



Arts & Humanities
Research Council

AHRC Landscape and Environment Programme
Impact Fellowship

'Narrating Environmental Change'

14th June 2011

Royal Geographical Society (with IBG), London

**Royal
Geographical
Society**
with IBG

Advancing geography
and geographical learning



The Impact Fellowship Directorate would like to thank all participants for their enthusiasm for the workshop and their efforts in providing materials for this workshop booklet.

Workshop participants

Stephen Daniels (Director of the AHRC Landscape and Environment programme,
University of Nottingham)
Catherine Souch (Head of Research and Higher Education, RGS-IBG)
Rita Gardner (Director RGS-IBG)
Lucy Veale (Research Fellow AHRC Landscape and Environment programme,
University of Nottingham)
Charlotte Lloyd (Project Coordinator AHRC Landscape and Environment programme,
University of Nottingham)

Graeme Barker (University of Cambridge)
Joanne Baker (*Nature*)
Stephen Bottoms (University of Leeds)
Nick Brooks (Independent researcher and consultant)
Joanne Clarke (University of East Anglia)
Ben Cowell (National Trust)
Peter Coates (University of Bristol)
Tom Corby (University of Westminster)
Georgina Endfield (University of Nottingham)
Greg Garrard (Bath Spa University)
Axel Goodbody (University of Bath)
Gary Grubb (AHRC)
Mike Hulme (University of East Anglia)
Gail Lambourne (AHRC)
Hayden Lorimer (University of Glasgow)
David Moon (University of Durham)
Ayesha Mukherjee (University of Exeter)
Simon Naylor (University of Exeter)
Neil Ravenscroft (University of Brighton)
Paul Warde (University of East Anglia)
Andrew Watkinson (University of East Anglia, LWEC)
Mike Wilson (University College Falmouth)

PARTICIPANT BIOGRAPHIES

Stephen Daniels is Director of the AHRC Landscape and Environment programme, and Professor of Cultural Geography at the University of Nottingham. His research interests include landscape in 18th and 19th century Britain, the relationship between geography, art and literature, and the cultural geographies of gardens and rivers.

Catherine Souch is Head of Research and Higher Education at the Royal Geographical Society with the Institute of British Geographers. She trained as a physical geographer.

Rita Gardner is Director of the Royal Geographical Society with the Institute of British Geographers (appointed in 1996). Prior to joining the Society, she had an academic career as a geomorphologist in London University. Rita was awarded a CBE for 'Services to Geography' in 2003.

Lucy Veale is Research Fellow on the Landscape and Environment programme's Impact Fellowship, based in the School of Geography at the University of Nottingham.

Charlotte Lloyd is Project Coordinator for the AHRC Landscape and Environment programme based in the School of Geography at the University of Nottingham.

Graeme Barker is Professor and current Head of the Department of Archaeology at the University of Cambridge. His research is focused on 'human landscapes', the relations between people and environment in the past. Graeme was PI on the Landscape and Environment programme large project 'The Cultured Rainforest: Long-term ecological histories in the highlands of Borneo.'

Joanne Baker is an editor for the journal *Nature*.

Stephen Bottoms is Professor of Drama and Theatre Studies at the University of Leeds. He is a theatre researcher and practitioner with wide-ranging interests and has published widely on twentieth-century American theatre and performance. Stephen is PI for the REC network 'Reflecting on Environmental Change through Site-Based Performance.'

Nick Brooks is an independent researcher and consultant on climate change, adaptation and international development. He is especially interested in climate change and Africa and how past societies were affected by large changes in climate. Nick is Co-I for the REC network 'Environmental Change in Pre-History.'

Joanne Clarke is a Senior Lecturer in the School of World Art Studies at the University of East Anglia. Her current research concerns approaches to the study of long-term changes in the technologies of early agricultural communities, specifically basketry, plaster and pottery. Joanne is PI for the REC network 'Environmental Change in Pre-History.'

Ben Cowell is Assistant Director of External Affairs at the National Trust, a role he took up at the end of 2008. Prior to this he held various posts at the Department for Culture Media and Sport, including as Head of Museums, and at English Heritage (as Head of Social and Economic Research).

Peter Coates is Professor of American and Environmental History at the University of Bristol. Peter was PI for the Landscape and Environment programme large project ' Militarized Landscapes in the Twentieth Century: Britain, France and the United States' and is currently PI for the REC network 'Local Places, Global Processes: Histories of Environmental Change.'

Tom Corby is Reader in Interdisciplinary Arts in the School of Media, Arts and Design at the University of Westminster. His interdisciplinary artworks have been internationally exhibited and have won numerous awards. Tom is PI for the REC network 'Data Landscapes: Toward an Art of Environmental Change.'

Georgina Endfield is Associate Professor and Reader in Environmental History in the School of Geography at the University of Nottingham. Her research focuses on climatic and environmental history, human responses to extreme weather events, climatic variability and the links between climate and health. Georgina is PI for the REC network 'Cultural Spaces of Climate.'

Greg Garrard is Senior Lecturer in English Literature at Bath Spa University. His research addresses the relationship of nature and culture, predominantly in literature but also in philosophy, film and popular culture. Greg is Co-I for the REC network 'The Cultural Framing of Environmental Discourse.'

Axel Goodbody is Professor of German Studies and European Culture at the University of Bath. His principal area of research is representations of nature in twentieth-century German literature and cultural constructions of 'nature' and naturalness. Axel is PI for the REC network 'The Cultural Framing of Environmental Discourse.'

Gary Grubb is Associate Director of Programmes at the Arts and Humanities Research Council (AHRC).

Mike Hulme is Professor in the School of Environmental Sciences at the University of East Anglia. His work explores the idea of climate change using historical, cultural and scientific analyses and illuminates the varied ways in which climate change is deployed in public and political discourse.

Gail Lambourne is Strategy and Development Manager (Cultures and Heritage) at the Arts and Humanities Research Council (AHRC).

Hayden Lorimer is Senior Lecturer in the School of Geographical and Earth Sciences at the University of Glasgow. His research explores the social history of geographical ideas and topographical cultures considering the geographical dimensions of a series of themes: landscape, nature, fieldwork, science, memory, mobility and biography. Hayden is PI for the REC network 'Values of Environmental Writing: Inspiration, Communication, Action.'

David Moon is Professor in the Department of History at the University of Durham. His research focuses on Russian and transnational environmental history. David is Co-I for the REC network 'Local Places, Global Processes: Histories of Environmental Change.'

Ayesha Mukherjee is a lecturer in English at the University of Exeter. Her research interests lie in the fields of early modern literature and cultural history. Ayesha is PI for the REC network 'Early modern discourses of environmental change and sustainability.'

Simon Naylor is Senior Lecturer in Historical Geography at the University of Exeter. Simon is a historical geographer with research interests in the histories and geographies of science, technology and exploration; and in the cultural histories of nature, landscape and environment. Simon is PI for the REC network 'Anticipatory Histories of Landscape and Wildlife.'

Neil Ravenscroft is Professor of Land Economy at the University of Brighton. He specialises in contract research into sport, recreation and the environment, and has recently co-authored the chapter on 'Cultural Services' for the UK National Ecosystem Assessment.

Paul Warde is Reader in Early Modern History at the University of East Anglia. He works on the environmental, economic and social history of early modern and modern Europe, particularly on the use of wood as a fundamental resource in pre-industrial society. Paul is Co-I for the REC network 'Local Places, Global Processes: Histories of Environmental Change.'

Andrew Watkinson is Professorial Fellow in Environmental Sciences at the University of East Anglia, and Director of the Living With Environmental Change Programme (LWEC). This joint initiative represents an unprecedented partnership between the Research Councils, Government Departments and Delivery Agencies to ensure that the UK provides international leadership and solutions to the challenges of environmental change.

Mike Wilson is Professor of Drama and Dean of the School of Media and Performance at University College Falmouth. His research focuses on popular and vernacular performance with a particular interest in storytelling. Mike is Co-I for the REC network 'Learning to Live with Water: Flood Histories, Environmental Change, Remembrance and Resilience.'

ANTICIPATORY HISTORIES OF LANDSCAPE AND WILDLIFE

PI: Simon Naylor

Col: Caitlin DeSilvey

Network website: <http://www.environmentalhistories.net/>

The public value of the network

The network created a unique opportunity for collaboration between public practitioners and academics, and the outcomes of the network activity have relevance for people responsible for managing environmental change on the ground in various ways; as well as artists and others engaged with environmental change and cultural adaptation in their work. Our network's formal partner is the National Trust (NT), which has considerable responsibility for the management of the UK's land and coastline. The NT is having to consider how it responds now and in the future to the effects of environmental change, whether in the form of flooding, coastal retreat or increased storm damage. In turn the organisation has to communicate and justify its decisions to its staff, its members and to the wider public. One of the achievements of the network was the demonstration to some of the Trust's key policy-makers the efficacy of the idea of 'anticipatory history' – the idea that the past can be used in the construction of narratives of change that help to re-vision possible futures in place. The case study of Mullion Harbour was used to show how the idea of an immutable history can be challenged so as to support the argument that the harbour wall should be allowed to degrade. Trust staff presented other examples of anticipatory history in practice – from a controversial moorland management scheme in West Penwith to art installations at Birling Gap and Orford Ness.

The role of narrative and stories

The network discussions explored how narratives of environmental change are constructed and communicated in both applied and academic contexts – from research articles to information kiosks, public performances to documentary films. Questions of temporality, voice, scale, language and perspective were central in these discussions. As the network developed, we focused on the potential for 'anticipatory' narrative approaches to inform perspectives in three different areas of practice: scientific; policy-oriented; and artistic/performative. Our network was also deliberately focused on the county of Cornwall, which allowed for the possibility that different stories would overlap, even if only geographically. Areas like the West Penwith moors and the Lizard Peninsula, for instance, were discussed by different speakers at the various network meetings. More generally, we encouraged presentations and discussions to be place-bound. This resulted in rich, deep – although also often conflicting – historical geographies of environmental change.

Taking an arts and humanities perspective

Our approach to the network was not solely to present arts and humanities perspectives to actors who represented other ways of knowing and doing environmental change. Instead, we invited and encouraged scientists, policy-makers and environmental practitioners to reflect on the way in which they use these sorts of approaches already in their work. Our principal network output is a glossary of terms that relate in some way to anticipatory history. In particular we invited all of our core participants – from artists to scientists – to

suggest terms that should be included and then asked them to take ownership of terms and to produce entries for them. Again, the idea is not to communicate scientific or policy ideas but to produce entries that provoke readers to problematize or reflect critically on received ways of thinking about environmental change and its pasts and futures.



Flood, Cotehele, Tamar Valley, 9 September 2010 (Simon Naylor).



Perennial Centaury (*Centaurium scilloides*), a re-found species, Cornwall, 2010 (Ian Bernallick).



Damage to Mullion Harbour's southern breakwater, 1946 (National Trust).

CULTURAL SPACES OF CLIMATE

PI: Georgina Endfield

Col: Carol Morris

Network website:

<http://workspace.nottingham.ac.uk/display/culturalclimate/Welcome;jsessionid=1E2A2AD46CDD5D91363DC8E4FC24FAA>

Background and Objectives

The purpose of the network has been to draw together representatives from the arts and humanities, the broader research community, learned and professional societies, including network partner institutions, the Royal Geographical Society with the Institute of British Geographers (RGS-IBG) and the Royal Meteorological Society (RMetS), and amateur/enthusiast groups, to identify ways to redress the global and scientific bias in climate discourses, to explore the meaning of climate for different groups of people in different spatial and temporal contexts and to interrogate climate's ontological status. Three interdisciplinary, cross-sectoral workshops were planned (the final one will be held on June 25th) with the following cross cutting objectives: to question the bias toward climate change, and global, as the preferred scale, in contemporary climate research; to refocus attention on public understanding of climate, and weather, at the local, sensory level; to consider the changing cultural spaces of climate knowledge production, past and present; to explore the actual and potential role of interest groups, including enthusiast/amateur, professional and learned societies in the collection, production and circulation of climate knowledge past and present.

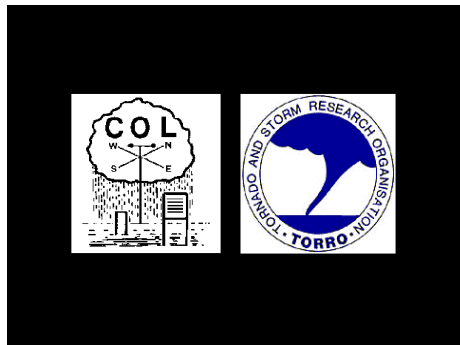
The Workshops

Each day-long workshop has involved academic and non-academic participants and keynote speakers. The first event on **"Re-culturing Climate" was held at the University of Nottingham (December 3rd 2010)**. The keynote speaker, James Roger Fleming opened the event with a presentation on the history of weather and climate control in the US. Other presentations provided insight into how the media, art, film and literature can be used to explore representations (and in some cases manipulation) of climate and climate change debates. **"Historicising Climate" was held at the Royal Geographical Society-with the Institute of British Geographers, Kensington Gore (March 16th 2011)** and addressed how historical perspectives can be used as a lens through which to view into the changing nature of the relationship between climate and people and different cultural attitudes to climate over time. Jan Golinski's keynote considered how a study of the social dimension of knowledge in history can assist current attempts to mediate between scientific and popular ideas about the environment. Other papers illustrated the value of historical materials in climate research, their use in helping to understand the formation, and implications, of different narratives of climate past and present and also highlighted the importance of bringing such materials into wider public and professional circulation. Presentations demonstrated how the cultural framings of climate (including legal, medical, economic as well as scientific framings) have been, and are, dynamic over a wide range of temporal and spatial scales. **"Popularising Climate" will be held at The Royal Meteorological Society, Reading on June 25th 2011**. This event will focus on the involvement of amateur/ enthusiast communities and seeks to establish how they might

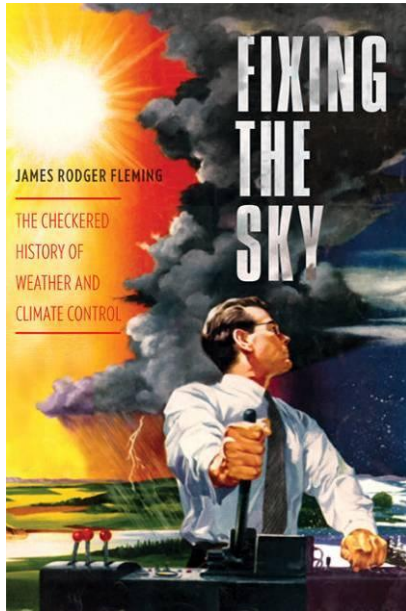
become more engaged as intermediaries between the public, academic and professional domains. Organisations participating in this event include the Cloud Appreciation Society (its director Gavin Pretor Pinney is delivering the keynote), the Climatological Observers Link and the Tornado and Storm Research Organisation as well as academics working on environmental enthusiasm, volunteering and amateurisation. Among the themes to be addressed at this workshop include those focused on popular understanding of climate and climate change, dovetailing with LWEC objectives aimed at improving the way in which communities in the UK with different cultural backgrounds and belief systems understand - and can live- with climate change.

Outcomes

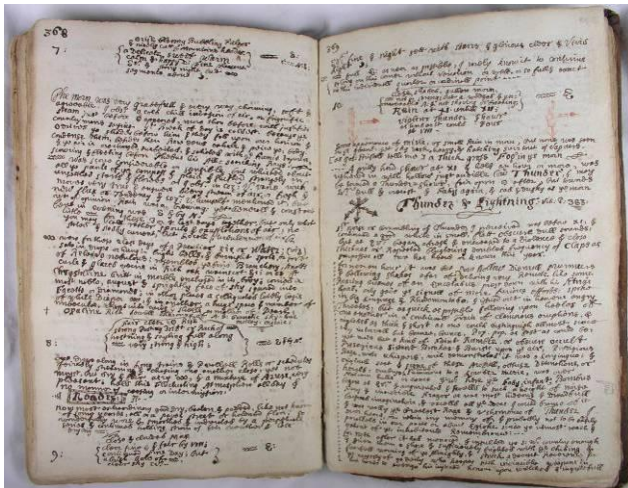
- 1.) Workshops have showcased the work of various students and RAs, and the Network has fostered the formation of a sub-network of early career researchers working on climate from an arts and humanities (and social science) perspective. The inaugural meeting of this group is being held on June 8th at the University of Nottingham.
- 2.) Plans are underway for an edited volume of selected papers from each of the workshops (negotiations are underway with CUP and Reaktion Press).
- 3.) A follow up project is currently being developed which will focus on the intergenerational exchange of climate knowledge in collaboration with Tipping Points (a UK based Charity which offers a range of activities centred on exposing artists from all art forms to the challenges of climate change, working in tandem with the scientists at the forefront of the subject) and UK based schools.
- 4.) The network partners, the RGS IBG and the RMetS are actively engaged with the network through representation on the network's steering committee, co-organisation of workshops and participation in those workshops. Both can act as fora for public outreach through their in-house popular oriented publications including *The Geographical Magazine* and *Weather* respectively. Both publications will be approached to carry reflective pieces on the network once the meetings have been completed. Copies of presentations, notes and reports resulting from the workshops will be deposited (with author's permission) with the Chilterns Observatory Trust, a charity founded by freelance weather writer, Philip Eden (on the network's steering committee), intended to provide a focal point for public access to a wide range of publications and archived weather data.



COL and TORRO logos



Cover of *Fixing the Sky: The Checkered History of Weather and Climate Control* by James Fleming (2010)



Diary for 1703

LOCAL PLACES, GLOBAL PROCESSES: HISTORIES OF ENVIRONMENTAL CHANGE

PI: Peter Coates

Cols: David Moon and Paul Warde

Network website: <http://www.environmentalhistories.net/>

Activities

This Network revolved around a core team of participants spanning the full range (and age profile) of UK-based environmental historians, supplemented by overseas scholars. At three site-based workshops we unpacked notions of ‘the environment’, ‘environmental change’ and ‘natural beauty’. Workshop 1 was held at Wicken Fen, Cambridgeshire (Britain’s first nature reserve and pioneering site for ecological sciences research). Workshop 2 met in Somerset’s Quantock Hills, where many essential ingredients of the romantic perspective on wild nature were developed and which became England’s first designated Area of Outstanding Natural Beauty (AONB) in 1957. Kielder Water and Forest (Northumberland), the largest artificial lake and forest in northern Europe, hosted Workshop 3. At each location, the site’s management body served as official partner: the National Trust, Quantock Hills AONB service, and Northumbrian Water/Forestry Commission. Workshop agendas were drafted in conjunction with partners, designed to maximize direct contact with the physical sites as well as group discussion time. In addition to representatives of our project partners, we involved a citizens’ watchdog group (workshop 2) and also incorporated the perspectives of creative practitioners whose work our locales shaped: artists (workshops 1 & 2), a curator of artworks (workshop 3) and a photographer (workshop 2).

Achievements

The workshops spawned a dialogue between scattered researchers that has promoted conceptual and topical work that will inform future research, individual and collective – themes and ideas that are unlikely to have emerged in other, more conventional contexts. We also expanded traditional discussion of environmental change at our selected sites by bringing wider historical and geographical horizons to bear (among them those of our Australian, Dutch and Swedish participants). Above all, we have developed a model of working that has been universally well received by participants and partners. As the head of the Quantocks AONB team commented: ‘I found it refreshing to have some challenging questions thrown at us about why and how we manage the Quantock Hills AONB. All too often we are so busy with writing management plans and then delivering these that we do not look at the big questions and issues’. We have cemented a range of relationships with project partners and artists who are keen to explore further opportunities for working together. Not least, we have fostered an esprit de corps among UK-based environmental historians who are now much more likely to work collaboratively on a regular basis.

Future Plans

In addition to a collection of essays with innovative features (various preliminary, workshop-related pieces, some of which will be worked up for the book, are available at our website: <http://www.environmentalhistories.net/>), summaries of workshop discussions for project partners, and a roundtable discussion at the European Society for Environmental History’s conference in Finland later this month, the following are under

discussion as means of enhancing the Network's public value: an application to AHRC's CDA scheme for linked studentships attached to each of our project partners (to develop, for example, historical exhibits); a grant application to ANRC to explore the meaning and management of AONBs (the least studied of the UK's various categories of protected land) and their relationship to better known national parks (Coates); a conference with the National Trust (Warde); a walk (in the Quantocks) for the Royal Geographic Society's 'Discovering Britain' website (Coates); an application to Leverhulme for an international network award to bring together scholars of Russian environmental history for a similar series of site-specific workshops (Moon); a submission to DEFRA's Independent Panel on Forestry (which will be visiting Kielder in late July [Moon/Warde]); an application to extend the life and activities of the Network through a follow-on set of site-specific meetings.





REFLECTING ON ENVIRONMENTAL CHANGE THROUGH SITE-BASED PERFORMANCE

PI: Stephen Bottoms

Network website: www.performancefootprint.co.uk

This network was primarily composed of researchers in theatre/performance studies, but also had significant input from geographers, artists, and activists. It examined the potential of site-based performance as a means of representing the dynamics (and histories) of environmental change. Most genuinely site-specific theatre practice tends to be explicitly local in orientation—e.g. reflecting on local history or community identity. But can the local specifics of human habitation and environmental impact also be used, in performance, as a means to reflect on global ecological questions? To help focus our discussions, the network met in three contrasting, iconic sites: Fountains Abbey World Heritage Site (N. Yorks); Cove Park artists' retreat (Argyll & Bute); Kings College's former Anatomy Museum (central London).

Public value/engagement

As a practice-focused network, our work sought to develop perspectives and approaches relevant to various external partners/stakeholders. These include the National Trust, at Fountains Abbey, where a collaboration with the estate's Head of Landscape is moving towards on-site public performances in 2012, exploring both historic environmental changes and current threats to 'heritage ecology' from climatic conditions. This project is coherent with NT's new policy of extended public engagement through arts. Another developing outcome is a collaboration with the Environment Agency, towards devising performance models for engaging communities with questions of flood risk (follow-up meeting planned in Bristol at Cabot Institute). This will build, particularly, on themes of home and habitation explored extensively by network. Also engaged during network programme have been professional artists/companies including Dead Good Guides, NVA, Fevered Sleep, PLATFORM, whose work has been variously used as a focus for critique.

Narratives and Stories

Network discussions proved suspicious of mainstream climate change narratives and their "apocalyptic" orientation – seen as both disempowering and rooted in distanced spectacle rather than lived experience. Instead, experiential engagement with changing environments (particularly on a domestic scale) became a key concern. At Cove Park, ten solo performances were made and presented (and documented in detail on our blog), representing a spectrum of individual responses to the physical location and climatic conditions. For the London meeting, three new performances were commissioned in advance, which fused the intimacy and locatedness of live encounter with the fact of London's status as a global hub of environmental impacts (e.g. via oil industry). These included two city walks (by PLATFORM and Phil Smith) and a live, online collaboration with environmentally ill performance artist Julie Laffin (confined to her home in US).

Arts and Humanities perspective

This network was concerned with exploring modes of public engagement rather than looking specifically at scientific data. Its value, perhaps, lies in its emphasis on the lived

experience of place – and thus on the significance of ‘amateur’, ‘local’ knowledges, as well as ‘expert’ perspectives. Liaisons with both NT and EA (see 1 above) have brought into focus this need to find creative models for bridging a perceived gulf between expert and popular understandings of places/environments. Future development of network outcomes will address these concerns further. These include journal editions and conference activities, as well as critically-informed performance work.



Cove Park, February 2011



Fountain's Abbey, October 2010



Central London, May 2011

THE CULTURAL FRAMING OF ENVIRONMENTAL DISCOURSE

PI: Axel Goodbody

CoIs: Greg Garrard and Ingolfur Bluhdorn

Network website: <http://cfoed.co.uk/>

The aim of the network was to see how environmental change is framed, and identify the values underpinning its representation, across a range of discourses and media. Literature and the visual arts were to be examined alongside political, media and scientific discourses, in order to gain a better understanding of differences in framing and the mechanisms involved, which might inform environmental debates between scientists, politicians and the public through mutual understanding, and assist educationalists in developing critical awareness of framing as a part of environmental education.

Activities

2-day workshops were held in Bath in December 2010 and February 2011, which were attended by 16 and 25 persons respectively. A third and final workshop with 20 participants will take place 16-17 June. The first workshop was exploratory in nature. Papers on framing as a concept and frame analysis as a methodology, and framing in philosophy, political sociology, English studies and literary anthropology were given by network members. An evening lecture open to the public on framing environmental issues in business and local government communication was given by an environmental consultant. The second workshop, which coincided with the Bath Literature Festival, was focused on issues of representation of climate change and species extinction in literature, the visual arts and the media. It opened with a public meeting at which Mike Hulme and Adeline Johns-Putra compared framing climate change in science and literature. The final workshop, which is focused on "Normalising Catastrophe", will include papers on framing and environmental psychology, teaching about framing in environmental education, framing in the media and museums, the concept of sustainability, and metaphors for energy and climate change. A website has been set up, making an overview of the work of the CFOED network accessible to the public, and about half the working papers have been posted to date.

Achievements

The network has brought together representatives of different disciplines working on environmental discourse and environmental communication in the UK, Europe and America (English literature, linguistics, communications studies, media studies, modern languages, philosophy, history, political sociology, film, art, museum curatorship, education). It has established the ability of framing to serve as a conceptual focus for comparative analysis of the differing (and shifting) understandings of environmental change across a range of discourses, and to throw light on the ways in which today's environmental challenges are communicated by social actors such as governments, opposition parties, industry and environmental pressure groups, the media, writers and artists. There has been practitioner participation by people working in tv, film, environment consultancy and creative writing, and the local public has been engaged in meetings advertised as part of the BRLSI's and Bath Literature Festival's lecture

programme. The relative status of literary, journalistic, political and scientific narratives of environmental change and their respective significance for visions of the future, for education and for environmental policy have been addressed in papers such as Ursula Heise's 'Lost Dogs, Last Birds, and Listed Species: Cultures of Extinction'. Heise places the narrative that usually accompanies scientific accounts of biodiversity loss in relation to the long tradition of environmentalist stories about the decline of nature, and demonstrates how elegiac and tragic story templates have turned accounts of the decline of a particular species into tools for a broader critique of modernization processes.

Future plans

The network runs until the end of July. At our third and final workshop (on 16-17 June: see programme at <cfod.co.uk>) we will be seeking to refine our understanding of framing and to make arrangements for a publication output (e.g. special number or edited volume). We will also be discussing plans for a further grant application which may focus on the role played by specific concepts ('nature', 'sustainability', 'resilience') in framing by selected social actors.



Participants at the first inaugural workshop of the 'Cultural Framing of Environmental Discourse' network, in the Lonsdale Room of the Bath Royal Literary and Scientific Institution, 3 December, 2010

EARLY MODERN DISCOURSES OF ENVIRONMENTAL CHANGE AND SUSTAINABILITY

PI: Dr Ayesha Mukherjee

CoI: Dr Nicola Whyte

Network website: <http://humanities.exeter.ac.uk/research/networks/emdecs/>

Discourses of environment and sustainability constitute a pressing modern concern and foreground issues of deforestation, overgrazing, climate change, biodiversity, conservation and land management. Despite the historical heritage of these topics, little attention has been paid to conceptualising discourses of environment and sustainability in the early modern period. With energy and food security being among grave concerns to feature in today's headlines, the cultural politicisation of environmental discourse is often presented as a fundamentally modern phenomenon. But anxieties over poverty, food security, deforestation, fuel shortages, and floods prevailed in the early modern period, and solutions were sought for very real threats to the socio-economic order and political stability of the nation. This network has brought together scholars from across the humanities and social sciences to consider the expression, negotiation and transformation of notions of environment and sustainability over time and place, focusing on the period 1500 to 1800. The main questions we set out to ask were: What were the predominant early modern discourses of sustainability and environmental change? What are the sources through which such discourses can be accessed? What light do these early modern discourses shed on modern discussions and practices of sustainability?

As our network events and discussions have progressed, our research questions have been honed and modified. The first two workshops brought together early modernists working on themes that could be linked to construct a narrative of environmental change in the period. The first workshop (18 February, Exeter, 27 participants) was titled Sustainable Households and Communities. It examined conceptions of sustainability within collaborative units like households and localities, as well as in wider debates about "improvement", common land and resource management. Papers explored issues such as the ethics of resource management and thrift in early modern households, sustainable communities and the politics of order, sustainability and contested common land, and literary discourses of forest management. The workshop ended with an open discussion of intersections between the themes and arguments of the papers. The second workshop (27-28 April, London, 25 participants) on Sustainable Futures: Crisis Management and Uses of the Past examined the cultural and political uses of the past, approaches to immediate crises, and strategies for sustainable futures in early modern discourses of landscape and environmental change. An issue that emerged from these interdisciplinary discussions was the need to move beyond potentially reductive debates about terminology and anachronism.

To this end, our two forthcoming events will expand the geographical, chronological, and disciplinary boundaries of the investigation. A public workshop (poster attached) on Past Environments and Sustainable Futures in Cornwall (2 July, Redruth) draws upon literary and cartographic sources, oral memory, practical knowledge and historic landscape evidence to explore the impact of environmental change on the physical and cultural

landscape of Cornwall, and how such changes have shaped local attachments to place, knowledge and memory over time. It includes participants from the Institute of Cornish Studies, CAVA, the Tamar Valley AONB, the National Trust and English Heritage. A conference on Environment and Identity (20-21 July, Pendennis Castle, Falmouth) brings together scholars interested in a variety of time periods and subjects from across the humanities, social sciences, development studies and policy forums (programme attached). Its purpose is to generate interdisciplinary, comparative thematic and cross-period collaborations to explore the ways in which individuals and groups express, negotiate and transform their identities in response to changing environmental conditions. The interdisciplinary panels address specific issues under the following broad themes: landscapes and communities, climates, resources, and global narratives of environmental change. Plenary sessions include talks and group discussions led by representatives from the Peninsula Partnership for the Rural Environment and English Heritage. It is hoped that our future outputs will include: collections of essays on early modern sustainability (Huntington Quarterly approached for a Special Issue) and/or on 'Environment and Identity'; web archive of network proceedings; articles by PI advertising the aims and outcomes of the network (invited by Literature Compass and Society for Renaissance Studies).

Arts and Humanities
Research Council
Researching
Environmental Change
and Sustainability Network

Past Environments & the Sustainable Future in Cornwall

All welcome	Public Workshop July 2nd 2011
Location	Clarence John Langman Room Local Studies Centre, Redruth
Time	9:30am to 4:30pm
Cost	£6.00 (Includes lunch and afternoon tea)
Speakers and participants	<p>Francesca Booker (University College Falmouth) Sarah Chapman (University College Falmouth: Photographer) Peter Herring (English Heritage) Paul Holden (National Trust) Kayleigh Mildren (Tamar Valley AONB) Phillip Payton (University of Exeter) Garry Tregidga (University of Exeter, CAVA) Joanie Willett (University of Exeter) Jacqui Wood (Saveock Water Archaeology) VCH Cornwall</p>



For further information and registration form <http://humanities.exeter.ac.uk/research/networks/emdecs>

Enquiries n.m.wilte@exeter.ac.uk
Nicola Whyte, Department of History, College of Humanities,
University of Exeter, Cornwall Campus, Penryn, Cornwall, TR10 9EZ





Map from Norfolk Record Office

VALUES OF ENVIRONMENTAL WRITING

PI: Hayden Lorimer

Co-Is: Rhian Williams and Alex Benchimol

Network website: <http://www.valuesofenvironmentalwriting.co.uk/index.html>

The public value of the network

Public engagement is to the fore in all of our activities. The presiding spirit of, and working method for our Research Network is conversation. All three face-to-face gatherings have been designed purposefully as a conversation; open, responsive and generative. Additionally, our web-based Network Forum is used for pre- and post event exchange between Network members, and interested on-line visitors. This commitment to conversation has been crucial to establish and grow a network that examines how ‘values of environmental writing’ are: found and variously used by authors and readers (academic and non-academic); reflected in different working lives and forms of creative, cultural production; and, applied to everyday worlds of environmental concern. To that end, we have brought together people of diverse interest and experience, representing different constituencies and communities in Scottish civil society, and places further afield. Efforts to manage conversation so that it remains publicly inclusive have required the careful design of specific modes and devices for effective exchange, and – to some degree – controls on the languages of critical interpretation and expertise.

The role of narrative and stories

Often conceived of as textual forms, narrative and stories have been a primary area of attention for the Network. We have heard different and contrasting perspectives on the work that narratives and stories can do in describing or explaining environmental change (and specifically climate change), presented by a variety of writers (poets; memoirists; philosophers, campaigning activists; editors; art-science collaborators; essayists) and their readers. We have considered narrative and stories as a means to express environmental concern, in the past and present, and as a device to inspire, communicate and prompt action. Our consideration of narrative and stories in creative environmental writing (CEW) has been thorough, varied and sustained. It has operated through directed reading (“set-texts” circulated to participants pre-event), conversation (set-texts discussed in a small-group setting) and staged sessions (author-meets-critics/readers in a large group setting). A spectrum of values and genres (hope; anger; drama; wonder; anticipation; fiction; non-fiction storying) were considered for their appeal and effectiveness in communicating the significance of near-future scenarios for environmental change.

The difference an arts and humanities perspective can bring

One of the achievements of the Network is to have provided a new and effective forum for people with very different interests and investments in communicating messages about environmental change to share their views. Placed in a conversational setting, network members have exhibited a willingness to take a holistic view when seeking to understand others’ positions on the challenges that society faces due to environmental change. Organising dialogues under the auspices of the Arts and Humanities may well give participants the license and liberation to offer more personalised opinion, allowing for the committed, but respectful, exchange of views. If creative geographies, moral geographies

and scientific geographies of environmental change can convene under one roof, there may be lessons here for operating future LWEC activities. Our activities have created possible future pooling initiatives with comparable or cognate research networks in a Scottish context. Links are now established with 'Creative Research on the Environment' (network hosted by Edinburgh College of Art, funded by the Royal Society of Edinburgh) and EcoArtsScotland (a web-based interdisciplinary platform).



Composite of images from research network website



Staging Conversation: Nominated Conversationalists – Tim Dee and Kathleen Jamie (centre; facing) – for Conversation 2 field questions from the floor.



Committing to Environmental Values:
Timothy Morton beams in his contribution to Conversation 1 from UC Davis, California

ENVIRONMENTAL CHANGE IN PREHISTORY

PI: Joanne Clarke

Co-I: Nick Brooks

Network website: <http://ecip.wordpress.com/>

The Environmental Change in Prehistory Network has been established by Jo Clarke and Nick Brooks of the University of Anglia (UEA) to investigate the role of severe and abrupt climatic and environmental change in influencing the past development of human societies.

The work of the network focuses on the period that saw the emergence of the first complex, stratified societies – the world’s first “civilisations” and their precursors. This period included the 4th millennium BC, or the 6th millennium before present (BP), and the centuries that preceded and followed it – the so-called “long 6th millennium”. This was also a time of profound climatic and environmental change that saw the collapse of rainfall in the northern hemisphere sub-tropics and the desertification of today’s northern hemisphere arid belt stretching from West Africa to China, the advance of glaciers across the globe in the so-called “Neoglaciation”, the establishment of a regular El Niño after a long period of quiescence, and abrupt climatic and environmental changes evident in a large number of proxy records. The 6th millennium BP essentially represents the last period during which the Earth’s climate underwent a systematic reorganisation, and is therefore of great interest to those studying how people respond and adapt to severe and abrupt climate change and resource scarcity.

While there is abundant evidence for profound climatic, environmental and societal change during this period, and while the evidence for climatic and environmental drivers of cultural change is strong in some areas, identifying clear links between environmental and cultural changes is fraught with difficulty. The temporal resolution of archaeological and environmental data means that it is difficult to determine how rapid environmental and cultural changes are related in time. While archaeological data may tell us much about past settlement patterns and livelihoods, they often do not tell us precisely when settlements were founded or abandoned. Environmental records may reveal abrupt changes in conditions at the regional scale or at specific sites, but relationships between regional and local changes, and between conditions at different locations, may not be clear. Even if timings and relationships between regional and local scale environmental changes can be established, the causal influence of environmental change on cultural processes still needs to be demonstrated.

These problems raise important questions about the extent to which the influence of climatic and environmental change on the past development of human societies can be demonstrated, about what data are most useful in studies of such links, and about how we can perform analyses using data gathered at different scales. A further question is how we can develop frameworks for understanding such changes that avoid simplistic environmental determinism and can accommodate the many different ways in which people respond to changes in their environment.

The Environmental Change in Prehistory Network has been established to address these questions, by bringing together researchers from within and outside the United Kingdom to tackle the problems of how we might identify links between environmental and cultural change in the 6th millennium BP, a formative period in the development of human civilisation. The work of the Network focuses on the wider circum-Mediterranean region, with a particular focus on North Africa, southeastern Europe, and Western Asia. A first workshop was held at UEA in February 2011 to identify key issues, with a second workshop in June 2011 addressing ways of tackling these issues and outlining a position paper on linking climatic, environmental and cultural changes in prehistory.

Outcomes of the first workshop

Environmental scientists studying a range of proxies from Africa and the Mediterranean reported correlations in the speed and timing of rapid climate events during the period from 6400 B.P. to 5000 B.P. The correlations and synchronisms were not a perfect fit but all agreed that climate during the long 6th millennium was anything but benign and must have impacted upon societies to various degrees. The environmental scientists were therefore largely seeking confirmation from the archaeologists that their findings could be supported by the archaeological evidence.

To some degree archaeologists were able to provide evidence that correlated with the climate record, particularly in some regions where abandonments and settlement shifts were broadly contemporaneous with specific climate events, for example in Cyprus and parts of the Near East and North Africa. Most archaeologists agreed, however, that archaeological evidence is much more complicated than the climate evidence and notoriously difficult to interpret. For example Archaeological chronologies are not as precise as climate chronologies. Radiocarbon dates usually do not mark the beginning and/or end of a transition and thus correlating individual chronologies, even within archaeology, is complex. Furthermore, cultural transitions can be very difficult to delimit in a meaningful way. Transitions often equate with changes in material culture that have nothing to do with causal changes or they may be political or economic and have nothing to do with climate.

Thus the second workshop will focus specifically on solving problems to do with demonstrating a causal relationship between climate change on the one hand and cultural transitions / shifts on the other. A fundamental question will be whether we need to demonstrate a causal link at all, or whether it is enough to simply increase the probability of a causal link between climate events and cultural change by looking at areas where disparate cultural trajectories are followed by synchronous cultural changes.



Outcrop of lake sediment in a hyper-arid area of the central Sahara, in the far south of Libya.



Grinding hollows in an elevated rock shelter at Lajuad, in Western Sahara



Funerary monuments from Western Sahara.

LEARNING TO LIVE WITH WATER: FLOOD HISTORIES, ENVIRONMENTAL CHANGE, REMEMBRANCE AND RESILIENCE

PI: Lindsey McEwan

Co-I: Owain Jones and Mike Wilson

Network website: <http://www.glos.ac.uk/research/csfc/lfh/Pages/default.aspx>

Recent extreme floods in the UK and beyond (e.g. Gloucestershire 2007; Cumbria, 2009 (UK); Hurricane Katrina (US)) have brought community resilience to flood events and future flood risk high onto research and political agendas. There have been, however, extreme floods in the past, and there is considerable historical evidence about the nature of these floods, and how communities remembered/ materialised these events (e.g. in flood marks and narratives), protected themselves, and thus built memories and experiences into their community resilience. Memories and stories of past flood events, then, might help future community resilience.

There are three developments relating to this basic process of memories of flooding which we wish to explore. Firstly there is some anecdotal evidence that traditional flood coping strategies have been lost in some communities as their nature has changed (e.g. transient communities in urban areas). Secondly, there is also evidence that, in other cases, recent floods are being experienced, recorded, remembered and built into at least some community narratives in new ways, for example, through the use of mobile ICT, social networking sites and other digital resources (e.g. Flood Archives using YouTube videos). Thirdly some communities are new, or are new to the experience of flooding, and thus no memories are available to them.

The stories, or narratives that communities and individuals construct around past flood events and future flood risk are important, changing, and, we feel, have a potential role to play in community resilience. These stories are, or can be closely linked to individual and community identities in terms of 'coping with unruly water' and bound up with senses of place. In some instances artists, theatre groups, community groups are working with affected communities in ways which touch upon recovery, therapy, practical preparedness and so on (see for example, Hull Truck Company after the 2007 floods, UK). This suggests strong potential for arts and humanities approaches to issues and practices of memory, narrative, flood history and heritage, and community resilience which would work alongside and be facilitated by the natural/social sciences and policy governance discourses in order to deepen our understanding of, and preparedness for, future flood risk.

This project has been set up to explore this potential through a research network which will bring together a range of academic scholars, artists (of various types) communities leaders/activists working in the broad area of living with flooding past, present and future. Key areas for exploration are around understandings of regularly flooded landscapes and those which have suffered past flooding episodically and more regularly now with changing climate. Extreme flood events can generate extreme responses that in themselves can act as communal resources for social learning/sustainable memory. In contrast, our experience of more routinely wet landscapes focuses more on the

subtleties/nuances of the everyday experience and interaction with 'water' in landscape. It is our belief, however, that both, and their interactions, demand attention. This project will consist of a network that seeks to engage with 'watery' (wet, flood prone) landscapes and those with episodic incursions of wet onto dry. The perspectives will contrast the everyday experiences of living with water (continuous, expected) and the extreme (transformational, unexpected), and on the active interaction between academic and 'watery' actants.



‘This much I know, the rest I shall guess’ A response to the Shoreline Management Plan for the Suffolk Coast 2010 by Simon Read

DATA LANDSCAPES: TOWARD AN ART OF ENVIRONMENTAL CHANGE

PI: TOM CORBY

Co-I: NATHAN CUNNINGHAM

Network website: <http://data-ecologies.ning.com/>

During the run-time of the network we were able to develop active relationships with a number of organisations outside of academia including (amongst others) scientists at the Hadley Centre for Climate Change, The Leonardo Network and the Arts Catalyst alongside our core academic partners and the British Antarctic Survey. Participants over the 4 workshops included artists, academics, curators, scientists, geographers and communication consultants. In addition artworks produced during the network were exhibited widely at international art festivals in Italy, Brazil, Australia and Istanbul (upcoming), demonstrating an implicit appetite for the research within the wider public. One of the most important outcomes of the network was in demonstrating the value of creative practice, not necessarily as a conduit to communicating environmental change, but as a form of brokerage or research process toward different understandings of how this might occur. For our scientific membership this enabled them to think differently or experimentally about their practice and the public communication of its knowledge base. This in turn led to a series of rich discussions around the contingency of scientific process and what we termed 'the problem of abstraction', i.e. One of the key barriers to public appreciation of environmental change involves the invisibility of its processes coupled with the sheer complexity of the science required to describe them. For our external partners such as the Arts Catalyst, the network usefully enabled them to reflect upon their current public programming particularly in relation to how understanding of scientific knowledge production can inform wider cultural debates.

Narratives: allegories of complexity, data intimacies

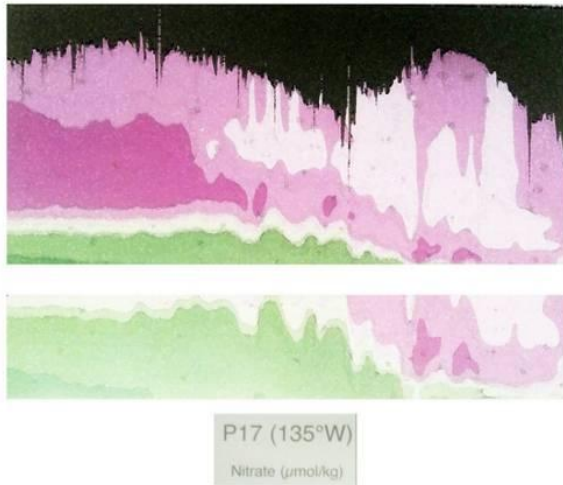
Taking the 'problem of abstraction' as a starting point, one of the roles we would argue for an arts practice concerned with issues around environmental change is to produce public, sensory experiences, from complex science. This in turn necessitates developing an understanding of not only eco-systemic dynamics but also data collection and modelling methods. It also requires, echoing the point above, convivial exchanges and collaborations between environmental scientists and artists.

As part of the practice-based element of the research data outputs from climate models of the Southern Ocean were used as the basis for a series of animated digital artworks. Running in real-time the animations meshed different environmental data sets to produce flickering data constellations of tidal flow, wind direction and biotic form. Whilst respecting the underlying science, this work sought to develop a sensibility to the dynamics of ecological complexity as pattern and felt experience rather than quantity and measure. It does this by embodying the data visually and behaviourally and by making it intimate. In a similar vein, but through a different medium a series of watercolours were produced based on an archive of Soviet era climate model outputs of Antarctica found in the library at the British Antarctic Survey. The post-war numerical measurement of climate emerged from joint civilian and military needs connected to ideas around weather control, cold war politics and ironically the search for oil. As such, it seemed fitting to remediate

these through an older medium, which has its own rich history of use in scientific voyages of discovery from an earlier era. These images are placeholders of complex and contradictory historical, technological and political relations, which in their own right parallel some of the complex eco-systemic dynamics they attempt to capture.

Arts and humanities perspectives

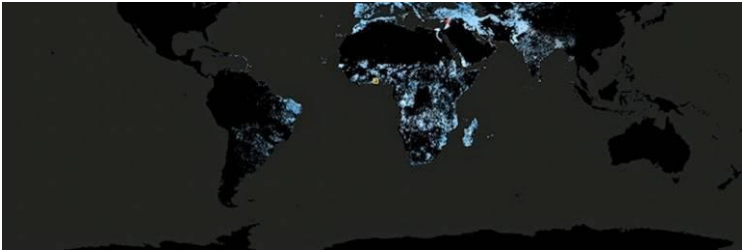
The capacity of the arts and humanities to function transversally, i.e. cut across disciplines, create new perspectives/structures and reflective and critical spaces, are key to developing a more nuanced interdisciplinary research environment around issues of environmental change. Practice-based research and the production of artwork in particular, is valued as a research method as it has a catalytic ability to provoke and focus interdisciplinary discussions, make a contribution to experience (as well as knowledge) and function relationally as a means to draw together different disciplinary, experiential and historical trajectories.



'Cold War Watercolours' by Tom Corby



'The Southern Ocean Studies' by Tom Corby



'Most Blue Skies' by Lise Autogena and Joshua Portway

SPECTACULAR ENVIRONMENTALISMS: CELEBRITY AND THE MEDIATION OF ENVIRONMENTAL CHANGE

PI: Michael Goodman

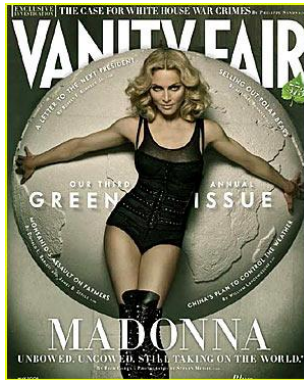
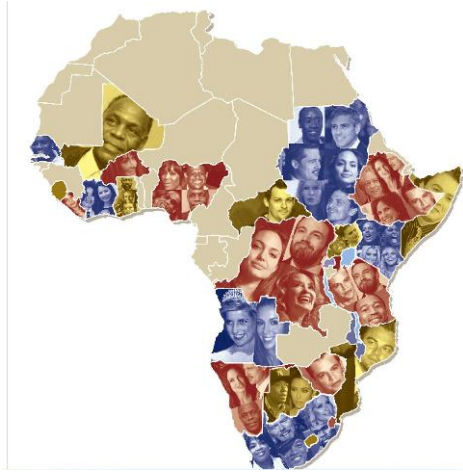
The aims of this proposed research network are to explore and develop intellectual synergies among scholars, researchers and practitioners from different perspectives on the relationship between celebrity, the media and environment. The mediation of environmentalism, the spectacular power of celebrity and the effects of both on politics and practice are issues which demand to be understood from a number of perspectives. This innovative international research network seeks to forge a range of new, creative and interdisciplinary approaches to a highly topical and increasingly controversial subject.

The proposed network will question the scale and form of power increasingly being granted to and claimed by celebrities in shaping environmental discourse and develop critical dialogue and joint outputs between environmental media practitioners and academics. It will foreground the argument over whether it supplies the necessary 'oxygen of publicity' for environmental causes, or rather works to ramify forms of inequality and to 'skew' environmental agendas. Its objective is to conduct such analysis in a richly innovative fashion by bringing together an emergent interdisciplinary network of scholars and media and NGO practitioners to debate these issues using cultural, historical, social and political perspectives.

Over the course of three network meetings, a website will be created, an edited volume will be proposed, encounters with artists, film-makers and NGO communications practitioners will be published in forums designed to reach a broad audience, and papers for an invited issue of the new journal *Celebrity Studies* will be edited and peer reviewed. The outlines of a major grant proposal involving the members of the network will be fleshed out for a 2011 submission to continue the work of the members of this network.

The objectives of this network are:

- To enable its international participants to develop short- and longer-term joint and individual research and intellectual synergies in order to make a substantial contribution to the workings of the relationships between celebrity, media and the environment;
- To involve representatives from the media industries and NGOs in the research and writing process and disseminate our research outwards, using and building on these existing connections;
- To produce interdisciplinary and joint analysis and research which will be published through scholarly outlets including one already-commissioned journal issue and one edited book on top of publications through more popular forms and formats such as a website designed to solicit wider public interaction and feedback;
- To produce the outlines of a major research funding bid for submission in 2011



CLIMATE HISTORIES: COMMUNICATING CULTURAL KNOWLEDGE OF ENVIRONMENTAL CHANGE

PI: David Sneath

Co-I: Barbara Bodenhorn

Network website: <http://climatehistories.innerasiaresearch.org/>

This Network speaks to the theme of Histories of Environmental Change by asking how people around the world perceive, narrate, and frame changes in their environment and climate. How can such accounts be gathered methodologically and what challenges does their interpretation raise? It aims to make a major contribution to academic debates on environmental change, by making a cross-cultural explanation of the ways in which environmental knowledge practices, apprehensions of risk in terms of future-oriented strategies and decision-making processes are informed by understanding of past process.

The Network has the broad aims of:

- Building new connections between people
- Fostering enhanced understanding of the communication processes involved
- Explaining how people perceive, interpret and communicate environmental knowledge
- Communicating across different disciplines and beyond the anthropological community to promote better understanding of environmental change
- Promoting and informing future research strategies and policies

1) Our 2 methodology virtual forums, 2 internal workshops and conference will:

- Examine ways people perceive and process information about environmental change
- Document communication strategies, particularly where people may 'talk across' each other
- Explore ways in which these forms of knowledge facilitate or impede action
- Engage productively with cognate disciplines in terms of the methodological challenges faced
- Produce a comparative evaluation of how anthropology can contribute to histories of climate change
- Illuminate the communication issues in cross-cultural/institutional contexts
- Enrich existing ethnographic work in our areas of expertise, by contributing this historical dimension
- Place this specialist work in comparative context

2) We will also:

- Develop plans for an edited publication on communicating knowledge of environmental change
- Create a web forum for schools and the public to engage with geographically diverse and historically informed research relating to climate change and strategies for dealing with climate events
- Formulate an application for a substantial research project on the topic of environmental histories

E-RESEARCH APPROACHES TO HISTORIC WEATHER DATA: SOURCES, COLLABORATIONS AND METHODOLOGIES FOR RESEARCHING ENVIRONMENTAL CHANGE

PI: Sheila Anderson

Co-I: Lorna Hughes

The Historic Weather project is investigating e-Research approaches to historic weather data focusing on sources, collaborations and methodologies for researching environmental change. The Network is bringing together stakeholders from disparate research communities to investigate, discuss and document the key historical source materials for weather reporting, and to explore ways in which these materials can be represented and accessed digitally in order to create new knowledge. The Network comprises researchers from the arts, humanities and scientific disciplines, representatives from archives, libraries and museums, and the climate scientists from the Met Office to scope and uncover historic weather source materials through articulating a series of key research questions. It is investigating ways in which greater engagement and interaction with these materials can be encouraged via digitisation and representation online. The Network is also exploring ways in which primary source materials related to climate change enable new research in the sciences and the humanities. Based on this, the Network will make recommendations for the development of a technological infrastructure to facilitate international, inter-disciplinary access to this material by the broadest community of users, taking a collective intelligence approach.

The Aims of the project are to:

1. Articulate and explore a series of humanities research questions that will enable a better understanding of historical climatic variability and climate change which can be addressed by the use of digitized source materials and ICT research methods
2. Develop an e-research approach to integrating sources, academics and computational tools and methods for the representation and modeling of the data
3. Bring together key stakeholders responsible for the curation and use of historic primary research materials related to historic weather records, including maritime and terrestrial records (e.g. ship logs, diaries) with scientists and humanities researchers
4. Investigate how secondary source materials, including travelogs, diaries, and published data, can be linked to the primary source materials and also illustrate historic weather information
5. Facilitate collaboration between humanities scholars and researchers of climatic variability and climate change
6. Bring about effective public engagement with primary historic source materials

Other images of environmental change



An art project, where participants mark out the likely line of the clifftop in 100 years time as a consequence of erosion (submitted by Ben Cowell, National Trust)