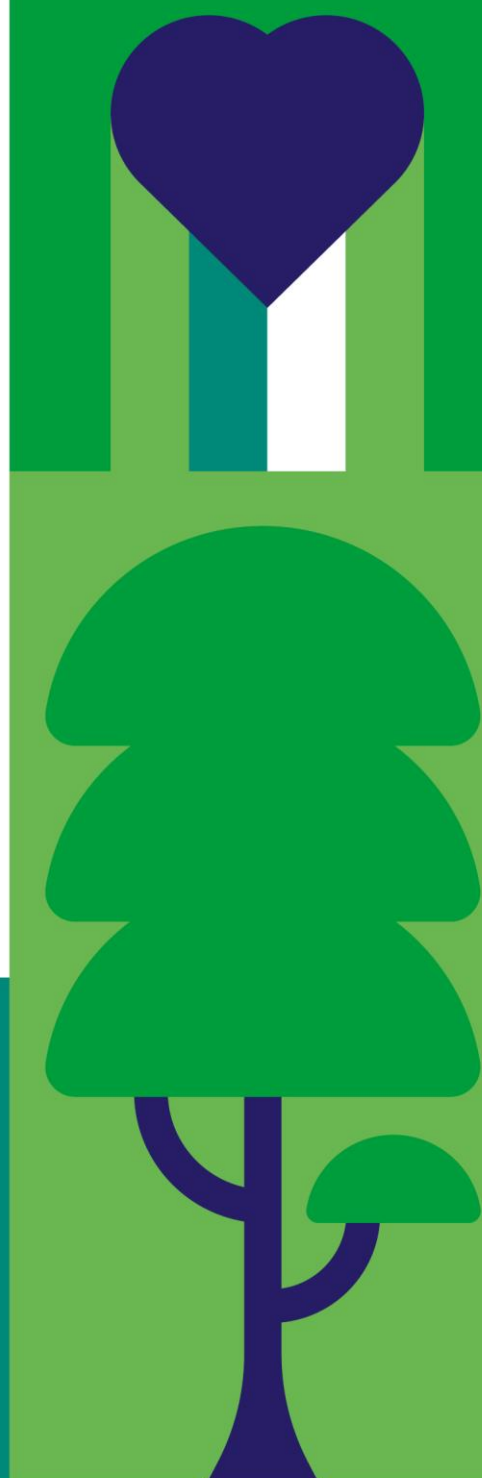**BRITISH COUNCIL**

the audience agency

The Climate Connection
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Creative Commissions

Evaluation Report Appendices

#TheClimateConnection

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CO2

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Appendix I: Logic Model

Inputs	Activities	Outputs	Impacts	Legacy
British Council funding Third party (international/national) funding Contributions from project partners: - tangible assets – building, equipment, materials etc - human capital[1] (skills, knowledge, health) - intangible (creative, knowledge, digital) assets - existing relationships and collaborations	British Council: - Promotion of programme and solicitation of proposals - Selection and commissioning of projects from proposals - Support to projects during development and production - Promotion of programme and projects to stakeholders Partners: - Development of partnerships and collaborations (digital and physical) - Creative and artistic processes and production - Community engagement - Engagement with young people and children - Public engagement including marketing and communications - Digital or other technical R&D and content creation - Academic or applied research	Cultural outputs – content, experiences, events, publications Educational outputs – toolkits, resources, research, training, workshops, partnerships Reusable creative or knowledge assets and materials that persist New relationships established thanks to the commissions Reach across the mix of direct beneficiaries including: - audiences/public participants - creative, cultural, climate/science and other organisations - Geographies, communities - gender, disability, age, ethnicity, class - creative, cultural, climate/science and other practitioners Reach through profiling by underrepresented groups: - Gender, Disability (and access needs) as specified - Other dimensions such as Ethnicity, Age, LGBTQI+, refugee status (where collected)	On the project partners, creatives, scientists and others working with them: - New or strengthened collaborations, partnerships, networks and clusters of such organisations[2] - New jobs or roles in projects – and in the project partners beyond the projects - New business, investment or funding opportunities for the project partners - Adaptations (to existing practices, knowledge etc) during the projects and lessons learnt - Greater capacity and confidence to address climate and environmental issues - Greater capacity and confidence to use creative and cultural practices - Greater awareness of or capability to address their own environmental impact On publics and communities: - Leadership by, involvement of, participation of, representation of lived experience and culture of women and other marginalised, underrepresented and/or	More sustainable practices in the arts, culture and heritage sectors, greater transparency and reporting of this, enhanced policy incentives to encourage this Further development of creative outputs and sustained partnerships for increased impact and reach Previously un- or under-represented voices continue being heard in climate/science /environment debate resulting in different framings of problems, increased empathy and perception change, or new types of solutions Establishing an important precedent - creative and cultural work with climate and environment seen as a mainstream area (through e.g. influencing the climate policy agenda at COPs) Enhanced consideration in major policy forums of the reality and personal stories of people directly affected by climate change and biodiversity loss New know how and practices that enable partnership between creative/culture and climate/environment actors to join in projects and interdisciplinary and intersectoral production and innovation Creative outputs gain increased exposure through accessing wider platforms linked to climate and the environment for creative and cultural works in the long term

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[1] Per World Bank Human Capital Project with more specific definition here

[2] Particularly where the project has fostered greater linkages between creative/cultural and climate/science/innovation and across geographies

			socioeconomically disadvantaged groups - Change in awareness or perception about climate and environment - Involvement in climate action and/or policy debate at a local, regional or national level - Changed behaviours to reduce environmental impact - Capacity and confidence to take climate action - Sense of hope, agency, togetherness, empathy, willingness to act – in changing local place (not just with respect to climate and environment) In locality in respect of engagement with community, use of creative and cultural practices, and shifts in attitudes to an action on climate and environment: - Government and public sector - Local authorities and leaders - Corporates and industry - SMEs - Research community Lessons learned by British Council in programme design and management	Ongoing legacy in communities (per dimensions set out in impacts) The generation of social or commercial enterprise start-ups providing climate solutions or fostering social innovation and behaviour change through creative engagement The use of digital innovation and creative technology in arts and cultural initiatives developed in the area of climate / science / environment The translation of Research & Development (R&D) in the funded projects into new innovations used in public or private services that have significant climate impact. More women, LGBTQIA+, disabled people, young people and older people, indigenous and global majority people are involved in cultural and artistic initiatives for climate change Increased understanding of how international arts, technologies, and science sectors can work together to innovate creative responses to shared climate challenges, and engage the public in dialogue and climate action Increased opportunities for international partnerships of artists, technologists, and scientists to engage in the research & development of creative responses to shared climate and environmental challenges Long-term cross-sector, international collaborations and knowledge exchange between artists, scientists, technologists, and policymakers on creative solutions to climate challenges, based on shared values and mutual understanding

Appendix II: Project Descriptions & Outcomes

Each project leveraged arts, education, and cross-cultural collaboration to address environmental challenges through arts, science and technology. Project-specific outcomes are highlighted here to exemplify the range of activity and different routes to impact.

COP26 Creative Commissions

17 grants for Creative Commissions in 2021 for COP26 ("COP26 Creative Commissions")

The COP26 Creative Commissions brought together art, science and digital technology to offer innovative, interdisciplinary and collaborative responses to climate change. The commissions were a part of the cultural programme in the run up to the United Nations Climate Change Conference of the Parties (COP26), hosted by the UK in Glasgow in November 2021. The commissions aimed to stimulate global conversations about climate change and to inspire transformational change. The COP26 Creative Commissions brought people, cultures and communities together to understand each other's perspectives and collaborate on creative responses and solutions towards climate change. Additionally, the programme aimed to spark imagination and innovation, and inspire new ways of working, including through a digital-first approach with a focus on public engagement.

Green Spaces Atlas

Partners: Studio Future, Climate Exploration Hub, TNT Media Productions

Countries: UK, Botswana, South Africa

Climate & Environment Themes: Climate mitigation / Carbon capture and removal; Land use and management; Sustainable cities / green spaces; Climate Action/ Activism

Artforms & Media Types: Architecture & built environment; Design (excl. architecture and fashion, Fashion); Film/TV/video

Social Justice Themes: Youth voice / intergenerational exchange

Summary: This project worked with young urban planners, artists and designers to imagine urban green space for abandoned and neglected neighbourhoods in their cities. It highlighted the significance of urban green spaces for biodiversity, human well-being, resilience and climate change mitigation.

Significant Outcomes: Projects were presented to officials from the City of Gaborone to encourage the development of more urban green spaces. A documentary was created and screened at the Al Sidr Environmental Film Festival in the United Arab Emirates, which elevated the project's visibility on an international platform.

Link: https://www.greenspaceatlas.com/

Living Language Land

Partners: Neville Gabie, University of the Free State, CONA, Philippa Ruth Bayley, University of Cape Town

Countries: UK, South Africa, Colombia

Climate & Environment Themes: Climate Action/ Activism

Artforms & Media Types: Literature, poetry, spoken word; Visual arts; Film/TV/video; Music

Social Justice Themes: Indigenous communities

Summary: This project emphasised the connection between language, indigenous knowledge, and the environment, exploring how local communities use language to describe their landscapes and how these cultural connections to land can inform climate change action incorporating storytelling as a way of interpreting these connections.

Significant Outcomes: The project created a living lexicon word bank drawn from minority and disappearing languages in relation to land and nature. The media attention and credibility gained from the project's presence in the Green Zone at COP26 opened numerous doors for new partnerships—such as the collaborations with Lorraine Roy, Plantlife, and ThoughtBox Education—and also gave the project a high level of recognition. It positioned the project within global conversations about language preservation, indigenous knowledge, and climate action and lives on through an online website.

Link: https://living-language-land.org/

Nine Earths

Partners: D-Fuse, Metal Liverpool, RMIT University, Musica Estranha, Multiplicidade

Countries: UK, Indonesia, Lebanon, Brazil, Viet Nam

Climate & Environment Themes: Pollution / clean air; Land use and management; Forests (incl. deforestation); Recycling, circular economy and innovative design; Renewable energy / energy efficiency, Reducing emissions / net zero; Carbon footprint / sustainable consumption; Climate Action/ Activism; Adaptation/resilience; Sustainable cities / green spaces

Artforms & Media Types: Visual arts; Digital arts; Architecture & built environment; Immersive & games, Film/TV/video; Performing arts

Social Justice Themes: Interculturality; Youth voice / intergenerational exchange

Summary: Nine Earths brought together independent artists, climate activists and local communities to explore the relationships between carbon footprint, global consumption across diverse geographical and cultural contexts.

Significant Outcomes: The project used video, audio and imagery to create a broadcast and immersive exhibition that was screened at the Resilience Hub at COP26, G20 Connecti:City, at SONAR Music Festival in Portugal, Bandung Design Biennale in Indonesia and BFI Southbank in the UK. The exhibitions attracted thousands of visitors and strengthened further global partnerships, in addition to receiving recognition from important figures such as Nicolas J.A. Buchoud and John Newbigin OBE, who expressed

interest in touring Nine Earths internationally. This project continues to evolve and the partners secured additional funding through the UK-Viet Nam Season.

Link: https://dfuse.com/nine_earths.html

Songs of the Earth

Partners: Soumik Datta Arts, Earth Day Canopy Project

Countries: UK, India

Climate & Environment Themes: Pollution / clean air; Land use and management; Oceans / coastal erosion / ocean pollution / sea level rise / acidification; Forests (incl. deforestation); Recycling, circular economy and innovative design; Renewable energy / energy efficiency; Carbon footprint / sustainable consumption; Climate Migration; Extreme weather / natural disaster; Climate Action/ Activism

Artforms & Media Types: Film/TV/video; Animation; Music; Audio/ podcasts; Digital arts; Festivals, Biennales, outdoor arts

Social Justice Themes: Migration; Indigenous communities; Youth voice / intergenerational exchange; Rural/coastal communities

Summary: *Songs of the Earth* used music and animation to highlight environmental themes, focusing on climate migration of a young girl to express the challenges posed by climate change and environmental degradation and on how communities are connected to their natural surroundings.

Significant Outcomes: An animated film and music album were launched in 2021 and were screened at COP26 as well as live performances at 10 Downing Street, Royal Albert Hall, Southbank Centre, and the Purcell Room in the UK. Three years after it was launched, the film continues to be screened around the world, including at the Climate Skills-Seeds for Transition India event in 2024.

Link: https://youtu.be/UerChOwsjq0?si=xrJyKOE_Z9gH_a1y

Doing Zero

Partners: Design Manchester, Nairobi Design Week, Standard Practice Studio, S!CK Festival

Countries: UK, Kenya

Climate & Environment Themes: Reducing emissions / net zero; Carbon footprint / sustainable consumption; Water; Food, agriculture and dietary shift; Climate Action/ Activism

Artforms & Media Types: Visual arts; Film/TV/video; Music; Digital arts; Comic arts; Public art/graffiti; Museums & archives; Festivals, Biennales, outdoor arts; Design (excl. architecture and fashion)

Social Justice Themes: Interculturality

Summary: Through a collaboration between two urban communities, the project focused on sustainable living, zero-waste lifestyles, and reducing carbon footprints through educational campaigns and practical workshops to raise public awareness to promote sustainable behaviours at both individual and community levels.

Significant Outcomes: The project produced a large-scale exhibition at Design Manchester 21 Festival and was featured at the Vertical Gallery at Manchester School of Art. These events amplified the project's impact beyond the workshop participants to broader communities in both the UK and Kenya.

Links: https://www.doingzero.com/

Project arc (Assuming Responsibility for Climate Change)

Partners: Middlesex University, Khazar University, European University of Tirana, Dzemal Bijedic University of Mostar, Arab Academy for Science & Technology, Ivane Javakhishvili Tbilisi State University, Mutah University, Innovative University of Eurasia, Universum College, University of Jos, Oracle TES, Palestine Technical University, Nelson Mandela University, Sousse University

Countries: UK, Azerbaijan, Albania, Bosnia and Herzegovina, Egypt, Georgia, Jordan, Kazakhstan, Kosovo, Nigeria, Occupied Palestinian Territories, South Africa, Tunisia

Climate & Environment Themes: Renewable energy / energy efficiency; Recycling, circular economy and innovative design; Climate Action/ Activism

Artforms & Media Types: Digital arts

Social Justice Themes: Youth voice / intergenerational exchange; Gender Equality

Summary: Project arCc ('Assuming Responsibility for Climate Change) was a knowledge partnership between universities to engage young people in climate action and supported individuals to assume responsibility for the impact on climate change, through webinars, virtual events, micro-learning online content, and a final conference.

Significant Outcomes: The project engaged over 150 students from 11 universities in a poster competition and conference, and students have become equipped to be ambassadors for their local communities around climate action and responsibility.

Link: https://arcc.mdx.ac.uk/

Stop These Games (previously called Ring the Bell and Street Art Opera)

Partners: Dumbworld, The Art of Music Foundation, Youth Theatre Kenya, White Rhino Films, Pan African Climate Justice Alliance (PACJA)

Countries: UK, Kenya

Climate & Environment Themes: Reducing emissions / net zero; Carbon footprint / sustainable consumption; Extreme weather / natural disaster; Climate Action/ Activism; Recycling, circular economy and innovative design; Pollution / clean air; Energy transition

Artforms & Media Types: Music; Film/TV/video; Performing arts; Visual arts; Digital arts

Social Justice Themes: Indigenous communities, Youth voice / intergenerational exchange, Gender equality

Summary: In a participatory opera, the project captured the voices, concerns and vision of youth on climate change and its impact on people and the environment. This music, film and theatre project was co-created and performed by youth participants.

Significant Outcomes: The team built strong relationships with international companies and talented young participants empowering young participants, who were actively involved in creating music, rehearsing, and performing the final piece. The project provided them with new skills and opportunities in music and the arts as well as a platform to express their personal experiences and concerns about climate change through art.

10 Years to Save the World

Partners: Lakes Arts International Festival, Komiket, Creative Concern

Countries: UK, Philippines

Climate & Environment Themes: Recycling, circular economy and innovative design; Climate Action/ Activism

Artforms & Media Types: Film/TV/video; Comics arts

Social Justice Themes: Interculturality

Summary: Ten Years to Save the World was a comic art anthology addressing climate themes that was created by 10 comic artists in the UK and the Philippines. It was a forward-looking project tied to the global urgency around climate action involving youth activists, artists, and educators coming together to envision solutions within a decade to mitigate the worst effects of climate change.

Significant Outcomes: The project demonstrated the power of comics to stimulate climate change action. The comic anthology was exhibited at international events in the UK, the Philippines, Spain and Italy and was produced into two limited edition printed anthologies. This project evolved into From Ink to Action, led by Lakes International Comic Art Festival with artists from the MENA region.

Link: www.10yearstosavetheworld.com

Climate Portals

Partners: HarrisonParrott, Afghanistan National Institute of Music, Royal Conservatoire of Scotland, Scottish Ballet, Gaza Sky Geeks, Promise Hub, Shared_Studios

Countries: UK, Afghanistan, Occupied Palestinian Territories, Uganda, Bangladesh, Iraq, Mexico, Rwanda

Climate & Environment Themes: Pollution / clean air; Land use and management; Oceans / coastal erosion / ocean pollution / sea level rise / acidification; Forests (incl. deforestation); Recycling, circular economy and innovative design; Permafrost / melting glaciers / Arctic / Polar environments; Renewable energy / energy efficiency; Climate Action/ Activism

Artforms & Media Types: Performing arts; Film/TV/video; Public art/graffiti

Social Justice Themes: Interculturality; Youth voice / intergenerational exchange

Summary: Climate Portals connected people from different parts of the world to discuss climate change and exchange ideas, experiences and solutions for tackling environmental problems through. Virtual encounters took place in shipping containers providing immersive digital means to 'physically' connect with each other.

Significant Outcomes: The project facilitated meaningful global conversations on climate change and allowed for a rich exchange of ideas and experiences across diverse cultures during COP26 at the Royal Conservatoire of Scotland and in a portal at the UN Youth for COP Conference YOUNGO in Milan. Climate Portals inspired artists and researchers to rethink how they engage in international collaborations and how art can be used as a medium to address global challenges like the climate crisis.

Link: https://youtu.be/63eE7HTYXxo

Listening to Ice

Partners: Goldsmiths University of London, Indian Institute of Technology Indore Simrole

Countries: UK, India

Climate & Environment Themes: Permafrost / melting glaciers / Arctic / Polar environments; Climate Action/ Activism

Artforms & Media Types: Audio/ podcasts; Film/TV/video

Social Justice Themes: Indigenous communities; Rural/coastal communities; Youth voice / intergenerational exchange

Summary: Listening to Ice built upon multi-year research exploring different knowledge practices that are mediated by ice, combining scientific expertise with local and indigenous knowledge. Combining scientific and artistic approaches to climate change, the project developed acoustic and aural methodologies in cryospheric research and raised awareness about the melting ice of the Drang Drung Glacier and its global consequences such as rising sea levels and habitat loss.

Significant Outcomes: The project created a documentary film that was exhibited around the world, including Canada, Spain, Norway, Germany, India, China and the United States. With top up funding, the project also published a book, 'The Songbook Project' which preserved environmental knowledge of the Ladkahi region.

Link: https://susanschuppli.com/LISTENING-TO-ICE

Millipede

Partners: National Theatre of Scotland, Think Arts

Countries: UK, India

Climate & Environment Themes: Recycling, circular economy and innovative design; Food, agriculture and dietary shift; Climate Action/ Activism

Artforms & Media Types: Fashion; Digital arts; Visual arts

Social Justice Themes: Interculturality; Rural/coastal communities

Summary: Millipede was a virtual shoe shop created to stimulate global conversation around carbon footprints and promote bottom-up approaches to sustainable living.

Significant Outcomes: The launch of the Millipede website and its integration into the National Theatre of Scotland's COP26 programme enabled cross-cultural collaboration and engagement, amplifying the voices of underrepresented groups in Scotland and India.

Link: https://www.youtube.com/watch?v=AcgNcD4VGJs

https://www.nationaltheatrescotland.com/events/millipede

Phone Call to the World

Partners: Scottish Youth Theatre, ARROWSA, University of Aberdeen, al-Harah Theatre, Touchstones, Study Hall Educational Foundation

Countries: UK, South Africa, Occupied Palestinian Territories, India

Climate & Environment Themes: Land use and management; Pollution / clean air; Oceans / coastal erosion / ocean pollution / sea level rise / acidification; Recycling, circular economy and innovative design; Permafrost / melting glaciers / Arctic / Polar environments; Renewable energy / energy efficiency; Food, agriculture and dietary shift; Climate Action/ Activism; Sustainable cities / green spaces; Water

Artforms & Media Types: Film/TV/video; Music; Crafts; Literature, poetry, spoken word; Visual arts; Audio/ podcasts; Performing arts; Fashion; Archaeology; Museums & archives; Public art/graffiti

Social Justice Themes: Youth voice / intergenerational exchange; Indigenous communities; Disability / neurodiversity; Gender equality; Interculturality; LGBTQIA+; Rural/coastal communities

Summary: The project connected young people and artists around the world to discuss the climate crisis, share personal experiences, raise awareness, propose solutions and create global solidarity on climate action through interactive platforms and collaborative performances.

Significant Outcomes: The project educated youth participants about environmental issues and empowered them to take creative and community-focused actions. The project resulted in tangible, sustainable actions, such as the creation of community gardens, murals, the development of educational and performance films and an interactive exhibition and performances that was presented during COP26 at the Centre for Contemporary Art in Glasgow.

Museum of Plastic

Partners: Cooperative Innovations, Greenpop, Baz-Art, Circular Plastics Collaboratory at Hull University, Museum of Design in Plastics of Arts University Bournemouth, Possible

Countries: UK, South Africa

Climate & Environment Themes: Carbon footprint / sustainable consumption; Oceans / coastal erosion / ocean pollution / sea level rise / acidification; Climate Action/ Activism; Recycling, circular economy and innovative design; Pollution / clean air

Artforms & Media Types: Digital arts; Film/TV/video; Audio/ podcasts; Visual arts; Sculpture; Public art/graffiti; Museums & archives; Festivals, Biennales, outdoor arts; Immersive & games

Social Justice Themes: Indigenous communities; Youth voice / intergenerational exchange; Rural/coastal communities

Summary: Museum of Plastic was a digital interactive project that focused on plastic pollution and reimagining our future relationship with it, considering its impacts on the environment. The project worked with young South African artists to create 3D digital murals and a VR experience about our relationship with plastic and imagines a positive future.

Significant Outcomes: The project launched an immersive, virtual museum that showcased a future without single-use plastics. A short documentary film and an Action Toolkit were also created as a result of the project. The Museum of Plastic went on tour and was featured at COP26, COP27 and COP28.

Link: https://cura.tours/mop2121/

Everything Change Writers' Lab

Partners: Taliesin Arts Centre at Swansea University, Dhaka Literature Festival, Bangla College

Countries: UK, Bangladesh

Climate & Environment Themes: Water; Food, agriculture and dietary shift; Climate Action/ Activism; Renewable energy / energy efficiency

Artforms & Media Types: Film/TV/video; Literature, poetry, spoken word; Visual arts; Performing arts

Social Justice Themes: Gender equality

Summary: The project focused on the massive societal shifts needed to address climate change. It was a unique forum exploring the intersection of climate science, policy, and culture through poetry, storytelling and community-based initiatives, showcasing how everything in society will need to change to meet climate goals. The project included a Writers' Lab for six writers, three Welsh and three Bangladeshi, to create new narratives in response to the climate crisis.

Significant Outcomes: The overall project fostered interdisciplinary and global collaboration and featured contributions from renowned thinkers, artists and activists. By using a wide range of disciplines, it enriched the conversations around critical global issues and fostered collaboration between artists, scientists, and experts from different fields. A short series of films was developed and was featured at the Dhaka Literature Festival.

Link: https://www.taliesinartscentre.co.uk/en/everything-change-writers-lab

Tales of Care and Repair

Partners: Digital Cultures Research Centre of Pervasive Media Studio, Toxic Links, Gambiologica, Repair Acts

Countries: UK, India, Brazil

Climate & Environment Themes: Recycling, circular economy and innovative design; Climate Action/ Activism

Artforms & Media Types: Film/TV/video; Audio/ podcasts

Social Justice Themes: Indigenous communities

Summary: Promoting sustainable consumption by focusing on repairing rather than replacing items, the project created a digital repository of repair related stories. The project also developed resources and hosted seminars and workshops on how to extend the life of everyday objects. The project also worked with local communities to co-create Repair Declarations for citizens to become repair centred.

Significant Outcomes: This project was particularly successful at engaging people through storytelling, collecting hundreds of stories from participants around the world. The project was featured at the International Day of Repair symposium and launched a publication. The project secured a Climate Action Ireland grant, which has enabled certain elements of the project to continue.

Link: https://tales.repairacts.net/

Trees for Life

Partners: Dundee City Council, Rural Organization for Betterment of Agro-pastoralists, Institute for Sustainable Horticulture

Countries: UK, Canada, Ethiopia

Climate & Environment Themes: Adaptation/resilience; Climate mitigation / Carbon capture and removal; Forests (incl. deforestation); Biodiversity and ecology; Climate Action/ Activism

Artforms & Media Types: Digital arts; Literature, poetry, spoken word; Music; Film/TV/video

Social Justice Themes: Indigenous communities; Youth voice / intergenerational exchange; Interculturality

Summary: This photography and conservation-focused project centred on reforestation and tree-planting, developing an innovative method of turning tree planting into works of art. It worked with Ethiopian youth bringing together science and indigenous knowledge to respond to challenges around biodiversity and climate mitigation. The project focused on Earth observation climate artworks, also known as "living artworks" which were designed to be viewed through Google Earth.

Significant Outcomes: During COP26, there were live projections on significant buildings in Glasgow. One of the most significant outcomes of the project was NASA's commitment to long-term satellite monitoring of the living artworks in the Kofele region of Ethiopia. This partnership positioned the project as a pioneering example of earth observation climate artworks, combining art, science, and environmental conservation.

Link: https://www.earth-art-studio.com/the-project.html

Connecting the Climate Challenge

Partners: Wellcome Centre for Cell Biology, the University of Edinburgh, Tribhuvan University, Teach for Nepal, Midlothian Council

Countries: UK, Nepal

Climate & Environment Themes: Pollution / clean air; Land use and management; Forests (incl. deforestation); Recycling, circular economy and innovative design; Permafrost / melting glaciers / Arctic / Polar environments; Reducing emissions / net zero; Carbon footprint / sustainable consumption; Oceans /

coastal erosion / ocean pollution / sea level rise / acidification; Climate mitigation / Carbon capture and removal; Water; Climate Action/ Activism; Renewable energy / energy efficiency; Adaptation/resilience

Artforms & Media Types: Film/TV/video; Performing arts; Visual arts; Crafts, Comic arts; Immersive & games; Literature, poetry, spoken word

Social Justice Themes: Interculturality; Youth voice / intergenerational exchange; Indigenous communities

Summary: This project connected various schools in Nepal and Scotland to tackle climate challenges through science experiments, pupil-led research, comic art workshops and virtual connections between schools on climate issues as 'video pen pals.' They also set up eco-committees in schools.

Significant Outcomes: The project successfully engaged students in Nepal and Scotland, created digital collaborations between communities in the two countries and formed student and community-led knowledge sharing eco-communities. A documentary was launched and new partnerships were established after COP26, creating opportunities to use film as a tool for climate education and action, further enhancing the project's reach and influence. The project also secured additional funding from the Eurofins Foundation, enabling the expansion of the programme to include more schools.

Link: https://engagewithscience.org/course/connecting-the-climate-challenge/

COP27 Creative Commissions

2 grants for Creative Commissions in 2022 for COP27 ("COP27 Creative Commissions")

Following the same framework as above, the British Council selected two of the International Collaboration grant applicants as part of the COP27 Creative Commissions. The commissions had a multi-country reach and diversity of partners, working at the crossroads of arts, science and technology. Read more here: Creative Climate Action | British Council Arts

motherEarth International

Partners: ThisEgg, Cambridge Science Festival, Amazonas Network, QTP Productions, Padepokan Seni Bagong Kussudiardja, Violeta Luna, Kuo-Shin Chuang Pangcah Dance Theater, Centre of Contemporary Art DAKH, University of Cambridge, Harkat Studios, Clay Film

Countries: UK, Brazil, Argentina, India, Indonesia, Mexico, Taiwan, Ukraine, Denmark

Climate & Environment Themes: Forests (incl. deforestation); Oceans / coastal erosion / ocean pollution / sea level rise / acidification; Pollution / clean air; Climate Action/Activism

Artforms & Media Types: Performing arts; Film/TV/video; Audio/podcasts

Social Justice Themes: Youth voice / intergenerational exchange; Gender equality; LGBTQIA+

Summary: *motherEarth* produced a global dance film titled *Better Late Than Never*, which united artists from around the world. The film was launched in the Green Zone at COP27 and addressed environmental issues such as deforestation and rising temperatures, aiming to reconnect audiences with nature and the urgency of climate change. The Creative Commission also created short individual dance films in the participating countries. Connections were made with local scientists in each country, and a virtual

workshop was held on sustainable dye for costume creation. The project also included a podcast, *What's Mine is Yours*, in which individuals share personal stories of climate change in their regions. The film and podcast highlight the potential for evergreen, international artistic collaboration to inspire climate action.

Significant Outcomes: The project brought together artists from around the world demonstrating how creative teams can work together across borders using digital technology. Released during COP27, the individual films were made freely available online, broadening access to discussions about climate change and increasing public awareness of the climate crisis and encouraging a deeper emotional connection to nature. A sustainability report and 'toolkit' that outlined how cultural projects can produce works with minimum impact on the environment and including ways in which carbon generated used was also an important outcome of the project.

Link: https://www.motherearthinternational.org/

World Weather Network

Partners: Art Angel, Khoj, Museum of Contemporary Art and Design (MCAD), Nothing Gets Organised (NGO), Art Sonje Centre

Countries: UK, India, Philippines, South Africa, South Korea

Climate & Environment Themes: Climate Action/ Activism; Carbon footprint / sustainable consumption; Oceans / coastal erosion / ocean pollution / sea level rise / acidification; Water; Land use and management; Food and agriculture/dietary shift; Extreme weather / natural disaster; Forests (incl. deforestation); Adaptation/resilience; Climate Migration; Climate mitigation / Carbon capture and removal

Artforms & Media Types: Film/TV/video; Literature, poetry, spoken word; Audio/ podcasts; Visual arts; Museums & archives; Immersive & games; Digital arts; Comic Arts; Archaeology; Natural heritage & environment

Social Justice Themes: Interculturality; Indigenous communities; Migration; Rural/coastal communities

Summary: Part of a wider worldwide collaborative network, the commission was a series of arts, science and digital technology projects, experienced locally through exhibitions and learning programmes and globally on the World Weather Platform. The platform offers a space for artists to share their creative responses to weather patterns and the climate emergency, with the goal of raising awareness of many different ways of experiencing, understanding and talking about local weather and the world's climate.

Significant Outcomes: The project produced a short film titled ***Under the Weather***, focusing on our place as creative beings in a finite world. The film brought together 13 artists around the world and used imagery relevant to the experience of local audiences to create more conversations on the climate crisis from the perspective of the Global South. It was showcased at the British Council stand in the Blue Zone of COP27.

Link: https://worldweathernetwork.org/special_report/utw/

UK / Korea Creative Commissions

3 UK/Korea Creative Commissions in partnership with the Korea Foundation, one in 2021 for COP26, one in 2022 for COP27 and one in 2023 for COP28 ("UK/Korea Creative Commission")

For three years, from 2021 to 2023, The Korea Foundation and the British Council invited applications for creative commissions which brought together art, science and digital technology and offer innovative, interdisciplinary and collaborative responses to climate change. The first round of UK/Korea Creative Commissions began in line with the 2021 P4G (Partnering for Green Growth and Global Goal 2030) Seoul Summit and the United Nations Climate Change Conference of the Parties (COP26) held in 2021. The collaborative UK/Korea Creative Commissions specially commemorate 140 years of UK-Korea diplomatic relations and the 50th anniversary of the British Council Korea in 2023 to expand and strengthen collaboration between the two countries. The three projects were recently featured at a Pavilion as part of the Gwangju Biennale in Korea (Read more here: [Spectres of Our Own Making: British Council–Korea Foundation Pavilion at Gwangju Biennale | British Council)](Spectres of Our Own Making: British Council–Korea Foundation Pavilion at Gwangju Biennale | British Council)

Gathering Moss

Partners: Watershed, Art Center Nabi, Bang & Lee

Countries: UK, South Korea

Climate & Environment Themes: Carbon footprint / sustainable consumption; Reducing emissions / net zero; Climate mitigation / Carbon capture and removal; Food, agriculture and dietary shift; Recycling/circular economy; Energy transition; Climate Action/ Activism; Sustainable cities / green spaces; Adaptation/resilience

Artforms & Media Types: Digital arts; Immersive & games; Film/TV/video; Performing arts; Literature, poetry, spoken word; Visual arts; Sculpture; Public art/graffiti; Natural heritage & environment; Festivals, Biennales, outdoor arts; Design (excl. architecture and fashion); Crafts; Music

Social Justice Themes: Youth voice / intergenerational exchange; Interculturality; Rural/coastal communities; Gender equality; LGBTQIA+; Disability / neurodiversity

Summary: *Gathering Moss* aimed to foster cross-disciplinary collaboration among young artists and experts to address the climate crisis. The project hosted creative camps for young artists from Korea and the UK to produce artworks focused on climate change, launched a digital metaverse platform to share ideas and art addressing climate challenges and held an offline showcase, ActZero Noji to highlight eco-friendly and sustainable art practices.

Significant Outcomes: One of the most important outcomes of Gathering Moss project was the new cultural partnerships between Korea and the UK. Participants reported a significant shift in their perspectives, moving from a dystopian to a more utopian outlook on climate action, and learned to view art as an essential tool for communicating climate issues and fostering social change. The project also laid the groundwork for future international collaborations on climate action and digital art, expanding the reach and influence of climate-centric cultural projects beyond the immediate participants.

Link: https://gatheringmoss.art/

Daily Rituals Four Earths

Partners: D-Fuse, ARTEBAH, TX lab KAIST

Countries: UK, South Korea

Climate & Environment Themes: Carbon footprint / sustainable consumption; Climate Action/ Activism

Artforms & Media Types: Film/TV/video; Digital arts

Social Justice Themes: Interculturality; Youth voice / intergenerational exchange

Summary: Daily Rituals Four Earths brought together artists, professors, and young participants from Korea and the UK to explore the unconscious consumption habits that contribute to climate change. Through exhibitions, artworks like 'Hear the Voice of Wind' and 'Daily Rituals', and talks in Seoul and Coventry, the project highlighted cultural perceptions of climate impact and encouraged shifts in awareness.

Significant Outcomes: The project facilitated a comparison of cultural perceptions of climate change between young people in Korea and the UK. Participants were inspired to adopt more sustainable practices in their daily lives, such as using reusable materials, reducing waste, and increasing digital document use. The project supported globally active artists, leading to opportunities for future exhibitions and dissemination of the artworks. The project reached a wide audience and the works were also featured at an exhibition stand at COP27.

Link: http://www.dailyrituals.net/

Littoral Chronicle

Partners: UBIK Productions, Ritika Biswas, IkkibawiKrr

Countries: UK, South Korea

Climate & Environment Themes: Food, agriculture and dietary shift; Oceans / coastal erosion / ocean pollution / sea level rise / acidification; Climate Action/ Activism

Artforms & Media Types: Digital Arts

Social Justice Themes: Interculturality; Youth voice / intergenerational exchange

Summary: Littoral Chronicle focused on researching marine aquaculture and coastal communities in Korea and the UK, and explored the impact of climate change on these ecosystems. The project involved fieldwork, workshops, and interviews with local youth, climate activists, and marine scientists in Korea's mudflats, seaweed farms, and the UK's Yorkshire coast. The project culminated in digital exhibitions that shared stories of marine communities and their adaptation to climate change, contributing to global discussions on climate change.

Significant Outcomes: The project promoted global communication on climate change, built local and international networks, and emphasised the need for sustained, long-term efforts in creative climate change initiatives. The project fostered collaboration between Korean and UK artists, researchers, and local communities, creating connections that extended across regions such as Jeju, Yorkshire, Seoul, and Scarborough. The project inspired behavioural changes, with participants in Jeju taking action on local

environmental issues, and UK collaborators planning follow-up visits to research marine ecosystems. The project laid the foundation for ongoing community engagement and collaboration.

Link: https://www.littoralchronicle.com/

UK-Russia Creative Commissions

UK/Russia Creative Commissions in 2021 for COP26 ("UK/Russia Creative Commissions") – Three projects have been included in this evaluation.

Advertised as the UK-Russia Creative Commissions 2021-22 as part of the People-to-People Links programme funded by the FCDO, the projects sought to bring together art, science and digital technology and offer innovative, interdisciplinary and collaborative responses to climate change. Commissioned by both the Cultural and Education Section of the British Embassy in Moscow and British Council UK in the run up to COP26 in Glasgow, the UK-Russia Creative Commissions aimed to support the success and legacy of COP26 to create opportunities for cooperation, dialogue and action which address the shared challenge of climate change. The commissions brought together people from the UK and Russia to understand each other's perspectives and collaborate on solutions towards climate change.

Arctic Treeline

Partners: Film and Video Umbrella (FVU), Arctic Art Institute, John Hansard Gallery at University of Southampton, Huntarian Gallery at University of Glasgow, Northern (Arctic) Federal University, Hotel Gulubino, Kenozero National Park, Museum of Artistic Development of the Arctic, Korela Architecture and Folk Art Museum, Centre for Social Innovations

Countries: UK, Russia

Climate & Environment Themes: Forests (incl. deforestation); Climate Action/ Activism

Artforms & Media Types: Film/TV/video

Social Justice Themes: Interculturality; Rural/coastal communities; Gender equality; Indigenous communities

Summary: Arctic Treeline brought together artists, scientists, researchers, forest rangers, and local experts from the UK and Russia to explore the cultural and ecological significance of the Boreal Forest in Northern Russia. The project resulted in a two-week residency and the creation of a film, "A Forest Tale," as well as an exhibition centred around Arkhangelsk titled "Arctic Forest," which showcased the works of multiple artists. The project also included artist residencies and workshops.

Significant Outcomes: The relationships established, whilst disrupted by Russia's invasion of Ukraine, contributed to a broader goal of fostering international cooperation in addressing climate change and sustainability. The film was screened in both locations.

Link: https://www.bodobiennale.no/en/bodoe-biennale-2022/border-no-border-ruth-maclennan

Deep Ecologies

Partners: Undead Matter, Mimosa House, Strelka Institute, Melnikov Permafrost Institute, The Ammosov North-Eastern Federal University, Pleistocene Park

Countries: UK, Russia

Climate & Environment Themes: Permafrost / melting glaciers / Arctic / Polar environments; Climate Action/ Activism

Artforms & Media Types: Film/TV/video; Literature, poetry, spoken word; Audio/ podcasts; Visual arts

Social Justice Themes: Indigenous communities; Interculturality; Rural/coastal communities; Gender equality

Summary: Deep Ecologies aimed to foster cross-cultural and interdisciplinary dialogues on the impact of climate change focusing on permafrost, bringing together British, Russian, and indigenous Siberian artists with permafrost and ecology specialists. The project resulted in meaningful exchanges through workshops, commissioned artworks, podcasts, and texts, despite Russia's invasion of Ukraine, that delayed broader public engagement. Emphasising gender equality, the project involved a majority of female participants and addressed topics such as the male-dominated field of permafrost hydrology.

Significant Outcomes: Despite Russia's invasion of Ukraine, which meant the project couldn't achieve its full ambitions, it did establish meaningful and potentially long-lasting relationships. The project addressed gender issues in scientific fields challenging the male-dominated discourse in permafrost hydrology. The project provided attention for the endangered indigenous languages of the Sakha and Buryat people, with several artworks created in these languages and translated into English and Russian.

Link: https://specials.strelka.com/DEC/

Echoes of the Sea

Partners: Essex Cultural Diversity Project, Kunstkamera Museum St. Petersburg, The Creative Association of Curators TOK, Baltic Vine, ITMO University, Zoological Museum St. Petersburg, High School of Economics in St. Petersburg, Pro-Arte (Peter & Paul Fortress, St. Petersburg), Kronstadt Museum of History

Countries: UK, Russia, Finland

Climate & Environment Themes: Oceans / coastal erosion / ocean pollution / sea level rise / acidification; Permafrost / melting glaciers / Arctic / Polar environments; Climate Action/ Activism

Artforms & Media Types: Sculpture; Visual arts; Digital arts; Museums & archives

Social Justice Themes: Interculturality; Youth voice / intergenerational exchange; Migration; Indigenous communities

Summary: *Echoes of the Sea* was a collaborative process between international artists and craftsmen that created fifteen figurative sculptures inspired by Kunstkamera Museum's collections. The sculptures were made with sustainable products and addressed climate themes including rising sea levels. Despite challenges posed by Russia's invasion of Ukraine, the project engaged institutions and individuals across both countries, contributing to future artistic residencies and promoting awareness of climate change. Lectures and workshops were conducted at Russian universities and institutions, fostering knowledge exchange about art, climate change, and the use of natural materials in creative practices.

Significant Outcomes: Lectures and workshops were conducted at Russian universities and institutions, fostering knowledge exchange about art, climate change, and the use of natural materials in creative practices. The sculptures featured as part of a creative installation on the Gulf of Finland.

Link: https://nabil-ali.wixsite.com/eotsea

UK / Egypt Creative Commissions

7 UK/Egypt Creative Commissions in 2022 for COP27 ("UK/Egypt Creative Commissions")

The **UK/Egypt Creative Commissions** were part of the cultural programme of the British Council's Climate Connection activities organised before and during COP27 (the 27th United Nations Climate Change Conference of the Parties), which took place in Sharm El Sheikh, Egypt in November 2022. These grants brought together artists, scientists, and digital innovators from the UK and Egypt to connect and collaborate on creative responses to the climate emergency. The UK/Egypt Creative Commissions stimulated conversations and connections between the UK and Egypt, brought people, cultures and communities together to understand each other's perspectives and collaborate on creative responses and solutions towards climate change. Read more: Creative Commissions for Climate Action | British Council

Our Broken Planet

Partners: Natural History Museum (UK), Children's Museum in Cairo, Mallinson Architects

Countries: UK, Egypt

Climate & Environment Themes: Carbon footprint / sustainable consumption; Food, agriculture and dietary shift; Extreme weather / natural disaster; Climate Action/ Activism; Reducing emissions / net zero; Land use and management

Artforms & Media Types: Museums & archives; Film/TV/video

Social Justice Themes: Gender equality; Migration; Youth voice / intergenerational exchange

Summary: The exhibition titled 'Our Broken Planet' focused on raising awareness about environmental issues such as waste, food consumption, and climate change. Using visual artworks and scientific presentations of the displays. The exhibition hosted various activities, including a zero-waste event, a food consumption discussion, and climate change panels, targeting different age groups and drawing large audiences.

Significant Outcomes: The exhibition took place at the Children's Museum in Cairo during COP27 and successfully raised awareness, connected audiences with environmental solutions, and sparked deeper reflection on everyday habits. It also fostered partnerships with local organisations, enhancing its impact on the community. The exhibition facilitated new local partnerships with organisations, contributing to broader community involvement in environmental issues. Feedback indicated that the hands-on activities, like upcycling waste, were popular, while visitors preferred interactive experiences over scientific lectures.

To Begin the Dance Once More

Partners: Traditional Dance Forum of Scotland, El Kaomeya (Egyptian National Group for Folk Arts), University of Edinburgh, Creative Carbon Scotland, Traditional Music Forum, Scottish Storytelling Centre, Scottish International Storytelling Festival and Edinburgh Tradfest, St. Cecilia's Concert Hall and Museum, The International Saray for Oriental Culture

Countries: UK, Egypt

Climate & Environment Themes: Extreme weather / natural disaster; Climate Migration; Climate Action/ Activism

Artforms & Media Types: Performing arts; Film/TV/video; Literature, poetry, spoken word; Music
Social Justice Themes: Migration; Gender equality

Summary: To Begin the Dance Once More is a cross-cultural collaboration between Scottish and Egyptian artists, focusing on themes of climate change, mythology, and migration.

Significant Outcomes: To Begin the Dance Once More produced two dance films, one by the Scottish team and one by the Egyptian team, both inspired by climate change themes and mythological stories from Egypt and Scotland. The project also fostered strong cross-cultural collaboration, resulting in new poetry, music, choreography, and professional exchanges between Scottish and Egyptian artists.

Link: https://youtu.be/fmaYp5b3zUA

Motanafas: A Space to Connect

Partners: Wyrd Flora, Dayma, Firstsite, Young Arts Kommunity, Greenish, Essex Cultural Diversity Project

Countries: UK, Egypt

Climate & Environment Themes: Biodiversity and ecology; Climate Action/ Activism

Artforms & Media Types: Visual arts; Digital arts; Literature, poetry, spoken word; Museums & archives
Social Justice Themes: Youth voice / intergenerational exchange; Indigenous communities

Summary: Motanafas: A Space to Connect engaged youth and local communities through a series of workshops, talks, nature walks, and residencies in Egypt and the UK, focusing on climate change themes such as biodiversity, civil society, and youth engagement.

Significant Outcomes: The project developed a unique approach to citizen science, focusing on traditional plant knowledge, biodiversity, and environmental equality. It generated a significant collection of data, stories, photographs, and videos and laid the foundation for future exhibitions and online resources, showcasing youth-driven environmental narratives. New partnerships were formed with the aspirations to collaborate on future activities.

Link: https://essexcdp.com/motanafas/

Fertile Crescent

Partners: LONO Studio, Mutant Promise

Countries: UK, Egypt, Belgium, France

Climate & Environment Themes: Water; Oceans / coastal erosion / ocean pollution / sea level rise / acidification; Land use and management; Climate Action/ Activism

Artforms & Media Types: Digital arts; Immersive & games; Audio/ podcasts

Social Justice Themes: Youth voice / intergenerational exchange

Summary: Fertile Crescent was a creative collaboration which explored the relationship between the River Nile and human civilisation. The project emphasised the themes of human-water relations, environmental transformation, and the symbiotic shaping of landscapes.

Significant Outcomes: The collaboration between artists from different countries (Egypt and Belgium/France) enriched the project's perspective, blending visual and auditory elements to reflect on the Nile's past, present, and possible future.

Listening to the Sea

Partners: B'sarya for Arts, Su Shaw, Alexandria Center for Maritime Archaeology and Underwater Cultural Heritage

Countries: UK, Egypt

Climate & Environment Themes: Water; Climate Action/ Activism

Artforms & Media Types: Music; Design (excl. architecture and fashion)

Social Justice Themes: LGBTQIA+; Interculturality

Summary: Listening to the Sea was an interdisciplinary collaboration between Scottish-Portuguese sound artist Su Shaw and Egyptian music producer Ahmed Saleh focused on raising awareness about climate change, particularly the rising sea levels in Alexandria with activities that included artist residencies in Scotland and Alexandria, public presentations, and artist collaborations.

Significant Outcomes: The project was successful in fostering international collaboration, engaging local artistic communities and raising awareness of the environmental impacts on Alexandria. The project also gained significant social media reach.

Reading Water

Partners: Helwan University, Greenish, The Human Foundation, Loyola Marymount University, JOYA AiR, Uppsala University, University of Notre Dame, University of Winchester, Manchester Metropolitan University, Supercluster

Countries: UK, Egypt, United States, Spain, Sweden, Belgium

Climate & Environment Themes: Climate Action/ Activism; Water; Pollution / clean air; Oceans / coastal erosion / ocean pollution / sea level rise / acidification; Biodiversity and ecology

Artforms & Media Types: Digital arts; Immersive & games; Film/TV/video; Natural heritage & environment

Social Justice Themes: Youth voice / intergenerational exchange

Summary: Reading Water explored the ecological and cultural significance of the River Nile and the River Thames through art, science, and digital technologies. The project hosted online workshops, live sessions, talks by experts, and in-person walks along the Nile and Thames, engaging participants in contemplative ecological practices. Participants collaborated to create an interactive map and web application, showcasing their audiovisual works.

Significant Outcomes: Key achievements included developing a long-term international network of participants, integrating contemplative ecology into artistic practices, and facilitating creative dialogue about environmental and cultural challenges related to water. It introduced the novel concept of contemplative ecology, encouraging participants to explore environmental sustainability through art. It also laid the groundwork for future activities, including monthly meetups and expanded environmental art initiatives.

Link: https://supercluster.eu/courses/readingwater/

We Still Have A Chance (previously 'Twelve Climate Stories For Twelve Days of COP27' and 'The Earth Turns')

Partners: University of Exeter, The American University in Cairo, Visual Utopias, Met Office

Countries: UK, Egypt, Germany

Climate & Environment Themes: Climate Action/ Activism; Sustainable cities / green spaces; Water; Pollution / clean air; Biodiversity and ecology; Adaptation/resilience

Artforms & Media Types: Performing arts; Literature, poetry, spoken word

Social Justice Themes: Gender equality; Migration; Indigenous communities; Youth voice / intergenerational exchange; Interculturality

Summary: A collaboration between the University of Exeter and Egyptian and UK-based scientists, health professionals, and artists the project produced and published twelve climate-themed stories. The project produced a bilingual (Arabic-English) collection of twelve climate-themed stories, then a bilingual theatrical adaptation of the stories, The Earth Turns, was performed at key venues. Artist Jan Kamensky created a short film / digital visualisation showing how central parts of Exeter and Cairo could be transformed into greener, more sustainable urban environments by prioritizing nature and community over cars.

Significant Outcomes: The project gained significant visibility through in-person performances and social media, reaching over 100,000 people online via social media and media platforms. A bilingual theatrical performance, The Earth Turns, inspired by these stories, was staged in Cairo, the UN Blue and Green Zones at COP27, and in Exeter, UK.

Link: https://www.youtube.com/watch?v=UUbaKIe2vFk

Gender Ecologies

5 Gender Ecologies grants from 2022-2023 ("Gender Ecologies")

Gender Ecologies was a programme that was developed as part of the 2022 Pakistan/UK Season and explored the intersections of gender, climate, sustainability and heritage through community and built environments. Grants were commissioned in the lead up to COP28 in the United Arab Emirates. Gender Ecologies aimed to foster a mutual exchange of knowledge and skills, promoting the voice of women, their safety and dignity. It supported cross-disciplinary and collaborative artistic exchange, showing how arts can be a catalyst for positive change, action, and impact in environmental issues. The programme aimed to provide a platform for international exchange, sharing indigenous and alternative experience and responses to climate change through the arts, exploring ways in which to close the gap between the disproportional effects of climate change to women. Read more here: Gender Ecologies | British Council in Pakistan

Permaculture Gardens of Resistance

Partners: Adrian's Croft, Apnakam, Indus Valley School of Art

Countries: UK, Pakistan

Climate & Environment Themes: Land use and management; Food, agriculture and dietary shift; Climate Action/ Activism

Artforms & Media Types: Natural heritage & environment; Crafts; Music; Literature, poetry, spoken word

Social Justice Themes: Rural/coastal communities; Indigenous communities; Gender equality

Summary: The project aimed to empower women in rural Sindh, Pakistan, by teaching them permaculture principles to establish sustainable kitchen gardens. Working with landless and small-holding women farmers in Tando Muhammad Khan and Badin, the project sought to enhance food sovereignty and resilience against climate change by developing culturally relevant educational materials. Creative tools such as embroidery and storytelling were used to aid learning and retention.

Significant Outcomes: The female participants established ten productive kitchen gardens, supplementing their diets with fresh, pesticide-free vegetables. These gardens not only provided nutritional benefits but also empowered women to grow food sustainably, enhancing food security in their communities. It empowered landless and small-holding women farmers by providing them with knowledge and skills in permaculture. These women, traditionally marginalised and lacking decision-making power, gained agency through their ability to contribute to household food production and demonstrate the value of sustainable practices. The success of the project inspired Roots for Equity to replicate the permaculture kitchen garden model in several other villages across Sindh and other regions of Pakistan and potentially initiated a shift towards regenerative agriculture, where women adopt natural methods such as composting and mulching, improving soil health and resilience. For COP28, the film was screened during a session at the British Council Pavilion to mark Gender Equality Day and the project was discussed at the Resilience Hub in the Blue Zone.

Breaking the Waves

Partners: Film London, WWF-Pakistan

Countries: UK, Pakistan

Climate & Environment Themes: Oceans / coastal erosion / ocean pollution / sea level rise / acidification; Climate Action/ Activism

Artforms & Media Types: Immersive & games

Social Justice Themes: Gender equality; Indigenous communities; Rural/coastal communities; Interculturality

Summary: Breaking the Waves addressed climate change through gamification, engaging Pakistani youth, primarily aged 18-26, in a creative and collaborative environment to develop games that could raise awareness about climate change impacts on vulnerable communities. It emphasised inclusion, particularly female participation, and sought to create a sustainable impact through future outreach, mobile game development, and regional expansion.

Significant Outcomes: It highlighted the potential of gamification to address serious social issues like climate change while fostering youth-led innovation and action. The Game Jam resulted in the creation of 30 climate-themed games, focusing on raising awareness and inspiring behavioural change regarding climate action. This also laid the foundation for expanding its impact through mobile gaming and board games, reaching a broader audience. The organisers plan to leverage the gaming ecosystem for greater social change and inclusion.

Link: https://www.youtube.com/watch?v=H1huLxSfgWQ

Museum of Food (also titled The Way We Ate)

Partners: SOC Films, Legacy West Midlands

Countries: UK, Pakistan

Climate & Environment Themes: Food, agriculture and dietary shift; Carbon footprint / sustainable consumption; Climate Action/ Activism

Artforms & Media Types: Film/TV/video; Visual arts

Social Justice Themes: Indigenous communities; Gender equality; Migration

Summary: Museum of Food aimed to preserve and celebrate Pakistan's culinary heritage by documenting traditional recipes, exploring agricultural practices, and examining the impact of climate change on food consumption. The project created a digital archive with Google Art & Culture featuring 12 South Asian diaspora recipes and films, making these cultural treasures accessible to a global audience.

Significant Outcomes: The project successfully documented and archived traditional recipes, safeguarding generational culinary knowledge for future generations and making it accessible to a global audience through a digital platform. By creating a digital archive, the project provided both the Pakistani diaspora and global viewers with an opportunity to connect with Pakistan's rich culinary heritage. The

integration of the project with the Google Arts and Culture platform expanded its international reach contributing to broader discussions about food, culture, and climate change.

Link: https://artsandculture.google.com/project/pakistan-museum-of-food

Milaap: Where the Salt Meets

Partners: University of Westminster, Marvi Mazhar & Associates

Countries: UK, Pakistan

Climate & Environment Themes: Water; Land use and management; Climate Action/ Activism

Artforms & Media Types: Film/TV/video; Music; Literature, poetry, spoken word

Social Justice Themes: Gender equality; Indigenous communities; Rural/coastal communities

Summary: The project explored the impact of environmental degradation and climate change on communities, particularly focusing on women's voices. The film that was produced highlighted the environmental degradation caused by negligent urban and rural planning, using women's voices and perspectives to reflect on the intersection of climate change, land rights, and cultural preservation.

Significant Outcomes: The project raised awareness about the need for inclusive and sustainable environmental planning, particularly through the lens of gender and indigenous knowledge. The film was screened at key events and venues, facilitating global conversations about environmental justice, indigenous knowledge, and climate change impacts. For COP28, the film was screened during a session at the British Council Pavilion to mark Gender Equality Day and the project discussed at the Resilience Hub in the Blue Zone.

Link: https://www.youtube.com/watch?v=F1g8TdEhpQA

The River's Daughter

Partners: Insaan Culture Club, ALL4ONE Communications

Countries: UK, Pakistan

Climate & Environment Themes: Food, agriculture and dietary shift; Climate Action/ Activism; Land use and management

Artforms & Media Types: Performing arts; Film/TV/video; Digital arts

Social Justice Themes: Gender equality; LGBTQIA+; Youth voice / intergenerational exchange; Indigenous communities; Migration; Interculturality

Summary: The River's Daughter was a theatrical play which revolved around the story of a young fisherwoman who defends her village and ecosystem from corporate land exploitation, raising awareness on environmental issues, women's empowerment, and indigenous culture. The play was staged for a week in Karachi at NAPA, followed by three additional performances in Hyderabad, reaching a total of over 2,500 attenders.

Significant Outcomes: The project was successful in bridging artistic expression with social and environmental advocacy, both locally and globally. It raised critical awareness about climate justice, women's empowerment, and the environmental degradation caused by corporate exploitation of

agricultural land. It also highlighted traditional eco-farming methods and the resilience of indigenous communities. As well as involving collaborations between Pakistani and UK artists, climate experts, and community members it also engaged marginalised communities, including Hindu folk musicians affected by floods, adding authenticity and depth to the narrative.

From Ink to Action

1 MENA-wide project "From Ink to Action" in collaboration with Lakes International Comic Art Festival in 2023 for COP28 ("From Ink to Action")

From Ink to Action - Using Comic Art to Save the Planet was a collaboration between The Lakes International Comic Art Festival (LICAF) and the British Council – MENA that brought together twelve artists from the Arab region to tackle pressing environmental issues through comic art, presented in an immersive exhibition. **From Ink to Action** travelled to the United Arab Emirates as part of COP28. Read more here: Ink to action | British Council

Partners: Lakes International Comic Art Festival

Countries: UK, Lebanon, Egypt, Morocco, Tunisia, Algeria

Climate & Environment Themes: Water; Climate Action/ Activism

Artforms & Media Types: Comic Arts; Film/TV/video; Visual arts; Archaeology

Social Justice Themes: Youth voice / intergenerational exchange

Summary: From Ink to Action was a collaboration between The Lakes International Comic Art Festival (LICAF) and the British Council – MENA, aiming to raise awareness about environmental issues through the medium of comic art. The project commissioned twelve artists from across the Arab region to create comics that highlighted environmental challenges, such as climate change and sustainability, using their unique cultural perspectives. It builds on the Creative Commission "10 Years to Save the World," which used creative storytelling to emphasise the urgency of addressing the climate crisis.

Significant Outcomes: The comics were showcased in various exhibitions, including at the Lakes International Comic Art Festival in the UK and during COP28 for the general public at Warehouse58 in Dubai. By leveraging the emotional and accessible nature of comic art, From Ink to Action inspired personal responsibility and sustainable behaviour, while encouraging global conversations about climate change. The project included both physical exhibitions and a digital presence, making the artwork available online for broader engagement. Exhibitions are ongoing, further sharing the messages from the artists in different locations and platforms.

Link: https://www.10yearstosavetheworld.com/from-ink-to-action

Appendix III: Location of partners

Country	Count
UK	72
Russia	19
Egypt	12
South Africa	9
India	8
South Korea	7
Pakistan	6
Kenya	5
Brazil	4
Bangladesh	3
Palestine	3
United States	3
Canada	2
China	2
Nepal	2
Nigeria	2
Philippines	2
Spain	2
Sweden	2
Uganda	2
Afghanistan	1
Albania	1
Australia	1
Azerbeijan	1
Belgium	1
Bosnia and Herzegovina	1
Botswana	1
Colombia	1
Ethiopia	1
Finland	1
France	1
Georgia	1
Germany	1
Greece	1
Guyana	1
Iceland	1
Indonesia	1
Iraq	1
Italy	1
Japan	1
Jordan	1
Kazakhstan	1
Kosovo	1
Mexico	1
Netherlands	1
New Zealand	1
Norway	1
Peru	1
Portugal	1
Taiwan	1
Tunisia	1
Turkey	1
Ukraine	1
United Arab Emirates	1
Vietnam	1

Location	Overall	COP26 Creative Commissions	COP27 Creative Commissions	UK/Korea	UK/Egypt	Gender Ecologies	UK/Russia	From Ink to Action
UK	72	32	5	3	20	5	6	1
Russia	19						19	
Egypt	12	1			11			
South Africa	9	7	2					
India	8	5	3					
South Korea	7		1	6				
Pakistan	6					6		
Kenya	5	5						
Brazil	4	3	1					
Bangladesh	3	2	1					
Palestine	3	3						
United States	3		1		2			
Canada	2	1	1					
China	2		2					
Nepal	2	2						
Nigeria	2	1	1					
Philippines	2	1	1					
Spain	2		1		1			
Sweden	2		1		1			
Uganda	2	1	1					
Afghanistan	1	1						
Albania	1	1						
Australia	1		1					
Azerbeijan	1	1						
Belgium	1				1			
Bosnia & Herzegovina	1	1						
Botswana	1	1						
Colombia	1	1						
Ethiopia	1	1						
Finland	1		1					
France	1		1					
Georgia	1	1						
Germany	1				1			
Greece	1		1					
Guyana	1		1					
Iceland	1		1					
Indonesia	1		1					
Iraq	1		1					
Italy	1		1					
Japan	1		1					
Jordan	1	1						
Kazakhstan	1	1						
Kosovo	1	1						
Mexico	1		1					
Netherlands	1		1					
New Zealand	1		1					
Norway	1		1					
Peru	1		1					
Portugal	1		1					
Taiwan	1		1					
Tunisia	1	1						
Turkey	1		1					
Ukraine	1		1					
UAE	1		1					
Vietnam	1	1						

Appendix IV: Projects featured at COPs

COP26 (2021, United Kingdom):

- **Living Language Land** event in the Green Zone
- **Climate Portals** inflatable portal at the UN Youth for COP Conference, Milan and physical portal at the Royal Conservatoire Scotland, Glasgow
- **Songs of the Earth** screening at the Resilience Hub
- **Nine Earths** screening at the Resilience Hub
- **Phone Call to the World**, exhibition, public installations and plays in Glasgow
- **Trees for Life** public projection installation in Glasgow

COP27 (2022, Egypt):

- **World Weather Network**
- **Daily Rituals: Four Earths**
- **Gathering Moss**
- **Tales of Care and Repair** in the Green Zone
- **The Earth Turns** screening of the live performance in the Green Zone
- **Nine Earths** (translated into Arabic) film screening in the Green Zone
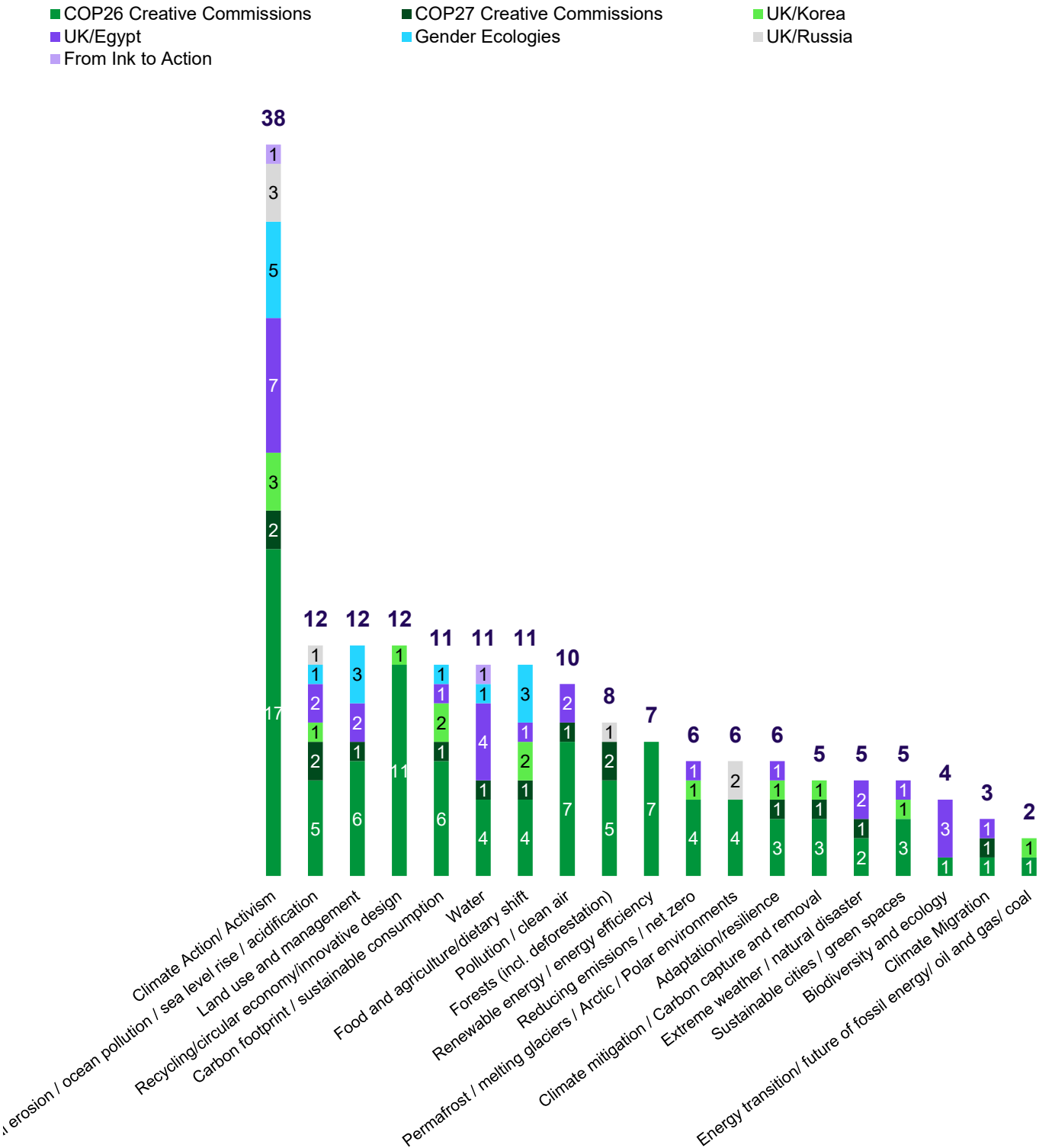- **motherEarth** "Better Late than Never" film screening in the Green Zone

COP28 (2023, United Arab Emirates):

- **Creative Commissions** featured in the exhibition at the British Council Pavilion in the Blue Zone
- **Milaap and Permaculture – Gardens of Resilience** screening and discussion on Gender Equality Day in the Blue Zone
- **Living-Language-Land** film screening in the Blue Zone
- **We Are the Possible** (legacy from The Earth Turns COP27 Creative Commissions) from Exeter University performance and panel discussion in the MBR Library and in the Green Zone
- **motherEarth Better Late Than Never** film screening in the Green Zone on Youth, Children, Education and Skills Day
- **Songs of the Earth** film screening in the Green Zone
- **From Ink to Action** exhibition in Dubai for COP28 audiences at Warehouse 58 and discussion in the Green Zone

Appendix V: All Climate and Environment themes

Climate and environment themes

- ■ COP26 Creative Commissions
- ■ COP27 Creative Commissions
- ■ UK/Korea
- ■ UK/Egypt
- ■ Gender Ecologies
- ■ UK/Russia
- ■ From Ink to Action

38 Climate Action/ Activism: 1 / 3 / 5 / 7 / 3 / 2 / 17
12 erosion / ocean pollution / sea level rise / acidification: 1 / 1 / 2 / 1 / 2 / 5
12 Land use and management: 3 / 2 / 1 / 6
12 Recycling/circular economy/innovative design: 1 / 11
11 Carbon footprint / sustainable consumption: 1 / 1 / 2 / 1 / 6
11 Water: 1 / 1 / 4 / 1 / 4
11 Food and agriculture/dietary shift: 3 / 1 / 2 / 1 / 4
10 Pollution / clean air: 2 / 1 / 7
8 Forests (incl. deforestation): 1 / 2 / 5
7 Renewable energy / energy efficiency: 7
6 Reducing emissions / net zero: 1 / 1 / 4
6 Permafrost / melting glaciers / Arctic / Polar environments: 2 / 4
6 Adaptation/resilience: 1 / 1 / 1 / 3
5 Climate mitigation / Carbon capture and removal: 1 / 1 / 3
5 Extreme weather / natural disaster: 2 / 1 / 2
5 Sustainable cities / green spaces: 2 / 1 / 3
4 Biodiversity and ecology: 3 / 1
3 Climate Migration: 1 / 1 / 1
2 Energy transition/ future of fossil energy/ oil and gas/ coal: 1 / 1

Base: 38 / 17 / 2 / 3 / 7 / 5 / 3 / 1

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Appendix VI: Self-Reported alignment of projects to Sustainable Development Goals

● COP26 Creative Commissions ● COP27 Creative Commissions ● From Ink to Action
● Gender Ecologies ● UK/Russia ● UK/Egypt ● UK/Korea

1 NO POVERTY	● Nine Earths ● Everything Change ● Trees for Life ● Doing Zero ● Portal / Climate Portals ● Permaculture - Gardens of Resilience
2 ZERO HUNGER	● Nine Earths ● Everything Change ● Trees for Life ● Doing Zero ● The Way We Ate / Museum of Food ● The River's Daughter ● Permaculture - Gardens of Resilience
3 GOOD HEALTH AND WELL-BEING	● Nine Earths ● Ring the Bell (Street Art Opera / Stop These Games) ● Trees for Life ● The Green Space Atlas ● Living-Language Land ● Doing Zero ● Portal / Climate Portals ● Phone Call to the World
5 GENDER EQUALITY	● Nine Earths ● Everything Change ● Ring the Bell (Street Art Opera / Stop These Games) ● Trees for Life ● Living-Language Land ● Portal / Climate Portals ● Milaap - Where the salt meets ● Breaking the Waves ● The Way We Ate / Museum of Food ● The River's Daughter ● Permaculture - Gardens of Resilience ● Isis and Danu / To begin the dance once more
6 CLEAN WATER AND SANITATION	● Songs of the Earth ● Nine Earths ● Project arCc ● Everything Change ● Trees for Life ● Connecting the Climate Challenge / Partnering Communities in Nepal ● Museum of Plastic ● Living-Language Land ● motherEarth ● Reading Water

7 AFFORDABLE AND CLEAN ENERGY	• Songs of the Earth • Project arCc • Everything Change • Connecting the Climate Challenge / Partnering Communities in Nepal • The Greenverse / Gathering Moss
8 DECENT WORK AND ECONOMIC GROWTH	• Songs of the Earth • Nine Earths • Ring the Bell (Street Art Opera / Stop These Games) • Trees for Life
9 INDUSTRY, INNOVATION AND INFRASTRUCTURE	• Songs of the Earth • Nine Earths • Ring the Bell (Street Art Opera / Stop These Games)
10 REDUCED INEQUALITIES	• Songs of the Earth • Nine Earths • Everything Change • Ring the Bell (Street Art Opera / Stop These Games) • Connecting the Climate Challenge / Partnering Communities in Nepal • Living-Language Land • Doing Zero • Portal / Climate Portals • Milaap - Where the salt meets • Breaking the Waves
11 SUSTAINABLE CITIES AND COMMUNITIES	• Songs of the Earth • Nine Earths • Project arCc • Ring the Bell (Street Art Opera / Stop These Games) • Connecting the Climate Challenge / Partnering Communities in Nepal • Listening to Ice • Museum of Plastic • The Green Space Atlas • Phone Call to the World
12 RESPONSIBLE CONSUMPTION AND PRODUCTION	• Songs of the Earth • 10 Years to Save the World • Millipede • Nine Earths • Project arCc • Everything Change • Ring the Bell (Street Art Opera / Stop These Games) • Connecting the Climate Challenge / Partnering Communities in Nepal • Tales of Care and Repair • Museum of Plastic • Doing Zero • Portal / Climate Portals • Phone Call to the World • The Way We Ate / Museum of Food • Daily Rituals: Four Earths

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13 CLIMATE ACTION

- Songs of the Earth
- 10 Years to Save the World
- Millipede
- Nine Earths
- Project arCc
- Everything Change
- Ring the Bell (Street Art Opera / Stop These Games)
- Trees for Life
- Connecting the Climate Challenge / Partnering Communities in Nepal
- Listening to Ice
- Tales of Care and Repair
- Museum of Plastic
- The Green Space Atlas
- Living-Language Land
- Doing Zero
- Portal / Climate Portals
- Phone Call to the World
- motherEarth
- World Weather
- From Ink to Action
- Milaap - Where the salt meets
- Breaking the Waves
- The Way We Ate / Museum of Food
- The River's Daughter
- Permaculture - Gardens of Resilience
- Arctic Treeline
- Deep Ecologies
- Echoes of the Sea
- The Earth Turns / Twelve Climate Stories for Twelve Days of COP27
- Reading Water
- Isis and Danu / To begin the dance once more
- Our Broken Planet
- Fertile Crescent
- Listening to the sea
- Motanafas: a space to connect
- The Greenverse / Gathering Moss
- Daily Rituals: Four Earths
- Littoral Chronicle

14 LIFE BELOW WATER

- Songs of the Earth
- Museum of Plastic
- motherEarth
- Milaap – Where the salt meets
- Breaking the Waves
- Echoes of the Sea
- Reading Water
- Fertile Crescent
- Listening to the sea
- Littoral Chronicle

15 LIFE ON LAND

- Songs of the Earth
- Trees for Life
- Listening to Ice
- The Green Space Atlas
- Living-Language Land
- Phone Call to the World
- motherEarth
- Arctic Treeline
- Deep Ecologies
- Motanafas: a space to connect

16 PEACE, JUSTICE AND STRONG INSTITUTIONS	• Everything Change • Ring the Bell (Street Art Opera / Stop These Games) • Portal / Climate Portals • Phone Call to the World
17 PARTNERSHIPS FOR THE GOALS	• Songs of the Earth • 10 Years to Save the World • Millipede • Nine Earths • Project arCc • Everything Change • Ring the Bell (Street Art Opera / Stop These Games) • Trees for Life • Connecting the Climate Challenge / Partnering Communities in Nepal • Listening to Ice • Tales of Care and Repair • Museum of Plastic • The Green Space Atlas • Living-Language Land • Doing Zero • Portal / Climate Portals • Phone Call to the World • motherEarth • World Weather • From Ink to Action • Milaap - Where the salt meets • Breaking the Waves • The Way We Ate / Museum of Food • The River's Daughter • Permaculture - Gardens of Resilience • Arctic Treeline • Deep Ecologies • Echoes of the Sea • The Earth Turns / Twelve Climate Stories for Twelve Days of COP27 • Reading Water • Isis and Danu / To begin the dance once more • Our Broken Planet • Fertile Crescent • Listening to the sea • Motanafas: a space to connect • The Greenverse / Gathering Moss • Daily Rituals: Four Earths • Littoral Chronicle

Appendix VII: Global climate change policy background

This appendix sets out some of the history of global climate change policy as more detailed background for the Analysis of the programme's strategic and policy context.

Even readers familiar with this history might usefully pause and reflect how the diplomacy, policy and legal structures put in place by governments have framed the public and policy discourse around climate change and arguably limited the way that climate challenges are understood and climate solutions developed.

For those less engaged in this kind of policy, this quick review aims to provide the headlines for the narratives that are dominant in media coverage of COPs namely the science, technology and finance of climate change.

As this evaluation shows, it is creativity and culture's ability to reframe climate challenges and solutions in a social context – aware of the science and technology rather than driven by it, understanding human resources to be as important if not more important than financial resources – which this programme and its projects exemplify.

This policy background has been summarised from the researchers' own insight, interviews with externals, and desk research.

The science-based genesis of global climate change policy

Concerted global action between governments to address **climate change** (via the UN Framework Convention on Climate Change, UNFCCC[3]) started in 1992 because **scientists** raised the alarm with **governments** that the planet and humankind was at risk.

From the beginning, in this supranational context, climate change was seen as closely aligned to wider negative human impacts on the **environment** including on **biodiversity.**[4]

> Creative Commissions projects to date have addressed such crossover themes
> – 13% on **sustainable cities and green space**, 21% on **forests and deforestation**, 11% on **biodiversity and ecology**.

The Kyoto and Doha Protocols[5] in 1997 and 2012 that operationalised the commitment of developed countries to act on **carbon emissions reduction** focused on **financial and technological solutions** to a **scientifically framed problem**.

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[3] United Nations | What is the United Nations Framework Convention on Climate Change?
[4] The UNFCCC was one of three 'Rio conventions', the others being on biodiversity and desertification
[5] United Nations | What is the Kyoto Protocol?

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This was to be achieved primarily through two kinds of action:

- **'climate mitigation'** to reduce the negative impacts of humanity on climate through reduction in climate emissions or otherwise and
- **'climate adaptation'** helping communities adapt and be resilient to the adverse effects of climate change which cannot be mitigated.

> All Creative Commissions projects address some kind of **climate action/activism** – by governments and major emitters/polluters or others advocating for change.
>
> Of these, 16% to date have directly addressed **climate mitigation** and 16% **climate adaptation and resilience**.

The onus was, and still is, on **developed countries** – the already industrialised countries and those 'in transition' who have contributed most atmospheric CO_2 – to reduce atmosphere CO_2 through binding carbon emissions reduction targets and other climate mitigation actions.

Finance – a dominant theme in global climate negotiations

Developed countries also are obliged to support **less developed countries** with their climate adaptation, **financially** through the Global Environment Facility[6] and otherwise.

This can include, for example, capacity building such as that fostered through the Creative Commissions.

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[6] Global Environment Facility | Organization

Appendix VIII: Gender equality and social inclusion (GESI)

The approach in this evaluation is inspired by Gender Equality and Social Inclusion (GESI) and based on four principles:

1. **Human rights** - A human rights-based approach is a conceptual framework for the human development process normatively based on international human rights standards and operationally aimed at promoting and protecting human rights. It aims to analyse the inequalities that lie at the heart of development problems and to correct discriminatory practices and unjust distributions of power that impede development and result in groups of people being left behind.[7]

2. **Gender equality** - Equal access to resources and opportunities, including in economic participation and decision-making, and valuing different behaviours, aspirations and needs equally, regardless of gender. Gender equality is a fundamental human right and a sustainable development goal.

3. **Intersectionality perspective** - All oppression is linked but experiences of oppression differ. Intersectionality is a concept designed to highlight the way experiences are affected by people's multiple identities. For example, gender-based oppression is experienced differently by a middle-class white woman in the UK and a poor Black woman in Brazil, though they are both women.

4. **Do No Harm** - Recognising that no action is neutral. Paying no specific attention to gender and inclusion does not make the resulting interventions neutral. Rather it raises the odds that they may reinforce the – discriminatory – status quo or advance inequality and exclusion.[8]

The framework of social justice categories under **Role of social justice and equality in projects** used to map the social justice themes addressed by the projects, was developed using the following sources:

- The gender and social inclusion perspective proposed in the Equality Policy and Equality, Diversity, and Inclusion Strategy of the British Council [9]

- The Guidance on Gender Equality and Social Inclusion (GESI) of UK PACT, based on the Do No Harm Approach

- The human rights-based approach and international standards such as Universal Declaration of Human Rights (1948), CEDAW (1979), the 2030 Agenda for Sustainable Development (2015 - 2030) and Sustainable Development Goals.[10]

- Intersectional perspectives, as highlighted in the UN Intersectionality Resource Guide and Toolkit.[11]

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[7] United Nations Sustainable Development Group | Human Rights-Based Approach
[8] UK PACT 2020 | Guidance on Gender Equality and Social Inclusion (GESI)
[9] British Council (2023) Equality, Diversity, and Inclusion Strategy
[10] United Nations (2003) The Human Rights Based Approach to Development Cooperation Towards a Common Understanding Among UN Agencies
[11] UN Women Intersectionality Resource Guide and Toolkit

Appendix IX: Social Media Listening Analysis

As an experimental addition to the proposed research methodology, The Audience Agency explored the reaction to the various Creative Commission projects across the variety of social media platforms used by the projects and partners to create digital content and engage audiences. The purpose of this analysis was to understand how online audiences responded and reacted to the content created by the different commissions, the wider sentiment of those responses and whether or not the projects might have impacted the discourse around the different climate themes in online spaces.

A number of the COP26 Creative Commission projects reported digital engagement data to the British Council on a quarterly basis. This data helped to build a picture of the general engagement with the projects across their funded lifetime. However, not every project reported such data due to the nature of their activities or due to external challenges, such as the COVID-19 Pandemic.

The general engagement data provides a top-level overview of how the projects' content performed, but it doesn't show the full picture. To fully understand the impact of the project in digital spaces, particularly on social media, how people responded to the content and the sentiments of those responses needs to be investigated.

Methodology

To accomplish this, researchers manually searched on Twitter, Facebook and Instagram for the key hashtags associated with the projects that reported their engagement data to the British Council.

Using the Hashtags and Account information reported to the British Council, catalogue of key social media posts associated to each project was created, drawing on Twitter, Instagram and Facebook.

Content created by project specific accounts or partners was intentionally ignored and instead, the focus was on user-generated posts or content created by users in response to the social posts by projects. For each post that was collected, the following key information was recorded:

- Name of the associated project
- Post text (I.e. the text in a Tweet, or an Instagram Comment)
- Post date
- Type of post (i.e. a Retweet on Twitter or a Comment on Facebook)
- Type of content (i.e. a video, an image, text, etc)
- The account handle / username
- Account type (if it was an individual, a sector body, or an individual working in the sector)
- Engagement statistics (this includes Replies, Retweets, Likes and Views on Twitter; Comments and Likes on Instagram; and Comments, Likes and Shares on Facebook)

Using this data, it is possible to understand how online users have reacted to the content created by a number of the Creative Commissions. To further develop that understanding, a sentiment analysis was conducted on the 'Post text' across all of the different posts. This sentiment analysis allowed the

researchers to analyse and determine the emotional tone of the various posts using [TweetNLP](#), a tool developed by Cardiff University[12].

The cleaned up catalogue of posts was fed into TweetNLP to classify them as having into positive, negative, or neutral sentiments, and detect specific emotions, such as joy, anger, sadness, and anticipation. The sentiment and emotion outputs provide a detailed understanding of how people are feeling and what their attitudes are towards specific cultural topics. This has been aggregated to identify broader trends and patterns in the data, which can offer valuable insights into public opinion and social attitudes. However, it is important to note that this approach has not been able to be replicated for projects which lack digital engagement data – particularly hashtags and account details.

Findings

Findings below have been separated into two sections, one focusing on the top-level engagement data and the other section focusing on the sentiment analysis of the user-generated social media posts.

Engagement data

Social listening data collected across 10 of the COP26 Creative Commissions projects includes 140 posts across Twitter, Instagram and Facebook. Some of the 10 projects garnered a greater online response than others. For example, for **World Weather Network** there were 37 notable user-generated posts across those platforms, whereas for the **Museum of Plastic,** researchers were only able to source two notable Tweets. However, it should be noted that this is partly down to the data available and the time it takes to search the various social platforms for user-generated content without data to guide that search. With more resources and access to the various social channel APIs, it would likely have been able to source more user-generated content.

Engagement across the user-generated content

Focusing on the engagement data collected, on Twitter the user-generated posts created 41 'Replies', 235 'Retweets' and 813 'Likes'. For posts generated after April 2022, when Twitter/X introduced a 'View' counter on posts, the number of 'Views' was collected – for a total of 9763. On Instagram, the user-generated posts created 9 'Comments' and 72 'Likes'. On Facebook, the user-generated posts created 4 'Comments', 65 'Likes' and 9 'Shares'.

World Weather Network made the strongest impact on Twitter, leading to at least 25 user-generated posts which created 6 Replies, 71 Retweets and 231 Comments. It is important to note, however, that **World Weather Network** is part of a wider campaign, and the British Council Creative Commissions only

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[12] TweetNLP is specifically designed to analyse the informal and often idiosyncratic language found in social media posts, particularly on Twitter. The models have been fine-tuned on large, diverse Twitter datasets to handle the unique linguistic characteristics of social media text, such as slang, abbreviations, and emojis.

funded 4 projects under this campaign. However, the majority of these users were either based in the sector, sector bodies themselves or were journalists – so the likelihood of them engaging with the content was much higher. Of the 25 user-generated posts that were collected, only 7 users appeared to be outside of the sector with little evidence on their profiles of them being involved in a sector body or arts / climate related organisation. The sentiment of these posts is explored in the next section. The below figure shows the number of combined engagements for user-generated posts, combined across the three social channels for each project.

Number of user generated posts and Engagements per project

■ Number of user generated posts collected   ■ Number of Engagements
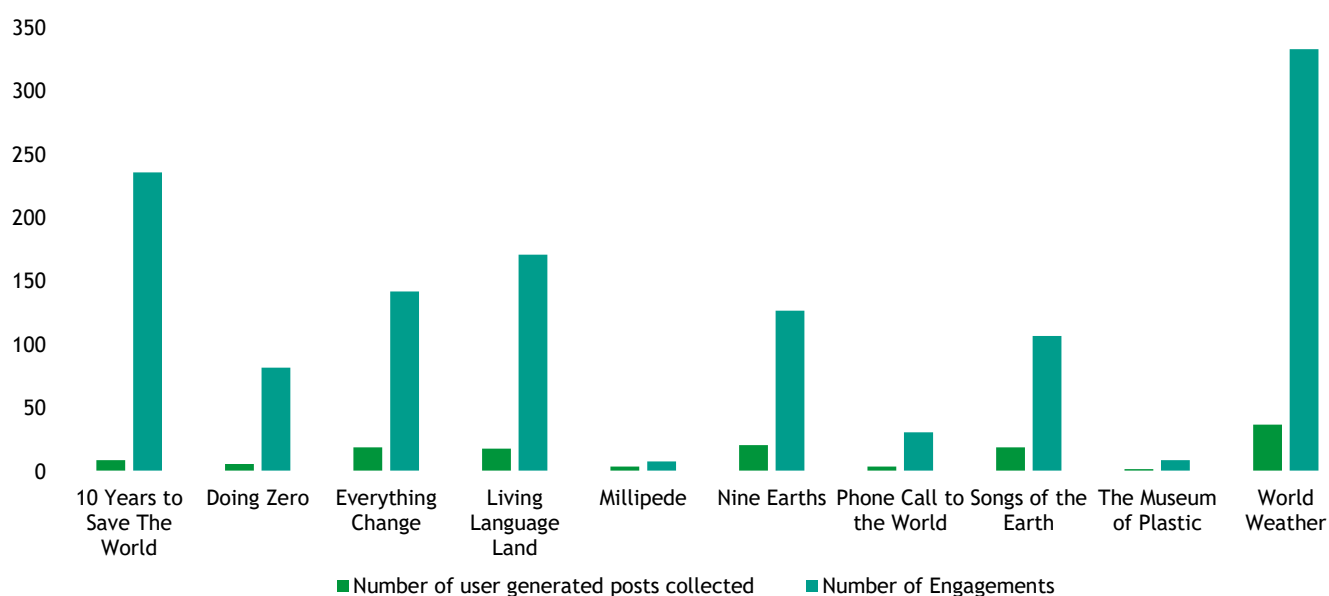
General profiles of the users

Of the 140 user-generated posts that were collected across the three social media platforms, 46 posts were created by users we classified as 'individuals', meaning that they had no obvious affiliation to the sector, a sector body or an arts / climate related organisation. This suggests that nearly two thirds of the posts that were collected came from individuals somehow associated with or who are working in the climate / arts / journalism sectors. It is important to note that the data collection has not been exhaustive, but it does suggest that the majority of users who responded to and engaged with the content created by the selected Creative Commissions projects were already engaged with related topics in some way. It is also important to note that this could also be reflective of the general audience of Twitter, which tends to be an active space for activists, journalists and climate / arts enthusiasts and employees.

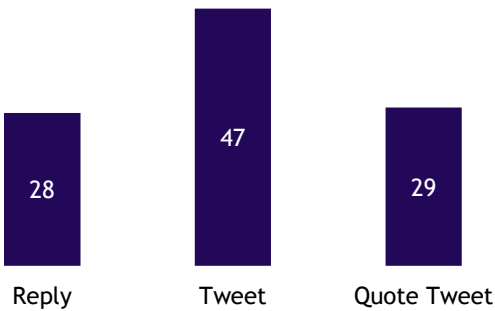### Types of user-generated content

Focusing on the types of posts created, on Twitter much of the user-generated content that was collected (47 posts) were 'Tweets', meaning that they were posts created that either directly mentioned a project, a project's user handle or relevant project Hashtag. 'Replies' was the least common form of user-generated content, which could suggest that users were less likely to reply directly to social posts from the various projects on Twitter. Whilst it has been noted that few social posts generated 'Replies' to the content

during this research, it should also be noted that this bias towards 'Tweets' could be attributed to Twitter's search function relying on search terms and Hashtags – both of which are more likely to be used in a Tweet over a Reply.

On Instagram and Facebook, the bulk of the user-generated content created was a Comment on a post created by the project or a project partner, or a Share. This is a clear difference between the types of content created by the users – on Instagram and Facebook, the content was more focused on joining in on discussions around the content created by the projects, whereas on Twitter the focus was more on creating content in response to, or after being inspired by, the content created by the projects. The below figures show the breakdown of the different types of post that were collected.

User generated content by type on X

Reply	Tweet	Quote Tweet
28	47	29

User generated content by type on Facebook

Comment	Share	Post
7	4	3
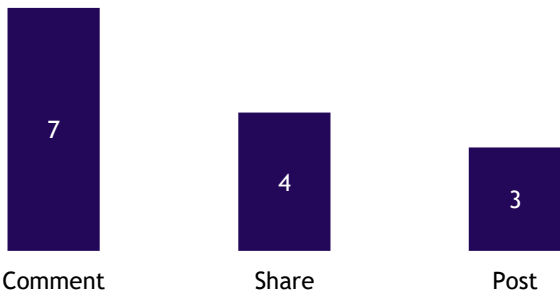
User-generated content by type on Instagram

Comment	Post
19	1

Examples of user-generated content

The next section explores the sentiment of the different social media posts created by users in more depth in the next section. However, it is important to share some of the examples of the posts created across the three social media channels, to help illustrate the types of responses that the content created by the projects garnered.

On Twitter, the content created by users tended to be more substantial than the other platforms. Whilst some posts were praising the projects more generally, many of them tended to explore the themes of the projects and the content created by the projects quite deeply. For example, the Reply below to a post

created by the team behind the Living Language Land highlights how users were engaging with the content and contributing their own experiences.

On Facebook, the content created by users tended to be less deep and more focused on sharing congratulations and positivity around the projects in general. For example, these comments on the Nine Earths Facebook post serve as an example of the types of responses created by the Facebook content.

On Instagram, the content created by users featured a higher use of emojis, with a couple of the examples being entirely emoji based. This perhaps highlights the different ways that people communicate across the different social channels, as Instagram featured a significantly higher proportion of emoji-based responses. The majority of the posts that were sourced were positive and were celebrating the projects, rather than joining in the discourse or adding to the conversation directly. For example, this post on a

piece of content created by the Songs of the Earth project mixed the use of emojis with a general positive message about one of the concerts.

Sentiment analysis

Using Cardiff University's TweetNLP tool, an in-depth sentiment analysis was conducted on the user-generated content collected from ten COP26 Creative Commissions projects. As the amount of available data varied by project, researchers opted to focus more on the overall sentiment analysis, rather than on the analysis of each individual project. However, in the sections below, there is a focus on a couple of the projects where it was possible to collect a more significant number of posts.

Using TweetNLP, it has been possible to categorise the user-generated posts by level of positivity (positive, negative and neutral) and by the emotion behind the language used (joy, optimism, anticipation, disgust, sadness and anger). The tool is sophisticated enough to be able to categorise emojis under these headings as well. It is important to note here that, in regards to the sentiment analysis, a 'negative' response does not necessarily mean that the individual is responding negatively to the project itself. For example, it could in fact mean that a project has garnered a negative response in the individual due to the theme of the topic, i.e. someone being angered by the lack of action over climate change.

Looking at the projects as a whole, the sentiment behind the content created by users was mostly positive, with 72% of the posts by users expressing positive sentiments within their content. 22% of posts were neutral and 6% of the posts were negative. The negative posts were only found in four of the ten projects, including Nine Earths (3 negative posts) 10 Years to Save the World (3 negative posts), Everything Change (1 negative post) and Living Language Land (1 negative post). This suggests that the content created by the ten projects inspired positive responses in the majority and where some of the

projects inspired negative posts, it does not necessarily mean that those responses were negative about the projects themselves. In fact, from this research, there was only one user-generated post that was directly disparaging about a project. The chart below highlights the overall spread of positive, negative and neutral posts by users against each project.

Through TweetNLP, an analysis of the emotions displayed within the user-generated posts was also conducted. The main emotion shown within the content was 'joy', with 70% of the posts being categorised as mostly expressing joy. The next largest emotion category was 'optimism', with 16% of the posts being mostly optimistic in nature. This suggests that, for the content and the projects that were focused on, users were left feeling joyful and optimistic, which aligns with findings that the projects garnered positive responses from audiences on social media, in the majority.

The 'negative' emotions of 'disgust', 'sadness' and 'anger' made up just 6% of the posts, with 'sadness' being the more common emotion displayed, being the main emotion in 4% of the posts. Again, it is important to be cautious of the terminology used here as which loses the context of the intent of the original posts that inspired the reaction, as these emotions and sentiments may well be the intended reaction to the original content. The chart below shows the spread of emotions contained within the posts by users, against each project.

In general, each project garnered a mixture of positive and neutral responses across the social media platforms. In the most part, the positive responses outnumbered the negative and neutral responses. For example, social content from World Weather Network created 23 positive posts, 14 neutral posts and no negative posts. The only project in this sample which had fewer positive responses than negative or neutral, was Millipede. However it was a challenge to find user-generated content for this project specifically, so the number of posts collected (3 posts) was low.

The five projects that it was possible to collect a more significant number of user-generated posts for includes Living Language Land (18 posts), Songs of the Earth (19 posts), Everything Change (19 posts), Nine Earths (21 posts) and World Weather (37 posts). Within these five projects, the predominant sentiments were positive, with 'joy', 'optimism' and 'anticipation' being the three most common emotions displayed within the user-generated content. Joy was the overwhelming response, averaging at 69% across the five projects suggesting that these projects in particular inspired joy, and joyful responses, from social media audiences.

Focusing on the projects that garnered more 'negative' and 'neutral' responses on social media, only one of the responses could potentially be deemed as disparaging about the project itself. This is in relation to a Twitter Reply from a user in relation to the Nine Earths project who wrote "sounds expensive."

https://x.com/mack_two2/status/1504095632260272130

The other projects which garnered some of the 'negative' social media responses from users were Millipede (33% negative), Songs of the Earth (10% negative), Living Language Land (6% negative) and Everything Change (5% negative). These responses were predominantly categorised as 'sadness' and 'anger' and in the bigger picture of all of the projects, only attributed for 6% of the user-generated content that we collected. Below is an example of a Quote Tweet relating to the 10 Years to Save the World project, which was categorised as containing 'negative' emotions.

This post shows that whilst the content was negative in nature, the individual was still engaging with the themes of the project – thus continuing the discourse in an online setting, externally of the project itself. What's more, the initial post that the user was replying to was unrelated to the initial project, but the individual drew on the lessons from 10 Years to Save the World to add further context and insights to the post.

Conclusion

Despite limitations on available data, it was still possible to build a picture of the online discourse created by a selection of the Creative Commissions projects. With access to the social platform APIs and with more project data to work with, it would be possible to create a more comprehensive overview – but this approach has still gathered results, despite its limits.

The response to this selection of Creative Commissions projects was overwhelmingly positive, inspiring mostly 'joy' and 'optimism' in the social media users who created content. Where responses were slightly more 'negative', this content in the most part was still engaging with the themes of the topics from each project.

Overall, the projects clearly inspired people to continue the discourse around the various themes in online spaces and in some cases, the projects were referenced in discourse outside of the content created directly by the projects themselves.