative way of working which may not fit into existing project paradigms, but which are uniquely suited to challenges which resist typical solutions.
- Demonstrate that evaluation will be a key part of the project, so outcomes and impacts will be recognised.

Adaptation Partners are unsure of how much time to commit to the project.

Adaptation Partners typically contribute their time to the project 'in-kind' when contributing to project meetings and activities within the action plan.

- The Adaptation Partner should commit 5-10% of their full-time working hours over the duration of the project.
- This might be more during the initiation of the project (particularly when recruiting the Creative Practitioner).
- Involved members of the Adaptation Partner's organisation (management, participants in action plan activities) should commit 2-5% of the full-time working hours.

Disagreement over the size of the budget.

In particular, there are often differing rates of pay between different sectors, and Partners undertaking Embedded Artist Projects for the first time will not have internal references of how much certain elements will cost.

- The experience of the Cultural Partner in designing and delivering cultural projects should be most informative here. They will be able to reference standard rates of pay for Creative Practitioners or refer to fees paid for facilitation, project development or artist residencies to inform the budget.
- The size of the budget can be affected by the length of the project, the amount of project management the Cultural Partner provides and whether external expertise is sought to support the evaluation and documentation of the project.
- Always include 10% contingency funding to support any unexpected costs.



Scepticism from stakeholders.

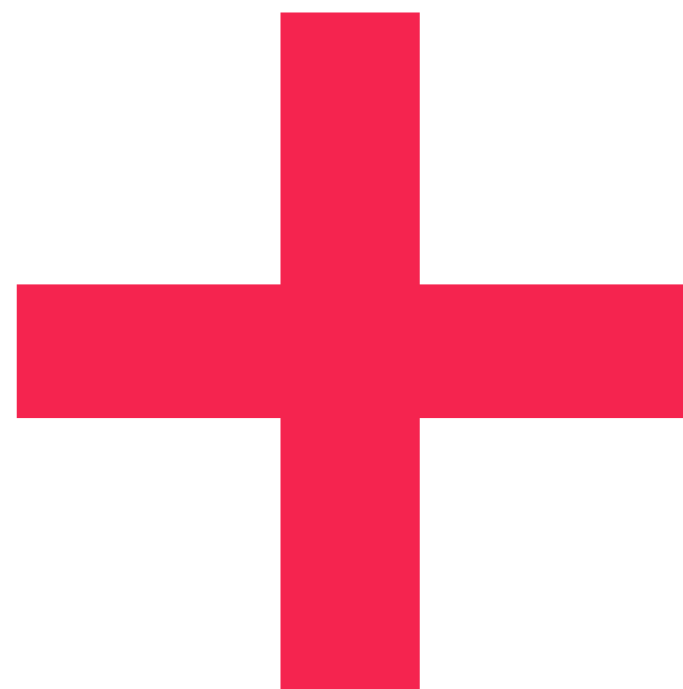
A big challenge for most Creative Practitioners is the opposition and scepticism they can face from stakeholders who may have never participated in a creative project before. Often this opposition is a result of insecurity, unwillingness to leave their comfort zone, or a lack of understanding about the purpose of the project. This can also be frustrating for the Creative Practitioner, who can doubt if their ideas and actions will be welcomed.

- The Cultural Partner should work with the Creative Practitioner and the Adaptation Partner to build trust with these stakeholders, helping all to understand their role and how they are contributing to addressing the overall challenge.
- The Adaptation Partner can share examples of how the Embedded Artist Project connects to other adaptation initiatives the stakeholders may be more familiar with, or case studies of past Embedded Artist Projects.
- Adjusting the language used to describe the project to make it more accessible to the stakeholders is a key way to overcome this challenge. Ensure that descriptions of actions or activities are 'translated' into the words (or method of communication) most appropriate for your stakeholders.

Maintaining an open development period, before undertaking activities.

During the development phase, the Creative Practitioner will be exploring the challenge being addressed - conducting research, observation and identifying stakeholders - which enables them to create an action plan which is based on the needs of the challenge. However, this requires patience by the Creative Practitioner, particularly if in their self-directed practice they are used to immediately commencing with activities.

- The Cultural Partner can support the Creative Practitioner in this listening, observing and developing period - offering guidance or reflections to support the development.
- Establishing regular meetings with the partnership during this time can help keep a sense of momentum within the project and ensure communication is maintained.
- It may also be helpful to define a set period of time during the project for 'development', with an agreement that no action plan activities will take place before a certain date, or until a full plan has been agreed.



Concluding the action plan.

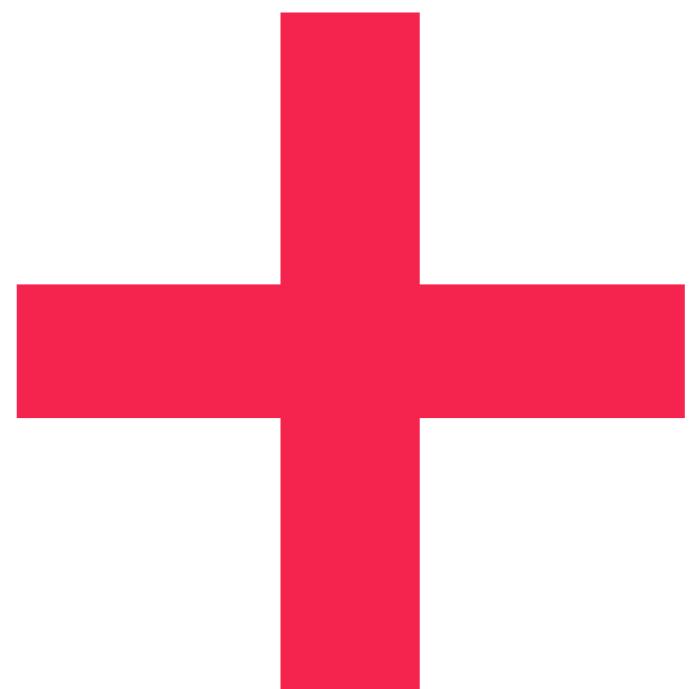
After undertaking the planned activities, it can be challenging for the partners and/or the Creative Practitioner to officially end the project - particularly if there is increasing engagement from stakeholders or learnings from some activities have generated new ideas.

- During regular project meetings hosted by the Cultural Partner, the future plans for the project should be openly discussed - including whether additional funding will be sought to extend the project, or what needs to be done to wind up the activities at the original end date.
- The Adaptation Partner and Cultural Partner should look for synergies between the results of the Embedded Artist Project and other ongoing initiatives to see how they could continue to contribute in some way.
- The partnership should work together to communicate the conclusion of the action plan (and the project as a whole) to all those who have been involved.

Ensuring evaluation is undertaken throughout the project.

In more traditional projects, evaluation takes place exclusively at the end of a project, sometimes reflecting only on the outputs. However, it is crucial for the evaluation of an Embedded Artist Project to start at the beginning of a project, and consider the process equal to the outputs in contributing to the outcome.

- Design the evaluation during the initiation of the project and alongside the development of the action plan, in consultation with all members of the partnership.
- Seek additional expert support if appropriate and available - an external perspective can strengthen the approach and add additional value or legitimacy.
- Discuss evaluation during regular project meetings, capturing reflections or noting shifts in thinking and direction as they arise.

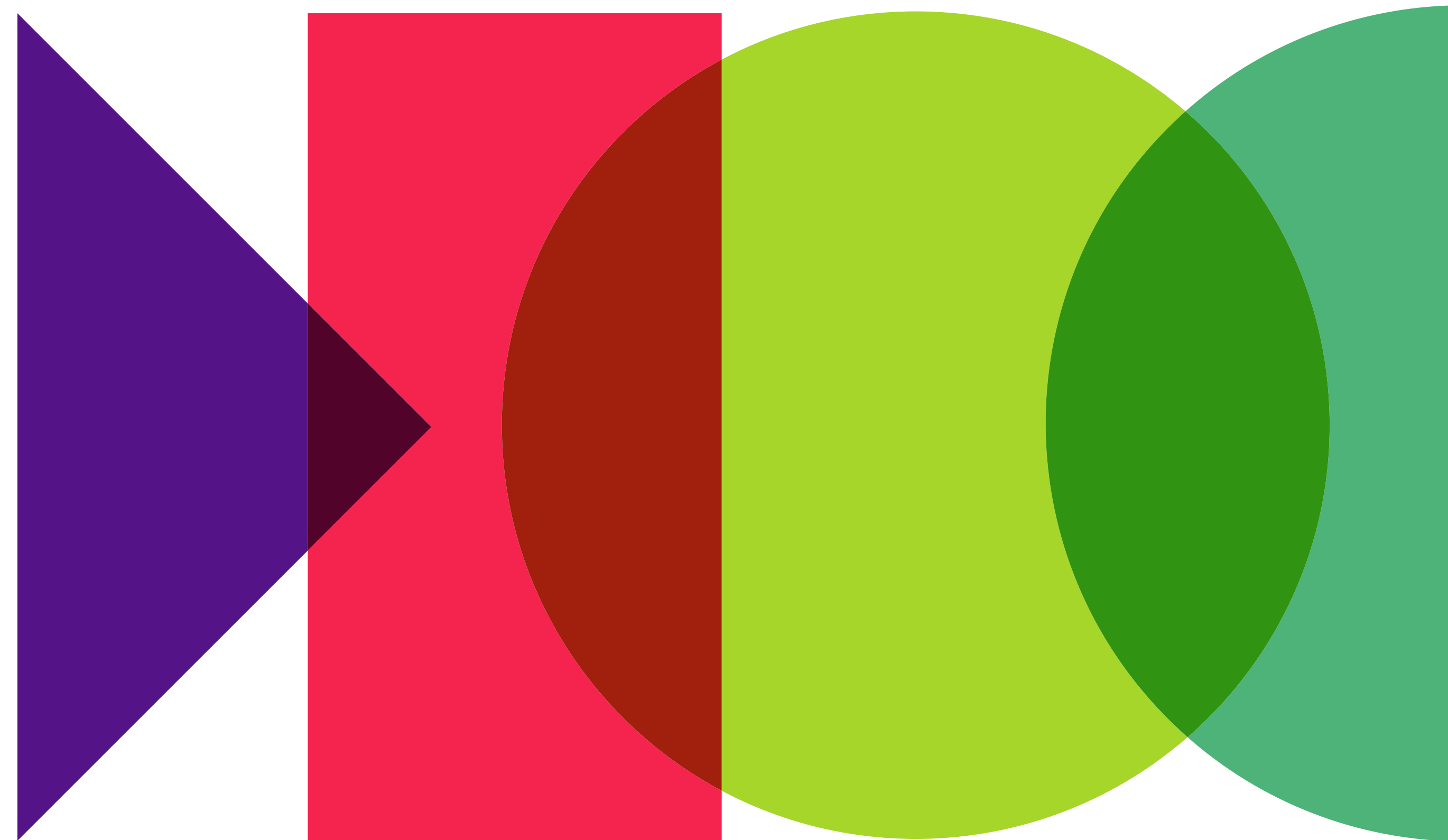




- **An Embedded Artist Project (EAP)** is a process-oriented project which mixes the skills and competencies of artistic and non-arts partners to address key societal issues.
- A **'Cultural Partner'** is an organisation with expertise of managing cultural projects and artists. This includes organisations within the performing arts, fine arts, music, literature, and film and TV.
- An **'Adaptation Partner'** is an organisation with their own expertise or purpose (for example, responsibility for city-region adaptation). This can be a public or privately funded organisation.
- A **'Creative Practitioner'** is an individual working as an artist. The definition of an 'artist' includes visual, performing, literature or media artists.
- A **'wicked problem'** is a problem which is complex and there is no one solution.
- **'Climate change adaptation'** is the process of adjustment to climate effects to moderate the negative and/or enhance the positive impacts of climate change.
- **Stakeholders** are groups of people who the Embedded Artist Project will work closely with. They might be internal or external individuals.
- **Power dynamics** is the possession of power, control or authority which influences the relationships between project partners and stakeholders.
- An **'action plan'** seeks to address the challenge. It may describe a series of activities to be undertaken by the Creative Practitioner and it should align with the agreed timeline and budget.
- **'Creative logic'** is creative thinking which deliberately seeks to work in an innovative way, outside of existing paradigms and frameworks.
- **'Quantitative evaluation'** records the numerical data associated with the project, such as numbers of people involved or activities delivered.
- **'Qualitative evaluation'** asks questions about the nature of what has happened and what has been achieved. It is focused on understanding experiences, perceptions and opinions.
- **'Formative evaluation'** is the process of judging the success of a project during its delivery. It can help make sure the project is on track, and make it better where new opportunities or flaws in the programme are spotted.
- **'Summative evaluation'** is a reflective process of evaluation, taking place at the end of the project. It provides a summary of what has been learned and achieved over the full lifetime of the project.
- **A Theory of Change** shows how you expect the outcomes to come about over time.

This publication is part of the Cultural Adaptations project (EUCAN). Between 2018 - 2021 it sought to find creative, innovative and place-based methods to adapt to climate change, and to support the adaptation of the cultural sector.

Embedded Artist Projects for climate change adaptation
www.culturaladaptations.com



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