



Cultural Adaptations

Gothenburg Transnational Meeting Report

November 2019



**Cultural
Adaptations**



**REGION
VÄSTRA GÖTALAND**



Co-funded by the
Creative Europe Programme
of the European Union

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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 and the Region of Västra Götaland (Sweden), 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 Swedish Transnational Meeting, which took place in Gothenburg 11-13 November 2019.



Adaptation in Sweden, Västra Götaland and Gothenburg

The National Perspective

Climate change will affect Sweden in several different ways. We will experience increasing temperatures, mainly during the winter season. We will also see changes in precipitation patterns, intensity and quantity, with increased risks of flooding in the west of Sweden, for example, and increased risk of drought in the eastern parts. Sea level rise and erosion will affect the coastline. Extreme weather and natural disasters will increase in frequency and intensity.

The [Swedish national strategy for climate adaptation](#) has identified seven prioritized challenges. These challenges are the focus for the adaptation plans of government agencies. The challenges include landslides and erosion, flooding, high temperatures/heat waves, shortage in water supply, effects on biodiversity and ecosystems, effects on food production and trade and pests, diseases and invasive alien species.

The Regional Perspective

The [County Administrative Board](#) has the responsibility to coordinate work on climate change adaptation on regional (county) level, and has published a regional plan of action for climate change adaptation. The plan describes the guiding principles for adaptation work in the county, measures that the County Administrative Board are focusing on, and recommendations for local authorities. There is also a climate and vulnerability analysis and objectives for adaptation in relation to the prioritised challenges in the national strategy.

Practical measures to alleviate or prevent negative effects through adaptation is mainly the responsibility of local authorities and landowners. There are however many challenges related to organisation, legislation, financing and working across administrative boundaries.

The most pronounced risk in the county in relation to climate change is the risk of flooding in lake Vänern och Göta älv and the connected landslide risks in the river valley. Two main initiatives with several organisations involved, have been put into place to work together with these challenges:

- The Delegation for Göta älv, placed at the Swedish Geotechnical Institute. The purpose of the delegation is to implement measures to reduce the risks of landslides.
- The Vänern Council (Vänerrådet) is a cooperation group involving many different stakeholders. The purpose is to bring about a safe and nature adapted strategy to regulate the levels of lake Vänern and water flow through Göta älv.

*Anna Georgieva Lagell
Coordinator - Climate Change Adaptation
County Administrative Board of Västra Götaland*

Gothenburg City's Work on Climate Adaptation

For a number of years, the City of Gothenburg has been working to adapt the city to climate change. The work is conducted from several temporal perspectives. In the short term, increased risk awareness for flooding is important. This can be obtained through information that is already available today. In this way, there are conditions to achieve a local improvement against flooding relatively quickly. Climate adaptation of new buildings is provided by ordinary detailed planning processes that are largely defined by the Planning and Building Act.

In order to structurally protect the existing city, new infrastructure is needed, which is a longer-term work. This infrastructure should preferably be built on land that is also used for other purposes - so-called 'multifunctional surfaces'. This means that we need to move away from the traditional solutions we have and new knowledge needs to be implemented in the processes.

Other important challenges in climate adaptation work are how to finance costs for measures, who should be responsible, and how to obtain land in the areas necessary to create cohesive measures. Gothenburg is working intensively to come up with solutions to these issues.

Dick Karlsson

*Senior Specialist - Climate Change Adaptation
Sustainable Waste and Water, City of Gothenburg*

Rain Gothenburg

As most cities, Gothenburg has to deal with rain. We try to look at rain as a source of creativity and opportunities. *In how many creative ways can we delay and clean water? What other values can we add to solutions for blue and green installations in the city?* Imagine if Gothenburg could achieve this vision and become 'The World's Best City When It Rains'. A city to be proud of. A city where people want to participate in and move to.

We try to create teams that consist of different competencies - engineers and technicians who collaborate with citizens, artists, designers, architects, landscape architects, social scientists, environmental scientists, anthropologists and psychologists. Rain Gothenburg inspires companies, organizations, schools and universities, property owners and private individuals to join and contribute to a creative and truly sustainable city.

Rain is something we should treasure and pay tribute to, whether it is raining or not. It is our duty to pay homage and at the same time have humility for the rain. But also respect - in excessive amounts it becomes too powerful and destructive. In other parts of the world, people die from too much rain. Or too little. Rain is also infinitely beautiful and soothing. It brings out the finest qualities in other materials and creates exciting contrasts. We have collected all this under one name - [RAIN GOTHENBURG](#).

Jens Thoms Ivarsson

*Creative Director - Rain Gothenburg
Sustainable Waste and Water, City of Gothenburg*



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. For the Gothenburg meeting it was the cultural organisation TILLT and the Swedish adaptation partner City of Gothenburg Sustainable Waste and Water that was responsible. The planners used the experiences from the Glasgow meeting and also had some valuable input from one of the project's evaluators, Leslie Mabon from Scottish Association for Marine Science.

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

The ambition was to divide the meeting in three parts: one opening session (a less formal event open for public where anyone could participate and get some information about the project), one internal day for the partners with information and inspiration, and one workshop day where registered participants together with the partners explore the project's subjects.

Summary of Events and Activities

- One public event for people interested in the subject of the project
- One administrative meeting of the partnership
- One meeting for the artists in the partnership
- One visit to the Hisingen Island to explore examples of sustainable practice
- One international networking dinner for project partners and local strategic organisations
- One workshop for local cultural managers, developing adaptation strategies for the sector
- One workshop on embedded artist projects for local arts/adaptation practitioners
- One workshop on the design and delivery of the [Cultural Adaptations digital resource](#)

Why Embedded Artists?

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.*



From the Swedish Embedded Artist Project at Poseidon Housing company

Monday November 11th

17:00-19:00 Public Gathering
Röda Sten Art Hall

Public Gathering



Gathering and Information Session for Public Visitors at Rödastenen Art Hall

The purposes with this event - which was undertaken as an addition to the original project plan - were twofold:

- to create a gathering for the project partners arriving from different countries;
- to make it possible for interested locals to get information and inspiration about the project.

As the event was marketed as a public Facebook event, advance participant numbers were uncertain. However, in the end over 80 people attended - a very good result.

Speakers

Maria Mebius-Schröder from TILLT was moderating the programme. Key speakers for the evening were:

1. **Ben Twist**, Creative Carbon Scotland. Information about the project and about climate change adaptation.
2. **Ulrika Jansson**, artist from TILLT. Information about the Swedish embedded artist project in cooperation with the housing company Poseidon.
3. **Jens Thoms Ivarsson**, City of Gothenburg Sustainable Waste and Water and Rain Gothenburg. Information about the project Rain Gothenburg: "Gothenburg, the best city in the world when it rains".

Tuesday November 12th

09:00-12:30 Internal meetings and presentations
TILLT Office

13:30-17:30 Study visits and inspiration
The Hisingen Island

19:00 Networking dinner
Restaurant Dubbel Dubbel

Reflections on TILLT's "Artistic Interventions"



Update on the Project and TILLT Sharing Experiences

This day had internal focus and was intended to provide information and inspiration for the partner representatives. Everyone was welcomed to Gothenburg and TILLT by TILLT's CEO, Johan Lundbladh. Ben Twist, the Director of Creative Carbon Scotland, then updated everyone about the project, the aims and informed everyone of where we were in the project timeline. Members from the TILLT staff then shared experiences from 17 years of working with artists in projects outside the cultural sector.

Speakers

1. **Ben Twist**, Creative Carbon Scotland. Update about the project.
2. **Maria Mebius-Schröder** process manager at TILLT about the role of the process manager in TILLT projects and also about TILLT's experience of climate projects.
3. **Tiago Prata**, international project manager at TILLT, about TILLT's experience of working with integration and interculturalism.
4. **Johan Lundbladh**, CEO at TILLT, about TILLT's experience of working with elderly care development.

Internal meetings



Administrative meeting at TILLT Office

The administrative meeting was led by Cultural Adaptations' project manager **Catriona Patterson** and contained the following points:

- Overall in the project: things working well and areas for improvement.
- The Cultural Adaptations Conference (6-8 October 2020)
- The role and involvement of ICLEI

Artist Meeting

The artist meeting was led by TILLT process manager **Maria Mebius-Schröder** and focused on "Challenges & Insights/Learnings" from each artists embedded artist project. In this session Maria invited the Embedded Artists from each of the partner cities to update one another on project progress.

Chris Fremantle, Robert Gordon University, one of two evaluators also participated in the artist meeting and focused his part on three issues:

- The "business as usual" with some greater risk management
- The "need for new business models"
- The Dark Mountain/Deep Adaptation narrative

Visit to Hisingen Island

In the afternoon, the project partners visited a number of studios, venues and unusual spaces in Gothenburg.



Kokokaka creative studios

This design studio is based out of an industrial warehouse space in the port area of Gothenburg. Among other they try to change how production works: digitising the design process, launching selling and sending of materials on a demand-based system, and avoiding waste during both production and distribution, increasing environmental sustainability.

Gothenburg City Development

Partners visited the large model of the city of Gothenburg at Lindholmen Science Park showing ongoing and coming city development projects and got a presentation by Gothenburg City Architect **Björn Siesjö**.

The plan is to have built 30,000 apartments and more than 50,000 workplaces in central Gothenburg by 2035. By that same year, the population is estimated to have increased by about 130,000 people.





Lindholmen Science Park and Dome of visions

Lindholmen is a district in Gothenburg on the island Hisingen. It used to be an area with shipyards and other industries, but is now an area with companies, education and research, as well as housing.

The universities collaborate with high tech industries and the local community in different development projects. Currently 250 companies, notably Volvo Cars, Volvo Technology, Ericsson, IBM, Semcon, Scania and SVT. Over 21 000 employees or students are working or studying at the area.

The Dome of Visions is a visionary and inspirational meeting place at Lindholmen where visitors are invited to engage in discussions about a sustainable future.

Rain Gothenburg

Jens Thoms Ivarsson from the City of Gothenburg shared information about the project Rain Gothenburg. In Gothenburg it rains 152 days in each year. The vision of the project is to make Gothenburg the best city in the world when it rains.

There are three main ways to achieve this vision:

1. Change how we experience rain as humans
2. Change how we handle rain as a city
3. Change using creative methods



Sustainable Transportation

According to the Global Destination Sustainability Index, Gothenburg is the world's most sustainable destination - four years in a row (2016-2019). One of the reasons is the sustainability thinking around public transport, where almost 100% of transport is powered by renewable energy.

Among other things, there is a step-by-step plan to switch to electric vehicles, which the partner group experienced during the study day at Hisingen.

Creativity and innovation in transport is part of Gothenburg's future. From the TILLT Office, the group took the tram to Hisingen. Between the destinations at the island, we tried the electric buses - the one we took was a hybrid. We then got the opportunity to try the self driving buses, a project with small vehicles going in heavy traffic between Lindholmen Science Park and a parking space 15 minutes away.



Networking Dinner



The partner group took the non-stop electric ferry shuttle back to the city and ended the study day with a networking dinner at the local restaurant Dubbel-Dubbel.

The restaurant works actively with their raw materials to make them as environmentally friendly as possible which is one of the reasons that we chose Dubbel-Dubbel for our networking dinner. For example, they only have Swedish meat, minimal with steak meat and dairies and work against zero waste on the food. All fish are MSC-labelled.



Wednesday November 13th

08:30-12:30 Workshop for Local Adaptation Practitioners
The Museum of World Culture

13:30-16:00 Workshop for Local Cultural Managers
The Museum of World Culture

16:30-18:00 Toolkit and Digital Resources Meeting
The Museum of World Culture

Opening speech by Daniel Andersson

Following an introduction by **Ben Twist** from Creative Carbon Scotland, **Maria Mebius-Schröder** from TILLT and **Jens Thoms-Ivarsson** from Gothenburg City/Rain Gothenburg, 1st Vice President of the Regional Cultural Committee, **Daniel Andersson**, welcomed everyone to Gothenburg and Västra Götaland:

“Welcome to the Region of Västra Götaland! I’m glad to be invited to give these short remarks at the opening of this conference. The culture committees engagement in this kinds of projects is formed in our fundamental understanding of the values of culture. The values of culture is what builds attractive and interesting societies, community, enterprise and good health.

It is however not why culture exists or is important. That is because culture expands our inner and reminds us as humans that we are a part of a larger movement in space and time, where we constantly evolves.

Culture gives us the tools to understand and solve problems, handle obstacles and does so by giving recognition to the power of creativity.

So when we look at the world to see what the great forces that has impact on us today and in the future on a large scale, are, we find and identify three mega trends:

- The first, is the ever so rapidly turning wheel of digitalisation, that only in the beginning of its effect has revolutionised the way we communicate.
- The second trend is the polarisation and widening of gaps between groups of peoples within societies, based on socioeconomic factors and geography.
- The third is the trend that dominates this conference, climate change. Here humanity stands before an existential threat that requires global cooperation in a scope that hasn’t been seen in the history of humanity.

Culture has the force to promote discussion and understanding as well as muster opinions that brings people together. And THAT together with the force that comes from the clash of different perspectives within culture is what makes us believe in projects like this. And what I’ve noted from the program for these days, I bet some of that creative clashes will occur.

So with those words, I would on the behalf of the regional culture committee want to wish you a good stay in Gothenburg and a good conference. Thank you and good luck.”

Daniel Andersson, 1st Vice President of the Regional Cultural Committee



Workshop for Local Adaptation Practitioners



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 Swedish Transnational meeting in Gothenburg, all four partnerships had recruited their embedded artist and started their concrete work in the project.

The TILLT team had asked all partnerships - cultural partners, adaptation partners and artists - to jointly prepare a Pechaucha presentation on their embedded artist project. One for many new forms of presentation technique. The idea was to share their experiences, be inspired by each other and at the same time give the participating guests an introduction to the workshop that followed the presentations.

In addition to the partnership, 27 people from a variety of organisations in the public sector, business and NGOs participated in the workshop on embedded artist projects.

The idea of the workshop was that the participating organizations from a number of different parts of the society would come up with a conceivable embedded artist project. TILLT had in advance divided the participants into six different groups and supplemented each group with expert knowledge from the partnership's organizations and artists. TILLT had also selected an organization in each group that would be the recipient of an artist project.

Each group now had to create a fictional embedded artist project based on a number of questions:

- ***Which areas in your organization need new mindset, new creative solutions, rethinking and developing new methods around climate adaptation or other issues?***

The group then generated ideas and associations from the chosen challenge for the focus organization.

The final step was then that the groups fed back to the full assembled event with the overarching question: ***"How can we welcome artistic competence within our organisations?"***. Some extracted ideas:

- A project focused on changing our collective notion of greenspace, using the psychology of language and expertise to drive sustainable change, and using artistic skills to help build meaning behind the knowledge.
- A project focused on supporting the integration and unification of the recently amalgamated RISE - creating social, physical and mental spaces for creativity and collaboration.
- A project exploring how an artist could help the public health sector to tackle the new challenge of heat stress on the elderly.
- A project around making sustainability more central to the decision making process in local government (and breaking out of the 4-year cycle of decision making).
- A project around engaging more people to be more active in managing surface water flooding on their own property, adding creativity and values to action. Potentially in pairing artists with households for 'doors open day' or creative digital mapping.
- A project seeking to facilitate collaboration between the different perspectives of transport users and providers facing significant damage and disruption due to climate change. Publicising a water festival which may happen at any time.

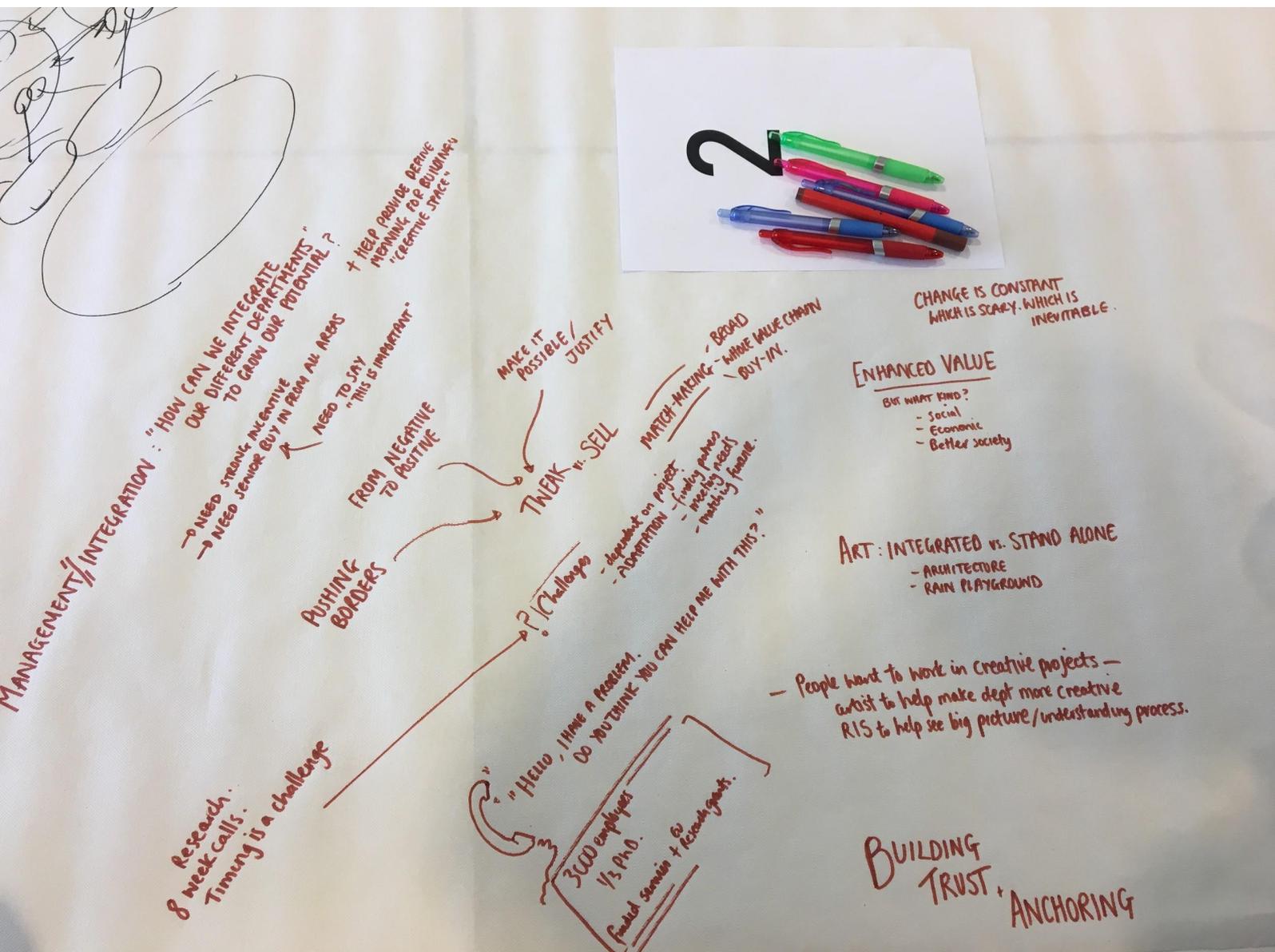
Aims

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



Delivery

- Four different presentations from each country's embedded artist project.
- The participants - 27 participants from business sector, public sector, cultural organizations and civil society together with 23 participants from the partnership - were also given an in-depth interview with representatives of the Swedish project: the housing company Poseidon, the City of Gothenburg and the Swedish artist Ulrika Jansson.
- The idea behind the presentations was, in addition to sharing experiences within the partnership, to inspire the participants for the upcoming workshop.
- Six different processes where participants in their working groups initiated fictional embedded artist projects. The processes were supported by partnership expertise.
- Six different proposals for creative development projects with artists from six of the participating organizations.
- A presentation by the project evaluators: **Chris Fremantle** and **Leslie Mabon** on their work in Cultural Adaptations.





Knowledge Seed Bank

Workshop Reflections

Based on the evaluation we sent out to all participants in the workshop, and the evaluation meeting conducted by the project's main partners in December 2019, we can draw the following conclusions:

- It was very helpful for the groups to have listened to presentations of the four embedded artist projects before the workshop. It gave an easier entrance to the work in the groups because they already had a picture of what an embedded artist project could do. You could go straight into the work because you already had an underlying understanding.
- The choice of Pechacucha as the method for the various partnerships presentations had both advantages and disadvantages. It was an educational advantage to let presenters go outside their comfort zone and try one for most new ways of presenting. However, the method resulted in rather stressful presentations in which many participants in the evaluation expressed a desire for a slower pace - not least since the majority of visitors have English as a second language. Many afterwards thought that a calmer form was required for understanding.
- The Swedish project got extra time and was presented in the form of an in-depth interview with participants in the process and the Swedish artist. This was appreciated by many and provided an extra understanding of an embedded artist project.
- The mixture of participants in the workshop was appreciated. The workshop had visitors from business, public sector, civil society, cultural organizations mixed with project participants from four countries.

Workshop for Local Cultural Managers



In Sweden, there is a strong dedication to environmental and climate issues.

Commitment is primarily focused on mitigation and knowledge is less about adaptation. A cautious ambition with the workshop from the Swedish partnership was therefore to start a conversation with and an involvement from cultural actors in Västra Götaland on the issue.

The Swedish adaptation partner Gothenburg City, Sustainable Waste and Water was responsible for the afternoon. They chose to work with the design thinking method during the workshop. The participant group was in advance divided into six groups where each group was reinforced with adaptation knowledge from the partnership. Each group was assigned to focus on challenges and, above all, opportunities with expected climate change based on the method for a cultural organization represented at the table.

Aims

1. Engage local culture organizations and managers in the climate change adaptation opportunities and challenges of the Region Västra Götaland.
2. Generate ideas as to the additions/modifications for an adaptation resource for cultural organisations.

Delivery

16 culture managers attended the two-hour workshop, which followed the format:

- A presentation by the City of Gothenburg Sustainable Waste and Water on the projected climate changes and the work with adaptation for the Gothenburg region. Speaker **Dick Carlsson** fell ill during the day and had to cancel his participation. **Jens Thoms-Ivarsson** and **Lina Ekholm** from Sustainable Waste and Water conducted the presentation in his place.
- A presentation of the project Rain Gothenburg by Jens Thoms-Ivarsson.
- An idea-generating session on climate change for cultural organisations selected by the participant group.

Workshop reflections

Based on the evaluation we sent out to all participants in the workshop and the evaluation meeting conducted by the project's main partners in December 2019, we can draw the following conclusions:

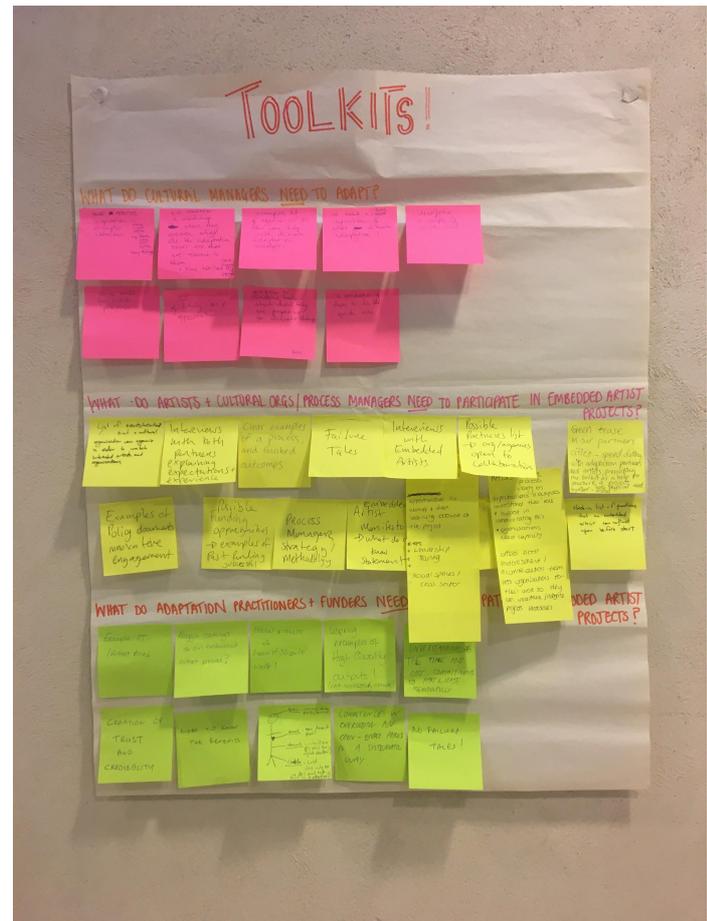
- Participants were positive about the use of a creative method of engaging creative practitioners (rather than the traditional process we followed at the Transnational meeting in Glasgow), that it wasn't too science or data heavy, and it really put the cultural managers in control by getting them to think about the challenges of climate change to their work.
- There was too little time for the workshop. Many participants found it difficult to get into a method in such a short time and also to practice it.
- The presentations from the City of Gothenburg and from Rain Gothenburg were interesting but in order to engage the cultural managers in the actual subject (***why should cultural organisations bother about climate adaptation?***), it would have been good to have an introductory lecture that had a clearer connection to this particular question.
- The desire and need of the participants to talk about the issue was great. That need wasn't really met in the plan. A conceivable scenario would instead be that after a lecture on climate adaptation with focus on cultural organisations would follow conversations, reflections and dialogue in the group, possibly followed by practice.

Toolkit and Digital Resources meeting

The project manager **Catriona Patterson** reminded the project group about the purpose of the digital resource and the toolkits, and ran through a number of activities to generate ideas of materials already in existence, materials the partnership could produce during the project, and the templates we thought we should develop for those wishing to fulfill similar aims in the future.

The partners also focused on the dissemination of the digital resource and toolkit: who would want to use it, and how they would hear about it.

Each member of the project team was asked to contribute ideas of who they would share the materials with, and what events or campaigns Cultural Adaptations could connect to to amplify impact.



Embedded Artists - Reflections

Thoughts and learnings from working with artists in other arenas in society

Why Work with an Artist?

The artistic approach - an unused competence in society

Many artists in all art forms have an attitude that is also interesting for other sectors outside the cultural sector. The artistic approach is about thinking in new ways, trying new forms and ideas, and daring to be in uncertainty.

Efficient/Rational Logic versus Creative Logic

Over 10 years ago, three Swedish researchers - Michael Eriksson, Niclas Adler and Alexander Styhre - presented an interesting theory about how some companies could increase their innovation capacity by using a different logic than the traditional one. They called the new logic 'Creative Logic', and it was contrasted with the traditional one called 'Efficient' or 'Rational Logic'. Efficient Logic is the norm in all types of organizations - public or private sector or within civil society organizations.

While Efficient Logic is a way of trying to minimize and avoid complexity and uncertainty, Creative Logic does just the opposite.

A somewhat simplified presentation of the difference between the two logics could look like this:

Efficient/Rational Logic	Creative Logic
Minimizing uncertainty	Uncertainty as a way of developing new concepts
Breaking down complexity	Complexity as a way of getting new views and opinions
Take decisions from collected data	Take decisions as a result of experimenting
Functional specialisation and minimized interdependence of workgroups necessary for success.	Combining different competences and perspective necessary for success.

The researchers believe that companies and organizations are strengthened and increase their creativity by using Creative Logic. And that this is something that artists are trained to do and practice in their artistic work.

By creating conditions for these meetings between artists and organisations outside the arts and culture sector or around important societal issues, artists can contribute to the development of society in a different way than they do in their daily work. At the same time, society must take advantage of this existing skills in the art and cultural world - which are not being used enough today.

In this project, we let artists work on climate adaptation, by creating collaborations between recruited artists and organizations that need to develop their climate adaptation work.



Key Learnings from working with Embedded Artist Projects

From the experiences we have had working in four countries and with four artists in embedded artist projects we have so far in the project provided us with some key learnings. During the meeting in Gothenburg we shared this but also shared and discussed earlier experiences that could help us in the ongoing projects.

Develop quality assurance

The artist should be free in their projects. Create, try and dare to cross borders. However, there is a goal and a desired direction for the project. By having a process manager attached to the project, you have a person with a clear role to monitor precisely this. The process manager also acts as a support for both the participant group and the artist, and for the whole process.

Build trust

Being a participant in a project where an artist is supposed to be an agent of change can cause discomfort and questioning. By investing time for participants and the artist to get to know each other and each other's roles, trust is created in the project and the group is thus much more open to trying new ideas and methods than if there is a concern. Change cannot be intimidating.

Strategic decision

A project with an artist at a workplace, for example, should be a strategic decision by those in position of responsibility within that workplace. Managers should stand first in line and clearly show that the project is serious and not something that can be sidelined. Time needs to be set aside.

Trust the process

Real change takes time. Work on a clear plan where the anchoring, relationship creation, implementation and evaluation have clear phases.

Let the artist be free

A prerequisite for creating a creative process with an artist is that the artist has their artistic freedom. The process manager captures and supports the direction, but the artist should work as an artist - otherwise you can hire any other consultant.

Transnational Meeting Facts

Communications, Participants, Partners and Supporters

Communication

Webpage and Social Media

Participants were recruited by direct email, social media (Facebook) and word of mouth. Registration for workshops and information about the project was hosted online by TILLT.

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.

The collage displays various digital communication tools used for the project:

- TILLT Website:** Features a header with social media icons and navigation links like 'COOPERATE WITH US', 'WHAT WE DO', 'ABOUT', and 'CONTACT'. A main banner shows a tree in a landscape with the text 'KREATIVA SAMARBETEN NÄR KLIMATET FÖRÄNDRAS'. Below this is a section for 'KLIMAT OCH KREATIVITET' with details about seminars on November 13, 2019.
- Facebook Event Page:** Titled 'Evenemang', it includes a calendar, a description of the event 'Klimat och kreativitet!', and a list of participants and partners.
- Registration Form:** A form for signing up for the seminar, including fields for name, email, phone, and country, with a 'Skicka' button.
- Presentation Slide:** A slide from 'Cultural Adaptations' with two options: 'I want to make arts and culture ready for climate change' and 'I want to use culture to adapt to climate change'.

Photo and Video Documentation

A documentary filmmaker followed the transnational meeting, resulting in a short film for social media and a slightly longer one for other communications. The photo documentation was carried out by the partnership.

Participants

Local

Agnes Granberg, Psykologiteamet U & B AB
Anahid Babadi, Cowi
Anna Berglund, Nordiska Akvarellmuseet
Anna Forsgren, Alfons Åbergs Kulturhus
Birte Niederhaus, Göteborgs Kulturkalas
Cecilia Hummelin, VGR
Cecilia von Elern, Bostads AB Poseidon
Daniel Andersson, Regional Cultural Committee
David Oest, Sensus studieförbund
Denice Marquez Larsson, Göteborg&Co
Denise L Mellion, River of Light
Dick Karlsson, City of Gothenburg
Emilia Persson, Student
Erik Lundin, Filmplaneten
Eva Mathsson, Trafikkontoret
Hilde Björngaas, Kretslopp och vatten
Karin Ingelhag, Business Region Göteborg
Karin Utas Carlsson, Fredens Hus
Katarina Matson, Volvo Cars
Lars Westholm, Länsstyrelsen Västra Götaland
Lennart Wahlstedt, Bostads AB Poseidon
Lina Ekholm, Kretslopp och vatten
Malin Sommanö, Göteborgs Stadsteater
Marian Söderholm, Västra Götalandsregionen
Marita Pettersson, Kulturhuset Blå Stället
Marvin Hansson, Psykologiteamet
Matilda Klamas, KulturUngdom/Teater Nu
Mattias Adolfsson, Higab
Mårten Västerdal, RISE Research Institutes of Sweden
Nina Steiner, VA SYD
Per Östling, First to know
Sabrie Koch Chivili, Psykologiteamet
Sara Östebro, KulturUngdom och Teater Nu
Veera Suvalo Grimberg, Dansk kompaniet Spinn

Project Partners

Andrea Olander, TILLT
Anyuta Wiazemsky Snauwaert, Artist Green Track
Ben Twist, Creative Carbon Scotland
Caroline Gutke, TILLT
Catriona Patterson, Creative Carbon Scotland
Chris Frimantle, Grays School of Art
Emma Connors, Axis Arts Centre
Eva Naessens, City of Ghent
Eva Peeters, Greentrack Gent
Gemma Lawrence, Creative Carbon Scotland
Gerald Wardell, Codema - Dublins Energy Agency
Jens Thoms Ivarsson, Rain Gothenburg
Johan Lundbladh, TILLT
Johanna Ivstedt, TILLT
Kit England, Sniffer
Lesley Anne Rose, Artist Creative Carbon Scotland
Leslie Mabon, Scottish Association for Marine Science
Maeve Stone, Artist Freelance
Maria Mebius-Schröder, TILLT
Nathalie Decoene, Greentrack Gent
Nina Kjällquist, TILLT
Tiago Prata, TILLT
Ulrika Jansson, Artist TILLT



Project Partners



Supported by



More information about the Cultural Adaptations project can be found on www.culturaladaptations.com

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