



Cultural Adaptations

Glasgow Transnational Meeting Report

March 2019

Contents

- The Cultural Adaptations Project
- The Scottish Context
- Summary of Event
- Adaptation Strategies for Cultural Managers
 - Workshop Format and Content
 - Workshop Insights
 - Key Learnings for Future Resources
- Designing Embedded Artist Projects
 - Workshop Format and Content
 - Workshop Insights
 - Opportunities and Challenges
- Project Showcasing and International Networking
- Communications and Dissemination
- Participants and Project Partners



Introduction to Cultural Adaptations

[Cultural Adaptations](#), a project co-funded by the European Union's Creative Europe programme with match-funding from The Scottish Government, seeks to find creative, innovative and place-based responses to climate change impacts, equipping cultural organisations and cities with the knowledge and skills they need.

Paired Partnerships across Artistic and Scientific Divides

Leading cultural organisations in the Glasgow, Ghent, Gothenburg and Dublin city regions are paired with local municipal sustainability partners to host transnational knowledge-sharing, drive change by embedding artists in strategic processes, co-create advice for adapting to climate predictions, and develop resources to widen the impact of the project and enable international replication.

Cumulative Learning from 2018 - 2021

Over a period of 30 months (October 2018 – March 2021) these paired partnerships are working together to find innovative ways to explore the intersection of culture and adaptation to climate change.

In each country, action-research projects take place, exploring how cultural organisations in each specific city region can adapt to the local area's expected climate change impacts, and how artists embedded in adaptation organisations and municipal governments can support and shape these efforts. Projects are staggered to enable pan-European learning to shape the future iterations, and project writing, reports, videos and other insights are captured through a developing digital resource. Formative and summative evaluation ensures project learnings are interwoven in processes as they emerge.

Transnational Meetings in Partner Countries

Over the course of the project, each country partnership hosts a 'Transnational Meeting': a series of meetings, events and workshops to develop the learning of the project and plan future activities. This report details what took place during the Scottish Transnational Meeting, which took place in Glasgow from 18 - 20 March 2019.



ClimateReadyClyde

TIJJT

creative
carbon
scotland

I.C.L.E.I
Local
Governments
for Sustainability

axis

GREEN
TRACK

City of
Gothenburg

codema
Dublin's Energy Agency

RAIN
STRENGTH

gent:



The Scottish Context

Scotland's Changing Climate

Historic and current emissions of greenhouse gases have led to worldwide changes in our climate. Climate change will affect Scotland through increasing winter and reducing summer precipitation, increasing winter and summer temperatures, changing sea levels, and an increase in extreme weather events. Although unequal in geographic distribution and socio-economic and environmental impact, these changes require adaptation in how we live, work, and spend our time and money.

The public sector has been compelled to work on adaptation planning since the introduction of the Climate Change Act (Scotland) in 2009, yet conversations of resilience and adaptation are still often new to those working outside the design and delivery of large-scale adaptation plans. In 2019, the Scottish Government is consulting on a new 'Scotland's Climate Change Adaptation Plan', recognising and addressing the risks and opportunities of the coming changes for the benefit of society.

Glasgow: Our 'Dear Green Place'

The translation of the Scottish Gaelic name for Glasgow (Glaschu) means 'dear green place', but the city is better known for the central part it played in the development of the steam engine, which kick-started the industrial revolution of the 19th century. Now emerging from a history of heavy manufacturing and shipbuilding, Glasgow was the [European Capital of Culture](#) 1990, and its vibrant cultural economy is a key focus of its ongoing regeneration.

With a regional population of over a 1.8 million people (the largest in Scotland), and situated in the Clyde River valley, it experiences a diverse range of social, economic and environmental risks and opportunities as a result of climate change. For this reason, it is a challenging and interesting case study for the Cultural Adaptations project.

Adapting to Climate Change in the Clyde River Valley

Climate Ready Clyde is a cross-sector initiative funded by the Scottish Government and 12 member organisations to create a shared vision, strategy and action plan for an adapting Glasgow City Region. With a vision for the region that embeds adaptation within urban regeneration, economic resilience for Scotland's largest city, and interventions which work in tandem with nature-based coping mechanisms, Climate Ready Clyde seeks to be a catalyst for significant change by the 2020s, and transformation by 2050. In November 2018, Climate Ready Clyde published [its report on the climate change risks and opportunities for the region](#). It estimated that the economic cost of climate change would be about £400m/year by the 2050s, typically affecting the most disadvantaged and vulnerable, but that there may also be benefits to increasing temperatures: particularly around reduced demand for winter heating. New, stronger, or different policies or implementation activities have been identified as essential around infrastructure risk, protecting health and social care facilities, understanding the urban heat island effect, diversifying funding models, joined-up approach to reducing land-use and pollution pressures on the natural environment, and improving advice to businesses (particularly [Small-Medium Enterprises](#)).

Glasgow is a member of the [Rockefeller Foundation's 100 Resilient Cities \(100RC\) network](#) and is a signatory of the EU-wide Covenant of Mayors. In early 2019, a '[Climate Emergency Working Group](#)' was established within Glasgow City Council.

A Culture of Experimentation

According to the [2017 Myerscough Report](#), prepared on behalf of Glasgow Life (the region's arms-length culture delivery body) Glasgow's cultural sector has a turnover of over £225 million/year, and employs over 4000 people. With 183 cultural institutions and organisations across performing and visual arts, museums, libraries and festivals among others, venues range in age from 5 - 263 years old. In 2015/16, there were over 15 million attendances at cultural performances, exhibitions, libraries and cinemas. Cultural participation is increasing, and is only slightly less than the Scottish average.

In 1990, Glasgow was designated European City of Culture, becoming the standard of culture-led regeneration in the UK and wider Europe, with increased space for arts communities and individuals. Glasgow is a member of the [UNESCO Creative Cities Network as a City of Music](#), and is recognised by the [Cultural and Creative Cities Monitor for its 'Openness, Tolerance & Trust'](#), particularly around its tolerance of diversity and mutual trust among inhabitants.

Summary of Event

Purpose of Transnational Meetings

As part of the continuous learning and reflection of the Cultural Adaptations project, and to test new ideas developed by the the project, all of the four country partnerships are brought together at regular intervals in a series of transnational workshops in each city region. Sharing the progression of their own projects and experiences, and learning from the encounters, discoveries and knowledge of others, this cumulative learning informs the work of all involved, ensuring robust methodologies and resources can be developed.



Event Planning and Design

Each country partnership plans and hosts the meeting taking place in their country: in the case of the Glasgow meeting, this was [Creative Carbon Scotland](#) and [Climate Ready Clyde](#), who formed a small project team to programme and develop materials and communications for the various activities. Seeking to avoid disruption caused by the United Kingdom's expected exit from the European Union, the event took place in mid-March 2019, prior to the original 29 March 2019 'Brexit deadline'. Various cultural spaces in Glasgow were used, with the majority of programmed events taking place at [Tramway](#): a former tram depot, converted into an international multi-form arts spaces in the city's southside.

Summary of Events and Activities

Bringing together international project partners, local arts and cultural organisations, and those key to adaptation to climate change in the Glasgow Clyde city region, a series of events took place, aimed at practitioners and organisations, both local and international:

- One administrative meeting of the partnership
- One visit to a local cultural organisation: Rags to Riches at Govanhill Baths
- One workshop for local cultural managers, developing adaptation strategies for the sector
- One workshop on embedded artist projects for local arts/adaptation practitioners
- One international networking dinner for project partners and local strategic organisations
- One workshop on the design and delivery of the [Cultural Adaptations digital resource](#)

Adaptation Strategies for Cultural Managers

Glasgow, Scotland
19 March 2019

Workshop Format and Content

Each country partnership develops and tests different approaches to engaging and enabling local cultural organisations in climate change adaptation, and supporting the development of their own strategies for how to adapt their way of working to changed climatic conditions.

In Glasgow, Creative Carbon Scotland and Climate Ready Clyde explored the suitability of existing business-facing guidance produced by national programme '[Adaptation Scotland](#)'. Cultural organisations are often not considered as businesses: often charities, or grant-funded SMEs, they are typically less motivated by profit than traditional private sector business, and operate in a different social and legislative environment. *Would advice aimed at corporate organisations be applicable for the arts?*

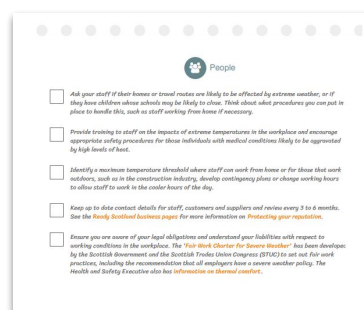
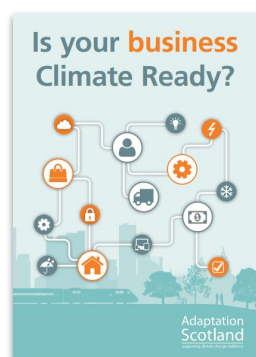
Aims

1. Engage local and international partners in the climate change adaptation opportunities and challenges of the Glasgow City Region.
2. Explore the '[Climate Ready Business](#)' resource of Adaptation Scotland, and how it can be used by cultural organisations as a tool for adaptation planning.
3. Generate ideas as to the additions/modifications for an adaptation resource for cultural organisations.
4. Provide some immediate practical adaptation/resilience advice for participating organisations.

Delivery

Over [20 local cultural managers](#) attended the three-hour workshop, which followed the format:

- A presentation on the projected climate changes for the Clyde city region
- An introduction to the [Climate Ready Business 'checklist'](#), with groups of 6 asked to work through actions using the case study of one cultural organisation present.
- A facilitated critiquing session on the usefulness of the toolkit: what was applicable to cultural SMEs, and what was inaccessible.
- An idea-generating session on topics and formats for inclusion in the Cultural Adaptations digital resource and toolkit.
- A summary of existing adaptation tips for cultural managers.



Workshop Insights

Comments and Insights from Participants

The questions posed by the Climate Ready Business materials prompted a number of smaller discussions, the themes of which are summarised here:

Sense of Vulnerabilities in the Cultural Sector

Some cultural organisations already perceived themselves as quite adaptable: both in terms of adjusting to one-off disruptions and dealing with financial uncertainty in changing funding conditions. Those living and working in the North and West of Scotland (particularly those reliant on ferry services) and based in difficult-to-reach areas, were admired for their flexibility and shared coordination. However, many cultural organisations shared examples of instances where extreme weather had led to them having to cancel artistic events at great financial and reputational loss (one organisation was forced to cancel 5 events in one week due to unseasonal snow). Extreme or difficult weather outside of Scotland has also impacted the organisations present, with artists or contributors unable to travel to Scotland-hosted events. In particular, it was noted that arts and cultural organisations are extremely dependent on their supply chains, with only a small number of specialised suppliers to the arts being based in or near Scotland, meaning that if one major transport route was affected by extreme weather, many organisations would be unable to operate.

Changing Responsibilities to People and Society

The physiological impact of climatic changes on audiences and artists, and the role and responsibility (the 'duty of care') of cultural organisations, was seen as a concern, in addition to coping with changes which could affect staff, artist and delegate morale (like increased instances of summer sun without increased opportunity to spend time outdoors). The perception of cultural spaces as locations of refuge, warmth or social safety was discussed: would the role of cultural venues change in a changed climate? Would these buildings also need to operate for different reasons?

Reframing Current Practice as Adaptation Initiatives

There were already instances of cultural organisations taking adaptation measures: moving traditionally outdoor events inside (due to the likelihood of inclement weather) or changing building heating and cooling conditions to safeguard users and collections. However, these were not driven by sector-wide 'adaptation to climate change', but rather by individual observations and attitudes to risk. These existing actions could be reframed and act as demonstrations to the rest of the sector.

Finding Opportunities for Culture in a Changing Climate

Cultural organisations were keen to seek the positive opportunities which may come from adaptation planning such as reviewing the business models and financial planning of individual organisations and the cultural sector in general; greater opportunities for local or outdoor performances; and using adaptation as a creative stimulus for programming for audiences.

Key Learnings for Future Resources

Previous knowledge sessions on the basics of climate change enabled discussion on adaptation

From those participating in the workshop, many were experienced 'Green Champions', nominated by their organisation to consider environmental sustainability, and had previously attended Creative Carbon Scotland events or activities. This meant that many of the initial conversations ('what is climate change?', 'why should culture address climate change?') had already taken place, so the workshop could focus on adaptation at a strategic level.

Existing materials were accessible enough to prompt discussion

The Climate Ready Business materials were generally applicable to culture SMEs with several exceptions: the omission of public-facing activities (e.g. performances for audiences); artistic activities (conceptual programming and associated communications); and the assumption that organisations have control over their own building (when many are tenants in shared spaces). Participants worked best with a knowledgeable facilitator.

Time, money and artistic limitations were the biggest concerns of participants

From the actions proposed by the existing materials, staff and financial resource was the major barrier. Not being profit-driven businesses, cultural organisations would need to apply for increased grant funding to make the recommended adaptation measures. Reducing or limiting their artistic programme was also seen as a big risk: undermining cultural expression and exchange.

Visibility of adaptation measures was seen as a key way through which the cultural sector could contribute

Participants highlighted that a key way their organisations could drive societal change would be through demonstrating that adaptation was possible.



Tailored Guidance for Adaptation Strategies for Culture

Use the right language: 'audiences' instead of 'customers'

Define a 'minimum adaptation standard' so cultural organisations know what they need to do

Make the material easy to follow and time-conscious (e.g. 'A 5 minute read'; 'An hour-long activity')

Make it possible to refine guidance by size, art form or physical operations of an organisation

Recognise what organisations might be doing already, what they are not doing, and what they could be doing.

Use recognisable images to root guidance in local contexts

Make guidance relate to key expected local/national trends, e.g. 'heat'; 'rain'.

Recognise the skills which culture has and can contribute: creative approaches; experimentation; survival.

Find opportunities for collaboration and shared risk across the sector.

Create facilitation materials to cascade learning within organisations.

Exploring and Designing Embedded Artist Projects

Glasgow, Scotland
20 March 2019

Embedded Artist Projects

Creative Approaches to Difficult Problems

Artists, designers and other creative practitioners who live and work through creative and cultural practices often [work in a different way](#) to established institutions in other sectors. These cultural approaches to dealing with climate change, adaptation and sustainability, can therefore bring a new perspective, new skills, and new knowledge to such 'wicked' problems.

Placed within local governmental and established institutions, '[Embedded Artists](#)' can help drive a systemic, integrated approach to issues of adaptation, ensuring that environmental and social sustainability are considered alongside economics and other pressures, facilitating wider participation and breaking down professional, departmental and disciplinary boundaries.

Four Embedded Artists Working on Adaptation to Climate Change

The Cultural Adaptations project embeds one artist in each country within a partner organisation working specifically on climate change adaptation, providing new ways of thinking, fresh perspectives and different approaches to the complex and seemingly intractable challenges that climate change presents.

These four Embedded Artist Projects provide a core element of action research: demonstrating practical examples of how cultural actors can contribute to wider climate change adaptation work. With varying external political and cultural contexts, varying physical environments and climate change impacts, and different art forms and approaches, the diversity of embedded artist projects will be explored.

The Cultural Adaptations Process

1. *The Adaptation Partner identifies an appropriate project to work on which presents them with particular challenges which are not being successfully addressed by their current standard approaches. With their Cultural Partner they identify desired outcomes for the project.*
2. *The Cultural Partner identifies and recruits an artist with appropriate skills and techniques who can help to unlock the particular challenges through interdisciplinary approaches and fresh perspectives to achieve the desired outcomes.*
3. *The artist is commissioned to work with the adaptation project to achieve the project's aims, not by making a work of art but, for example, by helping to reinvigorate tired ways of working, providing new ways of bringing diverse stakeholders together or finding ways around barriers to progress. Project vary in duration: from 3 months to 15 months.*
4. *All the Partners and Evaluators review the work to date at Transnational Meetings, enabling formative evaluation and learning to evolve the projects throughout.*
5. *The Cultural and Adaptation Partners jointly manage the Embedded Artist Project, each applying their sectoral knowledge, expertise and contacts to it, and each learning from the other.*



Workshop Format and Content

Throughout the Cultural Adaptations project, a series of workshops are run to reflect on, review and share the learning from each country partnership's 'embedded artist project'. Analysis and discussion between partnerships, professional evaluators and external contributors in local contexts continually help to evolve the project. Over time, this will lead to enhanced understanding of the skills that cultural organisations and artists have, and can bring to the complex problems of adaptation to climate change: ultimately identifying future business models and opportunities for cultural practitioners, and helping local, regional and national partners find new solutions to current climate challenges.

At the time of the Scottish Transnational meeting in Glasgow, three of the four partnerships had recruited their embedded artist, with the fourth partner (Ireland) planning to use the learning from the meeting to refine and finalise their project and recruitment process. The workshop therefore concentrated on the design and development of projects at the early stages, the recruitment of embedded artists, and the challenges and opportunities which could arise.

Aims

1. Provide an introduction to the concept of embedded artists, and the experimental partnerships and projects undertaken through Cultural Adaptations.
2. Identify good practice in the formation of embedded artist projects - from the identification of projects to the recruitment of an artist.
3. Explore the opportunities and challenges of embedded artist projects.
4. Excite and inform potential future partnerships for embedded artist projects.

Delivery

A number of Scotland-based independent cultural producers, cultural organisations, local governments and strategic organisations attended and contributed to the day-long workshop alongside project partners and artists, which followed the format:

- A presentation on the history and theoretical approach of embedded artist projects
- A series of introductions to the four country partnerships and the status of their embedded artist projects.
- A panel discussion with the Cultural Adaptations 'cultural partners' about their process for recruiting and managing embedded artists.
- A series of short introductions from each country's 'embedded artists' on their practice to date, and their proposed approach to their project.
- Facilitated group work, with Scottish participants from local governments and strategic organisations and adaptation specialists asked to share potential embedded artist projects, with artists and cultural practitioners sharing their thoughts.
- Further facilitated group work, with tables anticipating the opportunities, challenges (and their associated solutions) to this creative and new way of working.



Workshop Insights

Preparation of all participants and partners is essential

As well as increasing the engagement of partner organisations in the design of an embedded artist project, the building up of trust and shared understandings prior to project activity helps overcome barriers later on.

Challenge the assumption that the artist will create an artwork...

...but don't limit the artistic practitioner by forbidding them from making. Making may be part of their process, but it's important that other stakeholders do not have a pre-formed expectation of a physical 'output'.

Respect the different (and unexpected) skills all partners bring to a project

There are often anxieties about working outside of one's specialist area. Enforce the idea of 'there are no stupid questions' to enable artistic or scientific concepts to be more accessible. Participants need not be experts, but *collaborators*.

The artist recruitment process varies across projects

Different types of projects require different skills and different experiences, but often confidence, initiative and facilitation skills will support a range of work. Both adaptation and cultural partners can be involved in the recruitment process to embed the artist more fully - there may be contrasting qualities desired - and both are likely to learn from the process.

Embedded Artists might otherwise be called 'skilled in collaborative practice'

Be aware that the language used by the various partners is likely to have different meanings in different contexts (e.g. *financially* sustainable vs. *environmentally* sustainable).

It will take time

Commitment and engagement from partners will increase the success of a process and the eventual project. Time recruiting an artist, providing them with an introduction to wider work, answering their questions, supporting their initiatives and activities...should be considered an investment into the outcomes of the overall project.



Opportunities and Challenges for Embedded Artist Projects

Opportunities

- Leads to exposure to totally different, cross-disciplinary ways of thinking
- Creates the environment in which a project is allowed to try out ideas, experiment and also (possibly) the opportunity to fail.
- Increases the chances of discovering new qualities and follow-on opportunities from increased connections
- Provides a stimulus for change and development: particularly helpful at pivotal points in adaptation planning.
- Introduces a new form of communication; providing a conduit between stakeholders with different experiences and approach.
- Changes the communication methods, changing the overall narrative of an initiative for enhanced community or other stakeholder engagement.
- Sources alternative, non-traditional methods for understanding project success.
- Brings a more personal, individual perspective to people-based projects, changing relationships and approaches.
- Places different 'clients'/ 'voices'/ 'participants' at the heart of project discussions and debate.
- Empowers individuals different to those who would typically make decisions, building more shared responsibility.

Challenges

- Finding the right way to communicate about projects- it's easier to talk about hard facts but harder to talk about soft values.
- Fear of failure can hold back truly innovative approaches.
- Difficulty in defining success, and therefore monitoring and evaluating a project for funders.
- Challenging communications to gain 'buy-in' from colleagues and other project partners, often including senior, corporate or governmental stakeholders: without whom real change can't happen.
- Difficulties for the individual artist in navigating the power structures within the new project context - dealing with existing power dynamics, group dynamics and personalities.
- Prior negative experiences with experimental engagement or artistic approaches, where expectations of stakeholders may be quite low.
- The potential for the project conclusion or final project to be divisive, or not entirely complimentary to previous approaches by partners.
- Beginning a project 'too late': once many decisions have already been made.
- Differing expectations between the artist, the cultural organisation, the adaptation partner and the associated organisation.

Project Showcasing and International Networking

Green Tease

[Green Tease](#) is an ongoing informal events programme, hosted by Creative Carbon Scotland, which connects cultural practices and environmental sustainability across Scotland. Initiated as part of the Creative Europe-funded '[Green Art Lab Alliance \(GALA\)](#)' project in 2013, Green Tease has since developed to provide a platform for those interested in building links between the arts, climate change and environmental sustainability through the exchange of ideas, knowledge and practices. The events are generally free to attend and open to anyone.

The evening prior to the beginning of the Transnational Meeting, Creative Carbon Scotland hosted a Green Tease focused on the Cultural Adaptations project, sharing progress and hopes for the project with partners and local arts/sustainability practitioners, at [South Block](#) (a studio and gallery space in Glasgow).



Visit to Govanhill Baths

In order to provide an insight into the city of Glasgow, and the context in which culture's approach to climate change must be considered, project partners visited a series of organisations in the area of Govanhill, near to the Transnational Meeting venue.

Govanhill Baths

Govanhill is one of Scotland's most ethnically, culturally and religiously diverse communities, as well as one of its most deprived. In 2001, the local authority moved to close the local swimming pool due to rising costs, and for more than 18 years, a diverse group of residents have been leading the challenges to keep the facility open - with a series of political protests and community-driven regeneration, forming the [Govanhill Baths Community Trust](#) and leading the refurbishment of the Baths to become a Wellbeing Centre.

With environmental sustainability and creativity as key components of the successful campaign and planned use of the building, the Cultural Adaptations project partners visited the Baths on one of the last days it was open, before being closed for refurbishment.

Rags to Riches

Partners also visited '[Rags to Riches](#)': an award-winning upcycling project, part-funded by the [Scottish Government's 'Climate Challenge Fund'](#) that has provided creative workspaces and sustainability educational programmes since 2011.

Locally-crafted affordable products are made by staff and volunteer from waste products and sold, creating employment opportunities, increasing wellbeing in the local community and growing awareness and participating in principles of reuse and the circular economy.



"Our aim is to provide our programmes, artists, makers, creators and community groups from the local area with inspiring spaces and places to work."

Networking Dinner

As part of the Scottish Transnational Meeting in Glasgow, a networking dinner was held for project partners and invited local guests from across both culture (including [Creative Europe Desk UK](#) - Scotland, and the national arts funding body, [Creative Scotland](#)) and climate change adaptation.

Topics of conversation included:

- Intersections of climate change and culture within and outside of Cultural Adaptations
- Experiences of Glasgow so far, and challenges and opportunities of the city
- Individual projects and linkages between participants.

The event was hosted at [The Project Cafe](#): a local social enterprise and community space in Glasgow, started by graduates of the [Glasgow School of Art](#), and which hosts exhibitions and an independent poetry bookshop.

The meal was themed to reference the environmental sustainability principles of the project, with vegan and vegetarian food being less intensive to produce than meat products, and thus having a lower carbon footprint. Seasonal, organic and local produce was sourced where possible.



Project Communications and Dissemination

Email, Website and Social Media

Participants were recruited by direct email, Mailchimp newsletter, social media (Facebook and Twitter) and word of mouth. Registration for workshops and information about the project was hosted online via [our digital resource](#).

Activity taking place during the transnational meeting was shared through social media at the time, with follow-up information (including this report) subsequently hosted on the digital resource for access by those who were unable to attend in person.

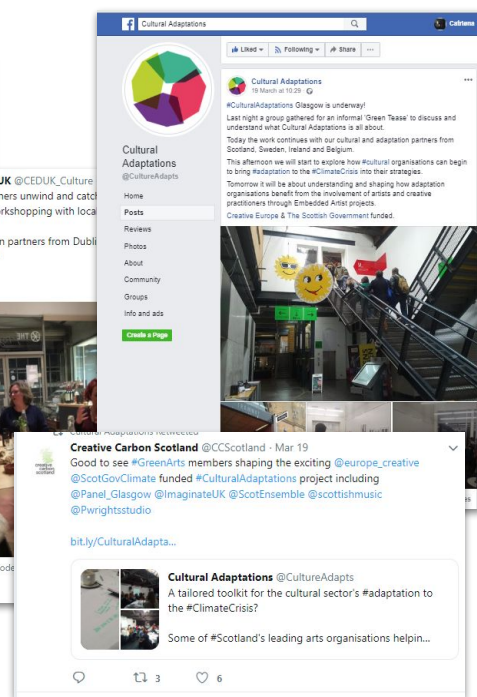
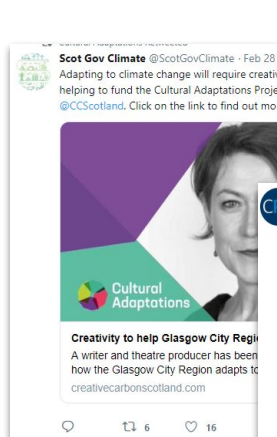
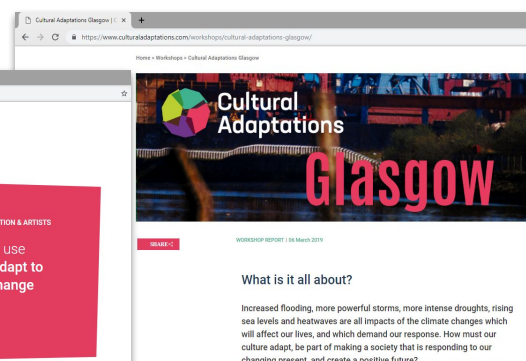
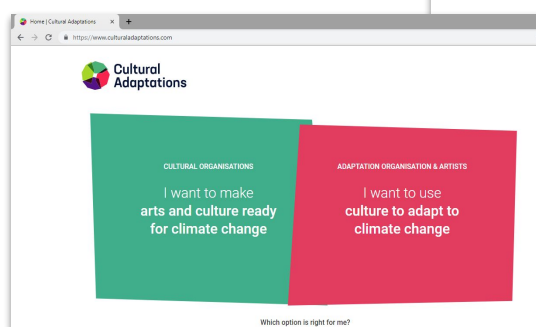


Photo and Video Documentation

Images and videos recorded the expressions and thoughts of participants over the period of the Transnational meeting and associated workshops.

Participants

Local

Leonie Bell, Paisley Partnership
Fiona Clandillon, Scottish Futures Trust
Heather Claridge, Glasgow City Council
Timothy Collins, Collins & Goto Studio
Kate Davidson, Paisley Partnership
Lesley Davidson, Citizens Theatre
Kate Deans, Creative Europe Desk UK-Scotland
Scott Donaldson, Screen Scotland
Matilda Donaldson, Lund University
Catriona Duffy, Panel
Riah Fairweather, Scottish Music Centre
Caroline Gausden, Glasgow Women's Library
Suzy Glass, Arts Producer
Nadine Gorency, Govanhill Baths Community Trust
Amanda Grimm, Imagine
Brenna Hobson, National Theatre of Scotland
Janie Hopkins, Tramway
Aoife Hutton, Keep Scotland Beautiful
Gabrielle Macbeth, Glasgow Women's Library
Deirdre MacKenna, Cultural Documents
Emma McKee, Playwrights' Studio, Scotland
Euan McLaren, National Theatre of Scotland
Denise McLeod, Scottish Youth Dance
Niamh Millar, Tron Theatre Ltd
Sonia Milne, Glasgow City Council
Scott Morrison, Scottish Ensemble
Caroline Newall, National Theatre of Scotland
Mónica Nunez Laiseca
Claire Pencak, Northumbria University
Ben Spencer, Arts Producer
Gemma Swallow, National Theatre of Scotland
Naomi Wright, Celtic Media Festival

Project Partners

Alice Butler, Robert Gordon University
Emma Connors, axis Ballymun
Nathalie Decoene, Greentrack Ghent
Mike Elm, Cultural Adaptations
Kit England, Climate Ready Clyde
Chris Fremantle, Robert Gordon University
Jens Thoms Ivarsson, City of Gothenburg
Ulrika Jansson, TILLT
Gemma Lawrence, Creative Carbon Scotland
Fiona MacLennan, Creative Carbon Scotland
Maria Mebius-Schroder, TILLT
Eva Naessens, City of Ghent
Mariana Nicolletti, Robert Gordon University
Mark O'Brien, axis Ballymun
Catriona Patterson, Cultural Adaptations
Eva Peeters, Greentrack Ghent
Lesley Anne Rose, Creative Carbon Scotland
Ben Twist, Creative Carbon Scotland
Gerry Wardell, Codema
Anyuta Wiazemsky, Greentrack Ghent
Alexis Woolley, Creative Carbon Scotland



Project Partners and Supporters



ClimateReadyClyde



More information about the Cultural Adaptations project can be found on

www.culturaladaptations.com

The project team can be reached by emailing

EUCAN@creativecarbonscotland.com

This report was prepared in April 2019 by Catriona Patterson, Project Manager for the Cultural Adaptations project, with support from [Creative Carbon Scotland](http://www.creativecarbonscotland.com), who hosted the meeting.

Creative Carbon Scotland is a Scottish Charitable Incorporated Organisation, Registered Charity number SC042687, supported through Regular Funding from Creative Scotland and by the City of Edinburgh Council's Culture Service and Chief Executive's Strategy and Insight team. Registered address: City Chambers, Room 9/50, High Street, Edinburgh, UK, EH1 1YJ