

# Making Socio-Ecological Art and Science Collaboration Work: A Guide



WHAT 'ART', WHICH ARTISTS AND HOW TO FIND AND COMMISSION ARTISTS

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*Sowing in Time (2021)*. K. Morrison, S. Robinson, Luca Video. Photo: Luca Video

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Jasmine Black has a PhD in soil carbon and has worked on bottom-up innovation in land management. She has carried out research in the UK on sustainable forestry and forester behaviour as well as agriculture. She has worked with artists and used performative techniques to understand the importance of trees to people and the potential for inclusive, multi-actor governance including communities local to the context. As an artist herself, she practices theatrical storytelling, Butoh dance and illustration to create a connection between people and soil. She continues to research artistic approaches and bottom-up solutions to land management in Japan and Europe.

## ALICE GOODENOUGH

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Alice Goodenough has been exploring and writing about the health and wellbeing benefits of spending time in green space and nature inspired activity for over 10 years. A social scientist, she regularly collaborates with artist-researchers to better understand human-environment relations, and has worked with a range of arts organisations to co-design approaches to evaluating the impact of their work. Alice is a research assistant at the Countryside & Community Research Institute and is programme manager for the Future of UK Treescapes programme.

## CLIVE POTTER

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Clive Potter is Professor of Environmental Policy in the Centre for Environmental Policy at Imperial College London. He is also an Ambassador for the UK Future Treescapes Programme. His research encompasses environmental change in rural landscapes and the role of stakeholders, policymakers and publics as agents of change. Drawing on over 25 years' experience working within interdisciplinary teams, Clive is particularly interested in finding new ways to combine arts-based methods with more conventional social science approaches in order to articulate the values people attach to trees, woods and forests.

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# Introduction

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With global environmental challenges we are facing, such as the climate crisis and biodiversity loss, together with the role of ecosystems for human wellbeing, we can no longer rely on a singular disciplinary approach to address these challenges and the associated potential landscape change conflicts. In order to develop environmental strategies that encompass the social, economic and cultural, multi/inter/trans-disciplinary approaches are required that seek inclusivity in socio-cultural and intellectual terms. 'The Arts' is well placed to contribute to research and action that is inclusive and opens space for new imaginings and change. Artists and arts-based researchers have important knowledge and experiential contributions to make alongside those of natural and social scientists and the humanities. Research projects that include artists working alongside and in partnership with their natural and social science colleagues can build new perspectives and achieve a more holistic understanding of many socio-ecological issues. However, there is still a

sense within the wider research community that bringing an arts perspective into applied research can be challenging, not least precisely because understanding what art is – and what art can contribute – is limited. This in turn leads to challenges when it comes to finding and commissioning artists.

This guide to *making socio-ecological art and science collaboration work* sets out practical steps for finding and commissioning artists who have the appropriate skill sets and expertise. It has been written in response to the challenges and barriers faced by those not fully acquainted with art - its history, canons and current contemporary position - in commissioning artists to be a part of a research team. Arising through multiple conversations between researchers, artists and academics, the Guide aims to assist non-arts' researchers incorporate arts-based research and arts practice into multi- and interdisciplinary research projects.

The Guide has been developed as part of the UKRI Landscape Decisions programme project Changing Treescapes. The project was a collaboration between social scientists and artists, using socially engaged arts approaches to better understand people's engagement with greenspace, and how this might influence decision-making of those spaces. While the project was co-designed by the artists and social scientists, our collaboration throughout the project was very much a learning process, finding out more about each other's ways of working and practice, language, assumptions and expectations for the outputs and outcomes of the project. Through working with artists, we discovered that:

- It is important to understand the approach(es) taken by the artist you are commissioning, their ethos and practices, and the degree of freedom they require to contribute meaningfully to the research;
- It is essential to establish shared expectations of how collaboration will take place and what it will produce, and to frequently revisit those expectations as the project progresses;

- In order to create shared expectations and understandings, the collaboration will require time: time to jointly explore how to work together, learn from and address challenges, and experiment with opportunities and methods;
- Gauging each other's understanding of the science and artistic disciplines involved will help build the necessary relationships, trust and in turn the full potential of the project;
- It is important to recognise the expectations of the project funders, and to discuss the potential and limitations of this from an inter and trans-disciplinary perspective right from the start.

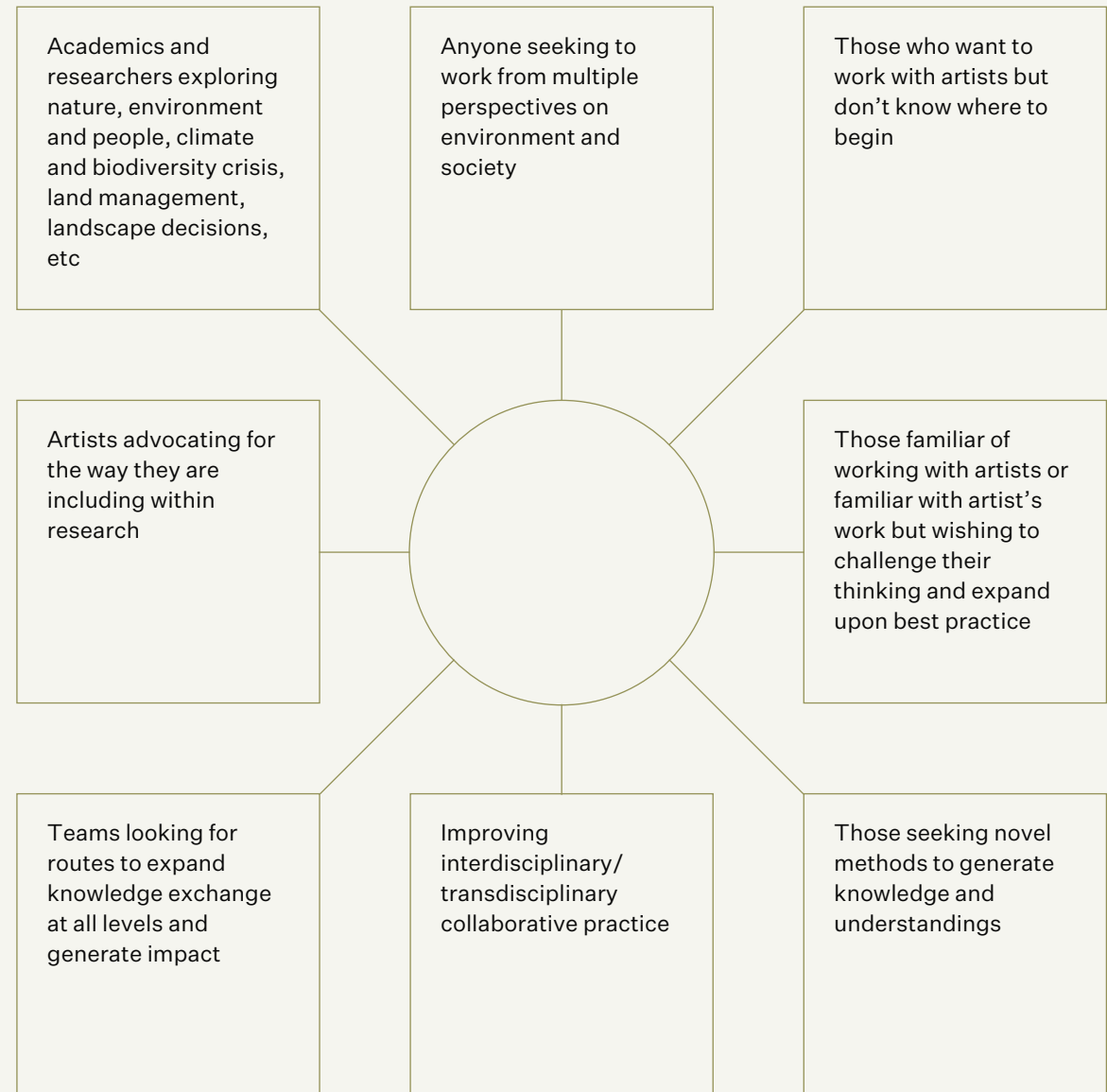
The outcomes from our research and our reflections on science-arts collaborations are presented in two academic papers<sup>1,2</sup> that sit alongside this Guide. The three documents are designed to speak to each other and readers of this Guide are routinely referred to the accompanying papers for further detail or information where relevant or useful. In many ways, they are a companion set aimed to demystify 'the arts',

shed light on contemporary art practice and research – specifically socio-ecological art – and assist researchers from non-arts disciplines in finding and commissioning artists.

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1. Black, J., Morrison, K., Urquhart, J., Potter, C., Courtney, P. & Goodenough, A. (under review), People and Nature.
  2. Goodenough, A., Urquhart, J., Black, J.E., Morrison, K., Courtney, P. & Potter, C. (in prep for Urban Forestry & Urban Greening).

# Who is this guide for?

This Guide is written to assist those wishing to work with artists and integrate art into interdisciplinary (socio-ecological) research projects and practical environmental programmes. It is intended for natural and social scientists who may have little or no experience of working with artists. Recognising the challenges and barriers associated with initiating partnership working and research with contemporary artists, this Guide is for anyone, from any discipline, wishing to integrate Art into multi/inter/trans/-disciplinary research and practice, but don't know quite where to begin.



# How to use this guide

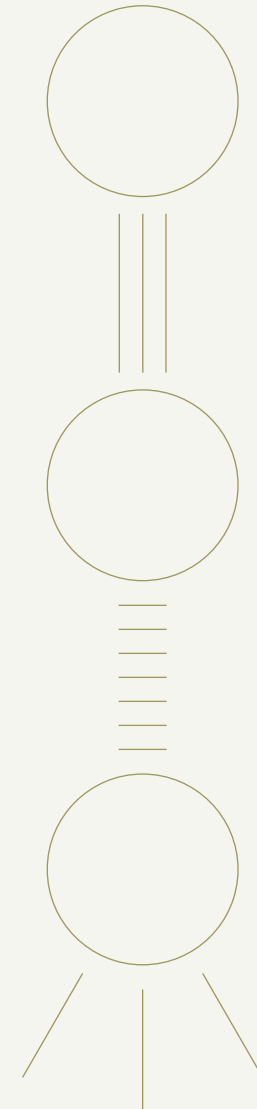
The Guide is divided into two main sections. Part 1: *What Art and Which Artists?*

provides the answers to some higher level and philosophical questions such as what we mean by ‘the arts’ and the difference between contemporary and commercial art in a socio-ecological context, while Part 2: *How to Find and Commission Artists* addresses the practicalities of integrating art into socio-ecological research projects and explains how to work effectively with artists once a project is up and running. In compiling the Guide our aim has been to keep it simple, straightforward and user-friendly.

For readers new to art and how art can contribute to socio-ecological research, we recommend reading the Guide in its entirety. We also recommend reading the accompanying papers when they are published. Readers who have knowledge of contemporary art practice might want to move straight to Part 2, which explains how to find and commission or appoint artists. The Guide can also be used as a point of reference and some readers may

wish to move straight to the Useful Links and Glossary contained in the final section.

To support this Guide and the subjects it covers, the Useful Links include two comparable guides that may be useful in certain contexts: *Valuing Arts & Arts Research* (Saratsi, E, et al. 2019) is a guide to why arts and why arts in environmental research, which contains visual examples of renowned EcoArtists’ works; and *How Can Creative Practice Transform Our Approach To Adaptation: A toolkit for initiating and undertaking Embedded Artist Projects* (Patterson, et al, 2021), which focuses on climate change and adaptation and the initiation, development, delivery and evaluation of embedded arts partnership projects. This Guide makes a distinct contribution to the knowledge base by considering answers to the question *why work with artists* through the lens of an artist and creative producer in collaboration with socio-ecological researchers.





# 1. What art, which artists and why?

This section of the Guide aims to provide a salient introduction to this topic, and to provide the reader with practical knowledge and guidance to begin the journey of an arts-science collaboration in a socio-ecological context.

The reader is referred to accompanying paper: *Bringing the arts into socio-ecological research: An analysis of the barriers and opportunities to collaboration across the divide* (Black et al. under review) for a deeper discussion of the topics introduced here.

# Creative diversity within the arts

1.1

It is critical to understand that art is not one thing. Art, like science, is an umbrella term under which sits a diversity of practice and art forms. There are four broad areas of creative arts practice that can be studied to degree level and beyond: Visual Arts, Performing Arts, Writing, and Music. Each of these art forms further divides into specialisms, for example, it can be asserted that the Visual Arts consists of: Fine Art, Textiles, Graphics, Film and Photography, Design, Ceramics and Craft. Each of these are further divided into specific areas of study and specialism, for example, Fine Art specialist areas traditionally include: painting, sculpture, drawing, printmaking and photography.

In many ways, this is a simplification of a more complex reality. For example, Contemporary Fine Arts practice is much broader and more diverse than just painting, sculpture, drawing, printmaking and photography. And over time, stepping on the shoulders of giants, these disciplinary areas have progressed through the integration of art methods resulting in new art genre. Installation, Time Based Art, Sound Art and Performance Art all combine arts methodologies and disciplinary methods, thereby creating new forms of avant-garde Fine Art practice. Contemporary art practice is ever evolving and is constantly being redirected by artists. Through these re-directions, which can be described as 'movements', practice becomes ever more refined or, alternatively, broken down and re-asserted. In summary, 'the arts' is a term that can be interpreted in many varied ways. Artists, like scientists, are not general practitioners; they are experts in specialised fields.

# Why work with artists?

Art can positively enhance connectedness to nature and heighten awareness and understanding of the benefits and value of ecological systems. Further, art has had, and continues to play, a significant role in our appreciation of landscape and nature. This has influenced landscape decisions with regard to protection and conservation, in particular, with Picturesque and Romantic landscapes, such as the Lake District National Park, personified in the work of artists. William Wordsworth, Beatrix Potter, William Morris and John Ruskin all captured the dramatics and the beauty of The Lakes in different, yet hugely compelling ways that have changed the ways we view, appreciate and value landscapes.

Nature's lure is equally as powerful today. Art inspired by nature – and more recently, the environmental sciences, human and social geography, deep ecology, eco-philosophy and social sciences – has grown and evolved from the Sublime, Pastoral, Picturesque and Romantic in art, to the landscape interventions of the Land Artists in the 1960s, through to EcoArt and the currently emerging socio-ecological arts practice which embraces the marginalized, dis-valued, and maligned, and socio, economic, and environmental complexity. Along with Social Art and more recently Socially Engaged Art, these are the fields of contemporary arts practice that most chime with socio-ecological research. A brief introduction to each is provided in the following sections.



*Changing Treescapes (2021)*. An interdisciplinary socio-ecological sciences and socio-ecological art UKRI *Landscape Decisions* research project exploring the role of arts in revealing cultural values at risk from tree pests and diseases. The field/artwork was carried out in an urban park in Manchester, UK, dominated by ash trees at risk from ash dieback. Socio-ecological artist Kerry Morrison designed a novel, durational, socially engaging and performative arts approach specifically for the park and its communities of users. Working with the team, and in collaboration with team member Jasmine Black, the arts approach generated curiosity that sparked conversations, which shed light on perceptions and values of ash trees and, furthermore, a myriad of cultural values connected to this urban park. The arts approach reached out to, and engaged with, ethnic and socio-economic diverse communities including quieter voices in society; voices that may have gone unheard had a socio-ecological arts approach not been integrated within the project.

Image: participant wishing to remain anon.

As defined by Beth Carruthers (Carruthers, 2006, p.3) EcoArt is: *‘a broad field of interdisciplinary arts practice, distinguished... by its specific focus on world sensitive ideologies and methodologies. EcoArt practice seeks to Restore, Protect and Preserve the world for its own sake, and to mediate human/world relations to this end’*. As an interdisciplinary art and ecology practice, EcoArt is often complex and multi-layered, being made up of work that is collaborative, durational, social, interdisciplinary and public in its mission to engage directly with contemporary ecological issues (Geffen, *et al.* 2022). Contemporary Art author Linda Weintraub devised the following schematic matrix, which usefully illustrates the diversity of influences and inspiration that inform and inspire EcoArt practice (Weintraub, 2012).

Since 2012, additional arts strategies and genres have evolved, along with ecological issues such as the climate crisis, biodiversity crisis, food security, and eco approaches including ecosystem services and eco-activism.

In addition to art and ecology approaches - which are ever expanding in order to address growing ‘wicked problems’ - EcoArt practice has three modes of engagement: educational, focussing on learning and sharing knowledge about nature, habitats and ecosystems; community-orientated, working with others in collaboration and making work accessible to local communities; and conversational, enabling conversations about the work in ways

which bring together political and social issues and give voice to the human and non-human in order to nurture relationships between people and nature.

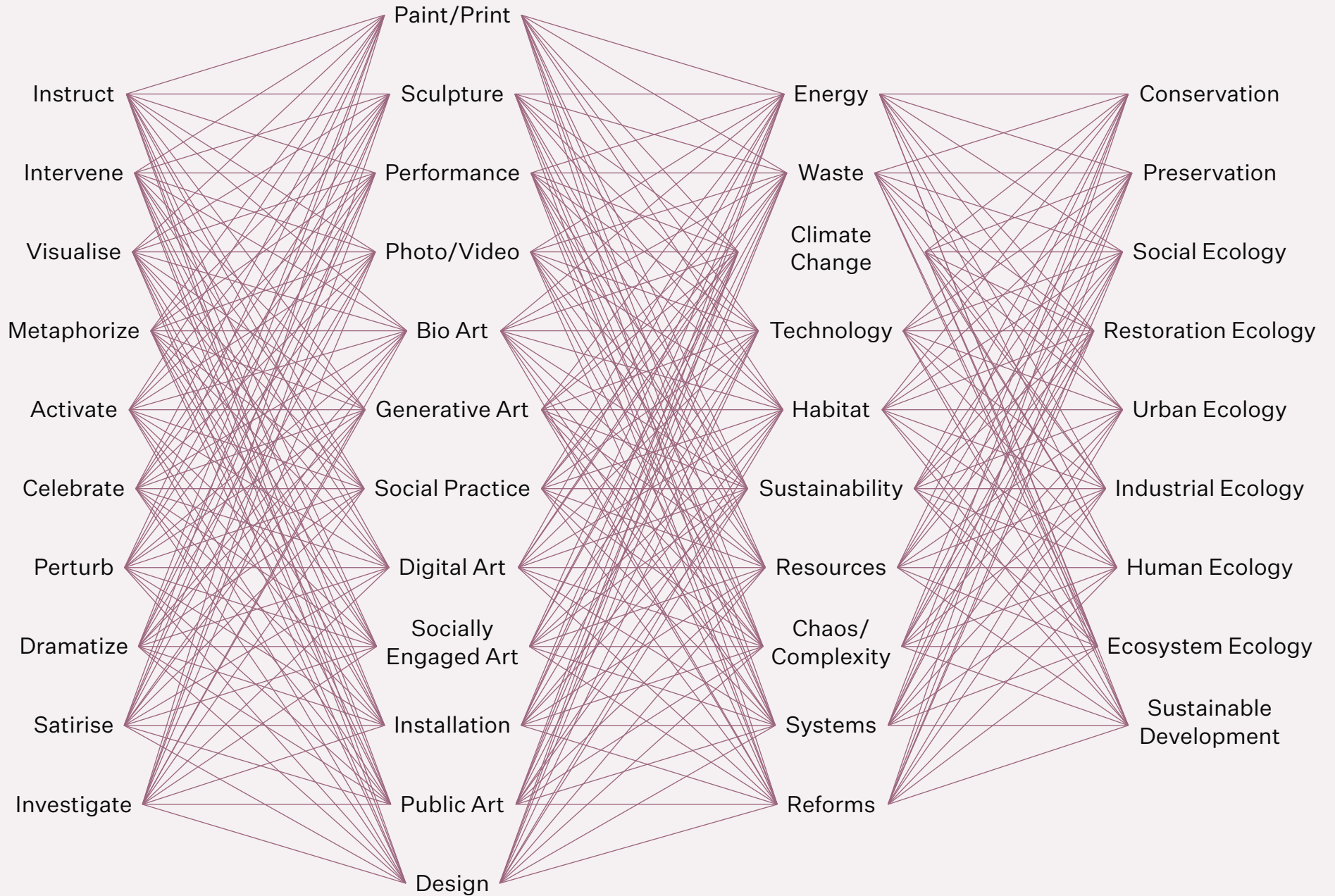
Overleaf: Weintraub, Linda. “Introduction to Environmental Art.” In *To Life! Eco Art in Pursuit of a Sustainable Planet*. Oakland: University of California Press, 2012.  
<http://www.environmentandsociety.org/node/6476>

ECO ART STRATEGIES

ECO ART GENRES

ENVIRONMENTAL ISSUES

ENVIRONMENTAL APPROACHES



# Social Art & Socially Engaged Art

1.4

Since the late sixties, art has advanced into the ecological and the social through performative social artworks, actions, environmental interventions and socio-political work broadly known as Social Art (Heim, 2005, p.200). Social art, though rooted in the seminal work of Allan Kaprow and Happenings (Helguera, 2011), extends beyond the witnessing of an action of art making - the Happening - and hones in on social and societal issues; connecting art to life and lived social challenges. This 'social turn' (Bishop, 2006) in art provides the contexts and places in which people can share a broad spectrum of knowledge and experience through conversations and active participation (Heim, 2005; Kester, 2004). It is a field of art practice now critiqued as Socially Engaged Art (Bishop, 2012; Froggett et al., 2011; Helguera, 2011). Under this banner, social interaction is inseparable from Socially Engaged Art approaches and events aimed at creating situations in which people can talk, be listened to and reason together. However, many artists and arts organisations are referring to work as socially engaged or social art practice, interchangeably (Heart of Glass and Battersea Arts Centre, 2021), so it is useful for research partners to discuss the nature and level of engagement, and to be clear on the objectives and methods from the outset.



*The Walking Forest; Woodland camp. (2021): Female-led activism past and present, trees and woodland ecosystems. Photo: Adele Reed*

# Socio-Ecological Art

1.5

The emerging field of socio-ecological art practice integrates the ecological with the social in art processes and practice to shift societal imagination and enact ground up change through processes of engagement, interventions, expositions and action. This merging of the social and the ecological in Contemporary Art appears to be evolving into a new genre of arts practice: socio-ecological art. Artists working in this sphere engage with research and methodologies from other disciplines, for example, social science, natural sciences, and philosophy. Socio-ecological artists are working deeply in and with communities and alongside specialists from other professions (for example, health and community workers) as well as academic disciplines, in order to embed real life issues, lived experience and academic research into processes of engagement and artwork. Accordingly, socio-ecological art is embodying and expanding research from other disciplines and lived experiences to unlock new ways - through art - to engage with nature, ecological issues, and people, and reveal new nature connected experiences and insights within, and importantly beyond, gallery walls and mainstream art venues.



*High Water Line* (2014). Collaboration between artist Eve Mosher and residents of Bristol living in areas at risk of flooding. 32-mile chalk line around Bristol marking and highlighting potential, predicted, water rises. A catalyst for conversations about Climate Change impacts and solutions. <https://invisibledust.com/projects/eve-mosher-highwaterline-bristol>

# What to expect from an art-science collaboration

1.6

The Arts and the Sciences have different epistemologies and therefore perspectives on enquiry into the world. This leads to differing methodologies, methods, practices, and outcomes. The way we read landscapes through our disciplinary lenses differs, leading us to different research outcomes in response to the same site or topic of inquiry. Through combining disciplines, we are capable of creating a more holistic picture that includes the panoramic, the macro, and the micro, with the sights, sounds, scents, tastes, and emotions connected to landscape, place and nature. To illustrate how we move through landscape from a disciplinary position, artists Morrison and Lemke, describe their experience of being in a wetland landscape with entomologists (Morrison and Lemke, 2022. p147):

*From the outset, we found a synergy between our entomologist partners and ourselves; palpable in conversations was a passion and shared love for the vilified in nature [the mosquito]. They invited us on a site visit to one of the reconnaissance research sites, the Kent Marshes, which enabled us to experience how a mosquito expert reads the landscape, which is notably different to how many artists read landscapes. Both artists and entomologists move through the landscape with focused intent and although they eye the same subjects, the mosquito and the terrain, their interpretation varies by discipline. The entomologist hones in*

*on specifics of habitat: where mosquitoes are likely to breed, feed, and overwinter. The artist lets their ears and eyes bask in the aesthetic whilst envisaging an array of interventions and expositions. This detail of difference reveals how our professional disciplines guide our research and interpretations of landscape and emphasises the strengths of a multidisciplinary team. If we wish to capture and make greater sense of a natural setting, more than one perspective is required.*

Within a research project, artists will undertake their unique research and practice methods within the context and framework of the research project. For example, in the UKRI Valuing Nature WetlandLife research project (2017-2020), the multi-disciplinary team investigated the values and dis-values of wetlands and mosquitoes. Three artists were commissioned: creative, fiction writer, Victoria Leslie, and collaborative duo, Kerry Morrison (socio-ecological artist) and Helmut Lemke (environment sound and performance artist). Morrison and Lemke took a socially engaged approach to connect local people to the research being undertaken by the team on their wetlands.





WoW (*Wetlands on Wheels*) (2018). Vintage caravan repurposed into a touring, public studio/lab/galley/meeting and conversational space for all things wetlands and mosquitos. Young girl inside WoW, mesmerized by sounds of mosquitos. Photo: K. Morrison.

Leslie captured stories through engaging with wetland sites and the people who frequent them. Reflecting on these local stories and the experience of being in the wetland environment, Leslie created the short story, *Marginal Species*, inspired by the botanical surveys that take place on the Somerset levels and the myths and folklore associated with wetland spaces (Leslie, 2019).

It is important to remember that artists are researchers in their own right. How they research may differ from other, more academic, disciplines. For example, they might twist and integrate methods, use 'tools' in non-conformist ways, or use tools in ways that they were not designed for.



FARO Scanner used by artist Tracy Hill to scan Gowey Meadows. Data collected was translated into immersive drawings exploring engagement with place via commercial geomatics technology from FARO and Reigel (below).



*Matrix of Movement*. Performative, installation drawing. Charcoal on paper. The Brindley Theatre in Runcorn. Photo: T. Hill

Artists will, and do, develop their own unique methods and methodologies. They will push at the edges, the boundaries, and the liminal spaces. Their work will be original and authentic and generate new insights and connections in relation to the research subject. Further, how they work on site (fieldwork) and those they create work for and with can reach new, and diverse audiences, often audiences that scientists might consider 'hard to reach', for example, identified as Protected Characteristics (Equality Act 2010).

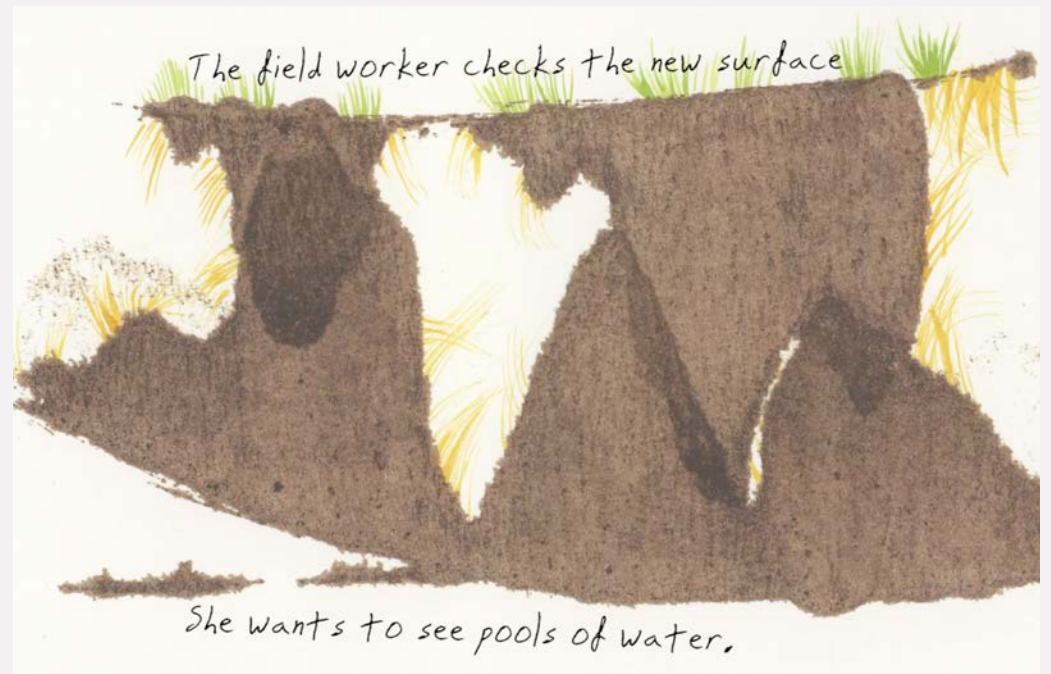
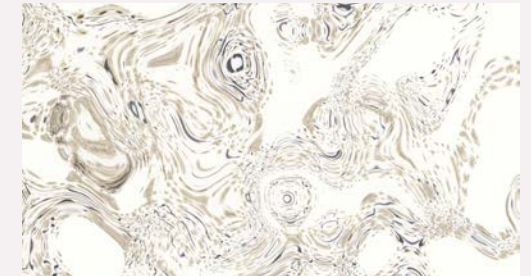


*Clean Clear Water* (2015-6). Creating a safe space beach and connecting to local nature along the banks of Pendle Water, Nelson, *Mums2Mums* and *In-Situ*: an on-going partnership with local mums and arts organisation, *In-Situ*. <https://www.in-situ.org.uk/post/bowland-on-our-doorstep> Photo: K. Morrison

Allowing the artists to be the artists and researchers they are, and not restricted to delivering an artwork either pre-determined at the outset of the project before any research in the field has begun, or decided through the process of the research and then commissioned – means that you don't know exactly what you will get. All you can know is that it will be in the style that is unique to that artist, that art partnership, or that art collective, and a continuation of their research interests.



*Water Work*. Laura Donkers Co-creating with water, responding to the writings of Tim Ingold within the taskscape of a water management system on the German-Polish border. <https://www.lauradonkers.art/water-work>



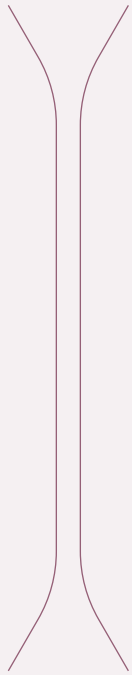
*Mending the Blanket* (2022). Kate Foster & Pantea. Animated film integrating sound art, text, narrative illustration, and conversation pieces. <https://vimeo.com/470092056>

# Framing your collaboration in disciplinary terms

1.7

A useful way of framing an arts-science collaboration is to consider where it sits along the spectrum of disciplinary approaches.

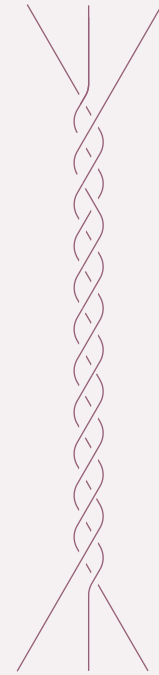
Multi-disciplinary



Inter-disciplinary



Trans-disciplinary



# Multi-disciplinary

## DESCRIPTION AND SCOPE

Experts from different disciplines conduct research within their field of expertise without altering their disciplinary approaches. Collectively, a body of research will be produced addressing the same landscape and/or issue from differing academic research perspectives.

## ARTIST ROLE AND APPROACH

Like the other researchers in the team, the artist will develop a new artwork in response to the research inquiry. The artist will likely use methods they are accomplished in and the output will likely reflect their portfolio style.

# Inter-disciplinary

## DESCRIPTION AND SCOPE

Experts from different disciplines address the same issue through the lens of their disciplines and the merging of epistemological approaches. Collectively, working at the boundaries and in between traditional disciplines they extend beyond a singular approach, integrating concepts and methods in order to broaden understandings of, and find solutions to, the issue of focus.

## ARTIST ROLE AND APPROACH

Working within their discipline, and at disciplinary boundaries, the artist will push their work into hyphen spaces where art and sciences merge. The artwork outcome/output will evolve through the process of interdisciplinary dialogues and research resulting in new work and findings that could not have been predicted from the outset.

# Trans-disciplinary

## DESCRIPTION AND SCOPE

Experts from fields pertinent to the study coming together as a team to combine different forms of knowledge including knowledge and experiences from outside of academia, for example, professional working knowledge and lived experience, e.g. to explore what is measured with what is felt and intuited.

## ARTIST ROLE AND APPROACH

Like interdisciplinary working, transdisciplinarity opens up new hyphen spaces for inquiry. Further, it brings into play professional thinking and practice outside of academia and as such opens a third space, an on the ground or ground up dimension which expands possibilities for creation within a public realm or wider community context; integrating art, academia, and lived experience.

The above are all valid ways of team working that foster collaboration, but they suggest varying degrees of integration of working methods and ways of working. Each will shed light on the research focus and lead to new knowledge. However, interdisciplinarity and transdisciplinarity hold potential for paradigm shifts, uncovering new ways of working and methodologies within the largely uncharted spaces and gaps between disciplines. Further, art in the mix of interdisciplinarity and transdisciplinarity projects can effectively bring the more-than-human to the fore and into the 'conversation' through empathetic and sensory approaches and co-creation with more-than-human subjects.



Artist Reiko Goto and Darkness collecting specimens of 'What he likes'. Photo: Collins & Goto Studio 2018 in Goto and Collins, 2022.



'Favourite tree leaves', print of plant specimens (Collins & Goto Studio 2019). Photo: Collins & Goto Studio 2018 in Goto and Collins, 2022.

However, it is important to consider the potential limitations of project timing and funding, and the impact this may have on the desired freedom of expression and/or engagement. Openly identifying possible constraints at the outset and the degree to which the artist can flexibly respond to these may prove important, and for this reason artists should ideally be involved with project design so the right funding is being sought, the right time scale is being established, and any constraints are recognised at an early stage.

An important initial (and ongoing) step is for the collaborative team to reflect on language and terminology and ways of knowing/ understanding. Take the word 'data' for example. While art is a form of 'data' collection perhaps using sound recording, observation sketches or simply ad-hoc conversations with passers by, artists tend not to use the term data even though they both generate and gather data. How artists gather information and work with the information they have collected is quite different to data collection in the sciences.

For this reason, we have appended a glossary of terms to this Guide, to assist with the process of aligning language and understanding, and in turn ensure that common objectives are met. It is also important to recognise that collaboration is a learning opportunity, and a way to see things through a different lens – so embrace the differences in language, perspectives and approaches and remember the importance of your new learning and how this can be applied.

# Methods of engagement

1.9

Art is often perceived by the sciences to be a useful method for engaging new audiences and communicating complex ideas to people who may not necessarily engage with ecology or the environment (Church et al. 2014). This can indeed be the case; however, there are numerous ways that art, and artists' ways of working, achieves this. Different art engagement approaches will result in differing forms of engagement and therefore different outcomes. In addition, some methods of engagement will be integral to the artwork whereby the art is a verb, an action of doing, or a process of collaboration or participation whereby the action of the engagement – the doing – is the art. For example: *The Walking Forest*, a durational ten-year long project created by artist collaborators Ruth Ben-Tovim, Anne-Marie Culhane, Lucy Neal, and Shelly Castle. This project manifests through different partnerships and collaborations and is shaped by context. For example supporting and igniting female-led activism in the city of Coventry and as part of City of Culture 2021 through a woodland camp and a two day co-designed participatory performance across the city.

The following pages provide brief outlines of five methods of active engagement, plus engagement as an audience member, that collaborative teams may wish to consider when planning or scoping their new project: art workshops, embedded artists, participatory arts, co-creation, a deeper dive into socially engaged arts approaches; and audiences.



Alice, tree carrier, Coventry. Photo: De Noise. Performance Action – Felled Birch Procession. *The Walking Forest* (2021) <https://www.walkingforest.co.uk/blog/performance-action-felled-birch-procession>



# Art workshops

## DESCRIPTION

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Planned activities for participants to learn new skills and creative techniques, and creatively explore pre-determined topics designed and facilitated by artists. Workshops can be targeted at specific groups or an event open to the wider community.

## SOCIO-ECOLOGICAL APPLICATION

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Equip participants to enhance connectedness to nature, for example, through learning photography, mapping local environments, environment walks and talks.

## POTENTIAL RISKS OR COSTS

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Open workshops require dedicated resources to promote and attract participants. There is a risk of low attendance.



*Palm Pictures.* (2021) Urban green space workshop for women led by artist Jessica El Mal as part of the Changing Treescapes Project. Image: Jessica El Mal

## Embedded Artist Approach

### DESCRIPTION

Artists are deeply embedded in a place or a community and are therefore able to forge meaningful connections, and deeper understandings of the social, environmental, ecological, economic and political complexities of place.

Artists may apply a variety of creative engagement processes over time that address complexities through creative processes tackling tricky issues and wicked problems.

### SOCIO-ECOLOGICAL APPLICATION

An embedded level of connectedness has potential to bring about ground up action and changes as well as feed into top down decision-making, which can lead to impact and facilitate real change.

### POTENTIAL RISKS OR COSTS

- Time is required to: build trust, make connections, and create partnerships, and to understand the complexities of place as experienced and lived by the community.
- Appropriate financing required.



*The Army of Beauty*. Public reading of the Children's Charter, St Helens Town Hall (2017). Image: Mark Storer and Heart of Glass. Artist, Mark Storer, in collaboration with young people of St Helens as part of a twelve-year embedded artist project commissioned by Heart of Glass. In response to *The Army of Beauty*, St Helens Council announced that it is putting together a Children's Charter for the benefit of the borough's young people.

# Participatory Art

## DESCRIPTION

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Involving the participation of others in order to create the work. Participation can be transitory: becoming involved in the moment that the project happens; or over time and in-depth as part of a process that shapes the work. Participants can be players, or actors; they can be co-creators.

## SOCIO-ECOLOGICAL APPLICATION

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- People are actively involved in socio-environmental art actions or events.
- Potential for ground up action and contribution towards environmental programmes.

## POTENTIAL RISKS OR COSTS

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- To attract participants, it is necessary to invest time to research why people would want to participate and who those people might be. Participatory projects require mindful planning, design and management.
- Payment for participants should be considered.
- Sustaining participation: over time, participant numbers could drop.



*Sowing in Time (2021)*. Transitory, participatory event inviting visitors to Pendle Hill to actively participate in peat restoration work happening on top of the Hill (a Pendle Hill Landscape Partnership project). Passers-by were offered hand made bags depicting bare peat with coir matting. Each bag contained seeds which the participants sowed on the bare peat. Collaboration between artist, Kerry Morrison and PHLP restoration ecologist, Sarah Robinson. Filmed by Luca Video. Photo: Luca Video. <https://www.in-situ.org.uk/sowing-in-time>

# Co-Creation

## DESCRIPTION

Developing a creative work with others. Shared authorship. Co-creators may be participants in a project, professional colleagues, or others invested in the creative production. The process of co-creation can be non-hierarchical or facilitated.

## SOCIO-ECOLOGICAL APPLICATION

- People are actively involved in creating and shaping a socio-ecological work.
- Potential for ground up action and changes as well as feeding into top down decision-making and landscape management.

## POTENTIAL RISKS OR COSTS

- Power relations and equityability.



*The Sheffield Wheat Experiment (2020 on-going). Image: Gemma Thorpe. A transdisciplinary and participatory project of circa two hundred people exploring our relationships to farming, global food systems, and economics through growing, harvesting and threshing ancient grain, then collectively baking bread. Any profit from the project is used to buy and grow more wheat in an attempt to explore if the cohort can create a Sheffield landrace of wheat. <https://www.thesheffieldwheatexperiment.co.uk>*

## Socially Engaged Art (SEA) and SEA Approaches

### DESCRIPTION

Processes of engagement initiated by the artist to elicit participation and dialogue, from which could emerge a number of different outcomes. Potentially, co-developed by all involved into an outward facing event or artwork, the outcome being a co-creation between the participants, the artists and potentially other collaborative partners. Learning, information, stories and knowledge are exchanged in both directions. This approach can offer unexpected insights, not least from people who may not otherwise engage in research or workshops.

### SOCIO-ECOLOGICAL APPLICATION

- Bring together thought-provoking acts and material to foster social and environment change in local communities.
- Learn more about place and socio-economic conditions from the perspective of the lived experiences of those engaged and participating.
- Discover – often unheard - local knowledge.
- Sharing knowledge, lived experience, and stories.
- Allows open engagement in less formal settings.
- Generates material and actions that foster understanding, which

can inform decision-making.

- Can bring into focus areas of discontent and local concern; gives voice to quieter voices and marginalised communities and fosters empathy and understanding about people and place.

### POTENTIAL RISKS OR COSTS

- Success is dependent on people (participants) working with and openly engaging and sharing with the artist.
- Outcomes and materials can be highly context and place-based and not always easily transferable into general policy or decision-making.



*Project Row Houses, Houston, Texas (1993 - ongoing). Initiated by Rick Lowe in Houston's African-American Third Ward neighbourhood, PRH is, and continues to be, an embedded and immersive socially-engaged project that, through an integrated social and arts approach, revitalised and transformed a Ward of multiple deprivation. Photo. K.Morrison (2013)*

## ENGAGEMENT METHOD

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# Creative outputs that people are invited to attend or engage with at their leisure

## DESCRIPTION

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For example, audiences invited to: events, festivals, community celebrations, gatherings, exhibitions, installations, screenings, readings, symposia and performances.

Sole activity engagement, for example: books and printed texts, media and sound recordings, apps, and websites.

## SOCIO-ECOLOGICAL APPLICATION

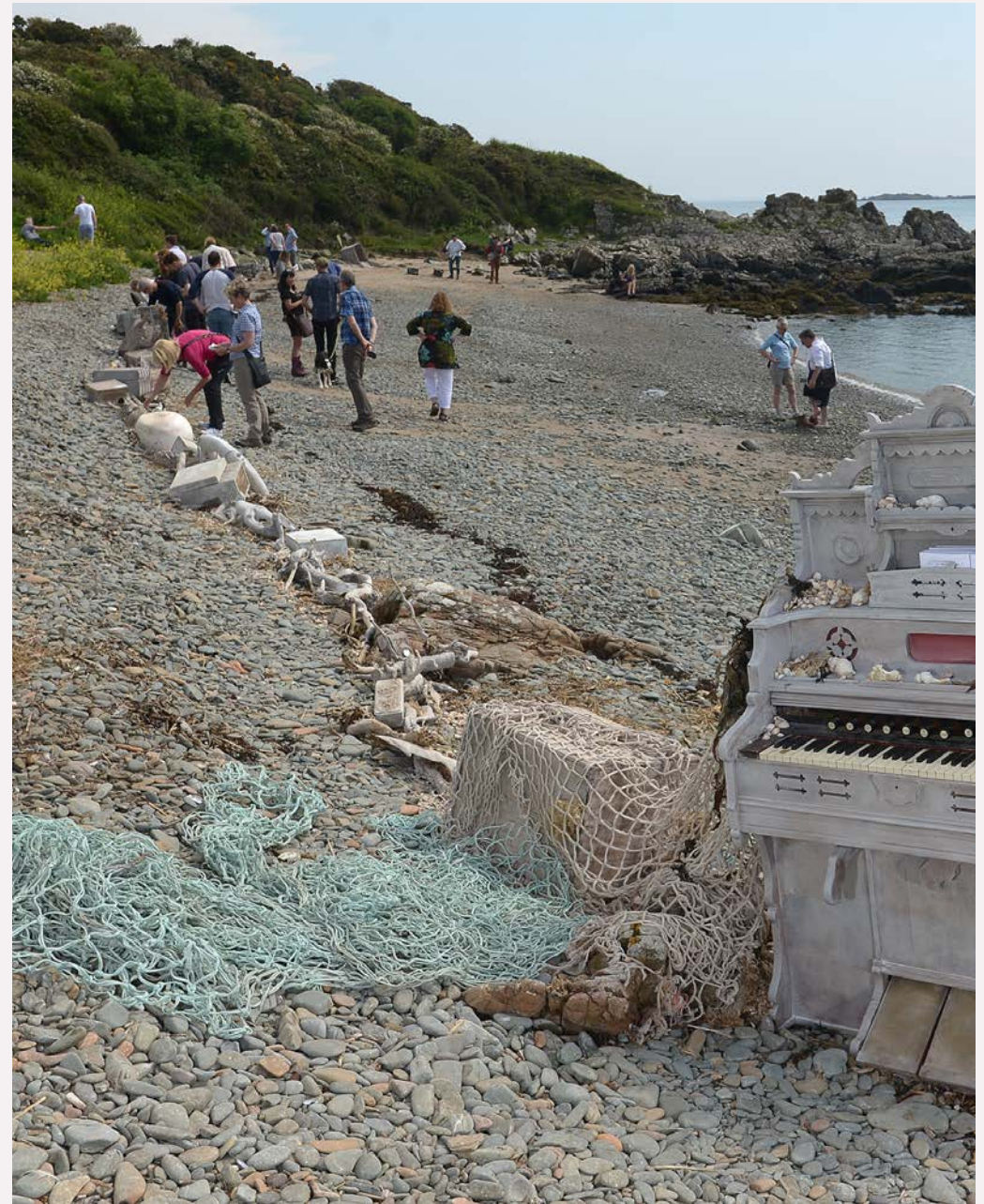
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Dissemination of project/research outcomes.

## POTENTIAL RISKS OR COSTS

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Each outcome will have associated costs.



*Edge (2017) Jo Hodges and Robbie Coleman. Shoreline installation. Temporary 3-day event/site specific installation attracting visitors (audience) to explore and interact with the 150m long artwork.*

# Key learning points from Part 1

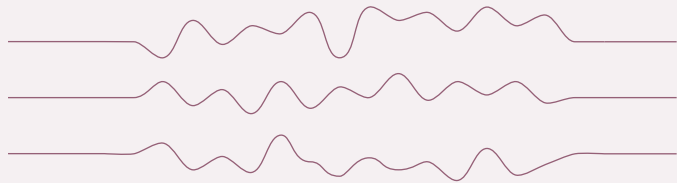
1.10



Allow sufficient time to scope your project and engage artists early on in the planning and co-design.



Frame your collaboration in disciplinary terms to help with this scoping, and to set the boundaries and objectives of the project.



Review the three main approaches relevant to achieving socio-ecological outcomes from an art-science collaboration – EcoArt, Social Art and Socio-ecological art and consider the potential merits and limitations of each with respect to the context of your project.



Discuss and pilot potential methods of engagement at an early stage and think through the relevant opportunities, risks, and limitations as part of the co-design process.



Remember the three Ls – Limitations: anticipate, manage and mitigate to help secure a successful outcome; Language: take the time to engage with and understand variations in language and terminology between artists and scientists; and Learning: Embrace your collaboration as an opportunity for learning, for all involved, and document this learning as you go – for example, through journaling.

**2.**

**How to find and  
commission artists**



# When, where and how to find artists

2.1

The chances are there will be artists out there already engaged in the area of research that you are pursuing. There are several ways to find and engage such artists: existing networks, word of mouth, partnership working with arts agencies, organisations and creative producers, and open call outs to artists. The following draws on the findings of in-depth interviews with artists, scientists and creative producers, further information about which can be found in Black et al (under review).

As an academic researcher affiliated with a university, it is possible there will be arts departments within your institution where specific and specialised art subjects are taught, including:

1. The Visual Arts, for example: Fine Art, Performance, Textiles, Craft, Graphics, Film and Photography, Design and Art History;
2. The Performing Arts, for example: Drama, Dance, Theatre, Film and the Histories thereof;
3. Creative Writing, for example: Fiction, Poetry, Life and Nature Writing and Scriptwriting;
4. Music, for example: Composition, Practical Music and Performance Skills, Music Theory and Music History.

All of the above have potential application in socio-ecological research, and there may be relevant examples and applications that you are not aware of. Reaching out to academic colleagues working in the arts within your institution could be a good first step. If art expertise within your institution does not align with socio-ecological research, your colleagues should be able to guide you and potentially connect you with art researchers and practitioners that might be more suitable research partners.

As interest in working with artists has increased within socio-ecological research, so too have opportunities to hear about multi and interdisciplinary research projects that involve artists. Conferences in the UKRI Valuing Nature programme (e.g. <https://valuing-nature.net/ValNat19/overview>) have included presentations by artists, arts researchers, aesthetic philosophers, PIs of teams where artists are involved and Cultural Ecosystem Service researchers. In addition, through the Valuing Nature programme, there have been a number of on-line seminars where artists have been ‘in the room’ and arts research and approaches have been presented and discussed. Other programmes where artists have been commissioned, such as the Heritage Lottery Fund Landscape Partnership Programme, can also generate word of mouth recommendations. However, it is worth noting that many freelance artists won’t be connected to academic networks.

Word of mouth is to be both welcomed and approached with a degree of caution. As we have discussed, each artist’s research focus, methodologies, methods, and artwork outputs will be unique, original, and different, so you might not get what you think you want or you might miss an opportunity to work and collaborate with artists more suited to your research project and aims. It is also important to remember that this collaboration is a human process – the individuals, and not just their work, may not be the right fit.

### ENGAGE AT AN EARLY STAGE:

Artists can be extremely helpful and generous in the early stages of a research project. They will have an in depth understanding and knowledge of art history, theory, and contemporary practice: skills and knowledge that can be incorporated into a bid thus honing the arts content and presenting robust research from an arts perspective. Furthermore, they will be connected to a broad arts network of practitioners and researchers who they could reach out to with regards to brokering research partnerships.

# Working with external art agencies, arts organisations and creative producers

2.4

Understanding that the arts is a complex subject area with many facets, it may prove useful to seek expertise in the field to assist with incorporating arts research into funding applications, appointing artists, and supporting art projects as they evolve.

Art agencies, arts organisations and creative producers all have experience in the arts, and hold knowledge and expertise that could help assist academic researchers in developing arts content for a research bid, selecting and contracting artists, and connecting to potential partnership organisations and wider communities. Further information is summarised in the table.

ORG. TYPE	PROVISION	EXAMPLES	CONTEXT AND REFERENCE
Art agencies	Art professionals and producers working with partners to develop and deliver arts projects	Chrysalis Arts Development FS Creative	Support the visual arts and environmental arts practice.  Arts' consultants and producers working and connected on a national or international scale.
Arts Organisations	Often place based, delivering arts programmes for audiences and communities	Art galleries, place and community based arts organisations, for example, Heart of Glass and In-Situ	Some will be embedded, working directly with their local communities addressing local issues through creative interventions and action. Others will serve their communities/audiences through making contemporary art more accessible.  Commissioning artists and programming exhibitions, events, site-specific work and artist-in-residences opportunities, which speak to and connect with their target audiences.  May well be amenable to supporting new research projects and may also be interested in partnership working.
Creative Producers	Enablers of creative projects. Professionals working the arts sector and working on behalf of arts organisations, artists, or non-arts organisations.	Range of freelance and independent consultants or employed by arts organisations and agencies and non-arts organisations, for example, the National Trust and Forestry England Arts	Often have portfolio careers, whereby they utilize their skill set to manage different arts roles and jobs. Creative producers may also have an arts practice, and artists might also be creative producers.  They will be well connected and knowledgeable about partnership working, contemporary arts practice and research, place based work, commissioning and evaluation.  Creative producers often specialise in a particular area of work, for example, SEA, social art practice, public art, environmental art and eco-art.

# Open call out

An Open Call is an equal opportunity approach to finding and appointing artists. Putting a call out to artist is much like advertising for any job opportunity: an open invitation for qualified candidates to apply for a specific position, role, or commission. An open call out is placed and advertised where desirable candidates are most likely to come across it (see 3.1 Useful Links) accompanied by a brief description, deadline date, and a 'for more information' link signposting the interested applicant to further information about the opportunity, known as the Artists' Brief. The Artists' Brief should contain all the necessary information about the project, enabling the interested artist to decide if it is for them or not and, if they are interested, how to apply.

As a non-artist and someone less familiar with what art is or can be, we recognise the challenge of not knowing what is possible or what the potential is for bringing artists on board. This could be daunting when considering writing an artists' brief. To help address this, in Part 3 of this Guide, we share links to innovative, inspirational and inspiring social and ecological art websites - recommended for further self-educating – and links to artist directories.

An Artists' Brief is a written account that effectively communicates the research project and the role of the artists within the project. It will normally consist of:

- Introduction to the research project
- Context and Background
- Art specification: the issue or topic the artist will address, engagement and outcomes (for example: specified artwork, unspecified artwork, research, publication etc.)
- Fee and Budget
- Start and end date
- Desired skills, knowledge and experience
- Insurance
- How to Apply
- Deadline for application and interview date

Generally speaking, there are two types of Artists' Briefs: a closed brief and an open brief.

## CLOSED BRIEF

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A closed brief, or commission, is when you know exactly what you are looking for and are prescriptive in the arts specification, for example, a sculpture for a sculpture trail. There are many specific closed artist brief examples, others could be: artwork that illustrates the research; a series of craft-based workshops, a piece of public art, an app, an interpretation board, and so on. Effectively, a closed brief call out to artists sets out a pre-decided outcome and artists are commissioned to deliver the specified artworks. This can have benefits - the artists' selection process is likely to be simpler, partly because you will have narrowed the field by targeting a specific art genre. You will know at the outset of the research project what kind or type of art you are likely to get. And, the artwork output will most likely be work you know you will like. However, a closed brief can limit scope and negate the full research potential of 'the arts'. Within a research context, a closed brief could be considered a missed use of art. Furthermore, without epistemological equality, it could be argued that a closed brief does not support interdisciplinary or transdisciplinary perspectives to develop pathways to real innovation.

## OPEN BRIEF

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An open brief allows for greater diversity within the arts and does not constrain artists to delivering an artwork already decided – in

some instances, by a non-arts practitioner. In other words, artists are given the freedom and respect to conduct their research and develop creative processes and outcomes accordingly.

With an open brief, the selection and interview process might need to be more rigorous in order to be confident in appointing an artist who can deliver robust arts-based research and creative outcomes. To achieve this rigour one could endeavour to:

- Bring in an expert (see section 2.4) or work with external art agencies, organisations and producers,
- Ask questions pertinent to the research project. If they are engaged in research connected to your project, they should be able to respond to questions about the topic,
- Ask what the artist can bring to the research (this will be a challenge for the artist to answer, but it will help you decide if they are coming from a similar perspective),
- Be inquisitive about their work and ask questions that pop into your mind as they present their work. Don't hold back and ask even it might sound simple or naive,
- Ask about creative process and outcomes,
- Ask about methods they will use – i.e. which art approaches,
- Ask how they will engage with people – if engagement is part of the brief, ask about ethics and ethical art practice – while this is challenging it is worth considering given the focus on socio-ecological research.

An Artists' Brief is a way to reach out to artists and inspire them to apply. Avoid words and terminology that might be too technical or

obscure for those working outside of the sciences and academia. Use language that will engage artists and enable them to imagine how their work and research can feed into the overall research programme and socio-ecological project. Whether writing an open brief or a closed brief, the contents will remain the same: the context and focus of the project, what is required, how to apply, dates, and budget. More-often-than not, applicants are requested to include documentation of their work. See Appendix 1 for a suggested template to use and accompanying guidance that will help when writing an artists' brief.

## SHORTLISTING

As part of the shortlisting process, you will be appraising artworks that the artists have selected and included in their submission to illustrate their work and support their application. If new to the arts, this aesthetic and sensory element of the shortlisting process can be an eye-opening experience that takes you into a space of discovering what is, and can be. This was the experience of the interview panel for the WetlandLIFE research project; the artwork examples accompanying the applications introduced them to a diverse range of arts practice, which, with the support of an arts producer, led them to selecting art practice they had not considered or previously fully known about.

*This can provide ‘ah-ha’ moments and be a key moment for realisations, for example, a greater sense of how artists work and the sheer range of work out there. This can result in conceptual shifts in thinking, especially if the partners haven’t worked with artists before.*

Chris Freemantle, Cultural Adaptions Conference, 2021.  
Freemantle co-wrote the artists brief for the WetlandLIFE project.

For most shortlisting processes, the strongest candidates on paper will be invited for interview. The art adds another element: be prepared to have your expectations challenged by the art. We would encourage you to remain intuitive, open, and curious – and select accordingly.

## INTERVIEW STRUCTURE

It is commonplace for arts’ interviews to consist of a ten to fifteen-minute presentation in which the artist presents their work. This is the artist’s opportunity to showcase their practice in some detail. It is the interview panel’s opportunity to experience more work by the artists and to hear about their creative approaches and the critical thinking behind their artwork. Given that this is likely to be a learning process for all involved, it is important to leave sufficient time for questions and discussion. A suggested schedule to guide this process is as follows:

INTERVIEW SCHEDULE	MINS
Panel introductions, welcome and re-cap on interview format	05
Artist’s presentation of work	15
Formal interview questions by panel	40
Questions in response to presentation	10
Any questions from artist	20



Once selected, and accepted, the successful artist(s) will need to be contracted. Organisations and institutions will likely have standard contracts for freelance workers; however, these might need to be altered slightly to suit the artists' ways of working. A contract is a legal document negotiated and agreed by all named parties and should include issues such as Intellectual Property and Copyright.

## INTELLECTUAL PROPERTY AND COPYRIGHT

Intellectual Property and Copyright covers: artwork, inventions, designs, creative processes and unique methods. Intellectual Property and Copyright of work created solely by the artist should normally remain with the artist, but whatever is agreed should be documented in the contract. Some general guidelines include:

- Copyright for works created in collaboration with two or more co-creators or authors - Copyright is shared.
- Intellectual Property rights whereby the idea or concept is generated solely by the artist - Intellectual Property remains with the artist.
- Intellectual Property rights whereby the idea or concept is generated by two or more co-creators or authors - Intellectual Property is shared.

For a research project it will likely be crucial that access to the research is granted by the researcher. Accordingly, the contract should state:

Whosoever holds the Intellectual Property and Copyright guarantees exclusive, perpetual, unlimited, royalty-free use of images, recordings and reproductions of the artworks produced in association with project name to the research team, institution and funders, for press, archival, promotional, educational and any other public information purposes.

In accordance with Section 78 Copyright Designs and Patents Act 1988, the artwork creator(s) will be identified as the creators of the Work. At all times the artist or co-creators will be credited as the author(s).

## CONTRACT APPENDIX

Within the arts sector it is standard practice to attach the Art Specification section of the Artist's Brief to the contract as an Appendix and refer to this appendix when referring to 'the work' in the contract; for example: The Artist will deliver 'the work' as agreed in Appendix 1.

Once funding has been secured, the next step is to actually begin the collaboration. In order for this to thrive, there are a number of points to bear in mind in order for the collaboration to be successful and to avoid misunderstandings and potential frustrations.

## TIME AND RESOURCES TO SUPPORT COMMUNICATION, COLLABORATIVE LEARNING AND INTEGRATION

It is important to agree what the expectations for the project are in terms of the roles of each partner, and the anticipated outcomes of the project. The goals of artists and scientists might differ, and that is fine but it does need to be acknowledged and agreed (Nature 2021). This involves frequent conversations and open reflections on the collaboration to outline potential points of misunderstanding so these can be ironed out quickly. Deep hanging out, spending time together talking about the issue under study and different ways of working can help all parties to learn from and respond to data emerging from the different disciplines. Maintaining an open dialogue is important throughout the whole project, not just in the early stages. Conversations might involve exploring terminology and language used by different disciplines when referring to the same thing, or discussing different interpretations of data through the different disciplinary lenses. It will include frequent checking in on shared understandings relating to timescales, activities and outputs.

Further, ‘deep hanging out’, spending time together thinking about the issue under study, collectively exchanging perspectives and knowledge, and addressing barriers and opportunities, can support the emergence of new, integrated ways of viewing challenges, solutions, and findings. Opportunities for different ways of working can help all parties to learn from and respond to data emerging from the different disciplines. The time and resources for supporting regular communication and chances to connect should be considered in research design and allocation of budget.

## TRUST AND RESPECT

Respect and trust between artists and scientists are crucial for a successful collaboration. Both parties must be open-minded to new and unfamiliar (to them) forms of knowledge and understanding. Outcomes from an arts-science collaboration are often unexpected and it is important to be flexible and recognise that the goal of the arts-science collaboration is to create something new together (Nature 2021). This can be challenging, but the partnership requires trust that the outcomes will be richer as a result of the collaboration.

# 3. Useful links and glossary

We hope this Guide has whetted the appetite to work with artists and to discover more about social and ecological arts practice and histories. To this end, this section concludes with Useful Links and a Glossary of Arts Terminology.

Funded through the UK governments and the National Lottery, the Arts Councils of: England (Arts Council England/ACE), Northern Ireland (Arts Council of Northern Ireland), Scotland (Creative Scotland) and Wales (Cyngor Celfyddydau Cymru/Arts Council of Wales), fund and support the development of the arts in their country. This includes regular, fixed term, revenue and project funding for arts organisations, galleries, theatres and arts venues across the UK.

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## England

Arts Council England

<https://www.artscouncil.org.uk>

ACE dedicated jobs and opportunities website

<https://www.artsjobs.org.uk>

National Portfolio Organisations (NPO)

<https://www.artscouncil.org.uk/our-investment/national-portfolio-2018-22>

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## Northern Ireland

Arts Council of Northern Ireland

<http://artscouncil-ni.org>

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## Scotland

Creative Scotland

<https://www.creativescotland.com>

Opportunities

<https://opportunities.creativescotland.com>

Regular Funded Organisations (RFO). Creative Scotland

<https://www.creativescotland.com/funding/latest-information/funded-organisations/regular-funding-2018-21>

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## Wales

Arts Council of Wales/ Cyngor Celfyddydau Cymru

<https://arts.wales>

Jobs and Opportunities at

<https://arts.wales/news-jobs-opportunities>

# Advertising arts research and art commission opportunities

3.2

The links below are to organisations that could support with advertising opportunities for artists.

## a-n The Artists Information Company

<https://www.artscouncil.org.uk>

*We support artists and those who work with them in many practical ways, acting on behalf of our membership (over 27,000) and the visual arts sector... a-n's mission is to stimulate and support contemporary visual arts practice and affirm the value of artists in society...*

a-n championed fair pay for artists and publishes revised pay rates annually

a-n has a dedicated page for jobs and opportunities.  
<https://www.a-n.co.uk/jobs/>

## ArtsHub

<https://www.artshub.co.uk>

Advertising opportunities worldwide, ArtsHub is an independent online resource dedicated to the arts. <https://www.artshub.co.uk/opportunity-classification/call-for-artists/>

## ArtQuest

<https://artquest.org.uk>

Artquest offers Artquest Exchange: a free peer to peer online community for visual artists. Use it to find around the corner or around the world...

And advertises regularly updated high quality opportunities for artists. <https://artquest.org.uk/opportunities/>

## Artists Union England

<https://www.artistsunionengland.org.uk>

Union for freelance artists in England.

To assist artists and their employers determine fair remuneration for artists' labour, see: <https://www.artistsunionengland.org.uk/rates-of-pay/>

## axisweb

<https://www.axisweb.org>

An independent charity committed to providing a platform to support artists and profile what they do. Axisweb has a database of over 3,000 artists, which can be browsed. Axisweb publishes international Contemporary Art opportunities. <https://www.axisweb.org/about-opportunities/>

## Creative Carbon Scotland

<https://www.creativecarbonscotland.com>

*We (CCS) believe in the essential role of the arts, screen, cultural and creative industries in contributing to the transformational change to a more environmentally sustainable Scotland... We work directly with individuals, organisations and strategic bodies engaged across cultural and sustainability sectors to harness the role of culture in achieving this change...*

CCS website offers case studies, resources, and advertises opportunities. <https://www.creativecarbonscotland.com/category/opportunities/>

## CuratorSpace

<https://www.curatorspace.com>

*CuratorSpace lets you create open calls where you can invite people to submit ideas, projects, and art work quickly and easily. It helps you to manage your opportunity, with the ability to accept and decline submissions, keep notes, and communicate directly with contributors either individually or as a group.* <https://www.curatorspace.com/opportunities>

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## On The Edge Research

<https://ontheedgeresearch.org>

*Developing art in society, On The Edge Research is a partnership of researchers specialising in public art, social practice, environmental art, cultural policy, and leadership. They provide: research, writing, and evaluation expertise relevant to a range of professional and academic needs.*

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## Scottish Artists Union

<https://www.artistsunion.scot>

*The Scottish Artists Union campaigns for better working conditions for all visual and applied artists living and working in Scotland. SAU sends our regular newsletters to all members advertising Opportunities and Events.*

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## TransArtists

<https://www.transartists.org/en/about-dutchculture-transartists>

*DutchCulture | TransArtists shares knowledge and experience on artist-in-residence programmes and other international opportunities for creative professionals... They have a free, non-curated call for artists page dedicated to advertising residency opportunities. <https://www.transartists.org/en/call-artists>*

To illustrate Contemporary Art practice and inspirational contemporary arts research exploring social and ecological themes and issues, this section includes a non-exhaustive list of organisations engaged in addressing social and ecological change. Each website is rich in information including recourses, projects, case studies and publications.

### A Blade of Grass

<https://abladeofgrass.org>

New York Based non-for-profit arts organisation dedicated to socially engaged art and bringing about social change. A Blade of Grass provide valuable resources for artists. They evaluate the quality of work in the evolving field of SEA by: *fostering an inclusive, practical discourse about the aesthetics, function, ethics, and meaning of socially engaged art that resonated within and outside the contemporary art dialogue.*

### Artworks Alliance

<https://www.artworksalliance.org.uk>

Artwork alliance is a network of arts organisations and creative practitioners with an interest and practice in participatory arts, community arts, socially engaged, and arts education, learning, and research. Artwork Alliance contains a Knowledge Bank (<https://www.artworksalliance.org.uk/knowledge-bank/>) with a wide range of research, evaluations and reports, toolkits and guidance, case studies and videos.

### Art Works for Change

<https://www.artworksforchange.org>

*Art Works for Change strives to harness the transformative power of art to promote awareness, provoke dialogue, and inspire action. We seek to address issues of serious concern – human rights, social justice, gender equity, environmental stewardship and sustainability – in creative, inspiring, and ultimately positive ways by engaging with audiences fully, creating experiences that are at once emotional, intellectual, and sensory. In each community hosting an exhibit, we partner with local organizations to create related programming that leverages the artwork to foster dialogue and build awareness of the issues addressed.*

### Biosphere Soundscapes

<http://www.biospheresoundscapes.org>

Biosphere Soundscapes an interdisciplinary research project exploring creative possibilities of acoustic ecology. Acoustic ecology is a field of inquiry concerned with the ecological, social and cultural contexts of our sonic environments. Biosphere Soundscapes works in partnerships with multiple organisations and institutions across Australia, Europe, the USA, Mexico, Peru, Indonesia, India and Cambodia to develop and deliver socially engaged interdisciplinary research projects in collaboration with the communities of UNESCO Biosphere Reserves.

### Carbon Arts

<http://www.carbonarts.org>

*Straddling the arts, economics, science, and technology, our projects foster innovation and dialogue between disciplines and the public as a means to address contemporary environmental challenges. We do this through targeted and timely public art commissions, events, workshops, exhibitions and research.*

In addition to their own work, Carbon Arts cites other's work that has inspired: *Things We Like* <http://www.carbonarts.org/things-we-like/>

### CLIMARTE

<https://climarte.org>

*CLIMARTE collaborates with a wide range of artists, art professionals, and scientists to produce compelling programs for change. Through festivals, events and interventions, we invite those who live, work and play in the arts to join us and champion the health and wellbeing of all inhabitants on Earth.*

### Co-Creating Change

<http://www.cocreatingchange.org.uk>

Co-Creating Change is a network and programme which explores the role which artists, cultural organisations and communities can play to co-create change together. The website contains resources created for the network members as well as other helpful resources and case studies.

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## Chrysalis Arts Development

<https://www.chrysalisarts.com>

Central to Chrysalis Arts Development is a *commitment to environmentally responsible arts practice and to supporting artists and audiences to develop new skills and knowledge so that they may engage with the cultural and environmental context within which we live.* The website includes past and current projects that illustrate this commitment plus the need for excellent, high quality art, which contributes to society.

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## Deveron Projects

<https://www.deveron-projects.com/home/>

Embedded, rural arts organisation, based in Huntly, NE Scotland, who connect artists with communities.

*“The town is the venue” describes the framework in which we work and contribute to the social wellbeing of our town. We inhabit, explore, map and activate the place through arts driven projects.*

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## Ecoart Scotland

<https://ecoartscotland.net>

Ecoart Scotland is also a curatorial platform and resource focused on art and ecology for artists, curators, critics, commissioners as well as scientists and policy makers. Ecoart Scotland publishes blogs about ecoart projects, discussions of works by artists and critical theoretical texts.

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## Ecoart Network

<https://www.ecoartnetwork.org>

*The EcoArt Network is: a loose affiliation of more than 200 invitational members from diverse nations and disciplinary backgrounds. We are concerned with creative transdisciplinary approaches to sustainable futures via ecological art practices, projects, research, and initiatives. An ongoing members dialogue offers a lively, generative, and critical engagement bridging international political boundaries.*

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## ecoartspace

<https://ecoartspace.org>

ecoartspace has served as a platform for artists addressing environmental issues since 1999. In 2020, we transitioned to a membership model. Members include artists, scientists, professionals, students, and advocates sharing resources and supporting each other's work.

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## Forestry England Arts

<https://www.forestryengland.uk/arts>

*The Forestry England Arts programme supports artists, architects and designers to develop innovative ideas. Contemporary arts in our forests include installations, trails, exhibitions and live performances.*

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## Forum for Radical Imagination of Environmental Cultures

<https://www.thenatureofcities.com/friec-arts/>

FRIEC, within The Nature of the Cities website, is dedicated to international environmental artworks, essays, and discussions: *a place to imagine and build cities that nurture humanity's relationships with urban nature, through art and creative, cross-culture, cross-discipline collaboration.*

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## Grizedale Arts

<https://www.grizedale.org>

Grizedale Arts emerged from the The Grizedale Forest programme of artists working in-residence in the Forest from 1969-199 producing site specific sculpture in response to the working, cultural and natural environment of the forest. Growing from this, Grizedale Arts takes a more experimental approach, nurturing and commissioning a broad spectrum of cultural acts and interventions at a local level, with national and international impact.

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## Heart of Glass

<https://www.heartofglass.org.uk>

Heart of Glass Collaborative And Social Arts Agency believe: *art has the power to bring us together and create real change, for the people of our community, and the place we call home. Through commissioning artists who work in and with local communities, they unlock stories, reimagine public spaces, ask awkward questions and forge new connections.*

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## In-Situ

<https://www.in-situ.org.uk>

An interdisciplinary, embedded arts organisation based in Brierfield, East Lancashire, who work between arts practice, community engagement, and ecology within a local context to address social, economic and ecological issues of concern.

In-Situ's vision is: *for art to be part of everyday life; for our art to be an art of action; for our art to contribute to society as a whole; for our art to challenge current thinking about environment, people, place and culture.*

---

## Invisible Dust

<https://invisibledust.com/about-us>

*Invisible Dust works with leading artists and scientists to produce unique and exciting works of contemporary art and new scientific ideas exploring our environment and climate change. We make the invisible visible. ... Artists have many ways of making things visible and...have responded to changes in the natural environment in a variety of forms.*

---

## Nature-Art-Education

<http://www.naturearteducation.org>

A website of archived arts based environmental education. *The research group on arts-based environmental education (AEE) was established in Helsinki in 2007... The aim of our group was to increase understanding of the value of employing artistic methods in education about the environment, to develop new methods and concepts for AEE, and to act as a platform for sharing information and practices.*

Nature-Art-Education posts current news on Facebook: Arts-based Environmental Education <https://www.facebook.com/groups/artsbasedenvironmentaleducation>

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## Project Row Houses

<https://projectrowhouses.org>

*PRH programs touch the lives of under-resourced neighbors, young single mothers with the ambition of a better life for themselves and their children, small enterprises with the drive to take their businesses to the next level, and artists interested in using their talents to understand and enrich the lives of others.*

*Although PRH's African-American roots are planted deeply in Third Ward, the work of PRH extends far beyond the borders of a neighborhood in transition. The PRH model for art and social engagement applies not only to Houston, but also to diverse communities around the world*

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## Social Art Network

<https://socialartnetwork.org>

*Social Art Network is a UK based community of artists committed to building agency for the field of art and social practice. We are a UK wide artist-led initiative developed to support creative professionals working with and dedicated to community-led projects. Through sector-specific meet-ups four key factors have been identified which SAN focuses on to support artists and strengthen the field: A platform to showcase and discuss current work; expanded critical and reflective dialogue around the work; a national network of artists to strengthen peer support and artists' development; and database of current, past and historic projects.*

---

## Social Sculpture Research Unit

<http://www.social-sculpture.org>

The Social Sculpture Research Unit (SSRU) is an interdisciplinary research forum and practice network. Social sculpture can be understood as a multidimensional field of transformation toward a humane and ecologically viable future. It is particularly interested in connective practices and new methodologies of engagement.

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## The Colour of Climate Crisis

<https://thecolouroftheclimaticrisis.art>

*An exhibition by Black artists and artists of colour exploring the relationship between racial justice and climate justice. Art has always helped us to interpret the world and get closer to its truths. The Colour of the Climate Crisis grapples with one of those truths: that we are facing a crisis of climate and nature, and that the people most affected, most at risk and least responsible for it are people of colour.*

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## WEAD

<https://www.weadartists.org>

WEAD: Women Eco Artists Dialogue, provides: *information regarding the ecoart and social justice art fields to artists, curators, writers, art and public art administrators, educators in art and ecology, cross-disciplinary professionals and others.*

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# Creative producers, consultants and organisations supporting project development and delivery

3.4

## FS Creative

<https://fscreative.co.uk>

Supporting collaborative, social, and place-based practices, FS Creative offer project management, creative producing, and consultancy services to clients throughout the UK. Areas of expertise include: project development; project management; critical writing; commissioning artists; and PR and communications. FS Creative are: *grounded in collaboration; creative strategic thinking, and a personable approach that allows us to quickly build relationships and strengthen the value and social impact of arts and cultural practice.*

## Chrysalis Arts Development

<https://www.chrysalisarts.com>

Chrysalis Arts Development supports the visual arts and environmentally responsible arts practice. Strategic partnerships are central to their practice. They have experience of working with Universities, local authorities, national parks, museums and heritage organisations as well as partnered with other arts organisations.

## Common Cause Foundation

<https://commoncausefoundation.org>

Common Cause is a non-profit foundation who work with: diverse networks and organisations ... *this include NGOs, arts and culture organisations, artists, community groups, government departments and many more. They undertake research, host workshops, provide training, offer consultancy, and work with partners to: bring values of community, equality and environmental conservation to life.*

## Scottish Contemporary Arts Network

<https://sca-net.org>

SCAN is a not-for-profit charitable organisation championing the cultural, social and economic value of contemporary art. SCAN often work in collaboration to develop, advertise, and deliver projects.

*We support innovation, best practice and critical thinking... We work in partnership to meet the needs of different communities across the country. SCAN projects range from introducing Scotland's politicians to artists and organisations in their constituencies through our Art in Action campaign, to practical support for art professionals...*

The websites cited below provide a rich and diverse 'catalogue' of artist's work and social and ecological art projects. All of these websites can be utilized to discover and connect with artists whose work resonates with the aims of your academic, socio-ecological research project. The directories cited below are dedicated to profiling artists.

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## The Ashden directory

<http://www.ashdendirectory.org.uk/directory.asp>

Artists, companies, and organisations whose work deals with environmental themes.

Search directory of artists and projects to 2014.

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## axisweb

<https://www.axisweb.org>

Axisweb Contemporary Art Network provides a platform to support artists and profile what they do. It consists of in excess of 8,000 arts practitioners in visual arts, writing, and performance. In addition to being an artist's directory, axis actively seeks new collaborations with partner organisations, institutions, and Universities. They publish Art Opportunities that offer clear benefits to artists and art professionals.

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## Ecoart Network Directory

<https://www.ecoartnetwork.org/members>

An international network and directory of artists and researchers committed environmental, ecological and socio-ecological artwork. The Ecoart Directory consists of members only. Membership is peer reviewed.

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## WEAD Artists Directory

<https://www.weadartists.org/directory>

An international directory of WEAD members: eco artists, educators, curators, and writers working in ecological and social justice art.

In addition to this Guide, and to further support understanding of the role of the arts within research projects, we recommend the following:

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## Community Art Toolkit

Creative New Zealand (2018).

<https://www.creativenz.govt.nz/development-and-resources/community-arts-toolkit>

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## How can creative practice transform our approach to adaptation? A toolkit for initiating and undertaking Embedded Artist Projects.

Cultural Adaptations (2021).

<https://www.culturaladaptations.com/wp-content/uploads/2021/03/Embedded-Artist-Toolkit.pdf>

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## Shared Decision-Making: Tips, tools and case studies from Creative People and Places projects.

Louise White for MB Associates (n.d.)

[https://www.creativepeopleplaces.org.uk/sites/default/files/Shared\\_DecisionMaking\\_Toolkit.pdf](https://www.creativepeopleplaces.org.uk/sites/default/files/Shared_DecisionMaking_Toolkit.pdf)

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## Valuing Arts and Arts Research.

Valuing Nature Paper (2019)

<https://valuing-nature.net/sites/default/files/documents/demystifying/VNP22-ValuingArts%26ArtsResearch-A4-32pp-ForWeb.pdf>

## Artist's Brief

A written statement describing the arts opportunity and/or art commission and the information needed for the artist to apply.

## Artist's Call/Call for Artists

Targeted advertising of the arts opportunity.

## Artist-In-residence

Arts opportunity for artists to spend a duration of (specified) time developing and delivering their work, often place or research specific and residential.

## Audience

People experiencing the artwork, but not involved in the creation of the artwork.

## Avant-garde

Experimental, innovative, and cutting-edge work within arts and culture.

## Black Mountain College (1933-1957)

Influential and experimental U.S. private art school and avant-garde incubator for visual artists, composers, choreographers, poets, architects and designers. Composer John Cage performed his first Happening at the Black Mountain College.

## Co-create/Co-creating

Multiple authors of a work: A co-operative process in which people with diverse experiences, skills and knowledge come together and work in non-hierarchical ways to address a common issue, and which enables people and communities to be actively involved in shaping the things which impact their lives. It shifts power, resource and ownership towards the people the work is intended to benefit, as opposed to the traditional 'top down' approach. It encourages every individual to activate their creative potential and realise their own ability to make change.

## Commercial Art

Art created for sale to a general public. Often accessible subjects and media people are familiar with, for example, landscape paintings.

## Community

Those the arts activity is serving, as defined by a locale for example, a neighbourhood or village, or a social identity group, such as Protected Characteristic groups (below).

## Contemporary (Art)

Innovative and avant-garde art of the present day.

## Creative Practitioner

A professional artist, the creative practitioner will utilize a breath of skill sets and knowledge that spans art forms, disciplines, and work experiences to generate creative applications and outputs.

## Creative Producer

A professional working within the arts with the ability and skills to take a creative concept and manifest that concept into reality.

## Curator

An arts' professional qualified to select/commission artists and/or artwork for a gallery exhibition or arts event. The keeper of the arts at a gallery and the person responsible for programming exhibitions.

## Curatorial Team

A team of curators or creative producers working in partnership to achieve an agreed programme.

## Ecosystems

An interconnected ecological system of living and non-living things existing within a shared physical environment – habitat - comprising of communities of animals, plants, micro-organisms, soils, decaying organic matter and non-living matter.

## Embedded (Artist or Arts Organisation)

An artist or arts organisation embedded in a geographical location or a community; building trust, relationships and partnerships to collectively produce work that will meaningfully address and tackle context specific issues of relevance and use to the local communities.

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## Ephemeral Art

Artwork created to have a brief existence, often connected to Environmental Art and Ecoart, where the artwork is made from natural materials that will, for example, be blown or washed away.

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## Exhibition

The public showing of a collection of artwork, usually curated.

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## Fluxus

International and interdisciplinary avant-garde Art Movement of the 1960s, merging art with the everyday and bringing art to people. A playful and political 'anti-art' movement that shifted understanding of what art was and could be and who decides what art is.

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## Happenings

A one-off performance or event; live art and ephemeral. The term 'Happening' was coined by artist Allan Kaprow in the 1950s.

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## Hybrid and Hyphen Space

The space that straddles disciplines, or bolts them together with a hyphen, for example, socio-ecological-art. Research and action in this space has potential to hybridize approaches and outcomes, and tackle 'wicked problems' (below).

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## Hard to Reach

A term used to describe marginalised people or communities who are subsequently perceived as being difficult to engage or reach out to for research or project purposes.

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## Installation

Artwork, often mixed media, constructed to occupy a space (for example, rooms in galleries, venues, and houses, outside environments and derelict spaces, public spaces and natural habitats), which viewers can immerse themselves within and become a part of. Installations are often multi-sensory experiences.

---

## Mixed Media

A mixture of different media and materials used to create artwork assemblages, collages, and installations. These can include traditional media such as paint, clay, and wood, as well as film, photographs, found objects, everyday objects, junk and paraphernalia.

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## More-than-Human

The world perspectives of living creatures and entities, other than human.

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## Non-for-profit NPO (organisation).

An organisation working for public, social, or environmental benefit, as opposed to working as a business for financial gains. Revenue that exceeds running costs and expenses is ploughed back into the organisation to further fulfil the benevolent mission of the organisation.

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## Performative Happenings

A term coined by Morrison (2015) to describe an investigative process that is partially performative, partially data collection and partially a Happening. A durational hyphen space activity developed to perform publicly visible and interactive data collection.

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## Portfolio Careers

For artists, combining jobs and income streams which they undertake alongside their art practice. Working as a freelance artist can be a precarious career with no guaranteed annual income. To sustain as an artist, many artists take part-time jobs, or utilize their creative skills to generate income, for example, consultancy work and teaching.

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## Protected Characteristics

There are nine protected characteristics ([Equality Act 2010](#)): age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief, sex and sexual orientation.

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## SEA – Socially Engaged Art

Artwork developed through dialogue and collaboration, often with community participation, dealing with political issues and tackling issues of concern within a given community or locale.

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## Site-Specific (Art)

Work created in response to a specific place and made for that place. The site and context are integral to the artwork and if removed, the artwork will lose significant meaning.

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## Socio-Ecological Arts Practice

A term used by the authors of this Guide to align socio-ecological sciences research with the emerging field of eco-social art and socio-environmental art.

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## Temporary Art

Usually public or site-specific artwork created to remain in a location for up to five years.

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## Wicked Problems

Complex problems that are difficult – seemingly impossible - to solve, and have no one solution.

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# Practical aids

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# Appendix 1: Template and suggested context for an artists' brief

## Introduction to the Research Project

Aim to keep the introduction focused and of interest to artists. The WetlandLIFE research project Artist's Brief Introduction is a good example. In simple words with a sprinkle of poetics, it sets out a challenge that can be addressed through imagination, creative engagement and innovative artwork. It also touches upon why this could be an exciting opportunity for artists:

### WETLANDLIFE ARTIST BRIEF INTRODUCTION

Perceptions of wetlands vary considerably – from disease-ridden 'swamps' that should be drained for farmland or housing, to wildlife havens generating local employment and enjoyment for thousands of visitors. Meanwhile, the mosquitoes that live in them are typically seen as a nuisance with no useful purpose – few people champion them for their aesthetic or intrinsic value, and their contribution to the resilience of wetland ecosystems remains largely unrecognized.

We are looking for artists whose work can contribute to our knowledge and appreciation of wetlands and mosquitoes. By this we mean artworks, in any medium, that seek to influence our awareness, understanding, attitudes, emotions, values or behavior towards them, and the ecological and social interactions that have brought them into being. This might be done by communicating the findings of researchers about wetlands and mosquitoes to new audiences, challenging how we think about them, or changing how we feel about them – perhaps helping us connect with them in new ways. This is an exciting opportunity for artists to work alongside local communities and a diverse team of environmental researchers to show how art can influence how we value nature and ecosystem services.

## Context and Background

In this section, present a digestible overview of the research project. You might want to include information about: the research project focus, aims, and objectives; the funding programme supporting the research; the research cohort, for example, which research disciplines are included in the team; the research approach, for example, whether it is multi-, inter-, or transdisciplinary, the location or research sites, if known; and the key research outputs.

From reading this section, artists should be able to glean if their way of working and research interests chime with the project. The Context and Background should give artists enough information to be able to put forward a robust application: why they are a suitable candidate (knowledge in, and experience of, the scope of research for the project) and what they will contribute to the research project, which they can support with examples of past projects and artwork.

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## Art Specification

This section covers the research topic the artists will explore, any engagement required and with whom, and research outcomes (for example: specified or unspecified artwork, publication, etc.). In short, what you are looking for.

If you know what you want in terms of art outputs, then you will be offering a Commission, whereby you commission the artists to create and produce a specified outcome:

- If you are writing a brief for a commission, then this section of the brief would be headed: *Commission*
- For an open brief, this section could be headed, for example: *Arts Research Opportunity*.

In content, they will be similar, however, the Commission brief will specify outputs along with engagement activities such as workshops if required. The Arts Research Opportunity will allow scope for the appointed artists to create and engage in response to the research as it happens and progresses.

The Arts Specification should outline what the research project requires with regard to the arts context. For example:

- We are seeking to appoint artist(s) to join the research team and...
- We are seeking to commission an artist to...
- We are seeking an experienced and established artist working in any arts discipline, looking to use their creative skills to contribute to ...

If funding is already in place, it is likely that the arts context has already been described in the funding bid. In an Artists' Brief, this is where that description – or an edited version – sits.

Following on from what is being sought for the research project, it could be advantageous to go beyond the nuts and bolts and include, for example:

‘We are looking for:

- Artists whose work excites us and whose methodologies are germane within the research context and the sites and communities within which we’ll be working;
- Artists with an aptitude for team working, co-creation and collaboration;
- Artists with exciting ideas and novel approaches.’

For an open brief, to encourage a diverse range of artists to apply, you can welcome applications from, for example:

- ‘We welcome applications from:
- Performers, filmmakers, choreographers, writers, visual artists, sound artists, composers, food artists, and artists with (currently) indefinable practices;
- Artists with a socially engaged practice, ecological arts practice, or hybrid practice crossing and merging two of more disciplines;
- Solo practitioners, collaborative partnerships, and collectives.’

You might also wish to include *Desired Skills, Knowledge and Experience* – either as a sub heading or integrated with the Arts Specification outline.

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## Artist fee and budget

This section should state the funding available for the artists and what that covers.

## ARTISTS’ FEES

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This is calculated by determining how many days are allocated for the artist to undertake and complete their work for the research project inclusive of research time, site visits and field work, community engagement events and outreach, team meetings, writing and documentation and creating artwork(s). Travel time should also be allocated.

To help calculate the above, it might be useful to consider how much time has been allocated to other members of the research team to undertake and complete their research input.

The number of days allocated to the artist for the research project must be representative of the time they will need to spend to develop and deliver the Art Specification – inclusive of time for attending team meetings, contributing to papers and reports, and presenting at conferences. Payment rates for artists vary according to years of experience, overheads, and the duration of the contract. If contracted for a substantial period, it is acceptable to offer pro-rata payment in line with an academic position, plus overheads. For Artists Payment Rates as recommended by the Artists Information Company a.n., see Appendix 2.

## MATERIALS BUDGET

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This should cover all material expenses connected to engagement activities and artwork creation. Different art outputs will have different associated costs. Allocating a budget before you know what

the outcome will be is obviously not straightforward. However, as a guide the following might be useful:

- A stakeholder and community spectacle event, bespoke designed with visual décor, lighting, sound and food (all focused on the research topic), plus presentations, would likely be in the region of £8k-£20k, depending on the numbers of participating guests, presenters and design costs. If the event is to be professionally filmed to enable wider audiences to engage, then add an additional £3k-£5k.
- For a permanent public artwork, budgets should, realistically, begin at £10k.
- An exhibition of unframed drawings could be produced for material costs as little as £1,500. However, if framing and catalogues were required this cost would need to be calculated into the materials budget. Alternatively, catalogue costs could come from the overall research project budget.
- A materials budget could be modest for artwork whereby the majority of the costs are connected to the artist's time. For Changing Treescapes, a socially engaged approach was taken. The process of engagement was the art and the materials budget to deliver this art process was circa £2,000.

Ultimately, a materials budget depends much on the artists' ways of working. Without consulting artists prior to writing a funding bid for a research project creates a guesstimate situation. Be that as it may, allocating a healthy materials budget will enable the artists to be ambitious and innovative with their processes, engagement, and artwork outcomes.

For a Commission, a lump sum can be offered. For example: Commissioned artists will receive a fee of £12,000, plus a materials budget of £8,000. With this approach, interested applicants can calculate what this means for them with regard to time input and artwork output. Accordingly, they can decide what is deliverable within the overall budget or £20,000 and present their ideas, along with costings if requested, at interview.

If the artists commissioned are requested to attend meetings, additional payment, at the artists' day rate, should be paid on top of the commission fee.

The funds offered for Fees and Materials will determine the scale of the arts involvement and creative outputs. Artists will 'cut the cloth' accordingly.

With an open brief, where the artists become a full and equitable part of the research team, adequate funding at the professional day rates must be allocated in order to achieve epistemological equality, whereby the arts have an equal role within the research project.

#### TRAVEL, ACCOMMODATION AND SUBSISTENCE

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As a funded academic research project, the appointed artists should be offered the same amount for travel, subsistence and accommodation as the rest of the research team. To articulate this within the brief:

'The institution will cover travel, subsistence, and accommodation costs as required to attend meetings and carry out necessary site visits and research.'

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## Start and end date

Based on the duration of the project, taking into account any interim or draft outputs.

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## Insurance

It is normal to request that independent, freelance artists have Public Liability Insurance of up to £5 million.

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## Intellectual property and copyright

It is not necessary to cover I.P. and Copyright in the call out to artists; however, it must be addressed in the contract stage (see 2.8.)

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## How to apply

For example:

*Interested applicants are invited to submit:*

- *No more than two sides of A4 (point 12, 1.15 line spacing) outlining why you are interested in this opportunity*

- *No more than 2 sides of A4 (point 12, 1.15 line spacing) outlining skills and experience pertinent to this opportunity*
- *An Artist's Statement (200 words)*
- *Selected CV – no more than 2 sides of A4*
- *Up to 6 examples of past work each accompanied by a short (50 words) description, title and date. This can be submitted as a PDF (up to 6 pages). If the work is time based, sound, or another medium that cannot be conveyed in a document, send up to 6 direct links to the work or up to 6 files totaling no more than 10MB accompanied with a list of works: titles, dates and short description for each work (50 words per work).*

*Please send your application to @emailaddress.ac.uk by 5.00pm on...*

Also, include details of when applicants will be notified, and when the interview date is likely to be for shortlisted applicants.

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## Diversity And Equality

Inequalities exist within the arts sector. To address these inequalities, pro-active arts organisations are positively encouraging applications from under represented artists. The arts organization Heart of Glass include the following statement in all open calls and opportunity listings:

*Due to inequalities within the arts sector, we positively encourage applications from people who experience racism; identify with coming from a disadvantaged background; disabled, and people who identify as LGBTQIA+*

# Appendix 2: April 2022 – April 2023 artist payment rates

Scottish Artists Union and The Artists Union England advise on artists' payment rates in accordance with Artists Information Company a.n. guidelines.



## Guidance on fees and day rates for visual artists 2022

Sample day rates to guide arts budgeting and to help visual artists negotiate a fair rate of pay for short-term contracts such as commissions, residencies and community projects.

The table below sets out a framework for artists' fees for work such as commissions, residencies, community projects and gallery education, that reflect artists' career stage, experience level and overheads, take account of the nature and costs of self-employment, and that align artists' practices with comparator professions.

Day rates are based on 177 paid days' work for an artist per year. This figure takes into account time spent on pitching and tendering for work, studio and research time, training and professional development time, administration and accounting, illness, family commitments and holidays. If an artist is likely to gain fewer days' work, the day rate can increase accordingly. Rates exclude project specific expenses and VAT where applicable.

Whilst these rates provide a general guide, we recommend each artist takes account of their unique circumstances and overheads and uses [The artist's fees toolkit](#) to calculate a personalised day rate when preparing quotes for work.

Experience level	Annual income excluding overheads	Day rates with overheads £5k per annum	Day rates with overheads £10K per annum	Day rates with overheads £15K per annum
New graduate	£26,888	£180	£208	£237
1 year	£28,443	£189	£217	£245
2 years	£30,766	£202	£230	£259
3 years	£32,830	£214	£242	£270
4 years	£34,534	£223	£252	£280
5 years	£35,944	£231	£260	£288
6 years	£37,500	£240	£268	£297
7 years	£39,058	£249	£277	£305
8 years	£40,616	£258	£286	£314
9 years	£42,169	£266	£295	£323
10 years*	£43,727	£275	£304	£332

a.n The Artists Information Company

[www.a-n.co.uk](http://www.a-n.co.uk)