CONVERSATIONS:  
THE SOCIALLY ENGAGED ARTIST  
AS ENVIRONMENTAL CHANGE AGENT

APPENDICES  
Volume 2

By

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University of Plymouth  
in partial fulfillment for the degree of

DOCTOR OF PHILOSOPHY

School of Art and Media

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Comparison Analysis using Conscience Offsets

In order to decide on the most appropriate model I undertook analysis of the pilot project using grounded research intuitive coding, and application of the models from the Value-action Gap and the 5A’s Model for Change.

Grounded research

Analysis of written contributions using Grounded research search for intuitive coding. This gave the most categories of analysis

Positive
- 17 comments viewed carbon offsets as useful for ‘raising awareness’ of problem
- 5 comments viewed carbon offsets as useful for ‘addressing problem’ of increased carbon
- 5 comments viewed carbon offsets as useful for promoting ‘behaviour change’

Minus
- 18 comments viewed carbon offsets as ‘substitute behaviour’
- 8 comments viewed carbon offsets as indicating ‘financial value’ and paying to offset carbon use rather than changing behaviour, money paying for environmental damage
- 4 comments viewed carbon offsets as ‘low value’ in financial terms, that they seemed too cheap

Interesting
- 6 comments viewed carbon offsets as enabling ‘changing behaviour’
- 4 comments viewed carbon offsets as ‘social inequity’ unfair to poorer people

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<tbody>
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<td>m</td>
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<td>m</td>
<td>Scale of mankind unimportant, pessimism for future</td>
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Ballard’s 5A’s Model for Change

The 5A’s Model for Change represent those factors which Ballard suggests need to be present for change to occur, both on an individual level and at an organisational level. In order to accommodate both the positive and negative aspects of behaviour change a ‘+’ or ‘-’ was put against each category. So for instance where agency (meaningful action despite the scale of issues) might not contribute to carbon reduction by more driving taking place since a payment could offset the petrol use, ‘agency –’ was used. The analysis below enables an understanding of carbon offsetting as predominantly useful to raise awareness of carbon use, but also impacting negatively on carbon reduction. Comments also reflected the opinion that carbon offsetting would not necessarily change behaviour, since the relatively low cost could be absorbed. Some comments viewed offsetting as a legislative measures rather than a personal choice, but which then would be ineffective unless every country joined in and would create social inequity, since the cost could be more easily borne by the rich.

Beyond the individual behaviour change, this model also affords a picture of the effect that the artwork could have in terms of meeting the conditions for change. These are largely in the first areas of awareness and agency, with some reflections on the external context of the role of government and social equity.

1. Awareness
   - 19 comments viewed carbon offsetting as contributing to awareness
   - 17 comments viewed carbon offsetting as obscuring the real issues of carbon reduction (awareness -)

2. Agency
   - 16 comments viewed carbon offsetting as offering a negative agency, where the behaviour might contribute to carbon rather than reduce it
   - 13 comments viewed carbon offsetting as offering a positive agency to encourage action

3. Association
   - 2 comments viewed carbon offsetting as able to build co-operation and network within friends and local community

4. Action and Reflection
   - 2 comments reflected considered action to reduce carbon use, rather than pay for continued use

5. Architecture
   - 1 comment viewed carbon offsetting as a means of measuring the cost of carbon use beyond the individual and in the national context
   - 14 comments viewed carbon offsetting as an imposition from government, where not all would agree to be liable, or would be financially able

None of these models recognise within the comments the shift away from the personal and individual situation to an abstract situation. This would be good for people, rather than for me individually.

This model allows no consideration of the artwork as an aesthetic work
Appendix 1.1
Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

The value-action gap

It was very difficult to use this model for analysis, since the contributions could have fitted into areas that duplicate themselves within the model. A wider spread of categories is therefore apparent. The model itself indicates how behaviour is inhibited from change and some contributions did indicate potential behaviour change with was marked using ‘+’ eg An example of Agency + is ‘Further discussion with friends about CO2 offsets scheme’ or ‘Feasible actions in a fun way’. Negative behaviour was indicated using ‘-‘ eg Agency – is ‘I use my vehicle for business as a farrier, I can’t do without it. What can I do?’

| The Value-Action Gap |
|----------------------|---|
| Attitude - , knowledge - , agency - | 1 |
| attitude + | 1 |
| emotion - , attitude - knowledge - | 1 |
| emotion + | 1 |
| habit - | 1 |
| contextual factor + | 2 |
| external factor - norms - | 2 |
| habit - , agency - | 2 |
| Agency - | 5 |
| Attitude - | 6 |
| contextual factor - need - | 6 |
| Attitude - , Knowledge - | 10 |
| contextual factor - | 11 |
| attitude + knowledge + | 13 |
| Agency + | 20 |

Using this model

• 19 comments viewed carbon offsetting as offering a sense of personal ability to achieve a viable outcome
• 13 comments viewed carbon offsetting as enabling a change of attitude through knowledge eg ‘Create awareness of the necessity for environmental action’
• 11 comments viewed carbon offsetting as wholly affected by contextual factors, something that could not be impacted by individuals eg ‘We can carry on and on but it needs world GOVERNMENT to do something’
• 6 comments viewed carbon offsetting as potentially negatively impacting on attitude because of doubting the knowledge eg ‘How is it done? - interesting to see the calucations - it seems little money for large offset’
• 6 comments viewed carbon offsetting as negatively impacting on attitude eg 'Interesting to be able to pay to be “bad”'

• 5 comments viewed carbon offsetting as negatively impacting on agency eg 'I wish I could believe it but I feel man is a mere blip in the scale of history of the world. Good luck, I hope we can make a difference'
<table>
<thead>
<tr>
<th>Location</th>
<th>Date</th>
<th>Positive</th>
<th>Minus</th>
<th>Interesting</th>
<th>Action</th>
<th>Intuitive Keywords</th>
<th>Grounded Theory Interpretation</th>
<th>The value-action gap</th>
<th>Model for Change</th>
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<td>Friends of the Earth, Totnes</td>
<td>2/5/06</td>
<td>a</td>
<td></td>
<td></td>
<td></td>
<td>about life style + what I can change on a personal level</td>
<td>personal change</td>
<td>lifestyle change</td>
<td>agency +</td>
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<td></td>
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<td>Everybody should get on a bus, so it would cause less pollution</td>
<td>public/ alternative transport</td>
<td>action +</td>
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<td></td>
<td>You should only go in a car when you’re going somewhere far</td>
<td>public/ alternative transport</td>
<td>action +</td>
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<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>a</td>
<td></td>
<td></td>
<td></td>
<td>Further discussion with friends about CO2 offsets scheme</td>
<td>discussion</td>
<td>behaviour change</td>
<td>agency +</td>
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<tr>
<td></td>
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<td></td>
<td>I use my vehicle for business as a farrier; I can’t do without it.</td>
<td>business vehicle; indispensable</td>
<td>presentation and clarity of alternatives</td>
<td>agency -</td>
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<td>I’m not going to help very much I’m a smoker!</td>
<td>smoker</td>
<td>inaction</td>
<td>agency -</td>
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<td>Driving is essential to me, I’m disabled</td>
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<td>attitude -</td>
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<td>The idea that anything can make up for creating CO2 - that it is possible</td>
<td>creating CO2; make up for</td>
<td>substitute behaviour</td>
<td>attitude -</td>
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<td>If you want to make the world a better place, you have to start from where you are! (we all do!!)</td>
<td>individual responsibility</td>
<td>individual responsibility</td>
<td>agency +</td>
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<td>Friends of the Earth Totnes</td>
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<td>I</td>
<td></td>
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<td>It's a 1st world 3rd world divide</td>
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<td></td>
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<td>Interesting to be able to pay to be 'bad'</td>
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<td>guilt; payment</td>
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<td>This is another guilt trip!</td>
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<td>no need for action; no personal responsibility</td>
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<td>How is it done - interesting to see the calculations - it seems little money for large offset</td>
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<td>low financial value</td>
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<td>Date</td>
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<td>They quantify environmental damage</td>
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<td>This is not here...why; Are you...Who?; Am I...where; What</td>
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<td>Bit of a Conscience Saver? We just should not fly</td>
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<td>conscience; not fly</td>
<td>substitute behaviour;</td>
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<td></td>
<td>I wish I could believe it but I feel man is a mere blip in the scale of history of the world. Good luck, I hope we can make a difference</td>
<td></td>
<td>action unlikely to make a difference</td>
<td>Scale of mankind unimportant; pessimism for future</td>
</tr>
<tr>
<td>Somerfield, Totnes</td>
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<td>I worry some pople might think of it as a handy get out clause</td>
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<td>substitute behaviour</td>
<td>Behaviour; no change</td>
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<td></td>
<td></td>
<td>Could encourage misuse/excess use of products that create CO2.</td>
<td></td>
<td>misuse; excess</td>
<td>substitute behaviour</td>
</tr>
<tr>
<td>Location</td>
<td>Date</td>
<td>PMI Group</td>
<td>Positive</td>
<td>Minus</td>
<td>Interesting</td>
<td>Action</td>
<td>Keywords</td>
<td>Grounded Theory Interpretation</td>
<td>The value-action gap</td>
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<tr>
<td>Somerfield,</td>
<td>12/5/06</td>
<td>m</td>
<td>Positive: May make people feel that they do not have to make other equally important changes in their lives. May encourage people to do more, saving their conscience.</td>
<td>Substitute behaviour; inaction; conscience</td>
<td>Substitute behaviour; no behaviour change</td>
<td>Substitute behaviour; attitude - knowledge - agency -</td>
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<td>Totnes</td>
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<tr>
<td>Somerfield,</td>
<td>12/5/06</td>
<td>m</td>
<td>Positive: Underlying philosophy: you can waste as much as you want and make it 'good' again by paying for it. Instead of being motivated to reduce your use.</td>
<td>Wrong philosophy; wrong motivation; financial value</td>
<td>Substitute behaviour; attitude - knowledge - agency -</td>
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<tr>
<td>Totnes</td>
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<tr>
<td>Dartington</td>
<td>5/4/06</td>
<td>m</td>
<td>Positive: The ideas are not about physical damage.</td>
<td>Substitute behaviour; physical damage</td>
<td>Contextual factor - agency -</td>
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<td>PhD Group</td>
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<tr>
<td>Dartington</td>
<td>4/2/06</td>
<td>m</td>
<td>Positive: developed the assumption that carbon offsets as a money</td>
<td>Substitute behaviour; positive value</td>
<td>Contextual factor - need agency -</td>
<td></td>
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<tr>
<td>PhD Group</td>
<td>5/4/06</td>
<td>m</td>
<td>Positive: Still related to cash!</td>
<td>Substitute behaviour; addressing problem</td>
<td>Contextual factor - need agency -</td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Friends of the Earth Totnes</td>
<td>2/5/06</td>
<td>m</td>
<td>Positive: Alleviate personal guilt just by paying for it. Possibly need to make people more aware and change their attitude at the source of the problem.</td>
<td>Substitute behaviour; financial value; guilt; payment; change attitude; change behaviour</td>
<td>Substitute behaviour; attitude - knowledge - agency -</td>
<td></td>
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<tr>
<td>Location</td>
<td>Date</td>
<td>Positive</td>
<td>Minus</td>
<td>Interesting</td>
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<tr>
<td>Friends of the Earth Totnes</td>
<td>2/5/06</td>
<td>Danger of money saving the conscience - an alternative to changing behaviour which is above all what we need</td>
<td>implied financial value; changing behaviour</td>
<td>substitute behaviour; change behaviour</td>
<td>habit -</td>
<td>agency -</td>
<td></td>
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<tr>
<td>Friends of the Earth Totnes</td>
<td>2/5/06</td>
<td>Does not encourage people to reduce their carbon output</td>
<td>financial value; no carbon reduction</td>
<td>substitute behaviour;</td>
<td>habit -</td>
<td>agency -</td>
<td></td>
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<tr>
<td>Friends of the Earth Totnes</td>
<td>2/5/06</td>
<td>Encourage guilt-free carry on as usual</td>
<td>status quo; guilt-free</td>
<td>substitute behaviour;</td>
<td>habit -</td>
<td>agency -</td>
<td></td>
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<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>What actually can we do? We have to have 100% co-operation from the world. It is frightening,</td>
<td>everyone contributes world-wide or little change</td>
<td>individual and societal/government responsibility</td>
<td>agency -</td>
<td>architecture -</td>
<td></td>
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<tr>
<td>Friends of the Earth Totnes</td>
<td>2/5/06</td>
<td>But it does fog the real issue that government ought to be acting to reduce CO2</td>
<td>government action; CO2 reduction</td>
<td>government action needed; no personal responsibility</td>
<td>contextual factor -</td>
<td>architecture -</td>
<td></td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>Very complicated to manage</td>
<td>management</td>
<td>accountability</td>
<td>contextual factor -</td>
<td>architecture -</td>
<td></td>
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<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>How will the offset be managed transparently/ethically?</td>
<td>management</td>
<td>accountability</td>
<td>contextual factor -</td>
<td>architecture -</td>
<td></td>
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<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>It’s a problem - don’t know what the solution is without America</td>
<td>everyone contributes or nothing</td>
<td>all or nothing implication</td>
<td>contextual factor -</td>
<td>architecture -</td>
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<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>this company should also be promoting energy reduction</td>
<td>promoting energy reduction</td>
<td>balanced information; real alternatives</td>
<td>contextual factor -</td>
<td>architecture -</td>
<td></td>
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<tr>
<td>Location</td>
<td>Date</td>
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<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>m</td>
<td>Positive</td>
<td>We can carry on and on but it needs world GOVERNMENT to do something</td>
<td>Positive</td>
<td>Action</td>
<td>Keywords</td>
<td>Grounded Theory Interpretation</td>
<td>The value-action gap</td>
</tr>
<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>m</td>
<td>Not all people are able to afford them</td>
<td>Misery</td>
<td>financial penalty</td>
<td>social; economic equity</td>
<td>contextual factor - need</td>
<td>architecture -</td>
<td></td>
</tr>
<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>m</td>
<td>Another way that poor people are hammered</td>
<td>Rich v poor; social inequality</td>
<td>social equity; financial penalty</td>
<td>contextual factor - need</td>
<td>architecture -</td>
<td></td>
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<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>m</td>
<td>It’s another tax</td>
<td>Tax</td>
<td>financial penalty</td>
<td>contextual factor - need</td>
<td>architecture -</td>
<td></td>
<td></td>
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<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>m</td>
<td>Not good to have to pay extra</td>
<td>Financial penalty</td>
<td>financial penalty</td>
<td>contextual factor - need</td>
<td>architecture -</td>
<td></td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>m</td>
<td>They privilege rich economies and communities over the economic and community development of poor economies and communities</td>
<td>Rich v poor; social inequality</td>
<td>implied financial value; excuses existing behaviour</td>
<td>external factor - norms -</td>
<td>architecture -</td>
<td></td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>m</td>
<td>They sustain existing first world/third world power relations</td>
<td>Global divisions emphasised</td>
<td>status quo; social; economic; global equity</td>
<td>external factor - norms -</td>
<td>architecture -</td>
<td></td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>m</td>
<td>They encourage people to believe that they can continue unsustainable behaviour without confronting the real consequences</td>
<td>Unsustainable behaviour; real consequences</td>
<td>substitute behaviour; unsustainable</td>
<td>attitude -</td>
<td>awareness -</td>
<td></td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>m</td>
<td>They mask the real consequences of carbon emissions</td>
<td>real consequences</td>
<td>substitute behaviour;</td>
<td>attitude - knowledge -</td>
<td>awareness -</td>
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<tr>
<td>Friends of the Earth Totnes</td>
<td>2/5/06</td>
<td>m</td>
<td>Does £10 really equate to 4,000 miles of driving?</td>
<td>Low value</td>
<td>implied financial value; low value</td>
<td>attitude - knowledge -</td>
<td>awareness -</td>
<td></td>
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<tr>
<td>Friends of the Earth Totnes</td>
<td>2/5/06</td>
<td>m</td>
<td>Does it really balance it out? Could it stop people seriously considering alternative energy use?</td>
<td>substitute behaviour; low value</td>
<td>substitute behaviour; low financial value</td>
<td>attitude - knowledge -</td>
<td>awareness -</td>
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<tr>
<td>Friends of the Earth Totnes</td>
<td>2/5/06</td>
<td>m</td>
<td>So, we can buy our way out of guilt/greed/inaction? Surely this must be linked to personal change...</td>
<td>inaction; personal change</td>
<td>substitute behaviour; personal change</td>
<td>attitude - knowledge -</td>
<td>awareness -</td>
<td></td>
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<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>m</td>
<td>They can give the impression that it is possible to 'offset' the effects of CO2 emissions - and divert people from the need to reduce emissions.</td>
<td>reduce emissions not offset</td>
<td>inaction; substitute behaviour</td>
<td>attitude - knowledge -</td>
<td>awareness -</td>
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<tr>
<td>Friends of the Earth Totnes</td>
<td>2/5/06</td>
<td>m</td>
<td>Money!! Maybe too pc!</td>
<td>financial value; substitute behaviour</td>
<td>contextual factor -</td>
<td>awareness -</td>
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<tr>
<td>Friends of the Earth Totnes</td>
<td>2/5/06</td>
<td>m</td>
<td>Do we know where the money goes? Is it spent on administration? Why does the project not flag up successes and failures.</td>
<td>management</td>
<td>accountability</td>
<td>contextual factor -</td>
<td>awareness -</td>
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<tr>
<td>Friends of the Earth Totnes</td>
<td>2/5/06</td>
<td>m</td>
<td>Will it go far enough - danger of tokenism</td>
<td></td>
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<td>tokenism</td>
<td>substitute behaviour</td>
<td>contextual factor -</td>
</tr>
<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>m</td>
<td>Driven purpose, activity for those being paid for</td>
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<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>m</td>
<td>offset - set off- get off- let off- met off-I know nothing, therefore I am</td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>p</td>
<td>Producing a collective or exchange-based ie not just personal solution</td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>p</td>
<td>They encourage people to understand that they have a choice about their role in encouraging/inhibiting carbon emissions</td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>p</td>
<td>They make people aware of carbon emissions created by the activity</td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>p</td>
<td>They promote ethically aware behaviour</td>
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<tr>
<td>Friends of the Earth Totnes</td>
<td>2/5/06</td>
<td>p</td>
<td>Conscious use of energy sources</td>
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<tr>
<td>Friends of the Earth</td>
<td>2/5/06</td>
<td>Positive</td>
<td>Feasible actions in a fun way</td>
<td></td>
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<td></td>
<td>raising awareness; action; fun</td>
<td>agency +</td>
<td>agency +</td>
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<td>Totnes</td>
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<tr>
<td>Friends of the Earth</td>
<td>2/5/06</td>
<td>Positive</td>
<td>Helpful for those who 'have' to 'use' carbon</td>
<td></td>
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<td></td>
<td>tool; awareness; raising awareness; action</td>
<td>agency +</td>
<td>agency +</td>
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<td>Totnes</td>
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<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>Positive</td>
<td>Helps initiate a change in activity actually reduces CO2 emissions</td>
<td></td>
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<td>initiate a change; behaviour change</td>
<td>agency +</td>
<td>agency +</td>
</tr>
<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>Positive</td>
<td>Positive idea, think about what is inside yourself and then wonder what is outside</td>
<td></td>
<td></td>
<td></td>
<td>awareness of self implies changed external action</td>
<td>agency +</td>
<td>agency +</td>
</tr>
<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>Positive</td>
<td>They can encourage awareness and individual action.</td>
<td></td>
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<td></td>
<td>awareness; behaviour</td>
<td>agency +</td>
<td>agency +</td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>Positive</td>
<td>We can measure financial costs</td>
<td></td>
<td></td>
<td></td>
<td>measure of effects; understandable measure;</td>
<td>contextual factor - need +</td>
<td>architecture +</td>
</tr>
<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>Positive</td>
<td>It works if it works for everyone - with clearly monitored exceptions only! Also that means financially viable...</td>
<td></td>
<td></td>
<td></td>
<td>everyone contributes; monitored exceptions; financially viable</td>
<td>all or nothing implication; government monitoring; low cost</td>
<td></td>
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<tr>
<td>Friends of the Earth</td>
<td>2/5/06</td>
<td>Positive</td>
<td>To make you (people!) aware is a good thing</td>
<td></td>
<td></td>
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<td>awareness; individual; general</td>
<td>attitude -</td>
<td>awareness -</td>
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<td>Totnes</td>
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<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>Positive</td>
<td>Excellent idea - makes people at least think about it all</td>
<td></td>
<td></td>
<td></td>
<td>awareness; raising awareness</td>
<td>agency +</td>
<td>agency +</td>
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<td>Dartington PhD Group</td>
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<td>attitude -</td>
<td>awareness -</td>
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<td>We can measure financial costs</td>
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<td>measure of effects; understandable measure;</td>
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<td>awareness; individual; general</td>
<td>attitude -</td>
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<td>Somerfield, Totnes</td>
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<td>Positive</td>
<td>Excellent idea - makes people at least think about it all</td>
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<td>awareness; raising awareness</td>
<td>agency +</td>
<td>agency +</td>
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<td>Location</td>
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<td>Minus</td>
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<tr>
<td>Somerfield, Totnes</td>
<td>12/5/06</td>
<td>Good idea - raises awareness of our contribution to global warming.</td>
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<td>raising awareness; behaviour</td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>Bringing awareness of carbon damage</td>
<td></td>
<td></td>
<td></td>
<td>raising awareness</td>
<td>attitude - knowledge</td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>Create awareness of the necessity for environmental action</td>
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<td>raising awareness; action</td>
<td>attitude - knowledge</td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>Raise the awareness of the Co2 release and environmental concern</td>
<td></td>
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<td></td>
<td>raising awareness</td>
<td>attitude - knowledge</td>
<td></td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>They bring into focus the finite status of natural resources of the earth</td>
<td></td>
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<td></td>
<td>raising awareness; unseen costs</td>
<td>attitude - knowledge</td>
<td></td>
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<tr>
<td>Dartington PhD Group</td>
<td>5/4/06</td>
<td>They make people aware that there is a 'cost' involved in these actions</td>
<td></td>
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<td></td>
<td>raising awareness; unseen costs</td>
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### The Value-Action Gap

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### The Model for Change

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<td>Contributions</td>
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<td>Dartington 06</td>
<td>What would a hypothetical ECO-DIY store look like? Would products be less or more expensive? Would it comprise a second hand element? Is DIY sustainable anyway? Is DIY ethical - socially not just ecologically?</td>
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<tr>
<td>Dartington 06</td>
<td>&quot;Which?&quot; magazine founder, Michael White, had links to Dartington. We need that sort of available and clear information for eco-products.</td>
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<tr>
<td>Dartington 06</td>
<td>We need a local information network that people could access</td>
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<tr>
<td>Dartington 06</td>
<td>Can we be local, environmental and ethical all together? (referring to purchase matrix)</td>
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<tr>
<td>Dartington 06</td>
<td>I live in a caravan and I have natural ways to heat water during the summer months. I have a black water bag, which is designed to hang in a tree and provides a hot shower at the end of the day...Alternatively I have a 1930's style tin bath, which I fill with water in the morning and by the evening it is warm enough for a bath! Outdoor baths from May 'till the end of October have been part of my seasonal cycle for 4 years now</td>
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<tr>
<td>Dartington 06</td>
<td>I've decided that if I can't buy it in Tonnes, I probably don't need it.</td>
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<tr>
<td>Dartington 06</td>
<td>In response to this &quot;map&quot;, I can see a way of representing the choices. I would suggest that we all have cost, convenience &amp; aesthetics criteria in these kinds of purchases. You wanted to add others - &quot;Local, &quot;Environmental&quot;, &quot;Ethical&quot;. I wonder whether this format would help people uncover &amp; clarify their values before starting their purchasing process.&quot; Cost - Convenience - Aesthetics - Local - Environmental - Ethical --what % of your expenditure is represented in these columns?</td>
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<tr>
<td>Location</td>
<td>Contributions</td>
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<td>-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
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<tr>
<td>Dartington 06</td>
<td>I love recycle / Reclamation centres. Other people’s rubbish is another’s treasures. I have repainted my 2 bedroom house for under £40. Each room has a triple colour effect, ie one wall magnolia, another lavender and the last 2 walls white creating a delicious and snug environment of my choice colours. I found two concertina doors (pine) and one with a full glass window. Salmon/Rust pink deep pile carpet for the stairs and oatmeal wool carpet for the hallway. White floor tiles for the bathroom...endless plants to rescue and a mountain bike for £12.50 so I can run the dog across country. There is so much to choose from, everything at ridiculously low prices, a friendly chat with the workers as well as other bargain hunters. And if it doesn’t work, or I break it or the dog chews it there is no real problem. Yesterday I found an old badminton net with stands, there was one piece missing which I quickly replaced. Now the whole neighbourhood sets the court in our shared carpark and we have regular friendly tournaments.&quot;</td>
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<tr>
<td>Dartington 06</td>
<td><strong>THE Caravan</strong> The best thing about living in the caravan is having friends (friends) over the road and having a granny up the road and living with a very nice person. Dad keeps bottles and waits till the time when he can crash (crush) them up with a machine. When we were at our old house we kept recycling (recycling) outside and the people came to collect it. I always play outside. I play with my brother and my sister and nattlie and mathew. My friends (friends) have a swimming pool! We have a seesaw (seesaw) and a trampoline and a swig (swing) and we have bikes and I have a bratz. Ki my brother has a habit (habit) of coming on the swing when I am on it.</td>
</tr>
<tr>
<td>Dartington 06</td>
<td>We still use an oil fired aga in an old draughty house, even though we were organic farmers.</td>
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<td>Devon Open Studios 07</td>
<td>you’ve noticed in a reflective way...it feels that one way or another you’ve got the desire to use (eco paints) but then you found that you were actually thwarted because of this that or the other.</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>the next stage of this is likely to be either a series of small posters or postcards featuring some of the comments people have given me. It’ll be interesting</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>Do you know this is such a good idea because I’ve got all this stuff going round in my head and you know in pieces of paper or folders and files...and you need to come and have a graphic picture of where you’re going...</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>Why isn’t there a Do It Yourself store. What a brilliant idea</td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I’m just fascinated by all of this. Ah this is some of your comments</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>Hard to put a sticker (contribution) up with something written on it...I think my contribution would be whatever’s gone on there (on the recording)</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>As a reflective piece of work...going through the process and reflecting on it.</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>the way you are going, which is book works and postcards...I think there is something about the story...the postcards enable people...to write a response on them and come back which is a dialogue happening into the community</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>I’m not saying that my house is all insulated or everything...it can’t be very insulated</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>wait and see what’s available</td>
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**Appendix 5 Eco-Renovations: House Receipts contributions breakdown**

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<tr>
<th>Location</th>
<th>Contributions</th>
<th>Participant</th>
<th>Written/spoken / conversation contribution</th>
<th>Grounded Theory Intuitive Keywords</th>
<th>Model for Change</th>
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<tr>
<td>Devon Open Studios 07</td>
<td>The dilemma is whether to do everything in a piece-meal, blundering about way not knowing if you are right. And potentially having to undo something just completed and spending a lot of money.</td>
<td>M2 Conversation</td>
<td>spoken</td>
<td>clarity/confusion; piecemeal; expensive; action and reflection +</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>you worked really hard to achieve all of that. I mean it was a full time job</td>
<td>M2 Conversation</td>
<td>spoken</td>
<td>action and reflection +</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>I get all my stuff at the health food store</td>
<td>M3 Conversation</td>
<td>spoken</td>
<td>action and reflection +</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>Recycling, that's ethical on a different stance</td>
<td>W1 Conversation</td>
<td>Challenge, expectation</td>
<td>action and reflection +</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>Strawbale house up the road...even he had lots of compromises to make</td>
<td>W1 Conversation</td>
<td>spoken</td>
<td>action and reflection +</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>I come from a green family so...I never go in a car when I can come on my feet or on a bike</td>
<td>W4 Conversation</td>
<td>spoken</td>
<td>action and reflection +</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>My sitting room is 1880's and my kitchen is 1973</td>
<td>W4 Conversation</td>
<td>spoken</td>
<td>action and reflection; link to house purchase above</td>
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<td>Devon Open Studios 07</td>
<td>So what's your conclusion...Well it's really hard work...you can do (little) with an existing property</td>
<td>A Conversation</td>
<td>agency</td>
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<td>Devon Open Studios 07</td>
<td>I only have a restricted space, there is a smaller cylinder (on the market)...but it only heats up a smaller amount of water...and I don't want to end up using an immersion heater all the time</td>
<td>A Conversation</td>
<td>agency</td>
<td></td>
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<tr>
<td>Devon Open Studios 07</td>
<td>So what's your conclusion...Well it's really hard work...you can do (little) with an existing property</td>
<td>A Conversation</td>
<td>agency</td>
<td></td>
<td></td>
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<tr>
<td>Devon Open Studios 07</td>
<td>Quote for draught proofing...three windows and two doors...was going to cost £1800</td>
<td>A Conversation</td>
<td>agency</td>
<td></td>
<td></td>
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<tr>
<td>Devon Open Studios 07</td>
<td>Because it said on the form...you've got to have...this and that...tick,tick,tick</td>
<td>W1 Conversation</td>
<td>clarity/confusion; agency</td>
<td></td>
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<tr>
<td>Devon Open Studios 07</td>
<td>my problem has been chicken and egg the whole way</td>
<td>W3 Conversation</td>
<td>agency</td>
<td></td>
<td></td>
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<tr>
<td>Devon Open Studios 07</td>
<td>a reputable cavity wall company (said) we would have to put up scaffolding (which would make it completely prohibitive)</td>
<td>W3 Conversation</td>
<td>agency</td>
<td></td>
<td></td>
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<tr>
<td>Devon Open Studios 07</td>
<td>You know the dilemma is whether to do everything in a piecemeal, rather you know blundering about way not knowing whether you're right...or whether just to keep things going and being as economical</td>
<td>W3 Conversation</td>
<td>thrif/economy; make-do; expectation</td>
<td>agency -</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I never find what I want at the right time at these recycle centres</td>
<td>W3 Conversation</td>
<td>agency</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Suspicion that some suppliers are just jumping on the bandwagon. Oh god this is oh so frustrating. It's absolutely maddening</td>
<td>W3 Conversation</td>
<td>agency</td>
<td></td>
<td></td>
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<tr>
<td>Devon Open Studios 07</td>
<td>I never find what I want at the right time at these recycle centres'</td>
<td>W3 Conversation</td>
<td>lack of choice; consumption; agency</td>
<td></td>
<td></td>
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<tr>
<td>Devon Open Studios 07</td>
<td>We also looked at cavity wall insulation, but our house was too old and the extension had bad access.*</td>
<td>spoken</td>
<td>clarity/confusion; expensive; agency</td>
<td></td>
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<tr>
<td>Devon Open Studios 07</td>
<td>Cost of cavity wall insulation for me had to include scaffolding on 3 sides of my house. Making the cost prohibitive.*</td>
<td>spoken</td>
<td>expense; clarity/confusion</td>
<td>agency -</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I don't know what to do first solar heating with a new hot water tank, or convert my wood buring stove to a back boiler, which means changing my tank. So what comes first? 'It's chicken and egg - a minefield.'</td>
<td>spoken</td>
<td>clarity/confusion; expense; technology; information; expectation</td>
<td>agency -</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>to get a grant you had to have...cavity wall insulation</td>
<td>W3 Conversation</td>
<td>agency</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I'm happy to fork out maybe more than I need for the solar panels, but the insulation is another thing</td>
<td>W3 Conversation</td>
<td>agency</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I've heard negative things about cavity wall insulation</td>
<td>W3 Conversation</td>
<td>agency</td>
<td></td>
<td></td>
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<tr>
<td>Location</td>
<td>Contributions</td>
<td>Participant</td>
<td>Written/spoken/conversation contribution</td>
<td>Grounded Theory Intuitive Keywords</td>
<td>Model for Change</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>I went into Woolworth's 'cause I wanted a trimmer and they were selling all these for fifteen quid... It was really cheap... and I didn't really look at the name... I sort of vaguely thought of Bosch... well I did know it was armaments... but I still went ahead and bought it... you may have to go to Plymouth or somewhere. This was more convenient. How do you balance all of these? I don't know the answer to that at all.</td>
<td>M3 Conversation</td>
<td>Cheap, convenient, knowledge -, alternative action</td>
<td>agency -, awareness -, alternative action&lt;br&gt;Alternative action might be borrowing a neighbour's trimmer</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>But you used Dulux!... there was an offer on Dulux and it was £12 for a massive.</td>
<td>A Conversation</td>
<td>Thrift, getting a bargain</td>
<td>agency -, diverted by sponsorship</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I went the same way and (Dulux) actually sponsored me because I was ding an eco extension.</td>
<td>M2 Conversation</td>
<td>Thrift, getting a bargain</td>
<td>agency -, wanting the choice and being able to see the goods</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Well that's quite fair what you did about local shops... get straightforward things from Harris's... when it was aesthetic go to the bigger ones.</td>
<td>M2 Conversation</td>
<td>Thrift, getting a bargain</td>
<td>agency -</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>An outdoor shower... all beautifully designed thing</td>
<td>M1 Conversation</td>
<td>agency +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I salvaged a lot of materials</td>
<td>M2 Conversation</td>
<td>agency +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>It would have been about £850 and I got it for £85</td>
<td>M2 Conversation</td>
<td>Thrift, getting a bargain</td>
<td>agency +</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I always think now of what um is the ethical leanings (Ethical Consumer magazine)</td>
<td>M3 Conversation</td>
<td>agency +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>What about getting stuff at the recycle yard, because that's how I got my paint.</td>
<td>W1 Conversation</td>
<td>action</td>
<td>agency +</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Have you had your house insulated? Yeah cavity wall, all three sides</td>
<td>W1 Conversation</td>
<td>agency +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>My neighbour has to use eco-paints because she is asthmatic'</td>
<td>spoken health</td>
<td>agency +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>About finding other ways of doing it, and I haven't done anything about it since</td>
<td>A Conversation</td>
<td>agency +</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Up to Birmingham for the whole of the south of England</td>
<td>M2 Conversation</td>
<td>thrif, travel</td>
<td>Agency-, implying would have travelled to get cheaper item</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I can't say that I've been motivated by it too much because I don't buy very much</td>
<td>M2 Conversation</td>
<td>Agency?</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>So when people come round to the door selling electric or gas or whatever I get them in and grill them about their ethical stance</td>
<td>W1 Conversation</td>
<td>expectation; responsibility</td>
<td>agency?</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>the local guy phoned me up in Newton Abbot</td>
<td>M2 Conversation</td>
<td>Local, persistence, 2nd hand</td>
<td>Agency+ local s</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>about presenting it differently visually some how and you've presented it visually in this documentation which is great, but I think to get the message across</td>
<td>M1 Conversation</td>
<td>Visual stimulation</td>
<td>Approach</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>What you are presenting doesn't have a shock factor</td>
<td>M1 Conversation</td>
<td>Approach</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Not listening to participant stories, not drawing them out, telling my own story</td>
<td>W1 Conversation</td>
<td>polemic approach-</td>
<td>approach-</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Would you like a cup of tea?</td>
<td>A Conversation</td>
<td>Approach+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Oh it's nice, it's fun</td>
<td>M2 Conversation</td>
<td>Approach+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Because your life is your art</td>
<td>W1 Conversation</td>
<td>Approach+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I'm just so interested</td>
<td>W3 Conversation</td>
<td>Approach+</td>
<td></td>
<td></td>
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<tr>
<td>Devon Open Studios 07</td>
<td>doing a PhD about my fine art practice and encouraging pro-environmental behaviour. So hence (this work). Oh I see. That's really interesting…you see most people haven't thought about this before….We're going to have to in the future</td>
<td>W4</td>
<td>Conversation</td>
<td></td>
<td>Approach; Acquisition</td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Sedbuk government research unit on boiler efficiency*</td>
<td></td>
<td>spoken</td>
<td>Clarity; information; efficiency</td>
<td>architecture</td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Domestic combined heat and power fuel cell currently in development for domestic application*</td>
<td></td>
<td>spoken</td>
<td>information; technology; experiment</td>
<td>architecture</td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>And what about um sort of recycled…you know something like freecycle or stuff from skips and tips…have you used that sort of material?</td>
<td>M1</td>
<td>Conversation</td>
<td>architecture *; action and reflection *</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I'm sort of on the fringe of this (Transition Town Tones)</td>
<td>W4</td>
<td>Conversation</td>
<td>Association *</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I wrote an article for the Ecological Design Association magazine</td>
<td>M2</td>
<td>Conversation</td>
<td>writing article</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I've been hoping that the TTT thing will suddenly come up with something</td>
<td>W1</td>
<td>Conversation</td>
<td>association</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I put my name down for…solar panels (with Transition Town Tones)</td>
<td>W3</td>
<td>Conversation</td>
<td>association</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I was one of the Design Our Space people (Transition Town Tones group involved in a South Hams-Totnes building project)</td>
<td>W4</td>
<td>Conversation</td>
<td>association</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I'm getting involved…in what Devon is doing for the over sixties</td>
<td>W4</td>
<td>Conversation</td>
<td>association*; architecture*</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I went through the Yellow Pages</td>
<td>M2</td>
<td>Conversation</td>
<td>association*; utilising existing systems</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I'm down on the list for slar water…solar heating</td>
<td>M3</td>
<td>Conversation</td>
<td>Association*; Agency*</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I got the Which? Magazine. I joined them</td>
<td>W1</td>
<td>Conversation</td>
<td>association*; architecture*</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Whether you link into any … ecological organisations like Greenpeace or Friends of the Earth</td>
<td>W2</td>
<td>Conversation</td>
<td>association*; architecture*</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>we were talking about where my work comes from…from desperation</td>
<td>A</td>
<td>Conversation</td>
<td>Assumptions*</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>But if you look in this guide The Good Shopping Guide…Worcester is one of the worst companies to buy from</td>
<td>A</td>
<td>Conversation</td>
<td>information</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Eco paints I wouldn't want to use one unless I really knew what it's performance was outside</td>
<td>M2</td>
<td>Conversation</td>
<td>awareness-;</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>One has to be very careful because there is a lot of stuff coming through the junk mail, offering solar heaters…(one) particular firm…got a very bad write-up in the Ethical Consumer magazine</td>
<td>M3</td>
<td>Conversation</td>
<td>awareness-;</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Not sure if the patio doors will come up to standard</td>
<td>W1</td>
<td>Conversation</td>
<td>clarity/confusion; information; awareness-;</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>IKEA…I really want it to be ethical because…they're staff friendly aren't they? They do flat pack houses don't they?</td>
<td>W1</td>
<td>Conversation</td>
<td>clarity/confusion; Impression rather than factual</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Supporting a local business</td>
<td>W1</td>
<td>Conversation</td>
<td>awareness-;</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>my combination boiler must use an enormous amount of water before I get hot water out of it…But's that's what I was saying about yours the other day</td>
<td>W2</td>
<td>Conversation</td>
<td>Passive, acceptance</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>But I would want to keep warm you see, (so the decision is)what do I need more, hot water or warmth?</td>
<td>W3</td>
<td>Conversation</td>
<td>awareness-;</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Well the problem is (the) large Victorian housing stock...really very difficult to do (eco-renovate)</td>
<td>W4</td>
<td>Conversation</td>
<td>awareness-;</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Just getting advice about a replacement boiler is hard enough. Who can you ask!</td>
<td></td>
<td>spoken</td>
<td>clarity/confusion; information; reliability</td>
<td>awareness-;</td>
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<tr>
<td>Location</td>
<td>Contributions</td>
<td>Participating</td>
<td>Written/spoken/conversation</td>
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<tr>
<td>Devon Open Studios 07</td>
<td>We've been looking at how to best use our tiny 1930's home that was once a wooden garage, then with the help of chicken wire mesh &amp; pebbledash became a home. How to insulate this leaky vessel. How to heat without spending the banks money on solar. How to use wood with no wood storage area. To demolish and begin again with all the energy, time, money, resources, waste that would be used / created. So many choices!</td>
<td>written</td>
<td>clarity/confusion; expense; piecemeal; expectation</td>
<td>awareness+</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>If I can't afford a house, what will my children be able to do? If you haven't much money eco-renovation is beyond me.</td>
<td>spoken</td>
<td>social equity; expense;</td>
<td></td>
<td>architecture-</td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I live in two places... Totnes and Oxford</td>
<td>W4</td>
<td>Conversation</td>
<td>awareness; personal arrangements override travel</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>green wash, it's like pretending oh we're on the green bandwagon and um they're just trying to pull the wool over your eyes</td>
<td>M3</td>
<td>Conversation</td>
<td>awareness; agency</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>the alternative is um insulation inside... I'd have to have quite a big area of it and that would cost almost as much as the...</td>
<td>W3</td>
<td>Conversation</td>
<td>awareness; agency</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I want to update... my wood burning stove (to a back boiler) ... but you have to change your tank... how does that fit in with the solar heating</td>
<td>W3</td>
<td>Conversation</td>
<td>awareness; Architecture</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>It's powerful because of the visual imagery and the sort of shock factor</td>
<td>M1</td>
<td>Conversation</td>
<td>approach</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>you're not necessarily at the right place at the right time and know all the information in your head</td>
<td>M3</td>
<td>Conversation</td>
<td>awareness+</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>(organic) tomatoes come in from Spain... genuine organics, their flavour and sort of stronger somehow</td>
<td>M3</td>
<td>Conversation</td>
<td>awareness+</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>I suppose if you aim for ethical and eco then you know, you've got a bit more hope of getting closer to it</td>
<td>W1</td>
<td>Conversation</td>
<td>awareness+</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Saving water as much as you can, savin... I mean I always turns off lights... and when I'm cooking with gas, I always try to turn something else off</td>
<td>W3</td>
<td>Conversation</td>
<td>thrift/economy; make-do; expectation</td>
<td>awareness+</td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>The tipping point by Malcolm Gladwell'</td>
<td>spoken</td>
<td>change; social engineering;</td>
<td>awareness+</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Vaillant Condensing Boiler,</td>
<td>spoken</td>
<td>information; technology</td>
<td>awareness+</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Postcarbon.org, Julian Darley, 'www.relocalize.net'</td>
<td>spoken</td>
<td>information</td>
<td>awareness+</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Assagioli model' (psychological model of consciousness)</td>
<td>written</td>
<td>explanation;</td>
<td>awareness+</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>they don't expect you, when they advertise things, to put any of this down at all, it's not of any interest you know. Oh, our customers will only be interested in cost, convenience and aesthetics and that's all they think about (not ethics)</td>
<td>M3</td>
<td>Conversation</td>
<td>awareness+; action and reflection+</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>The art of coarse moving Michael Green (Diary of a Nobody)</td>
<td>spoken</td>
<td>vernacular; everyday; incidental</td>
<td>Why isn't there a Do It Yourself store. What a brilliant idea</td>
<td></td>
</tr>
<tr>
<td>Devon Open Studios 07</td>
<td>Francis Galton &quot;The art of travel&quot; 19th century travel, &quot;a place of your own&quot;</td>
<td>spoken</td>
<td>travel and bivouacking</td>
<td>Why isn't there a Do It Yourself store. What a brilliant idea</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>It's always interesting to see what people write</td>
<td>M7</td>
<td>Conversation</td>
<td>accumulation+</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>So where have your stories come from?</td>
<td>W3</td>
<td>Conversation</td>
<td>accumulation+</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>JH Yes lots of people are interested. It's quite hard to get people to participate but it's not too bad</td>
<td>A</td>
<td>Conversation</td>
<td>acquisition</td>
<td></td>
</tr>
<tr>
<td>Location</td>
<td>Contributions</td>
<td>Participant</td>
<td>Written/spoken/conversation</td>
<td>Grounded Theory Keywords</td>
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<tr>
<td>ECOS Trust 08</td>
<td>so I'm collecting stories actually, other people's stories</td>
<td>W3</td>
<td>Conversation</td>
<td>acquisition+</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>Being green also means keeping an eye on the cost and having to compromise your ideals, knowing that more money is not always available, to better to finish and be happy, than further in debt</td>
<td>written</td>
<td>expense; compromise; expectation</td>
<td>action and reflection-</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>Time - or lack of it - is crucial. When the builder wants a decision made, they are not going to wait for you to do the research...I could go on</td>
<td>written</td>
<td>compromise; expectation; information; clarity</td>
<td>action and reflection-</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>from Wells - Grade II eco-pig shed. How green - has to be variegated. We did our best!</td>
<td>written</td>
<td>expectation; compromise; expense</td>
<td>action and reflection-</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M2: But they don't actually ask the manufacturers whether...well are the products that go into these items, are they sustainable?</td>
<td>M2</td>
<td>Conversation</td>
<td>ethics</td>
<td>action and reflection-</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M2: So you've managed to do some eco-renovations? M3: Yes, yes JH: What have you achieved? M3: Whether it was eco or not...it was about 15 years ago. I think we've probably failed as well. Laugh. M3: We gave it some thought and we could have done a lot more. And the other thing then was we had no money</td>
<td>M3</td>
<td>Conversation</td>
<td>compromise</td>
<td>action and reflection-</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>JH: ...you don't think about what the pay back period is when you buy a car, you buy a car because you need it and... Actually so do we you know...what we want to do is live in a more eco fashion then do we need solar panel water heating for instance. So you actually need to forget about attaching this payback period, which is a bit of a misleading guide to why you should buy something because we don't apply that value to anything else in our lives. You don't apply payback to a house. M17: That's true M18: That's true. I think I would think of life... JH: Life of a product... M17: Most people don't... M18: Perhaps that the way we need to start thinking you know. You need to think I'm buying this jumper and its going to last me 20 years you know, because it's completely unacceptable to keep buying new clothes all the time. JH: Yeah yeah</td>
<td>M3</td>
<td>Conversation</td>
<td>compromise</td>
<td>action and reflection-</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M17: I mean I think you do need to start thinking like that. M18: I'm a carpenter and builder (indistinct). I'm trying to convince people to use eco products.</td>
<td>M17 &amp; M18</td>
<td>Conversation</td>
<td>action and reflection+</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M2:...passive solar houses. That means they only harvest energy coming from the sun and ultimately the only sustainable form of energy because everything else, if you consume any material from the earth, you're consuming millennia of sun energy. JH: Right. M2: And that's non-renewable</td>
<td>M2</td>
<td>Conversation</td>
<td>action and reflection+</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M2:...building thermal stores up that south facing wall putting a single skinned greenhouse over that and taking the heat into the house at night by convection and heavily insulating the rest of the it...</td>
<td>M2</td>
<td>Conversation</td>
<td>action and reflection+</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>It's maintainable by the ordinary person</td>
<td>M2</td>
<td>Conversation</td>
<td>action and reflection+</td>
<td></td>
</tr>
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</table>
**Appendix 5 Eco-Renovations: House Receipts contributions breakdown**

<table>
<thead>
<tr>
<th>Location</th>
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<th>Written /spoken / conversation contribution</th>
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<tr>
<td>ECOS Trust 08</td>
<td>M2: I use Ebay... they don't know it but its one of the most environmentally sound operations in the history of the world... Buy what already exists.</td>
<td>M2</td>
<td>Conversation</td>
<td>action and reflection +</td>
<td>action and reflection +</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M2: a rock store and all you do, believe or believe it not, south facing wall dig a pit about 600mm deep, fill it with rocks and buy and old single glazed glasshouse on Ebay and put it over it and vent it into the house</td>
<td>M2</td>
<td>Conversation</td>
<td>action and reflection +</td>
<td>action and reflection +</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M2: If you're consuming, you're not being eco, eco and then we can't cope with the fact that negative growth is the future of capitalism. Because you're attempting effectively to go off grid and that's not being a happy consumer</td>
<td>M2</td>
<td>Conversation</td>
<td>action and reflection +</td>
<td>action and reflection +</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>Me and my partner we've got a water mill and we're really lucky. He's an electrician and engineer, carpentry... he's got a turbine so we are generating our own electrics. We've got solar panels, we've got this that and the other purely because he's got the technical know how.</td>
<td>W14</td>
<td>Conversation</td>
<td>action and reflection +</td>
<td>action and reflection +</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>They've just skimmed the outside of the house with Kingspan. I mean they actually had an old fifties house and again it was a family house and the heat loss was absolutely terrible and you know again the retention of heat now with having this extra layer</td>
<td>W3</td>
<td>Conversation</td>
<td>action and reflection +</td>
<td>action and reflection +</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>I have arrived many times to this conclusion &quot;I believe we should be investing our time and effort developing Alternative methods of practice, instead of developing Alternative technologies&quot;. The energy used to develop and produce an engine and body for a vehicle or even a solar panel represent our inability to slow down or stop consumption. In my mind this is the most important aspect of our changing lives</td>
<td>W3</td>
<td>Conversation</td>
<td>expectation; thrift; simplicity; challenge</td>
<td>action and reflection +</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>It can be done. I did it. Your favourite shops must be the dump + charity shops + freecycle + eco-shops. And you must have a good (not necessarily convinced he will be after) builder. Most of all, think about your lovely self and the lovely planet. 2nd hand units from local paper. Offcut marmoleum floor, old floor and other tiles from dump, etc. Old cooker/hob/hood rescued - was on it's way to dump - builder chucking it for other clients.</td>
<td>W3</td>
<td>Conversation</td>
<td>make-do; thrift; simplicity; expectation; persistence</td>
<td>action and reflection +; association; architecture</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>Where do we start? From scratch</td>
<td>A</td>
<td>Conversation</td>
<td>agency</td>
<td>agency</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>I live in a house but I've never done anything. But I happen to work for a project, as a gardener for a sustainable charity. We try as much as possible to do everything sustainable. So you know we have a lot of recycling, biofuel (indistinct) No interesting. I'm sure the day will come when I'll be doing something myself like that (Laughter)</td>
<td>W5</td>
<td>Conversation</td>
<td>Agency-</td>
<td>Agency-</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>The problem is once you go down the road of looking at solar panels and that you get all these slick blokes who want to sell you something that don't work and costs a bloody fortune.</td>
<td>M11</td>
<td>Conversation</td>
<td>agency -</td>
<td>agency -</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M12: The people that want to baffle you with science are the worst ones</td>
<td>M12</td>
<td>Conversation</td>
<td>agency -</td>
<td>agency -</td>
</tr>
</tbody>
</table>
Talking to man looking at the stand
JH: This is about failing to eco-renovate my house
Man 14
M14: Right. We're struggling at the moment with the same sort of thing
JH: Ah
M14: You go into something which you think is eco and you dig a little deeper and find out it's not really eco
JH: Yeah, yeah
M14: There's a lot of conflicting advice...

M17: Or you're constantly worrying as I think I've got to the stage now of worrying about making the right decision
JH: Yeah
M17: And almost freezing up and thinking I'm not going to make a decision here
JH: That's exactly right
M17: Then a year down the line being told oh no you shouldn't have done that you should have done that one and how am I supposed to know that?

M19: It can be really frustrating that I know...my house faces east-west so solar power is...it's just not worth doing

M2: But you will be able to talk about it to your friends
MA: And apparently you're being eco

M20: We're doing some new builds up in Scotland
JH: So will you actually employ an eco builder
W17: We're going to look into it, but it will cost dependant as well
W17: You can only do a certain level, no matter what age the property is, you can only do a certain level.

W9: We're in an old house. We don't know how long we're going to be there and it just doesn't stack up really to do a lot of these things

W13: Local England I'm OK. But local to wherever the project is, 90% of the time I can't get started

W9: We're between...betwixt at the moment you know. We own our house and we've had it cavity wall insulated
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<tr>
<td>ECOS Trust 08</td>
<td>M15: My interest here is rainwater harvesting. JH: Ah very specific. M15: Very specific yeah but I'm interested in it all. But I find most of its common sense, how you would actually go about things and actually if things had a proper value on them. JH: What do you mean by proper value? M15: Everything that has been overused and abused in the past hundred years or so is because it comes down to can we afford to waste it whereas things are at a price... people naturally start recycling and reusing don't they? JH: That's very true. M15: It's like with clothing and stuff. Nobody mends socks or does anything to mend something anymore.</td>
<td>M15</td>
<td>Conversation</td>
<td></td>
<td></td>
<td>agency +</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>JH: And the seminar/surgery went well too. W19: How many did you get? JH: Well about ten there! MA: Very good. JH: But it was very engaged, you know people were asking questions, which is what I wanted and... W19: Are you doing one tomorrow? JH: No I'm not. W19: If you want to... MA: Yeah maybe you should. W19: slot in somewhere, but it's not been advertised. JH: And I haven't asked the people who were to participate so I think probably I can't so that. W19: Do it here... use those tables. JH: Yeah if I wanted to yeah. W19: Hold a meeting with a load of people. MA: Wouldn't it be interesting to see if them or maybe someone else would do it tomorrow because there's a lot of good people. JH: Min there are. MA: And it was really interesting to just to that having those people in that room to answer questions.</td>
<td>W19</td>
<td>Conversation</td>
<td></td>
<td></td>
<td>agency +</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>It takes about 4 or 5 litres for my hot water to run through in my kitchen so have plumbed in a valve/tap to divert the water to a rainwater tank.</td>
<td></td>
<td>written</td>
<td>make-do; simplicity; achievable</td>
<td></td>
<td>agency +</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>(the purchase Matrix) that's quite useful for us again. We're going through the process of we need work done, how ethical can we be within the constraints we've got you know. Being a charity we need to raise funds um time you know labour and the rest of it. So it would be quite good to do one of these for every project we have going. Oh right excellent. Thank you very much.</td>
<td>W5</td>
<td>Conversation</td>
<td></td>
<td></td>
<td>agency + purchase matrix</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M2: Bradford are around a lot... MA: Yeah they're a great big company M2: ...but they're basically looking to score revenue and at the moment what we're in the middle of is eco-consumerism.</td>
<td>M2</td>
<td>Conversation</td>
<td></td>
<td></td>
<td>agency -</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>W4: It is so difficult to do it. I was just thinking this morning about the insulation in my roof and got a grant and got to do it, but got the cheap one and not the proper one you know.</td>
<td>W4</td>
<td>Conversation</td>
<td></td>
<td></td>
<td>agency, doing it as cheaply as possible</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>The local category but you save quite a lot either way with that but... the costs should be less if its local and transport... everything that you use is less isn't it?</td>
<td>M8</td>
<td>Conversation</td>
<td></td>
<td></td>
<td>agency - starting off with cost</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>I'm living in flat not sustainable because it's all electric. Nineteen eighties style and it... it's comfortable. It's insulated. That's is one thing it is and the lady downstairs has her heater on all the time as well so I haven't used central heating since the day I moved in.</td>
<td>M16</td>
<td>Conversation</td>
<td></td>
<td></td>
<td>agency - architecture -</td>
</tr>
</tbody>
</table>
Appendix 5 Eco-Renovations: House Receipts contributions breakdown
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<th>Location</th>
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<th>Model for Change</th>
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</thead>
<tbody>
<tr>
<td>ECOS Trust 08</td>
<td>M22: Well I was helping my father looking at a sort of 16th century sort of timber framed house it was basically... well it wasn't a ruin, it wasn't livable... planners, that was the main issue... because he's in a conservation area... But therefore you would think that there would be more help and information forthcoming</td>
<td>M22</td>
<td>Conversation</td>
<td>architecture -</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M22:... so basically he had to keep a corrugated iron roof next to the thatched cottage... They said that it was to show a period of residency. To a certain extent you can sort of understand you don't want everything kept in like a time capsule, but corrugated iron tin roof you know.</td>
<td>M22</td>
<td>Conversation</td>
<td>architecture -</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>Commercial buildings are ... the worse thing about domestic stuff is house builder's building houses and they flog them and all they care about is you claiming on their warranty.</td>
<td>M23</td>
<td>Conversation</td>
<td>architecture -</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>MA: I've been helping a friend of mine do a house. It's a grade II listed building that want to put one of the moss roofs on it. M22: Oh like a sedum roof. MA: And they're having loads of trouble with the officers who are not really up for it.</td>
<td>MA &amp; M22</td>
<td>Conversation</td>
<td>architecture -</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>We've had so much hassle with planning, Environment Agency, loads of nonsense we've had to deal with. people will only set up and listen when their heating bills got through the roof.</td>
<td>W14</td>
<td>Conversation</td>
<td>architecture -</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>If people can put up satellite dishes, who can't we put cladding on the outside of our house!</td>
<td>M2</td>
<td>written</td>
<td>viability; expectation; viability</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>but when of course I moved there I didn't have that kind of network and that often the way when you move somewhere now. You don't have the network.</td>
<td>A</td>
<td>Conversation</td>
<td>architectural -</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>We moved out of London. It's been very tricky actually. We just haven't met my kind of people.</td>
<td>W3</td>
<td>Conversation</td>
<td>architectural -</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M2: you would go and ask somebody. Can you do this? Can you help with this?</td>
<td>M2</td>
<td>Conversation</td>
<td>Association +</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>I'm just having a nose round to see... really I'd like to start doing some sustainable things but um... it's finding out what on the market and what... and making it viable which is the tricky bit at the moment. It's making it viable to actually do anything</td>
<td>M8</td>
<td>Conversation</td>
<td>Association +, the Ecos show awareness of knowing where to come</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>JH:... stop shopping around, cause that's too confusing because there's no one solution, there's no one absolutely right solution. They're all slightly different. They've all got their benefit, but if you go with one person, who's going to do the job for you that you trust, then you trust their advice as well M18: That's interesting</td>
<td>JH</td>
<td>Conversation</td>
<td>association*</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>I check the website on a fairly daily basis. When I've done my own emails I go to (Transition Network) website first, Rob Hopkins blog next.</td>
<td>M16</td>
<td>Conversation</td>
<td>association*</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>Do you find a look of like-minded people in Totnes?</td>
<td>W3</td>
<td>Conversation</td>
<td>association*</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>Use sheep wool on north wall, make sure it is treated. You will loose 4 - 5 inches, good luck.</td>
<td></td>
<td>written</td>
<td>choice; information; viability</td>
<td>association*</td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>W14: Where do I get my topsoil from? W13: No no or the Organic Way... phone up The Organic Way W14: Oh brilliant yes W13: And ask them if they've got any top soil supplies... organic and your part of the country</td>
<td>W14</td>
<td>W13 &amp; W14</td>
<td>association*; architecture *</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>We are a sustainable charity that has to work within our own constraints of finding funding that allows us to proceed as greenly as possible <a href="http://www.the">www.the</a> magdalenproject.co.uk</td>
<td></td>
<td>written</td>
<td>fiscal; expectation; association*; architecture *</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M17: Are you beating yourself up too much about this then?</td>
<td>M17</td>
<td>Conversation</td>
<td>Assumption-</td>
<td></td>
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<tr>
<td>ECOS Trust 08</td>
<td>W4: So when you're thinking of buying something, you think now which of these does it fit into (on the purchase matrix)? JH: Or how many do I manage to meet. W4: Very good idea. But challenging</td>
<td>W4</td>
<td>Conversation</td>
<td>Assumption -</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M2: This is an interesting piece of conceptual art. M2: I think it's fascinating</td>
<td>M2</td>
<td>Conversation</td>
<td>Assumptions +; Approach +</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>Very enlightening and refreshing. Thanks. I think (like us) everyone has a story we probably don’t realize it. Ours is that our good intentions and ambition is beyond our current endeavour to actually make it happen. From lightbulbs to purchasing white goods - my initial reaction was that I wasn’t part of the failure, but (un)fortunately I have realized that not doing/changing anything is not an excuse. Thanks.</td>
<td>written</td>
<td>reaction; achievable; compromise;</td>
<td>Assumptions+, awareness +</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>JH: Hello yes do come and have a look. It’s about me failing to eco-renovate my house. Woman 12: So I gather. Laughter. W12: Oh that sounds very interesting...And it’s about thinking out of the box, because until you can really get an angle on how you can get round some things, you kind of stuffed.</td>
<td>W12 Conversation</td>
<td>Assumptions+; Awareness+</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M17: I mean my problem today has been listening to so many different versions of the same thing. JH: Yes. M17: And thinking well I didn’t understand the first one and I certainly don’t understand the fifth one and I’ve got no way of comparing any of those.</td>
<td>M17 Conversation</td>
<td>awareness-;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>JH: Devon eco builders just there. M17: But some of the things they seem to be working in you know cob and wood and so on and not the materials we want to use. We want something that very contemporary, something very so of you know 21st century really.</td>
<td>M17 Conversation</td>
<td>awareness-;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>We’ve just doing up our house as well as the moment and there are certain things which we can do and there are certain things that I can’t bear to do. We’ve got a uPVC front and back door, do you throw them out and out in a timber door or….</td>
<td>M18 Conversation</td>
<td>awareness-;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M18: And also there’s this…let’s be frank. There’s this dilemma between money and em doing good.</td>
<td>M18 Conversation</td>
<td>awareness-;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>M2:...and people haven’t yet quite figured out that actually sustainability means no consumers.</td>
<td>M2 Conversation</td>
<td>awareness-;</td>
<td></td>
<td></td>
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<tr>
<td>ECOS Trust 08</td>
<td>Yeah well yes it’s harder when you haven’t got someone to follow. But when someone’s already done it and say oh look they’ve done that and it works.</td>
<td>M6 Conversation</td>
<td>awareness-;</td>
<td></td>
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<tr>
<td>ECOS Trust 08</td>
<td>It’s trying to re-use what you’ve got, but it costs so much more now to reuse something than it is to buy new isn’t it?</td>
<td>M8 Conversation</td>
<td>awareness-;</td>
<td></td>
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<tr>
<td>ECOS Trust 08</td>
<td>I feel so em sort of passionate about it but its just not getting main stream and just a little eddies….</td>
<td>W3 Conversation</td>
<td>awareness-;</td>
<td></td>
<td></td>
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<tr>
<td>ECOS Trust 08</td>
<td>W7: I’ve just been buying paints, I’m just wondering whether they’re eco or not.</td>
<td>W7 Conversation</td>
<td>awareness-;</td>
<td></td>
<td></td>
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<tr>
<td>ECOS Trust 08</td>
<td>We sort of insulated the roof and then we thought what else can we do really.</td>
<td>W9 Conversation</td>
<td>awareness-;</td>
<td></td>
<td></td>
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<tr>
<td>ECOS Trust 08</td>
<td>This is steep and violent to the sense, learning curve. I feel embarrassed living in an all electric flat. But through a chain of circumstances, am involved in a Transition Town Project. One feels concern that many segments of eco-living are not practical bearing in mind the overgrowth of urban living and the fundamental savagery of our species, when each family is faced with shortages. Ultimately it is the right of all to “grow through” this crisis” and evolve into beings endowed with supercharged consciousness and unconditional love.”</td>
<td>written</td>
<td>social equality; expense; compromise; expectation; awareness-;</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location</td>
<td>Contributions</td>
<td>Participation</td>
<td>Written /spoken / conversation contribution</td>
<td>Grounded Theory Intuitive Keywords</td>
<td>Model for Change</td>
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<tr>
<td>ECOS Trust 08</td>
<td>If only we had the house we would like rather than the house we have</td>
<td>written</td>
<td>expectation;</td>
<td>awareness;</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>Conflicting advice means that I haven't done anything about changing my boiler or water heating. I need a one stop shop for integrated advice.</td>
<td>spoken</td>
<td>clarity; information; technology</td>
<td>awareness; agency</td>
<td></td>
</tr>
<tr>
<td>ECOS Trust 08</td>
<td>When I moved into my house three years ago I took up the offer of a grant to help with the cost of roof insulation - warmer house - less heating bill - lower carbon footprint etc. But I went for the cheapest material, and not the eco-friendly etc more expensive material! A compromise - ethics, costs, environment...</td>
<td>written</td>
<td>information; expense; expectation; guilt; compromise;</td>
<td>awareness; agency</td>
<td></td>
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<tr>
<td>ECOS Trust 08</td>
<td>Invited council round to quote for subsidised loft insulation installation, however agent was not a native English language speaker ending up in confusing conversation, misunderstanding and perceived rudeness (in both directions!). Result: decided to do it myself and two winters later; only 50% done...</td>
<td>written</td>
<td>clarity/confusion; information; piecemeal;</td>
<td>awareness; agency; architecture</td>
<td></td>
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<tr>
<td>ECOS Trust 08</td>
<td>The cost of energy will rise do dramatically in the future that local provenance, production without petrochemicals and energy conservation will not be a lifestyle choice, but a way of life, as it always was before the industrial age. Can our economy cope with nil - or negative growth? Can social cohesion be maintained?</td>
<td>written</td>
<td>thrift/economy; make-do; local; expectation</td>
<td>Awareness; architecture</td>
<td></td>
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<tr>
<td>ECOS Trust 08</td>
<td>No that's right, but obviously because we…also want to make sure it is really well insulated and work out what the thermal retention properties are</td>
<td>written</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>M23:</td>
<td>Oh that boiler thing I was completely unaware of this. Referring to a discussion in the seminar session earlier. I assumed that you took the water at whatever temperature and it would just heat it up to the outward temperature. It just seems to be obvious that's how water should work.</td>
<td>M17 Conversation</td>
<td></td>
<td></td>
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<tr>
<td>JH:</td>
<td>Yes but obviously they do work like that on the continent, 'cause he said... M23: It seems like it's a complete stitch up or because by just operating over a temperature that has an addition range, it's cheaper to build them</td>
<td>M23 Conversation</td>
<td>on the part of the artwork</td>
<td></td>
<td></td>
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<tr>
<td>ECOS Trust 08</td>
<td>Have you looked at the website called The Yellow House? He's completely reduced his heating bills to nothing...</td>
<td>W3 Conversation</td>
<td></td>
<td></td>
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</tbody>
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Appendix 5 Eco-Renovations: House Receipts contributions breakdown

33
Eco-Renovation: House Receipts II Conversations

Devon Open Studios. I displayed the work in my house

Scene: Artist and Woman 1 standing in small front sitting room discussing the artwork on the wall in front of them.

JH: Yes so I decided to em…you know to get them into see what was going on but it just ended up being very complicated because I’ve got no hot water tank

Woman 1

W1: No nor have I
JH: And you’d have to have one put in and I haven’t got space to do it
W1: No cupboard under the stairs sort of thing?
JH: Well I have but it’s my only cupboard under the stairs
W1: Oh it’s your only one
JH: Yeah I mean that’s actually…the cupboard under the stairs is the only built in storage in this entire house
W1: Right
JH: Um…
W1: But you must have a lot of rooms as it’s only you in the house
JH: Well it isn’t, because I rent out a room
W1: Oh gosh yeah
JH: So I use every room in the house
W1: Oh you’ll have to build a shed
JH: I know, I know
W1: Ooh. You haven’t got any shed room either
JH: No, no so it’s got um…
W1: Unfair…you just…
JH: What?
W1: You couldn’t have a tank built out there…
JH: Well you don’t want it outside really
Because don’t forget the panels are on the south side of the house so really you want the hot water tank as close to the panels…
W1: Its going to lose hotness isn’t it?
Appendix 6 Eco-Renovation: House Receipts II transcripts


JH: Exactly yeah so you need it really…Really it needs to go in the attic and the attic is a converted room and it’s my work space you know…I just got more and more and more and more

W1: …you don’t want it filing up and dripping and next to…

JH: Well I think they put in a larger than normal hot water tank…

W1: Yeah

JH: And um the space that was available would allow for just, you know, one bath and two short showers. So I thought that’s actually not going to advance things very much at all

W1: Em

JH: And the rest of the time I’d have to use the immersion heater. And I thought well that’s pointless, I’d rather use…

W1: A day or what…

JH: Yeah

W1: A day,

a bath

JH: So if one person had a bath that would be it

W1: Right then you’d have to heat it up for the washing up…

JH: Yeah and for everything else

W1: …and what not. Yeah oh

JH: So that was the sort of head room that was available for the tank upstairs without it obstructing…

W1: Right

JH: ….the room completely. So you couldn’t then use it so for a bedroom at any further point. So it just got very complicated and which I think why they didn’t come back with a price

W1: Mmm

JH: So I didn’t do anything about it, but part of this is about people adding in their own stories

W1: Yeah

JH: So you know I’d gone all this sort of hi-tech route and then I just this lovely story about …

W1: The caravan…

JH: Yeah
W1: Ohh natural way... Blackwater bag yeah... oh horses... I do not use this for fear of natural curiosity... put in a bag... right...
  Wow, small is possible then?
JH: Well yes I mean obviously not here, you couldn't have a bath outside and heat the water up ...
W1: Hi Neighbours (laughing)
JH: Yeah but em I think it's, you know, just about finding different ways of doing it... and I haven't done anything about it since
W1: No I've just been hoping this TTT thing will suddenly come up with something. But then I'll have to cut a tree down which will be really sad
JH: Yes
W1: Or modify it
JH: I'm not sure what patio doors that will come up to insulation standards or not... haven't got double glazing at the back, really
JH: Right but I don't think that would preclude you...
W1: Does it not?
JH: I don't think so
W1: Because on the form it said... you've got to have this, this and that... tick tick tick... I'm sure you would
W1: Assuming the (indistinct)
JH: Yes because it's not a conservation area or anything like that
W1: No
JH: So that's what would cause the problem
W1: There are all kinds of roof monstrosities going on aren't there?
JH: Yes there are, aren't there?
W1: Extra dormer windows and that
JH: Yeah yes...
W1: (Reading the kitchen narrative panel) This was to do cupboards and that and that... was too small

Laughter
W1: I was just glad to get it done... oh...
  And what's the little coloured bar thing?
JH: Well this is...
W1: Puchase Matrix?
JH: Yeah it’s sort of to guide um purchasers and it sort of came out of the whole thing as I realised that cost, convenience and aesthetics…
W1: Was this etho (?) at the end here?
JH: Ethical…well its cost, convenience and aesthetics and…
W1: Aesthetics
JH: Are the normal ones
W1: Sure yeah
JH: And then you can add on local, environmental and ethical
W1: Sure yeah
JH: And you know ethical talking about the company that um, um you know the company itself or the parent company and um you know if you could all six it would be absolutely incredible. But you know getting any of the other two, you know, are beginning to get somewhere. But I think I failed pretty miserably, which is way I say it’s the failure to eco-renovate my house. Yes
W1: Ditto old boiler not yet replaced Um Ah
JH: Yes
W1: I got the Which magazine. I joined them…
JH: Oh did you
W1: and they were recommending Worcester and something or another
JH: Yes but if you look at this one…you look in this guide (extract from The Good Shopping Guide) and it says…which is…they’re looking at the sort of ethical the company thing so they’re looking at…yeah they all produce A rated gas condensing boilers and we’re taking from energy saving websites, um. They’re looking at the company that’s involved and Worcester is one of the worst companies to buy from)
W1: Oh what does it say?
JH: It’s got…it fails on its environmental reporting…its bottom rated…. It supports suppressive regimes
W1: Banks with Barclays…
JH: It has engagement with armaments and it’s got um…
W1: Genetic…
JH: Alert on its something or the other so the reds…the full reds are bottom rating and the circles reds are middle rating
W1: What does it mean environmental reporting?
JH: Um you’d have to look at the whole thing to figure that out.

Bad sound here 7:00 – 7:15
I have the key there for the…hang on a minute, it’s in here (looking at The Good Shopping Guide)

W1: Well none of them do environmental reporting
JH: Well yes it just showed the…you know its all quite new …page 44. But that most energy efficient one?
W1: Yes that’s what Which? was looking at…that one the other…
JH: I know but this is the thing, you think OK…
W1: One hand and then on the other
JH: Categories…which one were you asking category about?
W1: Environmental reporting
JH: Right
W1: About their…
JH: Environmental reporting. OK. Its the quality of environmental reporting that can say a lot about its ethical stand, the company’s ethical standards, um companies who fail to reduce any report get a bottom rating…so they don’t produce a report at all about their ethical standards
W1: No right. Red dot in the upper…
JH: Yeah full red dot yeah
W1: Wow
JH: (Reading The Good Shopping Guide) So obviously it admits that these reports are not yet commonplace
W1: Right, so it might be because they’ve not got round to it or something
JH: It might be yes yes yeah
W1: Yes so when people come round to the door selling electric or gas or whatever I get them in and grill them about their ethical stance. If they don’t know of course…well they haven’t trained you properly have they? Go back and find out that bit before you try to sell me something. I don’t hear back from them but…
JH: But I mean you know other websites actually recommend the Energy Saving Trust does recommend that Worcester Greenstar
W1: Oh yeah
JH: But then, of course, you get another site that says well actually no they’re the worst company…one of the worse companies you could deal with and you think well how do you make a decision then?
W1: Mmm
JH: And that was what was sort of trying to highlight there
W1: Yeah
JH: Not that I’ve done anything about it as I say
W1: So you’re in limbo with…oh dear
JH: Well I’m waiting for it to break down really you know properly break down so that it can’t be repaired
W1: Yeah me too
JH: Or it becomes uneconomical to repair it
W1: I put a Welsh dragon sticker on mine to help it still…workings.
   *Looking at cavity wall insulation section*
   Two narrow for insulation
JH: Yes
W1: How’s too narrow?
JH: Em
W1: Thinking about Diana’s house
JH: I don’t know but its um, um they measured the cavity and it was too small
W1: Because the stuff wouldn’t…?
JH: I guess it might be too…for the equipment. There is actually a cavity in the front wall because its brick…
W1: Yeah
JH: But that’s the only wall but this being the north side, it would actually be really useful to have insulation in there
W1: Right. What the wind comes from up there?
JH: It does, but this it coldest room in the house this room
   *(Both looking out the window)*
W1: What about that tree cutting down
JH: Yeah
W1: It would let in more light though, nice having a mirror there
JH: Yeah it bounces quite a lot of light back in, actually yeah.
   *(Turning back to artwork)*
   So that’s it, so I wonder yeah just. I’m trying to encourage people to add in stories because what I’m going to do from there…
W1: What pin them on sort of thing?
JH: Yeah absolutely so this purchase matrix was sort of came out of a discussion with somebody that came in and… So what I’m going to do is make some posters then just about the project and this is another one which was you know me wondering with all my Homebase receipts you know why isn’t there an eco DIY store you know. I don’t want to have to go back to square one every time, to do all the
research and everything to make a decision where to buy something or what to buy. I just want to go somewhere, have a choice and say OK I’ll have that one please and have somebody who has done all the hard work

W1: Did you do any online sort of research you know…

Paint through the post?

JH: Paint yes. Paint I looked at and it was going to cost a fortune to repaint this house

W1: Nutshell was out of the question?

JH: I didn’t look at Nutshell. I looked at um…

W1: The one called…

JH: I looked…what are they called…um

W1: Aro? Aro is it?

JH: ECOS…is ECOS Paints. ECOS organic paints they’re called. That’s the one I found

W1: Right

JH: Um and it was going to cost an awful lot of money and I’d never used them before and I didn’t quite know what they were going to be like…

W1: Mmm right

JH: And you know you had to pay for postage and all of that so…and they’re heavy…

W1: Yeah

JH: …and exactly so I didn’t do it. But because this wasn’t a major renovation, it wasn’t sort of like building goods, it was just small things like…

W1: Yeah ’cause they did it up before they left didn’t they? But you know obviously you want your mark on it and …

JH: Yeah it was just like redecorating and em…

W1: It’s lovely

JH: You know just odd new fixtures and things like that so it was just em, it added up to quite a lot I’m afraid to say at Homebase

Laughter

JH: You know

W1: What about getting stuff at the recycle yard because that’s how I got my paint? I just got ordinary WeatherShield that…you now, stuff that would have gone in the landfill if I hadn’t used it…

JH: Yeah

W1: And put a bit of ordinary vinyl emulsion in it to colour it

JH: Right

W1: And it seems to have worked
JH: Oh right
W1: It hasn’t fallen off the walls yet
JH: Well somebody else did that. Somebody else gave me a story about that. She’s repainted entirely the inside of her house with…
W1: Right…from down there
JH: From the…yeah
W1: It’s sort of ethical on a different stance isn’t it?
JH: Absolutely…
W1: But from purchasing from new, it’s a different story
JH: I’ve sort of done this as a project because I think I’m a fairly typical, you now, don’t quite know where to start
W1: Right
JH: Or didn’t know quite where to start and …quite what to do
W1: (Looking at IKEA panel)
   You got quite a few Ikea’s (receipts)
JH: Yes
W1: Can I come with you next time you go?
JH: Well I don’t need anything now so…been there and done it all but I have family that lives up in Somerset at least anyway so its part of the way there
W1: Yeah that’s gives a good reason to go up
JH: Yeah
W1: And can stay with SERVAS hosts overnight and have a look round the galleries and stuff
JH: Oh right
W1: I used to do that. That’s quite good but I never do go up there
JH: Yeah
W1: It seems a bit of a haul just on my own but….
JH: Yes absolutely
W1: And this is definitely a list of things I need…I just look in there
JH: Yeah
W1: Is it true that prisoners make the wooden stuff as part of their training programme?
JH: Really?
W1: That’s what I heard
Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

Appendix 6 Eco-Renovation: House Receipts II transcripts

JH: No idea

W1: I was looking at my wardrobes thinking, I wonder if a murderer made my wardrobe.

JH: Good heavens

W1: Um I read it somewhere and I did read a thing about the guy who started Ikea…

JH: Right

W1: …something to do with the Nazi’s but you know he’s…that was a long time ago but um

Laughter

JH: I don’t know at all because it probably doesn’t give a report at all about Ikea in the Good Shopping Guide. I wonder if it does?

W1: (Reading IKEA panel)
I really wanted it to be ethical because…they’re staff friendly aren’t they? They do flat pack houses don’t they?

JH: They don’t do actually…
No they don’t do furniture in the Good Shopping Guide

W1: Oh right OK

JH: They’ve just done a number of things. They haven’t done everything

W1: (Looking at Homebase section) Well Homebase you haven’t tick your ‘local’ (on the purchase matrix). That’s kind of…well I suppose…

JH: Well but you know nothing’s made local

W1: Were they get their stuff and yeah it’s that mmm

JH: I mean shopping, sort of, and I had to drive to Newton Abbot to get to it, you know? So I don’t think…quite count that as local

W1: OK yeah

JH: It’s a bit debatable that…

W1: Sure

JH: …Are you talking about…well obviously Harris’ (in Totnes) which was another shop that I used obviously is local, but all their stuff comes…

W1: Yeah you’ve got Mike next door to make you a cupboard. He’d have to buy in his timber from somewhere, he wouldn’t have got it from (indistinct)

JH: But at least you’d be supporting a local …

W1: Local business yeah sure

JH: Business yeah yeah. Yeah

W1: (looking at house details)
Oh the (house) advert yeah
JH: And that when I was just looking at you know the way that I judged the house

W1: Sure yeah and em...yeah...the grotty garages, wouldn’t it be nice to have a nice project and nice colours. You could have them painted (Pointing to paint chat). So who’s your electricity supplier?

JH: Um god, I can’t even remember now. It’s a green...green one

W1: Green one

JH: Yeah it’s not the best green one. But it does have a green option, which is what I went for

W1: Yeah

JH: Um because I do the gas and electricity combined for economy

W1: Sure yeah I’ve got a Powergen thingy like that.

Wow

JH: Yeah

W1: So what’s your conclusion?

JH: Well it’s really hard. Its hard work

W1: Sweat it out sort of thing yeah

JH: I mean it is really hard work. I think that, disappointingly, with eco-renovating a house, I mean, all you can do are make sure you have A rated appliances, you know to do your light bulbs and...

W1: And all that’s going to be law soon anyway

JH: ...Don’t do...don’t leave anything on standby...

W1: That’s right...that’s going to be illegal soon

JH: You can only do cavity insulation if you can

W1: (indistinct)

JH: Absolutely.

And that’s about it

W1: Right

JH: You know that’s all you can do with an existing property it seems to me. The only thing you can do, is to you know, the only way you can make a real difference is to have a new build

W1: Sure yeah which is what we wanted in the Co-housing thing, really but...

JH: Yes

W1: That’s another whole kettle of fish ...(Looking at roses on the mantle piece) So beautiful those roses...walks across to the roses

JH: No scent but they look stunning. No scent
W1: They do a little bit
JH: Do they? Em tiny bit unless it’s my imagination so yeah
W1: Wow. Oh it’s a great idea to make it all that work, but for your project
JH: Yes because…
W1: Because your life is your art

Laughter

W1: Yeah
JH: So yes so I’ve made a book about …because I have done it once before so um that and that is sort of earlier…
W1: Oh eco-renovate…
JH: …just the same…it’s got some of the things that are already up there
W1: Oh I see right
JH: I just made this sort of book about it
W1: Gosh wonderful. It looks like one of those HIPs reports (House information surveys).
JH: Yeah
W1: HIPs reports. Wow…asthmatic…Which? magazine…Michael Young did he…is that him? (linked to Dartington Hall)
JH: Yes
W1: Wow. Gosh mind maps of choices
JH: yeas
W1: …conflicted advice. Did you talk to thingy up the road, with his straw bale house that he made?
JH: I didn’t ‘cause I didn’t find out about him until afterwards…
W1: Oh shame
JH: …but then he’s…
W1: He’s more for new build
JH: New build yeah yes
W1: But even in that he had lots of compromises to make]
JH: Yes he did yes. Yes he did didn’t he?
W1: Can’t beat the old black hosepipe on the roof coiled up
Laughter
W1: Well the new HIPs thing involves having an energy audit thing doesn’t it?
JH: Yes yeah
W1: I don’t know how you get that done. I suppose you get someone in I suppose
JH: Yeah you do probably. I’ve had an eco survey done
W1: Was that expensive?
JH: Well no it wasn’t, but it um it’s a sort of informal, slightly informal thing and there is a chap in Totnes who will come round and look at the whole house and um give you advice, but he doesn’t do a formal report, he lets…
W1: He doesn’t measure draughts coming up through…
JH: No he doesn’t do that
W1: No
JH: So I don’t quite know what…how they …how the HIPs reports rate, you know, energy efficiency. But it’s probably you know things like lights and thermostats on radiators and you know insulation or…
W1: If you’ve got double glazing or…
JH: Yes yes
W1: Wow
JH: Which is probably rather generic than telling about the efficiency …real efficiency of your house
W1: Mmm
JH: I don’t know, I don’t know. Anyway so yes…
W1: All open to wobbles of the market and the sort of description and the definitions
JH: Yes yes
W1: But I suppose if you aim for ethical and eco then you know, you’ve got a bit more hope of getting closer to it…
JH: That’s right yeah
W1: …Than if you just go along blasé and …
JH: Yeah and think well I’m not going to bother with any of it
W1: Yeah that’s right
JH: Have you had your house insulated?
W1: Yeah cavity wall, all three sides
JH: Oh right
W1: They came back once because it started going mouldy in the corner and (I thought) I’ve got what Dina’s got. But they came and poked things and measured amounts and they just pulled a bit out and put more back in sort of …there was a gap …
JH: Oh right
W1: The porch makes for…the bit where porch hasn’t got double walls
Appendix 6 Eco-Renovation: House Receipts II transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

JH: No
W1: It has a cold/hot meeting point
JH: Right, right
W1: I thought well it’s always had that and it never went mouldy. Um…but I’ve scrapped it all off and painted and it hasn’t gone mouldy again
JH: Oh that’s good
    Yes so there all sorts of other things
W1: Wow I’ll have to look (indistinct, looking at the publications and postcards)
JH: That’s one of the…
W1: Escape?…oh that’s part of the film…
JH: Part of the video
W1: Oh right I remember your (indistinct)
JH: Yes
W1: What’s this?
    Both walk into next room
JH: That’s part of a much earlier project that was part of this em it’s called LeafCube. I mean it was a whole installation that I did which I based around….around these things
W1: Wow
JH: Yeah so, which I made. The book actually is the whole thing, the whole project
    Vacuum packed oak leaves yes
W1: Very tidy
JH: So that’s a little booklet. Sorry the light isn’t very good is it?
W1: I’m sure it’s my glasses. I’ve got bi-focals on. Reading the Leaf Cube booklet…Caged leaf
JH: Yeah
W1: …Sanitised and manipulated absolutely…this isn’t local…
JH: It’s in Cheddar
W1: Cheddar oh right
JH: Yeah it was in Cheddar, Cheddar Gorge, it was at the caves it took place and um there was a walk as well and some of the work was situated on the walk
W1: Wonderful. Wow. It’s good sitting down and looking through this sort of thing. What’s all that Thailand, Turkey, Venezuela?
JH: Oh that’s just the stock market pages, you know it’s the …because that’s how we seemed to value the countryside now and in terms of money and tourism…
W1: That's right, yeah. Parcels of land
JH: How much can it earn...yes exactly, yes so that was...
W1: You're talking about houses and (we've) got to build how many billions more houses...it has not once said why is this...why?
JH: Well because the government says so
W1: Well I mean has the population gone up that much or does everyone want a house on their own or...?
JH: Well it's a combination of all of those things isn't it?
W1: Yeah I think that needs looking at personally. 
\textit{Reading the title of another work...Conscience Offsets}

\textit{Laughter}

JH: Yeah
W1: Brilliant
JH: Yeah that was another work. That's um this part of this work
W1: Oh right. Is that on the film as well?
JH: No no that one isn't no. It's just represented by a card and that little booklet
W1: Oh I see. So you stood outside the supermarket then?
JH: I did
W1: Gave these out and...
JH: No I didn't. I had these boards
W1: Oh right
JH: And all the comments that people posted up are represented into this booklet
W1: \textit{(Reading the booklets)} Yeah every little helps yeah. Every little hurts I've seen on Tesco...the anti-Tesco movement
JH: Yes?
W1: Ah ah
JH: So that's just the video. That's just the video
W1: And this is from this one \textit{(Eco-Renovation: House Recipts)} is it?
JH: Yeah yeah
W1: DIY system...em
JH: Well you're welcome to just sit down and have a look
W1: Can I look at the films?
JH: If you want to
W1: How long does it last?
Appendix 6 Eco-Renovation: House Receipts II transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

JH: Well to look at all of them is about half an hour
W1: Fine, OK
JH: Do you want a cup of tea a minute
W1: If you are making one…
JH: (walking into next room) I’m going to make one yeah. My sweet peas have finally started producing
W1: Oh look at that
JH: You ordinary tea or…soya or milk?
W1: Milk if you’ve got it
JH: Okay

Making tea in kitchen and sounds from the video playing

Escape to the country. I’m leaving tomorrow. Escape to the country, Yes I’m inviting you to join me. I’m going to be leaving tomorrow morning.

W1: What have you got on!?

End of recording 31:20

Couple enter

Woman 2

W2: The water system wasn’t working
JH: Right
It is recording now

Man 1

M1: It is recording right?
JH: Yes yes but don’t let that inhibit you
M1: One of the things that I’ve been using in work is um natural materials, natural pigments that I collect myself and I wonder whether you’d done anything with that, rather than seeing your Dulux paint colours…?
JH: No those are eco paints yes…
M1: Have you tried with….?
W2: But you used Dulux?
JH: I did in the end use Dulux yes. And it was partly because I hadn’t ever used it before. But so to go back to your question, no I haven’t tried to use any natural pigments. Although you know lots of people do use natural pigments…
M1: Yes
JH: …around here there are lots of artists who use it to produce work
M1: Yeah
JH: …and so on but em no I haven’t
M1: And what about um sort of recycled…you know something like freecycle or stuff from skips and tips and things like that, have you brought that sort of material?
JH: Yeah I haven’t used freecycle, but I’d certainly use things from skips and um the recycle centre. There is one in Totnes
M1: Yeah
JH: And so on so where it was possible to use those sort of materials I did em
W2: And did you engage yourself in the renovation or did you buy people in to do it for you?
JH: Well what I could do myself I did
W2: OK….and you’ve been here since 2005
JH: Yes so it’s…
W2: Two years
JH: Two years yeah yeah
W2: When I started off saying I was interested in kind of ecological aspect and whether you link in with any thinking or organisations that…like ecological based organisations like Greenpeace or Friends of the Earth…
JH: Do I!
W2: Yes
JH: Yes
W2: Do you have commitment to that?
JH: Em yes yes
M1: I like that (reading about solar water heating)...just a tin bath set outside because…
JH: I know
M1: Because that seems fine doesn’t it
W2: We used to do that as kids as well
JH: Yeah
M1: That’s really nice
JH: Except of course I couldn’t do it here because it’s a very very public…
M1: Bit public
JH: yes but there’s a very hot deck out at the front but my neighbours can…I mean it would be very public
M1: Actually we walked past a very flashily …
W2: Renovated
M1: Renovated farm building the other day and I peered at it a bit and there was a sort of circular screened thing…

W2: Made of like canvass

JH: Ah

M1: ...with a shower over the top, so obviously people do go and have an outdoor shower behind this…its all beautifully architecturally designed thing…

JH: Yes

M1: But is just shows that it is…

JH: It is possible…well yes

M1: Even in a place where you could be looked at or …

JH: Yes yeah

W2: And also here it would only be for half of the year or certain section of the year wouldn’t it…

M1: Yeah yeah

W2: Because it’s lovely to shower outside but in the winter you’d want your combi boiler probably if you’re very realistic of the quality of comfort…

JH: Although I think that with the solar water heating, I think here particularly is…it is a very sunny spot and I think I could actually get quite a lot of the water…

W2: Do you use it?

JH: Well no because it came so complicated I…basically I haven’t got a space for the water tank. I have no water tank at the moment and you need a…one and a half times normal size water tank. And um the only place that I can see where that could go would be up in the attic, which has been converted to my workspace and would actually take up a huge amount of room

M1: Yeah

JH: Um because of the head height of the space and um…

W2: There is some question about whether they are actually that good isn’t there…combi-boiler

JH: The combination boilers?

W2: Mmn

JH: Um ah

W2: Environmentally speaking

JH: Oh right yes sorry. I thought you were talking about solar water heating

W2: Well I was just thinking about weighing up one against the other, you know, because if you can’t do one you might look to the next best…
JH: Yes but I’ve got a combination boiler already, an older one that em… but I mean its actually… you’re using it… it depends how much you’re beginning to take in just energy efficiency and how far beyond that you’re actually trying to go I think em because my combination boiler must use enormous amounts of hot water… of water before I actually get hot water out of it…

W2: But that’s what I was saying about yours the other day.

JH: And it’s even worse for the kitchen because the boiler is actually in the bathroom just up over there. So the water actually has to come all the way down to the kitchen and using… I mean in the summer especially now when its hot and dry, I actually fit up a bucket and take it out to water the plants. But you know that’s…

M1: In response to the sort of question you’re asking in your PhD I didn’t see… it seems to me that there no question at all that art can be very effective for an eco message.

JH: Mm

M1: It… I would have thought though that there are lots of ways of taking it beyond… I love the documentation, I love what you’ve done here, I think it’s really interesting. But I think there are lots of ways of taking it beyond this to something that em… how do I put this… em it’s about presenting it differently visually some how and you’ve presented it one way visually in this documentation which is great, but I think to get the message over more… in a different way…

JH: Mm

M1: …it would be really interesting to think about other options for…

JH: Yes yes

M1: …for getting the story, if you like…

JH: Yes

M1: …taking the message….

W2: Where’s that book?

JH: Its just over on the top there. Yes actually I’m thinking about a series of postcards as one of them because I’m still keen to involve, you know, the comments that I’ve received as part of the work em…

M1: But art can be such a powerful message giver, if that’s the right…

JH: Mmm

M1: …but em…

JH: So what springs to your mind?

M1: Oh golly

Laughter

M1: Wow That’s always difficult isn’t it? Um
W2: Well I think what you’re already…the way you’re going which is book works and postcards
JH: Mmm, mm
W2: Again I think there’s something about the story. You’re talking about the stories
JH: Yes
W2: This kind of representation and the postcards enable people if you want to write a response on them and…
JH: Yeah
W2: …and come back which is a dialogue happening. I mean I’m interested in mail art from that point of view and you’ve said about taking it out of studio space and …
JH: Yes absolutely
W2: …into the community
JH: Yeah
W2: So this way so far…
M1: Something that springs to my mind…there was a TV programme and I forget what it was but I remember one of the exhibits was they filled Trafalgar Square full of teacups, cups of tea and there was another one where…
W2: That was that thing about the environment wasn’t it? They had things…
M1: All the tiers you might…they created little sort of bubbles of water and had them in a tree
JH: Right
M1: And I think some sort of installation, which shows in a visual form you know how much carbon do I produce
W2: Mmm mm
M1: … in a crappy lifestyle...
JH: Yes
M1: How much do you produce in an eco lifestyle?
JH: Yeah
M1: Portray visually to make a very simple comparison would very strongly…those installations were quite shocking in some ways because you thought, bloody hell, do I do that much? And you know if its something horrible that you do, then it is quite a shocking image to see that mass of blob isn’t it
JH: It is yeah
M1: I remember seeing a girl’s work at college where she’d taken all the …or theoretically taken all the fat from the food that she ate and she sort of covered a great sort of mountain in this …of you know, fat which just looked revolting and you thought god is that really the amount of fat we eat
JH: Eat yes
M1: And when you see it like that, the message is so powerful I think...
JH: Yes yes
M1: But it’s powerful because of the visual imagery and the sort of shock factor
JH: Yes yes
M1: What you’re presenting doesn’t have a shock factor
JH: No no but I think it’s...
M1: I’m not being critical, I mean it’s another way of...
JH: Yes yes
M1: Tackling it
JH: I think I’m go beyond that though, because um what I’m trying to do is move beyond that. In don’t know…’ll just make this tea a minute. (Walking into the kitchen) Are you familiar with…she’s actually an eco-psychologist called Joanna Masey
W2: Yes
M1: No I’m not
JH: Coming um…what’s it called…what’s the book called
M1: Really interested in (indistinct)
W2: I don’t know…I don’t know what she’s interested in
M1: She’s really into that
W2: Yes I’ve done some reading of Joanna Masey in terms of...
JH: Yes because she sort of describes the steps that, um um, that you go through in sort of understanding, being shocked, fear em...
W2: Yes
JH: And somebody has actually likened what I do to the …in fact that was part of what I was just transcribing um um…we were talking actually about where my work comes from and then talking about love and fear and I think a lot of my work comes from desperation because of...
W2: I was going to ask you that earlier on. So you’ve done this piece and how does it feel…I was interested in how you feel the fact that actually you’ve noticed in a reflective way...
JH: Yes
W2: That you felt ill after using the Dulux paint and then you found the eco paints. So then how do you feel, it feels that one way or another you’ve got the desire to use it, but then you found that you were actually thwarted because of this or that or the other...
JH: Yes
W2: That might be interesting…
JH: Yes
W2: As a reflective piece of work as I’m quite interested in looking at going through the process and the reflecting on it
JH: Em absolutely well the reflection is part of it (walking back into the kitchen)
M1: Is this room part of it as well?
JH: It is yes. There’s some videos if you’re interested
M1: I love these leaflets
W2: Yes I was going to say these are great leaflets
JH: Yes that’s an older piece of work that … much older piece of work. What I’ve done is try to give some people something slightly more accessible perhaps
M1: Yeah
JH: To experience as well as…
M1: So where did you study first?
JH: I went to Weston-super-Mare College of Art and did an HND
W2: Oh right
JH: And then went up to Glasgow School of Art
M1: Oh right
JH: The environmental art course up there
M1: Oh that’s where that girl…she did that windmill
JH: Beth Hammer
M1: Beth yes who…were you there with her then?
JH: She’s in the year below
M1: She was great. I really enjoyed her work
JH: Did you see that in…that was the last open studio
M1: Well yes I’m involved a little bit with the museum at Okehampton and we moved windmill to the museum …
JH: Oh right
M1: So we actually set it up
JH: Oh excellent
M1: Which was real fun actually so um…
Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

**Appendix 6 Eco-Renovation: House Receipts II transcripts**

JH: Offering the teas) 
There you go

W2: Thank you

JH: Would you like to see the video?

W2: Yeah

JH: They're about...the first two are about...one's fifteen and one's twelve minutes so you're welcome...so I'll just... I'll move the dog bones...

Laughter

M1: I thought were (indistinct)

_Video starts playing_

Background noise

W2: Insufficiently Prepared Adventurer: Video: Escape to the country. I'm leaving tomorrow

End of second recording 45:07

W3: Purchaser matrix. What does purchase matrix mean? I mean is that all the things you want to consider...

JH: Well its something that...somebody came up...an idea somebody came up with. 'Cause I'd sort of already figured out that you know cost convenience and aesthetics were sort of the traditional ways that we...

W3: Yes

JH: ...that we decide we're going to buy something and now we're adding on local, environmental and ethical

W3: We are. Absolutely

JH: And this chap Peter said well what about doing a matrix and then it would be easy to...quite easy to use, to say, you know, carpets. What was my choice with carpets?

W3: What actually is a matrix then?

JH: Well a matrix is this just a series of boxes

W3: Oh I see so you...you put them all on those boxes

JH: Yes so you know it's an easy way to ...just to train yourself to think beyond what is habitual

W3: I've got a bit of a sight problem so...

JH: Right

W3: So I'm struggling to see actually, to see above that level but...

JH: Yes...oh right
Appendix 6 Eco-Renovation: House Receipts II transcripts

W3: Which...yeah I can't quite see...I can see... no don't spoil your display, it's my problem. I can always stand on a chair.

Taking down some of the material

JH: So that's just another...

W3: Right

Background conversation – indistinct

W3: Reading solar panel section That's so true. Maybe local...yeah it's really good. I'm just so interested because my problem has been chicken and egg the whole way because I would like solar panels and I put my name down for Naresh's...Have you got then...?

JH: Oh Transition Town Totnes

W3: Have you got them?

JH: No I haven't

W3: No but to do that you had to get grant, a grant and you have to have your proper insulation, which is your cavity wall insulation

JH: Right

W3: But I had someone round from a cavity wall...a reputable cavity wall company. Who said yes you could have it, but we would have to put scaffolding up because I've got an odd shaped house. Which would put up the cost so much as to make it completely prohibitive

JH: Right

W3: Even if I wanted to save the planet

JH: Right

W3: Which I do with the solar panels

JH: Yes

W3: I'm happy to fork out maybe more than I need for the solar panels, but the insulation is another thing. Also I've heard negative things about cavity wall insulation

JH: Well I've heard very negative things. In fact a neighbour down the road here is having ...basically all the timbers are rotting in the house

W3: Not Diana is it?

JH: It's Dina yes

W3: Well I don't know Diana but she's an apocryphal tale

JH: Yes

W3: And I heard from somebody else, that this person Diana had had dry rot

JH: Yes that's right
W3: So what happened to Diana?
JH: Well she's still trying to fight it and get somebody to claim responsibility and to pay for the...for the whole thing to be made good
W3: So what's been rotten? What went rotten...
JH: Well basically...I mean I don't know exactly but as far as I understand it basically all the sort of beam ends and things have all perished and there's damp in the wall and...so it's affected all the timbers and most of the timbers in the house
W3: That's my problem. You see, I wanted to make my house warmer because it's actually freezing in the winter. Is yours?
JH: Right no this isn't too bad no no
W3: Well mine is freezing
JH: I've only got one cavity wall, which is this...the front one here
W3: Oh really
JH: And the rest of it is solid stone and I'm a terrace anyway so that...
W3: Oh that's brilliant
JH: That's all helps
W3: Well mine's a semi...
JH: Yes
W3: ...and its fifties. It's fine because it's nice in the summer...its sort of cool, but in the winter it is very cold
JH: Right
W3: So I thought, yes alright, I'll go and have cavity wall insulation, although I was worried. But this fact that I had to pay so much for the scaffolding extra ...
JH: Yes
W3: It just flipped me over to the other side and then the alternative is um insulation inside...
JH: Yes
W2: Which wouldn't cost you too much em it's a special firm called Thermo something. But for me I'd have to have quite a big area of it and that would cost almost as much as the ...
JH: Scaffolding
W3: Cavity and the scaffolding...
JH: Oh right
W3: So it's like OK but if I had to have a grant if I want a grant I've got to do all this before get the grant
JH: Right
W3: So it's all chicken and egg so it's just … and then that's one problem and then then, I can see all your things…it’s like I would like….I've got a wood burning stove which is nice

JH   Right

W3: But it isn't very efficient. It was put in the fifties with the house so I want to update that and maybe have a back boiler, but to do that you have to change your tank. Now if I change my tank um how does that tie in with the solar heating. Which comes first?

JH: Um

W3: It's just…

JH: It is a minefield

W3: It's a minefield and it's what to do first so…

JH: Yes that's exactly right it is

W2: So what do you want to do in your house?

JH: Well I…I've ground to a halt really. I mean I'd done this fairly soon after I moved in to sort of get it…

W3: Yes

JH: I mean I didn't have to do anything structural at all and a lot of things were by choice

W3: Yes

JH: But I...you know I wanted to have solar water heating…

W3: Yes

JH: But I've got a combination boiler

W3: Isn't that good?

JH: Well it is good in that it only heats up the water when you want it…

W3: Yes

JH: But there are downsides. One is that's entirely gas heated…

W3: Yes yes

JH: And also you actually have a lot of um, you loose a lot of water waiting for it to get hot

W3: Ah

JH: So you know you…there's energy…this is the thing…there's energy efficiency and then there's actually going further than that with the sort of ecological principles

W3: Yes that's right

JH: So I got this company Celtic Solar to come

W3: Oh right and this means having a hot water tank…(reading the panel)
Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

JH: I don’t have a hot water tank you see
W3: Ah
JH: And …

Laughter

W3: And your attic…you’ve got an attic but it’s in living space
JH: Yeah I use it as a work space and the only….because the tank has to be larger than normal size so…

W3: What if they installed it?
JH: The solar water heating
W3: Oh solar yes
JH: Because of the extra coil for the um solar bit the tank is bigger than a normal tank
W3: Yes
JH: So actually I’d say that, you know, you need to do them at the same time. Your solar water heating and your back boiler
W3: Yes
JH: If you want to do that
W3: Yes because I would have to replace…if I just had solar hot water and no back boiler, apparently I could put it up in the roof space
JH: Yes
W3: But if I have a back boiler, I would have to replace my existing tank, which is in a small linen cupboard and which only just fits in the cupboard
JH: So have you had somebody around to look at solar water heating then?
W3: Yes
JH: Oh right and they said they could replace…
W3: They could put another tank up in the loft…a bigger one
JH: Right right
W3: But that would only do solar hot water, it wouldn’t do the back boiler
JH: Right
W3: Heating….if I wanted a back boiler I would have to replace the cylinder…
JH: Right
W3: …the hot water cylinder in the inner cupboard, I think, with a bigger one, which couldn’t fit because the linen cupboard…
JH: Well this is the problem, I’ve got nowhere to put a water tank basically, the cylinder um you know that’s the problem I have
Appendix 6 Eco-Renovation: House Receipts II transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

W3: The tank is difficult from the cylinder isn’t it?
JH: No it’s the same thing
W3: Yes the...if we...so yes if we say cylinder for that
JH: Yeah yeah
W3: But I mean, it would supply one bath or two short showers?
JH: Well because I only had a restricted space, there is smaller cylinder that you can get but it only supplies then...it only heats up a smaller amount of water and you know and I thought I don’t want to end up using an immersion heater all the time to get hot water...
W3: No
JH: You know that seems to be nonsensical
W3: Would you have...oh I see so you would have to have an immersion heater for this
JH: Well the immersion heater is a back up heating for the water...
W3: Oh I see
JH: Isn’t it? So if you couldn’t heat all of your water...
W3: Oh I see of course
JH: …through solar then you have to have an immersion
W3: Which have you got?
JH: No I’ve got a combination boiler
W3: Oh of course
JH: I’ve got a cylinder...I’ve got no water cylinders in the house at all
W3: Oh right
JH: Mmm
W3: I see...so the solar hot water would work but it would...
JH: Well it’s wouldn’t, because I haven’t got any place to put the tank and there’s the cylinder
W3: But if you had this small tank
JH: Well it would yes
W3: But you’ve got to get the immersion on top?
JH: Well the immersion would be in the tank
W3: I see
JH: Yeah it would be all part and parcel
W3: As a back up
JH: Yes
W3: Well that would be very expensive, because that is expensive isn’t it…immersion as a back up.
JH: Yes exactly exactly
W3: I’ve got that, but whenever I used it, it’s upped my electricity bills, absolutely frenetically
JH: Yes yes I mean I don’t want to do that. Um Naresh actually came around yesterday. And he was saying that’s a new…very interesting development still in progress about a house sized combined heat and power system, which uses gas, but what it does is heat up a fuel cell, so it’s a lot more efficient than a boiler
W3: Ah
JH: It heats up a fuel cell to produce electricity and the bi-product is heat
W3: Oh
JH: So hence the combined um heat and um heat and power
W3: Right
JH: And this is in development at the moment and they hope to have a commercial product in 2009 I think
W3: And this is replacing the boiler
JH: This would replace the boiler…your existing boilers
W3: You see my existing boiler is fairly new. I replaced an ancient one which had been there 27 years with this fairly new one about four years ago and paid about two thousand for it so…
JH: That’s was a condensing
W3: No it’s not a condensing…
JH: Not a condensing…
W3: …an ordinary conventional boiler, which they felt would be best for the house and from that runs my radiators
JH: Yes
W3: Which leads to the next problem, which is the radiators don’t work. They’re not hot
JH: Oh dear
W3: So I’m reluctant to go down the route of replacing all the radiators at considerable expense in which case if a new system comes along I’ve already paid out money…
JH: Well the new system will still have radiators, it still works on radiators
W3: Can’t you use the same radiators?
JH: I would have thought so

Appendix 6 Eco-Renovation: House Receipts II transcripts

W3: And it's combined light and heat?
JH: Heat and power
W3: Heat and power
JH: Combined heat and power. Its combined heat and power is what they call it
W3: What kind of power?
JH: It uses gas to heat this fuel cell which generates electricity…
W3: Oh right
JH: …and the bi-product is heat
W3: That's very good. It sounds interesting but…
JH: It does sound interesting
W3: …so it might be worth your while waiting for that
JH: Yes indeed indeed
W3: You've got somewhere
JH: Well that was yesterday you know that Naresh…
W3: That was yesterday so that's up to date
JH: Yes Naresh was…
W3: So how's Naresh getting along with the windows, is waiting to hear…solar heating
JH: He's been turned down for three grants apparently, so it's all just …
W3: It seems a bit slow
JH: Yes it's all really not straightforward
W3: Right, I wondered about…
JH: I can't have cavity wall. Apparently the cavity, because this is a 1910 house, the cavity is too small so I can't have cavity wall
W3: Ah so if the house is warm…ah so you can't…so you need something to get your grant don't you?
JH: Well if I can't have cavity wall, then I guess that says OK, you've tried to get that and you can't do it so we'll go on and…
W3: Oh right
JH: I assume so
W3: Also has Diana got the same house?
JH: No hers is a 1950's house like yours.
W3: Oh right that almost clinches it…
JH: It's top of Denys Road
W3: Right
JH: So actually the solution for you is to move house isn’t it?
W3: I don’t want to move house

Laughter
W3: You know, the dilemma is whether to do everything in a piecemeal, rather you know kind of blundering about way not knowing whether you’re right…
JH: And potentially having to undo something that you’ve just done
W3: That’s right, and spending a lot of money in the process
JH: Yes
W3: Or whether just to keep things going and being as economical, you know going to your um this one…
JH: Purchase matrix
W3: Yes going to as much of these two…
JH: Between environmental and ethical yes
W3: For example saving water as much as you can, saving…I mean I always turn off lights … electricity and when I’m cooking in the oven with gas, I always try and out something else in…
JH: Yes
W3: I’ve been doing that for years so well…that…and another thing is are you going to go on a water meter?
JH: Um somebody was talking to me about that. I’m not at the moment….he wants somebody to play with….gently…gently Bill…gently (The dog interrupts)
W3: How old is he?
JH: He is 15 months now
W3: Ah he’s very playful isn’t he? Lovely. Still a puppy
JH: I know …gently Billy. Where’s your ball? Find your ball
W3: He’ll get the idea. People pull away, he’ll get the idea…em so you might go on a …oh see its games. It’s the same as my grandson doing exactly the same thing
JH: Come on girl
W3: Oh very good. Got the idea. So yes so
JH: I’m not on a water meter at the moment so…would you like a cup of tea?
W3: No it’s alright thanks. I’ve just had one
JH: And yeah so it’s not something that I’ve actually looked into
W3: No well I have and my problems it’s fine…I’m mostly on my own in my house but this week, I’ve got my younger son staying, I’ve also got a lodger
JH: Mmm
Appendix 6 Eco-Renovation: House Receipts II transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

W3: …and of course they use lots of water you know
JH: They do yes
W3: They do and I like a bath every day
JH: Yes yes
W3: So it’s like whether I’d really save. And also I have this fear if I go away and leave my lodger in charge of the house and if he just leaves a tap running or…
JH: Mmm
W3: Or if there’s a leak you know then I …I mean it might not happen, but I always think of these….its all very difficult

Laughter
W3: So I’m just fascinated by all of this. Ah this is some of your comments
JH: That’s the story that somebody offered me in response to my hi-tech solar water heating
W3: I don’t think I could begin…or the things that I’ve just said now would take all your wall space so you know I don’t quite know what to but on here

Laughter
W3: You can extract…have you taped this?
JH: Yes I have
W3: You can extract if you want you can extract some extracts if you want to
JH: Thank you OK
W3: And put them on.

Reading the Homebase panel

Why did I shop at Homebase?
JH: Yes
W3: And why shouldn’t you? Ah I see it wasn’t Totnes
JH: Well and also how eco is it? I know if you’re trying to…how far do you go?
W3: Well exactly. Yes Harris’ were straightforward. They’re very good aren’t they?
JH: Yes yes. They didn’t have everything

Laughter
W3: An eco failure. It’s a new word. I love it. An eco failure…

Reading some of the comments

Laughter
W3: Other peoples rubbish
I'm never any good at this. I never find the right, you know... I always poke around... I never find what I want to at the right time with these recycling things.

JH: Yes
W3: What does that say up there?
JH: Oh it's...
W3: I can't read it, is it a child
JH: Yes it is, it's some very... the family have just sold their house and bought a piece of woodland...
W3: Ah
JH: ... and they work there... so this is their caravan. The best thing about living in the caravan is having friends over the road and having a granny up the road and living with a very nice person...
W3: Ah
JH: Dad keeps bottles and waits until the time he can crush them with a um machine. When we were at our old house we kept recycling outside and the people came to collect it. I always play outside. I play with my brother and my sister and Natalie and Matthew. My friends have a swimming pool and we have a seesaw and a trampoline and a swing and I have a Bratz, (that's a doll), and we have bikes and Ki my brother has a rabbit...
W3: Ah lovely
JH: Oh has a habit, sorry, of coming off the swing ... oh coming on the swing when I'm on it. And then she's drawn her family so...
W3: So how many in the family?
JH: Um I think...
W3: Lots of children...
JH: Well no that's her Zen, her brothers Kai, Matthew and Natalie are her two friends...
W3: Ah lovely
JH: ... and mum and dad
W2: Ah and they're in a caravan
JH: Yes
W3: Oh wow
JH: I think they're hoping to build a house on their land eventually
W3: Oh lovely. Oh fantastic. I think it's great that people can still do that. It's so interesting. Why IKEA? Oh yes that's very good. That's good then here for you. It suits you doesn't it?
JH: Yes it seems to tick some boxes

W3: Do you know this is such a good idea because I’ve got all this stuff going round in my head and you know kind of in pieces of paper or around folders and files…

JH: Em

W3: …and you need to come and have a graphic picture of where you’re going with it so where are you with it all? What have you decided to do?

JH: Well…I mean you know largely by the time I sort of got the house up together and ready, you know to move furniture into and everything…

W3: Yes

JH: I really haven’t gone much further than the cost, convenience and aesthetics I’m afraid

W3: That’s (indistinct)

JH: I intended to shop locally

W3: Yes yes

JH: But I didn’t even use eco paints because of the difficulty of getting enough and the cost and …

W3: Yes

JH: …the mail order and all of that em I mean I would still like to do solar water heating but actually that combined heat and power sounds like a potential…better system potentially

W3: Yes, oh it does

JH: Em but may be with solar water heating. But I need to solve the problem of, you know, where the water tank goes

W3: Yes solar heating extra to that?

JH: Yes yeah

W3: That sounds a good idea because…

JH: But you know I think this side of the house, which is sort of north, is much cooler so this room is the coldest room in the house and I think I need to think of ways of making, you know, bringing this room up to temperature and am you know so its…

W3: I didn’t even know where Sunnymead…I’ve lived here 17 years and I couldn’t think where you were

JH: No it’s a little tucked away place

W3: It’s amazing isn’t it?

JH: Yes yeah
Lovely gem of a place though. Lovely place. 1910 it’s lovely, and lovely fireplaces and everything. It is lovely. So this is your exhibition?

Walking to postcards and booklets
Yes and there’s some things just through the other room. There’s some older work in the other space. There’s some postcards here and so on… actually did a booklet about an earlier run of the eco renovation

The same house or…

Yes no no this is the same house. It’s some of the um, earlier stories...

Ah

…but just put together as a …

(indistinct) Oh that’s just so true. Suspicion that some suppliers are jumping on the bandwagon. Oh god this is oh so frustrating. It’s absolutely maddening

Yeah, yes

It really is. I’m also…I want to get someone to, em you know to, find a boiler and give me advice about boiler boilers and then friends I’ve spoken to say oh don’t have this firm don’t have that firm you know, they’ll charge you too much. So just getting advice about another replacement boiler, even if I don’t have a back boiler, you know if I just have it for heating the house

Mmm

And then I would like…have you got a wood burning stove?

Yes I have in here

Walking through to next room

Well I don’t know how new it is. ’cause it needs upgrading actually but no…

So it might be original with the house but not…

No no it’s much more recent than that. I think it’s certainly the last 15 or 20 years

Ah well mine’s about that size, but it’s not very efficient. It burns a lot of wood very quickly and I want to replace it…

But of course you want this back…you’re thinking of the…

I’m thinking of that but I’ve also heard that if you do have a back boiler a lot of the heat doesn’t go into the room because...

Back?

(indistinct) to heat the water

Right

Now what would cost more, heating my room with central heating system on or um heating…yes heating the rooms…
JH: But you don’t want to be running both of them do you?
W3: You don’t want to be running both of them
JH: No no
W3: And then I would be using gas which would be un-environmental
JH: Em
W3: And…but I would want to keep warm you see and what do I need more, hot water or warmth? There’s too many variables.
JH: Yes there are. So I mean these are some older drawings and I’ve also got some videos that I’ve made in the past but…if you’ve got time to have a look at
W3: What are the videos of…?
JH: They’re sort of previous work to this about um escaping to the country
W2: If you’ve got time
JH: Yes I have
W3: I’d love to. Can I get quite near?
JH: Yes of course you can yes yes
W3: Not as far away (indistinct). Are you sure I’m not taking your time
JH: No no
W3: What’s it’s about….escape to the country did you say
JH: Yes
W3: Sounds like the name of a …

*Background noise*

W3: Do you live on your own Janey?
JH: Yes I do I have a lodger normally, but she’s away at the moment, which is very convenient anyway
W2: Girls aren’t too much…
JH: No and this is quite a small place
W3: Is that you?
JH: Yes

*Video plays*

Escape to the country. I’m leaving tomorrow.
JH: I’m handing out invitation cards to invite people
W3: Oh what country….to ask them escape

*Laughing*
Video: I’m going to be leaving tomorrow morning. We’re just going to catch a bus and go. Yeah absolutely

JH: I’ll just get rid of Bill. Go on Bill get out. Go on. Here come on come on out here. Good. Outside. Out go on, out

Male 2

M2: Reading the House details panel
   Easy on street parking, hard to believe? Where’s your easy on street parking?

JH: Denys Road

M2: Oh right. OK round the corner in other words

JH: Well no…

M2: Not right outside…

JH: Well it is right outside. It is outside my back door, that’s Denys Road right there

M2: Oh yes. I get confused because it’s such a strange…, there’s an alley here and Marcia is over there and it must come round. It must do.

JH: Yes yes

M2: Right OK Laughing

M2: …try to understand why money works best..

JH: Well it was with the space and ah, ah, you know and the price is was at, basically

M2: Right so it was good value

JH: Yes

M2: Good for the money

JH: Yes

M2: Right, it’s your way of putting it

JH: And it had the space that I needed for what I could afford

M2: So you put ‘this is the one’ before you wrote, look at?

JH: Oh no nothing is in order. That’s just scribbled notes as I scribbled them down
M2: Oh OK

JH: Nothing is necessarily…

M2: I went here you see …so lookout. I kind of thought that was the order in which you did it

JH: No no no. It’s just the order it’s on the sheet. That’s it

M2: OK

JH: It’s the same thing reproduced that’s all

M2: Right

JH: So it’s just scribbled note where ever there was space to scribble things

Pause whilst M2 is reading

M2: OK

Background noise

M2: Do I go down or do I go across

JH: You can go whichever way you want

M2: I mean is there is a kind of…I like to work logically

JH: There’s no order

M2: Oh OK

Laughter

M2: I’m not used to that. Chaos. Was this off a computer map finder?

JH: Yes

M2: And did it locate it right?

JH: Yes

M2: Well that’s interesting because when I …somebody put a map…my postal code puts me right up the road somewhere
Appendix 6 Eco-Renovation: House Receipts II transcripts

Janey Hunt, 2011. Conversations: the socially engaged artist as environmental change agent,
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JH: Oh

M2: Which is fun because I’m set to put my house on the market…

JH: Oh right…oh have you?

M2: Well it nearly went into the Independent

JH: Right

M2: Did I tell you that?

JH: No

M2: Yes a journalist phoned me up couple of weeks on a Friday and said I’ve seen your house on a website and I love the photos, can I use them for an article in next week’s Independent? We’re doing an eco property supplement

JH: Oh right

M2: I said yes certainly. But he said, you need to send the photos to me, so that was a bit of a problem. I got Lee to do them

JH: Right

M2: He’d actually taken them for me and they were on his computer

JH: Yes

M2: I’d had problems with my computer…

JH: Yes

M2: There’s something wrong with it… I’m not into sending photos… well I might have them but I can’t sent them and um and she got the phone number as well because I said I hadn’t had their replies. And um I went out on Wednesday to buy it, but before I bought it, I thought, I’d check just as well it was 40 pages and I wasn’t in there at all …

JH: Ah

M2: …there was about 20 and a lot of them were quite boring…

JH: Oh

M2: A lot of them were black and white and I phoned her and she said yes I know awfully sorry they axed… they axed two of mine
JH: Right

M2: He asked for two more than he needed. He took one of them and he axed the other two.

JH: Oh

M2: I really want to get them in so I hope they’ll go in later.

JH: Right

M2: So I’m just…wait and see.

JH: Yeah yeah

Playful dog noises

M2: But it’s interesting on the website as I said there’s a reference to find where it is and I’m quite glad they won’t find it. I’ve taken out the name and the number because I want them to phone me first.

JH: Right oh yes.

M2: Because I can get the house tidy.

JH talking to dogs

JH: Calm down Billy. Calm down. Leave Pickle alone Bill. Leave her alone. Poor girl. Poor Pickle. Yes he’s being horrid to you isn’t he? Sorry Pickle, sorry girly

Male 2 referring to Homebase panel

M2: Well that’s quite fair what you did here about local shops. And you found the big store gave you lots of things for your house, but you were able to get straightforward things from Harris’, and I’ve done exactly the same thing. When it was aesthetic go to the bigger ones.

JH: Yes yes I...

M2: I was exactly the same.

JH: This is the problem I actually have with mail order like the…what was the catalogue you gave me?

M2: Oh The green…The green shop.

Comment: Agency-Wanting choice and being able to see the goods
JH: The Green Shop catalogue is I hate ordering things by mail order…

M2: Oh well I didn’t think you would. I kind of thought you’d go up there one day…

JH: I’d like to see…well no, as a general principle, I like to see and feel…

M2: Yes, no, I agree

JH: You know what I’m getting really

M2: I totally agree, I mean sometimes when it’s a pump or something, something you’re not going to see…

JH: Absolutely

M2: Um and you know and you can say on the phone yes, if you send it back straight you know, there will be no charge sort of thing…pay postage or something. Um but, certainly for anything aesthetic I want to handle it touch it…

JH: Yes

M2: …try it and everything and see it

JH: Mmm mm

M2: Yes that’s a good point. I’ve often thought of doing one (an eco-DIY shop) but um…

JH: Yes

M2: But I’m retired now. I don’t want the hassle. But um I did put it to the Sustainability Group (in Totnes) as I was a founder of that group and I put it to them quite a long time ago. And it was one of the things I said they were interested in. But I said, well you know, I’ve often thought of selling my house and buying a house …a property in the High Street or Fore Street…

JH: Mmm

M2: I know exactly how I’d do it, because I sort of nearly done it a couple of times in Brighton. And the idea would have been one floor would have been a café…Fairtrade…organic all that sort of thing…

JH: Yes

M2: And there’d be a little reference section because I’ve got masses of information and files and things…
Appendix 6 Eco-Renovation: House Receipts II transcripts


JH: Right

M2: Which I've kept over the years to do with sustainability. So we could have this massive library of anything to look up on sustainability. And um and then there would be a section selling things to the public and then there could be small solar panels and photovoltaics and eco paints … all sorts of things that you're talking about here

JH: Yes

M2: Eco DIY

JH: Yes

M2: And there could have been people… if I was still working I would have my consultancy in another room…

JH: Yeah

Playful dog noises

M2: We would have done it as a co-operative in some way

JH: Shooing dog out. Go on

M2: Poor little Pickles

JH: Poor girl, poor Pickles. Come on, come on, come up here you stay here

Reading Recycling panel

M2: Yes that's a good point about time because I salvaged a lot of materials

JH: Yes

M2: I was doing it for a few years before I built my eco extension

JH: Yes

M2: Because I was putting them in the shed

JH: Yes and you had somewhere to store them too

M2: That's right

JH: Yes
M2: And also I wrote things down and knew where I could go. Um something that I did on the spur of the moment was I went through the Yellow Pages...because I like doing the old system before we had personal computers...

JH: Sorry, the old system?

M2: Telephoning

JH: Oh right

M2: And um I got all the phone numbers of all the um architectural salvage and...

JH: Yes

M2: And local authority recycle centres ...

JH: Yes

M2: ...Um up to Birmingham for the whole of the south of England

JH: Oh yes

M2: And I sort of blitzed them one day and um ...read out a list and left loads of phone messages. And read out this list of things I wanted that could be second hand

JH: Right

M2: And out of that one thing came...the local guy phoned me up to...which was useful because it is just up the road in Exeter. Um...well it might have been Newton Abbot. I can’t remember because he had to find Exeter Newton Abbot or somewhere else now...

JH: Yes

M2: Toby’s (reclamation yard) might have been

JH: Yeah

Dogs playing and man laughs

JH: Go on go out. Go on Pickles you’ve got to go out too sorry. You’re going to have to battle him alone. Sorry babes, I know you don’t want to go. Go on shoo go on out, out, out

Laughter
Appendix 6 Eco-Renovation: House Receipts II transcripts


M2: And out of it I got this, um um…trying to think of the correct name of it, um it’s a toilet macerator…

JH: Oh right

M2: You use it for basements where you’ve got a toilet in the basement

JH: Oh yes OK where there’s no flow yeah?

M2: Where’s there’s no flow and it goes through a very small pipe and macerates it and pumps it up

JH: Right

M2: …to where you want it to go and I wanted mine at the back of the house and not where the soil vent pipe was at the side

JH: Yes

M2: So I wanted one of those and it would have been about £850 and I got it for £85

JH: Right

M2: And I’ve had it working for eight years and touch-wood its still working fine

Laughter

M2: So that was worth it. I just had to pay another £15 for a new rubber, you know, connection on one of the hose…different connections because it takes the shower, sink and the toilet

JH: Right

M2: And then the beautiful thing was when I put the washing machine in next to it, I thought oh dear I hadn’t thought about the speed of the water coming out of the washing machine and will it flood that. I checked them and they were identical speeds

JH: Oh that was lucky

M2: Isn’t that funny. So I just have the waste pipe from the washing machine sticking into the top of the toilet

JH: Right

M2: When I’m doing a wash up there
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JH: Ah

M2: It all gets pumped away so it worked very well so it did pay off. But as you say generally it takes time. With that it didn’t…you know that was just…because I needed something…

JH: Yes yeah

M2: …specific because I had a list of things. Double glazing, doors. Um all sorts of things

Pause Male 2 reading panels

M2: You trained as an artist didn’t you, not a designer?

JH: Um they’re a bit of both in my background

M2: Is there?

JH: Um

M2: Right…because I’m very interested in the whole about aesthetics and perhaps ecological and salvaged and sustainable things. So for me design and style isn’t an add on. Style would be like, I wrote an article for the last issue of Ecological Design Association magazine. And it’s says ‘Towards a newer style of architecture eco funk’…have you not read it? I ought to give you a copy

JH: No I don’t…

M2: Well I just realised that’s what I was producing was very funky and I hadn’t quite realised that would happen...

JH: Right

M2: …and it was sort of…it wasn’t deliberate. But it was a strange mix of colours like the terracotta lime wash…

JH: Um

M2: …and the silver of the metal…the greys and silvers and then the black of the rubber, um, draught proofing around the doors and yellow of the pine…

JH: Right

M2: So I got yellow, terracotta, black and silver …

JH: Right
M2: …silver grey and then I had the pink of the plaster inside…

JH:  Mmm

M2: Sort of very pale, almost dirty pink and they’re very funky together

JH:  Mmm mm

M2: Strange combinations

JH:  Yeah yes so its sort of …that was decidedly form following function but then adding...

M2: It was

JH: …but then adding….

M2: …but sticking to the colour scheme, sort of choosing things that fitted

JH:  Yes

M2: But it did evolve itself and also the shape…when I put the first… have you been to my house?

JH:  No I haven’t

M2: You’ve seen pictures haven’t you?

JH:  No I don’t think I have

M2: Oh well I’ve got these huge rafters sticking out from the roof…

JH:  Yes

M2: …that’s carry the load. They fly over the top of the glazed doors because there was…

JH:  Right

M2: …no where to put a beam. So they actually fly out through the roof and they’re floating in mid air

JH:  Right

M2: And they’re bolted to um oak posts that go down onto the terrace because there’s wool(indistinct) underneath
JH: Right

M2: And before I put the posts up I had the rafters sticking out, 'cause we were just propping them up

JH: Yeah

M2: And from the garden it looked like…it reminded me of this record that I have which is an old Ska record…you know Ska blue beat?

JH: Yes

M2: …from the sixties and it was called Guns of Navarone

JH: Right

M2: And it’s a slow beat Guns of Navarone thing and I…I just thought of this whilst I was looking up there and there’s these big beams sticking out like guns…

JH: Like guns

*Dog noises return*

M2: Sticking out to sea sort of thing so. Um yes so that was kind of funky to the way that these beams were sticking out, so again form followed the function

JH: Yes yes

M2: And out of that came …I realised that a lot of eco building, because there’s strange combinations of new and second hand…

JH: Yes

M2: Hi-tech and craft…

JH: Yes

M2: …together, because one favours the craft, but one has hi-tech like the solar collectors or it might be as in my case high performance solar glazing…

JH: Yes

M2: …that acts as insulation as well. So you’ve got hi-tech components, you’ve got craft things like natural wood and beeswax and I got bamboo for the curtain poles I made them myself, so you’ve got this strange combination which you don’t normally see together craft and hi-tech, old and second hand and reclaimed…
JH:  Mmm

M2:  …and it’s a sort of quite a funky sort of strange mix. I’ve seen it in other buildings too which are ecological…

JH:  Yes

M2:  So I suddenly realised there was this sort of new aesthetic, which has never been described before

JH:  No

M2:  Because it’s not mod and it’s not hi-tech… it’s, you know, it’s not um like Lutyens or Arts and craft. But its bits of all these things so… um that interest me sort of… that idea of style...

JH:  Yes

M2:  And aesthetic

JH:  Yes I mean with this purchase matrix, I came up with this you know cost convenience and aesthetics as the things that are familiar to us and then adding on local, environmental and ethical

M2:  Oh absolutely. Well for me…

JH:  As the additional factors… decision making factors

M2:  It’s interesting that you’ve got local there, because I never write that down but that was always part of the environmental for me

JH:  Yeah

M2:  As one of the environmental factors

JH:  Yeah

M2:  I had… I’d worked out a system, which when I was teaching interior architecture in London the furniture design. Um I actually put it to my students, even though I wasn’t meant to, my holistic design of seven principles ….

JH:  Right

M2:  …and they were, um um, trying to think now… Oh yeah the first one was beauty and I related that to spirit quality and you know what people can tap into if they meditate and sort of how to express their…
M2: And that was kind of number one essential. It wasn’t worth doing anything unless there was some sort of beauty in it.

M2: And the spiritual quality, so that would bring in ethical and all those things. And then I think the next one was um to suit the client. If you’re doing something they want certain things, so you have to listen to what they say. They want a pottery and they need to store things and they want the kiln and you’ve got to sort listen to that and do that or it’s not doing what they want. And then I think there was the social context um so how it affected the people they deal with. So if it was a doctor’s surgery, how it’s affected the patients…

M2: Right coming in. And then there was a cultural one, so you would not do something next to a synagogue or a mosque or something you know, in a way looked like you were making fun of what was already there. There were sort of cultural things that could come in. Then there was the environmental that I saw as a surface level thing, you could see like a badger set, trees or a little stream running through the site. If you respect, try to retain or divert if you had to, but you’d respect it all.

M2: Then there was the ecological, which often you can’t see so that would be the paints, the chemicals...

M2: And that would include buying local and all of that.

M2: And then I think the last one was the third world one, which brings fair-trade in and not buying from countries or people that had you know a bad record of...

M2: …the way they treated their employees or slavery or anything like …

M2: So it was like seven filters to work on.
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JH: Mmm mm

M2: But the local was always...you didn't have to mention it because it was a sub
division, but an important one

JH: Yes I...

M2: But ethical was also part of that sort of whole world thing

JH: Yeah, yea

M2: The symbols worked out quite well because I started it with a dot and then there
was one person and then two ...stickman...one stickman...two stickman...three
stickmen and then there was a tree and then tree with birds and sea

JH: Right

M2: And then I think there was the globe

JH: Right

M2: Made up of certain things

JH: Ah ah

Pause Male 2 reads paint panel

M2: Oh I see you've got Dulux down here. Eco paint. I went the same way and they
actually sponsored me because I was doing an eco extension 'cause I had to paint
the ground floor to match the wood stain. Now the wood stain was far more
ecological

JH: Right

M2: But I had to paint...go for old paint downstairs, couldn't use stain as the windows
were already painted

JH: Ah ah

M2: Window sill um frames so I had to...I managed to with Dulux to mix their colours
not the way they said, but the way I wanted to match exactly the pine colour...

JH: Oh right

M2: ...gloss paint and they gave me free vouchers

JH: Oh right excellent
M2: Yeah and they’ve been quite good and I’ve been back to them once or twice saying oh you let me have some once before…

Dog barks

M2: …and now we’re doing the walls or whatever. So at least with their paints they’ve got rid of the volatile oils and they’re water based

JH: They are but I mean I have to say that by the time I’d finished painting the whole house, I did feel quite poorly

M2: Probably breathing in the vinyl

JH: Yes

M2: Which of course in the eco building we try to avoid…any PVC

JH: Yes

M2: I have avoided fitting some things but with paint it’s a bit difficult

JH: Yes other than using eco paints which, you know and I could have done that

M2: But there weren’t many around when I was doing…

JH: I mean I hadn’t used them before and I just felt you know very nervous about it and it was all going to cost so much and…

M2: Yeah

JH: I didn’t know about Nutshell, which of course at the time had…

M2: Local

JH: It was very local

M2: It was

JH: And so…

M2: But in actual fact it’s the same paint I think as one of the other big names. It’s just that they brand it differently

JH: Right
M2: There's Aura and there's um OS and, they're all well known been in the country for sometime but…

JH: Yes

M2: I wouldn’t want to use one unless I really knew what its performance was outside

JH: Yes

M2: Because we’re exposed to the sun and the wind

JH: No these were…

M2: Inside it would be alright

JH: Right yes inside. No these were…these were inside so…

M2: And did you get a solar panel in the end?

JH: No

M2: No

JH: They never came back with a price

M2: Oh

JH: Yes

M2: That’s a bit lazy of them. Perhaps they lost it or something…lost the phone number

JH: No, I contacted them to remind them, but I think the job was too complicated

Male 2 moving onto IKEA panel

M2: Yeah I also found when I was visiting friends near there, cause I mean I didn’t go specially, I was staying at Cardiff

JH: Oh yes

M2: So I was able to by just a few little things at IKEA, some nice little wooden chairs and…

JH: Yes I mean some of their things are…

M2: But they have been imported so that the eco cost sort of thing
JH: Yes I know that... Yes yes obviously

M2: But I think it’s often difficult to get it 100% and it’s like doing the best you can and...

JH: Well that’s it. I think on my purchase matrix if you could get all six of those you know of cost convenience, aesthetics, local, environmental and ethical

M2: Yeah that would be fantastic

JH: That would be absolutely incredible um...

M2: But often this conflicts with um these to that... pointing at the purchase matrix

JH: I know yes

M2: So or that even sometimes

JH: Yeah I mean barely managed to get local, I think

M2: Yeah

JH: The first three and local

M2: Yeah

JH: Generally I got the first three... the traditional ones really

M2: I managed on all my woods to get local... I didn’t get an imported wood at all

JH: Yes

M2: I got um Douglas fir for the big beams. I actually went to see the trees and I walked round

JH: I mean you worked really hard to achieve all of that. I mean that was a full time job for you to achieve...

M2: Well it was new construction. The whole roof was rebuilt... took the roof off and rebuilt it

JH: Yes yes

M2: I did but back one side with holes in it for Velux, but we took a lot of it off and took out all the inner framing
Appendix 6 Eco-Renovation: House Receipts II transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

JH: Right

M2: And the other side was totally taken off

JH: Right

M2: So sort of rebuilt it and partly rebuilt new doors roof because I was joined to them
    ...had to sort of put in a um um roofing felt for them

JH: Right

M2: Quality one…the German one…two part one…the Tyvek…No it was a long
    project. It took a couple of years, but um it was enjoyable at the time

JH: So what’s going to happen next then? Are you going to do another one? Or…

M2: No not sure really

JH: Are you leaving or…

M2: Not sure really. Just sort of seeing how I feel. What happens?

JH: Have you got it on privately, your house?

M2: Yeah its um I got it on, because I didn’t want to have to pay for the HIPs (house
    report)

JH: Yeah

M2: Because I thought that was going to be like £600 or something, so I actually got it
    on for June. But when they suddenly postponed it we sort of took another week
    to get the forms filled out. And um I’ve had to put a proviso on it saying NB the
    whole house is being refurnished. Because its a mess downstairs, its horrible,
    because I’ve just never done anything other than the minimum…

JH: Right

M2: …because I had lodgers and I let it when I was away…

JH: Yeah

M2: For some time. So um I’m now doing it up to a much higher standard

JH: Right

M2: But it’s taking time…you know I had to get my own food and cook and everything.
    And have a bit of a social life and it just takes so long
M2: But um the idea is to try and sell it as an eco property…certainly half eco

JH: Yeah

M2: But downstairs it’s got a gas condensing boiler and there’s been some internal eco paint been used and a few eco decisions on things I’ve used and I got cork ready for the bathroom floor

JH: Mmn

M2: Which the estate agents said, oh don’t do that…it’s so out of date and out of fashion

JH: Yeah

M2: And I thought, but nice new cork is lovely, you know, why does it have to be dated. I can understand pine being dated but…

JH: No, but it’s the aesthetic thing…it’s sort of 1960’s thing when it first came in isn’t it…that’s what they think oh…

M2: I’m going back to that in a way because you know I’m using old things…

JH: Yes yes

M2: Because I did that upstairs to be more ecological

JH: Yes

M2: If I wasn’t being ecological, yes I’d be getting as close as I could to the latest Italian design or something

JH: I mean the estate agents, entirely by and large, don’t care about anything except for aesthetics

M2: That’s right

JH: You know and that’s all they are looking at...

M2: The latest things too. And if you do get the latest, in two years time it’s going to be out of date

JH: Yes
Appendix 6 Eco-Renovation: House Receipts II transcripts

M2: And it’s going to look like you were trying to be fashionable and you’re out of fashion now. But if you’ve got something that’s like classical, like you know you’ve got classical white painted sashes, they will always been there because it’s like a classical suit or classical clothing or shoes, they’ll always be good taste. But if you get something that’s just come out and its really different. Like these sinks bathroom sinks and things really way out. They might look very nice, but they’re so distinctly different just a bowl floating there with just a thing at the top. In a couple years time they’re going to be doing something totally different probably and it’s going to look so kind of noticeable. It’s like when they brought in avocado baths…

Over talking

JH: 2007

M2: Avocado bathrooms suites. Very quickly…they weren’t practical anyway, because they showed a lot of soap scum being dark. But they soon become very naff and white came back into popularity. But I always chose white anyway in Brighton and down here anyway…when they were fashionable you know…

JH: Yes

M2: Because it was more purist. It was expressing the material, the more architectural…

JH: Um

M2: …and also it was cheaper, so that was a plus…another plus. No I guess that if I…I’m not expecting it to sell quickly in a way, because um its like trying to sell…I had, I felt the best house in the street in Brighton and it took three years to sell

JH: Right

M2: It was not easy to get a higher price than the others, but I did manage ten thousand more and that was only on like….it was going for eighty thousand so it’s sort of ten on seventy. But these are worth like £300k up there now…

JH: Mmm

M2: Because they were £250k two and a half years ago and if you add the percentages the estate agent agreed that, you know, 10% and 4% to get up to about 300…

JH: Right

M2: But I’ve added another factor for all the eco work done. Because it cost me 50% more at least to do it ecologically. Possibly …
Appendix 6 Eco-Renovation: House Receipts II transcripts

JH: Did it?

M2: Possibly...no not 50% more sorry more than that...yeah it was possible 50% more
but it could actually be 200% more. In other words it cost thirty thousand to do.
And at that time people said oh a builder could do one for ten thousand for
himself sort of thing...

JH: Um

M2: But I kind of thought that might charge £20k to do it for someone else

JH: Um

M2: So my cost £30k. So it was either a difference between 20 or 30 or 10 and 30, 10
and 30 is like 200% more isn’t it?

JH: Um

M2: So I’m adding a factor for that…

JH: But that including things like super efficient windows and things like that…

M2: Well I got all those in... exactly and they did cost a lot

JH: Yes

M2: They did cost... there were things that cost a lot and the beam is massive whereas
people have got away with things...instead of having two foot three beams they’ve
got like eleven inch beams. Flimsy little things and I was hoping to get away with
something a bit stronger but because they’d done it. But no, no they wanted
calculations, and the calculations said it had to be massive and I even spent more
money having what they call making it a flitch beam by having a steel plate between
two smaller beams rather than three big beams side by side bolted together…

JH: Right

M2: …and that cost a lot more money

JH: Um

M2: More calculations and the way I did the roofing I described earlier, cantilevered out
flying and posts, it all cost a lot more and money

JH: Um

M2: But it really made a difference to the design so I’ve added another chunk for that
so it’s very expensive but I can drop. I can’t go up so…
JH: No

M2: We'll see what happens. And if I do sell then I'll probably look for a stone cottage in Dartington if nothing else better comes up

JH: Right

M2: I can put a green... I can get a wooden and simple glass, single sheet glass and wooden greenhouse attached on the south side

JH: Right

M2: And use that when it's sunny... for tomatoes and sitting in and eating in, living in you know...

JH: Mmm mm

M2: And when it's cold not...just to store things there. Um but on the other hand I'd love to be by the sea so...

Laughter

M2: I'll see what happens

JH: Yes yeah

M2: It's kind of like a change of one's life, you know, retirement. And suddenly you don't have to earn a living anymore

JH: Yes

M2: I mean it doesn't mean you've got much money, probably got to earn money if you want more money to spend, but I could probably manage if I'm careful. So suddenly it's like, I don't have to stay here

JH: No no, that's quite true

M2: I want a different lifestyle, so it's like reinventing a lifestyle

JH: Yes

M2: Buts it's all a bit unknown, I just sort of waiting to get the, sort of, knowing inside of what's the right thing to do, and things might crop up in the meantime. Hard to put up a sticker with something written on... I think my contribution would be whatever's gone on there... (on the recording)
JH: Well yes there's a few things that you've said which I thought were...I'd like to add up

Dog barks

M2: Well they'll be on there

JH: Yes they will so if you don't mind

M2: No that's fine

JH: Extract them

M2: I did know that you were recording so that's alright. I wouldn't like to be recorded if I didn't

JH: No no I ask people

M2: Yeap

JH: And you know if I use it any other way, then I'll ask and check anyway

M2: That's great

JH: If it's edited into a piece or something

M2: Oh it's nice, its fun. I know...I suppose its part of the design process, but ever since I took up design, I kept everything and I've always used what I've done as a stepping stone for something else...

JH: Um

M2: ...which is what you're doing

JH: It is yes

M2: And I quite like that so everything relates

JH: Yes

M2: ...what you do

JH: I mean from the first time I ran this I did the booklet, which I think I showed you before did I?

M2: I'm not sure
JH: Um just to show the project really. Its documentation

M2: No I don’t think I have seen it

JH: Right yes

M2: I’ve seen a photo of it

JH: Right

M2: Somewhere

JH: So this is a little booklet I put together from the first time I ran it um…

M2: But you’ve recently been doing an MA haven’t you?

JH: I’m doing a PhD

M2: I know you’re doing a PhD now, but you did an MA did you?

JH: No I haven’t done an MA no

M2: Did you do an MSc or…

JH: No no, I did a BA

M2: Oh a BA oh what here in …

JH: No

M2: No no

JH: Glasgow

M2: Because I thought you were at Dartington recently

JH: I’m at Dartington for my PhD

Dog noises

M2: Oh so you’ve been doing it for about a year

JH: Two years

M2: Oh that explains it then, that explains it. I know you’re doing it now, because you said that …
JH: Yes

M2: And I kind of thought...because other people are doing it. I don't know who it is but someone else um...maybe in TTT has done something in an arts...like a...

JH: Richenda's doing an MA

M2: Done one and now they're going on to something else

JH: Oh right I don't know

M2: Maybe its Richenda I don't know. They were there and they're going on to something else

JH: Yes

M2: So this...was this used before? It has just been used in the PhD then?

JH: Um yes yes, this is all new work yeah yeah yes

M2: Yeah

JH: Yeah so yeah. Um, but I think what will happen, um the next stage of this is likely to be either a series of small posters or postcards, just with the sort of the idea of the work. But then featuring some of...some of the comments that people have given me so...

M2: It'll be interesting...

JH: ...as sort of provocation

M2: Right. It'll be interesting actually to me now and I can see the absolute sense in you wanting to record when I did the eco consultation...

JH: Yes

M2: survey, um, and I think it's quite exciting in a way now I reflect back on it but I wasn't thinking of it at the time, the novel idea. That I'd never had before of these little vertical ducts to carry the airflow...

JH: Yes

M2: ...down. I think that's quite novel because I'd never heard of it before, I'd never seen it before

JH: I can't put one in one place that you've suggested though and um...
M2: Probably over there was it?
JH: It was by the fridge but I can’t... if I put a vent there
M2: It’s in the way of it
JH: Yes so it would be in the way of the fridge
M2: Right
JH: I wouldn’t be able to get the (indistinct)
M2: But if you did have two, it would still have some effect
JH: Yes it’s on whether or not what’s behind the steps... kitchen steps in the kitchen because the vent could go behind the steps because it’s coming through the wall and down through into the floor
M2: Before I go... very quickly
JH: The steps don’t move though. They’re rigid fixed
M2: They would be. Tell me what you mean in a minute
JH: I think... it depends on how they’re made. It might be feasible. If it’s a framework inside then you should be able to get through the wall and...
M2: I don’t know... abstract at the moment. I’ll look when I go out, I could comment, but that’s in a way part of the process isn’t it, because that’s an extension
JH: Mmm mm
M2: Of making this house sustainable and durable...
JH: Absolutely
M2: To stop any dry rot getting in
JH: Yes yeah
M2: I mean hopefully you haven’t got any at all at the moment
JH: No
M2: But that’s not to say, you know, houses can get it if there’s not a good flow under timber floors
JH: Mmm. There's some videos next door I don't know if you're interested

M2: I'll have a quick look yeah. I don't want to keep you too long because it's probably past your actual official time now…

JH: That's OK doesn't matter. I don't know if you've seen these or not

M2: Do you want to turn the machine off?

JH: Yes yes I can do um there's…

M2: How long do they last?

JH: The first one's about 15 minutes I think, the second ones 12 but you know…

M2: Can I choose? Which one is on there now

JH: Well…

M2: Escape to the Country. Camp craft and

JH: Yes Cabin Exchange. Um well they're all the titles so Escape to the Country is about escaping to the countryside. Camp craft is me attempting to build sort of shelters from a bivouac sheet and Cabin Exchange that's very short, about 3 minutes video

M2: I'll see that then yeah. Sounds interesting. Not sure what it is but sounds more interesting than the others

JH: Um hang on a minute. I'm not sure (indistinct). I haven't got the remote control so

M2: Right

JH: (indistinct)

M2: You can speed it up, can't you? Because I don’t think escape to the country….that's the longer one (indistinct)

Conversation ends 36:50

JH: OK yeap. Um so what was the boiler name

Woman 4

W4: The boiler is a Vaillant spelt VAILLANT
JH: VAI VAILL…

W4: ANT

JH: Vaillant right and that’s a condensing…

W4: Yes

JH: And you’ve installed that

W4: I installed that nearly two years ago

JH: Oh right

W4: And quite interesting because I live in two places. I live in Totnes and in Oxford…

JH: Right

W4: It’s my partner’s house in Oxford, but he won’t move down here so…

JH: Oh

W4: And he’s just having a new boiler and the man who’s always looked after his old boiler…

JH: Yeah

W4: …and interestingly enough, he recommended the Vaillant too

JH: Oh right

W4: He said it was the only one he’d work with so

JH: Oh right ah ah

W4: So it’s a recommendation from two people. One of them was from the gas board consultant…I put mine in and…

JH: Yeah

W4: …and one in Oxford so

JH: Oh OK so I know…so the Energy Savings Trust suggest the Worcester Greenstar

W4: Yes that probably about second I think…I think that’s about second
JH: Yeah

W4: So um…

JH: But I mean, I’ve looked at lots of things, I’ve looked at solar water heating and …

W4: Right

JH: …and not resolved the problems

W4: No

JH: Um

W4: Just trying to think, which way… You’re like me aren’t you, you face north-south don’t you?

JH: Just about, it’s southeast I face, so it would work

W4: Yes you could have it on the back of the house

JH: Mmm

W4: Yes what did you do about paints? Did you do eco paints?

JH: No in the end I didn’t. Although by the time I’d finished painting the whole house, I wish I had, because I didn’t feel very good

W4: No no OK. But I think it’s nice…

JH: But it think if I’d used them before and I wasn’t quite sure how they’d work…

W4: Right

JH: Because I didn’t know that Nutshell actually had an outlet here or used to have an outlet here …

W4: Right

JH: They don’t now. Um but I wish I had because I could of then bought a pot and tried it out...

W4: Yes

JH: …in a room. Because otherwise its mail order and I, you know, the cost for mail order was quite a lot
Appendix 6 Eco-Renovation: House Receipts II transcripts


W4: Oh was it. That’s interesting

JH: And I worked out how much it was going you know to be and really I needed to order as much as I needed in one go …

W4: OK

JH: And it was all just too much and I thought I can’t do this, this is too much of a gamble

Cough

W4: Excuse me. I think the problem is we’re on the….

Sneeze

W4: Sorry this is like hay fever sort of thing…we’re on the boundary at the moment…

JH: Um

W4: There will be a lot more around in another couple of years or so

JH: Yes

W4: I mean I’ve been green forever

JH: Right

W4: I come from a green family so… I never ever go in a car when I can come on my feet or on a bike…

JH: Right

W4: So um… I’m not saying that my house is all insulated and everything because unfortunately I bought a house here that can’t be very insulated… in the loft at the moment…

JH: Right

W4: I can’t because mine are stone walls so…

JH: Yes the only cavity I’ve got is this front wall and apparently it’s too narrow

W4: I’ve only got one tiny bit in front of my kitchen that’s cavity walled…

JH: Yeah
W4: So it's quite difficult
JH: Yes
W4: I might eventually line the walls with the stuff you put on
JH: Yes I didn't... Um I mean there's a sort of hi-tech solution isn't there to lining the...
W4: Yes there's a house that's been done in Oxford that was on display a couple of weeks ago and...
JH: Right
W4: ... when it was heritage weekend
JH: Oh yeah
W4: In fact my partner went and looked at it and he said it was quite simple. It was great big panels that you put on
JH: Right I wonder whether it's the same...
W4: Then skimmed over
JH: Yeah the same stuff, but its nasty material so its sort of...
W4: No I don't think this was
JH: Oh right
W4: I don't think this was, because the guy was scientist. I mean I could find out I could find out the details...
JH: Because I'd like to do this wall...
W4: Right
JH: ... which is the coolest room in the house
W4: The phone numbers in the art book so...
JH: Yes it is yeah
W4: I'm Wendy by the way
JH: I'm Janey... yes obviously you know me
W4: Yes…

JH: But um…

W4: I’m quite interested in doing that, but I’m …a lot of these things if I wait another year, I feel there may be more information and more available. I am a scientist so…

JH: Right

W4: … I mean chemistry, I used to teach chemistry and physics so and maths and stuff so…

JH: Right

W4: I do understand the principals of all of it

JH: Yes. I know I went to one of the green…the energy…not the energy, the thing the Totnes Sustainable Group and Transition Town Totnes put on recently about things. And they were suggesting something that lined the wall um um which…but it um I didn’t like the sound of it because I thought there’s going to be loads of off-gassing or you know nasty chemicals coming out of it…

W4: No I don’t think this…this wasn’t anything like that

JH: Yeah em…

W4: I think the guy who owned the house in Oxford was a physicist so he’s going to know what he’s doing so…

JH: Yes yes

W4: I can’t quite remember

Background noise radio playing

JH: Yes. I mean I think in the end I was really quite disappointed because you know if you’re thinking about eco-renovating or retro fitting…

W4: Mmm

JH: Actually its, you know, the energy efficiency is you know one of the things you could do obviously. But um um you know its insulation and low energy light bulbs. I mean really that’s…

W4: Well the problem is…
Appendix 6 Eco-Renovation: House Receipts II transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

JH: …that’s about it until you start spending an awful lot of money

W4: Well the problem is that they have such a large Victorian housing stock and the Victorian houses are really very difficult to do

JH: Mmm mm

W4: This is Victorian presumably?

JH: It is yes yeah but these walls are solid

W4: Yes

JH: And um although my kitchens a bit of a cold sink…

W4: Mmm well I’ve got …my house is absolutely wonderful, but it isn’t a warm house. My sitting room was the toffee factory in Totnes’ office in the 1880’s so my sitting room is 1880

JH: Right

W4: And my kitchen is 1973 as I live in Castle Court and I live in one of the corners of one of the courtyards and…

JH: Right

W4: and two thirds of my house is 1880…

JH: Right

W4: …and one third is 1973. So I’ve got these sort of height ceilings in the kitchen but I’ve got ten eleven foot height ceilings in most of the house

JH: Right

W4: And of course that just requires and incredible amount of heating

JH: Yes yes

W4: Most of what I can do is to just put it in the loft

JH: Yes

W4: But I think lining the walls…lining my walls would help slightly

JH: Right
W4: Cause I'm going to wait and see what's available. But I'll ask Richard what is was…

JH: What material is was yes that would be very interesting

W4: If… I won't ring you if it turns out to be something rather suspiciously chemical cause if it's anything that very natural…

JH: I think it was some kind of a foam… you know, a foam board type of flexible foam board that you…

W4: Yes

JH: That you put up like wallpaper type thing

W4: Yes or this may be the same I don't know…

JH: Plaster… somebody else suggested lining the wall with cork

W4: Yes you could do that. We used to do that didn’t we?

JH: Yes in the sixties

W4: I use to have it in my kids room and used to have (indistinct) in great strips so they could put everything onto the walls

JH: Yes yes so of course it’s an insulator too. It’s a natural material

W4: I think in fact they ought to be re-imported… the mm they need to be mm because they can’t get a lot of cork for the bottles anymore …

JH: Yes

W4: … because the cork industry is dying because what they ought to be doing is actually making more stuff like that hadn’t they…

JH: Yes yes well to keep the industry going

W4: Quite a lot of this you went to...

*Over talking*

JH: I know it’s…

W4: … where you shopped, where you bought things…

JH: That’s right and what I tried to do and the decisions I made and…
W4: Yes

JH: Yes I mean I actually found when it came down to actually quite difficult, you know, to do with quite a tight period of time and to a restructured budget um and…

W4: You’re working anyway so you haven’t got all that much time

JH: Well I was actually just starting a PhD which …you know I had three months to get things up together to how I wanted and then…but then I needed to rent out a room, so you know it all had to be sort of done and dusted rather than…

W4: What are you doing a PhD in? Not in ecology?

JH: Um in well about my fine art practice and encouraging pro-environmental behaviour

W4: Right

JH: Yeah so um yeah hence the gathering…

W4: Oh I see. That’s really interesting. OK. I haven’t actually got very much time today as I came rushing because this is the last day you’re open isn’t it?

JH: Well I’m open tomorrow afternoon too

W4: Yes OK but I can’t do tomorrow and then…

JH: Yes

W4: I wasn’t here until Thursday evening so…

JH: Yeah yeah. I’ve actually done this booklet that um…

W4: You’ve got a lovely sunny sunny otherhalf of your house, haven’t you

Walking into the next room

JH: I have yes yes yes . I’ve got some other…I’ve got…well you haven’t a lot of time anyway, but I have got some videos which are about um other pieces of work. But this an extension

W4: Yes

JH: Part of it is about extension. Most people have half of this, which is either a bathroom or kitchen
W4: Oh right and where’s your bathroom, upstairs?

JH: Upstairs

W4: Yes and how many bedrooms have you got?

JH: Two plus the loft room

W4: Oh OK (indistinct)

Indistinct conversation

JH: Yes I’ve got a deck and then it goes down the slope as well. No I think this kitchen really sold it for me

W4: Yes yes

JH: It’s so light and airy. Its quite nice have the sort of cubby…the little…I mean eventually um I’ll probably take that wall down and make it nice…you know nice large sitting room. At the moment I’m renting out a room and it suits quite nicely to have separate sitting rooms

W4: Yes yes I think that’s good. Yes it’s lovely. It’s very nice. Now I understand your dilemma. I really understand it and I thinks it’s…You see most people haven’t really thought about this before...

JH: No

W4: We’re going to have to in the future

JH: Yes yeah

W4: And I’ve been teaching this for ten years so...

Walking back into the room

JH: I mean I was really disappointed to not being able to find things more I could do...

W4: The British are just so slow at getting off the ground

JH: Yeah yeah even double…I had somebody in to look at the windows and to think about double glazing those and um ‘cause actually these are still in very good nick of course and...

W4: I’ve got secondary glazing on mine
JH: Yes and um um I mean even that was quite interesting. I mean I’ve got …this is like a draught proof system that the people came and quoted. They said it wasn’t worth doing double glazing because actually the window bars reduce the amount of…I don’t know if this is true or not. You might know this.

Walking over to the window

JH: This is the guy who did…because he said…they do double glazing and basically what he said is the wood…

W4: Mmm

JH: …actually acts as some sort of…reduces the amount of um heat going out of the window

W4: Heat loss

JH: Heat loss. So that actually it’s the centre of the pane, which looses the heat. I don’t know if that’s true

W4: I wouldn’t have said that. Actually what I would have said, is that it’s the thickness of the glass that makes the difference and unfortunately Victorian glass is Victorian glass in that it is very thin

JH: Yes

W4: And the reason that it’s quite difficult to replace it with thicker glass is because the sash cords aren’t capable of taking the extra weight

JH: Yes yes

W4: So when you have…if for example one of these got broken and you had to replace it, they have to know how thick it is and often they have to come and look at the window to make sure that they can fit it in and that you won’t need…

JH: I don’t know if it’s the original…

W4: I mean your sash cords look in incredibly good condition

JH: The whole windows are very good

W4: They are, they are

JH: Very good so yes they’ve been well looked after

W4: Well the north facing windows remain alright you see…
Appendix 6 Eco-Renovation: House Receipts II transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
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JH: Yes

W4: It’s the south… you think the south facing windows ought to be the ones that keep… because they don’t get the wet

JH: Yes, but my weather comes…

W4: But the sun cracks all the paint and then things get in. So actually north facing window generally speaking as long as they’re not in a very damp space outside, they’re actually the ones that last

JH: Um

W4: I don’t know what he’s saying about that…

JH: No I don’t…

W4: ‘Fraid I don’t agree with that at all

JH: No neither does anybody else that I’ve said it to so that’s…

W4: What is quite important is that these fit very well and you’re do

JH: Well they fit reasonably well but I asked him to quote on putting in like a draught proof and it was like a …

W4: A brush?

JH: A brush that’s right to fit in…

W4: I’ve got that on some of the my windows

JH: Three windows and two doors, the front door and the back door was going to cost £1,800

W4: That’s incredible

JH: I know

Laughter

JH: So needless to say I didn’t go ahead with it

W4: OK

JH: But ah…
W4: Well it’s very interesting to meet you…yes. Its good that you tried all this… well its all for your PhD too isn’t it?

JH: Well its is yes but its also because I wanted to do it....I wanted to make this work and I’m disappointed at how little I have been able to achieve

W4: Yes I haven’t got Victorian windows in mine you see...

JH: Yes

W4: Because what’s happened was that all the other houses in Castle Court had these little Georgian windows put so my windows are actually ’73 windows put into an 1880 house

JH: Right yes

W4: And so they’ve made them…but the people before me have all put secondary glazing in so I haven’t got secondary glazing on every window. I haven’t got it on the kitchen window and I haven’t got it on the second bedroom window...

JH: Um

W4: …but I have got it on a lot of places

JH: Mmm mm. Do you go to the TTT?

W4: Sometimes I do yes

JH: This is the new programme

W4: Oh is it. Oh have you got it? Oh that’s great. No that’s great. I um I was very involved in the design our space...

JH: Oh yes

W4: We you here then?

JH: I came in on the very tail end of that

W4: I was one of the design our space people and when TTT came in because I’m a scientist and I know quite a lot about it, I was very keen to get involved, but went to went to the meetings I discovered there were lots of young people at the meetings and I thought oh this is great you know. Design our Space was almost all retired people doing it...

JH: Yeah
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W4: And almost all incomers and almost all retired people so I… and also a lot of the lectures in the early days …it was pointless me sitting through them because…

JH: You already know it, yes

W4: I knew it and I used to teach it. So I went to the lectures that were about specific projects, for example some of the sustainable building projects. I went to see those just to see what the houses looked like and what they’d actually done to them

JH: Mmm

W4: Um but I didn’t go to the very factual ones in the beginning, um and I’ve always been to Schumacher since I came here so…

JH: They’re pretty well informed…

W4: So I was fairly informed and Schumacher of course has gone. I often go if it’s Schumacher and TTT so I’m sort of on the fringes but I know what’s happening and I’ve got…

JH: Yes

W4: I know people who are involved in various things and people like the Totnes Pound for example, Nigel just rings me up if he wants something done and…

JH: Oh that’s good

W4: I’m happy to do cold calling on people…a lot of people aren’t…

JH: Yes yes no I have to say…I was very impressed with the DOS design our space…

W4: Ah good…we’re actually all rather angry now because…

JH: Well indeed yes, it’s all got…

Over talking

W4: Although we are winning now

JH: Ah but it got hijacked

W4: Yes it got hijacked and we always said we wanted to see that the final design…because we only saw the outline design…

JH: Right
W4: Of course then we found that they weren’t very sustainable houses at all…

JH: No no

W4: …but now Midas has got involved and realises its name will be damned …I’m assuming this is what’s happened…

JH: Right

W4: Its name will be damned if they don’t do slightly more so now there’s another hundred thousand gone into the project

JH: Yes I read that. I’ve read that, yes

W4: So I think we will get more or less what we want…

JH: Yes

W4: And Jim Carfrey…I don’t know if you know Jim Carfrey…

JH: No

W4: Well Jim Carfrey lives in the straw bale house up the road

JH: Oh yes I’ve been to it yes

W4: He built…

JH: Yes

W4: …those houses and he lives in one of them, he was really wild about it um. But I hope he’s a bit more satisfied now. Its has moved…

JH: Well it’s moved on yes. I mean it’s still not what you and the town wanted to achieve but…

W4: No well I was on it partly because of the garden…because…

JH: Oh yes

W4: …because of the open space in the garden. There was this piece of land, which was the bungalow garden and there were only really two of us who know enough about plants…

JH: Yes
Appendix 6 Eco-Renovation: House Receipts II transcripts

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W4: To make sensible suggestions and there were a lot of Totnesians who said oh we can’t have this apple tree taken down its lived here for ages you know…

JH: Yes

W4: So there were people like me particularly who said, well we don’t want the diseases that are on this apple tree spreading throughout the thing, we’ll just plant another apple tree

JH: Yeah yes

W4: So I was the sort of logical person who’d did a lot about the garden. But in fact exactly the same thing has happened with that. Its all been shelved and put backwards, because what I said originally when people said we’ll get started next winter, I said no you won’t the builders will want it to put all their stuff in…

JH: Yeah

W4: They knew that would happen

JH: Yes yeah you have to wait until…

W4: It’s practical. I’ve built a house so….

JH: Yes yes

W4: …so I’m just a more practical person…so um I’ll come back into it again when we get…and we’ve actually had a design done by Charlotte Rathbone …

JH: I came to see it

W4: Did you see that?

JH: Yes I came to see it

W4: And it’s lovely. It’s really lovely…

JH: Yeah

W4: …I think, so…

JH: I did come to see it

W4: I was very impressed so I did a lot of the input of just selecting things, which had colour throughout the year and …

JH: Yeah
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W4: …giving lists to people um to try and say we’ll try and save some of the things here that are good, but it’s no good saving them because while they’re using machines around them, their roots are likely to be damaged anyway …

JH: Yes

W4: …and if they’re at the end of their life, they’re just going to…

JH: Mmm mm

W4: …so that’s how I was involved so I’m sort of on the fringe of this (transition Town Totnes) but I’m …I mean because of the age I am, I’m actually getting involved with Devon in what Devon’s doing for the over sixties

JH: Oh yes

W4: I’m going to a workshop on the first of October at Newton Abbot Racecourse, which is Devon County Council. And I’m on Devon Voice, which is the public arm of Devon Country Council so…

JH: Oh right oh good

W4: So I’m sort of…

JH: You’re involved…

W4: Launched into that now because I don’t actually now how many people in Totnes are involved in that

JH: I’ve no idea

W4: So I shall find out now bit more’s happening

JH: Yeah

W4: And ah…

JH: Oh great

W4: But this is a great movement

JH: Yes it is isn’t it? Yes

Front door opens

W4: Oh well bye bye then. Good luck with your…
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JH: Yes
W4: Good luck with doing a PhD

Laughter
JH: Thank you
W4: OK
JH: Bye
W4: Bye bye

End of conversation: 56:50

Man 3
M3: That's the only thing. It's going to be…
JH: No it's just…
M3: That important but um…
JH: Its sort of…this project's feeding into my PhD so…
M3: Oh is it well… so I might be able to get into your thesis or something

Laughter
Discussing Ethical Consumer magazine
M3: Oh dear. No um…
JH: Yes
M3: Yeah there all sorts of thing…you're not necessarily at the right place at the right time and know all the information in your head
JH: No difficult isn't it
M3: And of course you have to go back through all of these magazines trying to find the right one and quite often I've found anyway, the one …the really one I wanted was missing you know
JH: Ah
M3: Sometimes it was just hidden away somewhere you know to get the right one

JH: So they do…they do like a Which? type of layout

M3: It’s is a bit like Which?

JH: So they check out certain products each time and do reports…

M3: Yeah all types of …of products

JH: Oh how interesting

M3: And they’ll give you a run down and they go into…what group they’re connected with. I think you’ve done that with some things haven’t you? If the company is owned by a big combine…

JH: Yes

M3: …and the combine uses animal products…

JH: Yes or armaments or…

M3: Armaments or those things…all…

JH: Yes all those thing

M3: …all those things…workers rights is one

JH: Yes yes. That’s…I mean in this purchase matrix that um um that’s got developed, its started from me saying, you know, I realised that I had, um, cost, convenience and aesthetics as those were sort of our traditional values. But now we are trying to add on local environmental and ethical and ethical includes those sort of company criteria

M3: Yes, quite often

JH: (indistinct) company and so on

M3: Quite often like they don’t expect you, when they advertise things, to put any of this down at all, it’s not of any interest you know. Oh our customers will only be interested in cost, convenience, aesthetics and that’s all they think about…

JH: Absolutely
M3: Especially things like um investment...investment trusts. You want to put your money somewhere and they say oh we'll give you such or such a percentage as though, oh all you're interested in is greed

JH: Yes yes

M3: How much can my money make? You know it's all very...they think you're interested in...

JH: Yes yes

M3: But then you know...you want to know...I always think now of what um is the ethical leanings and what the angle...everything, so I like...there's a really good magazine for that but I can't say I've been motivated by it too much because I don't often buy very much...

JH: Right

M3: Buy things. I don't go to supermarkets

JH: No

M3: Very rarely

JH: Yes

M3: I get all my stuff at the health food store

JH: Yeah

M3: And try to get local as well but...there again um, they're not always telling you at the health food store if it's local

JH: No

M3: And sometimes like the...where it says organic, that's a bit suspect you know at supermarkets

JH: Right

M3: Do you find that?

JH: I've no idea. Why do you say suspect? You don't trust them?

M3: Well for instance tomatoes come in from Spain, they don't taste any different, they've sort of been grown to be big and squasy
JH: Yeah

M3: Instead of …the ones that you…genuine organics, their flavour and sort of stronger somehow

JH: But I think that’s probably the travel involved

M3: No it’s the way they grow them in….some of them in Spain, I’m not saying they’re all like that, but I know that did come up

JH: Right

Laughter

M3: And then another thing, well I mean…this is nothing to do with your project. But you know potatoes for instance they were at one time um organic….organically grown. Well that’s not good enough you know is it, it’s got to be like organically produced so that the whole spraying process, the travel…

JH: Yes

M3: Are they um being exposed to anything on their journey?

JH: Yes

M3: And how you can monitor everything like that, but just to say organically grown is not enough. And people are going into these things aren’t they?

JH: Yes they are

M3: Nowadays they are making more of a thing about it. Oh right.

Reading boiler section
New boiler, old boiler not yet replaced. Oh you’ve not done it yet

JH: No

M3: ….about condensing boilers, different eco-credentials are used. Yeah that’s the thing they call green wash down they? You know about white wash…

JH: Yes

M3: …and then green wash, it’s like pretending oh we’re on the green bandwagon and um they’re they’re just trying to pull the wool over your eyes

JH: Yes
M3: You have to be very careful

JH: Well I think that the Worcester Greenstar boiler is actually recommended by the Energy Saving Trust so I don’t think it is green wash…

M3: No no

JH: In terms of energy efficiency…

M3: Yeah

JH: It’s really good, but its parent company…

M3: Yes

JH: …is really bad

M3: Right so the group it belongs to…what group is it?

JH: It’s the one highlighted

M3: That’s Potterton

JH: Yes

M3: Is that it? Baxi…Baxi Baxi Baxi Boilers…

JH: May be it isn’t…Worcester…no the Worcester Greenstar is Robert Bosch

M3: Ah Bosch yes

JH: I think I’ve got a Potterton at the moment so…

M3: Oh right yeah Bosch is…they’re armaments aren’t they…they were originally…

JH: They’ve to armaments, repressive regimes and um well they all fail on environmental reporting but armaments and…

M3: That’s the same. They have environmental reporting at the beginning on Ethical Consumer yeah

JH: Yes

M3: Yeah I went into Woolworths cause I wanted a strimmer and they were selling all these for fifteen quid or something

JH: Right
M3: It was really cheap

JH: Right

M3: And I didn’t really look at the name or …I sort of vaguely thought oh Bosch yes that’s something…

JH: That’s a reliable company

M3: Well I did know it was armaments…

JH: Oh right

M3: But I still went ahead and bought it, you know…

JH: Ahh

M3: For the convenience I suppose you know and it seems…

JH: It’s really difficult to break our habits isn’t it?

M3: Yeah that right…to have to go somewhere else apart from Woolworths and that and you know find the right place to get the… You may have to go to Plymouth or somewhere. This was more convenient

JH: Mmn mm

M3: But …I think what …what tends to happen …I look around a shop and I’ll see something…oh yes I need, that sort of thing, and then you haven’t got all the literature and that with you to find out which is good or bad…

JH: Yes

M3: But you’re right. We should be thinking shouldn’t we…?

JH: Well it would be good if we can find a way of making ourselves begin to think in those ways…

M3: Yes

JH: …but the system isn’t set up to help that at all

M3: No it’s not, because the retailers, they’re not really interested. It doesn’t sort of impinge on their consciousness does it? This idea of being um conscientious and ecologically aware and um…
JH: I mean I think it could do though. I the way that recycling has become the norm for us now. I mean obviously some people do it to a greater extent than others, but um in the way that you know recycling has become the norm, I could foresee that consumer products could follow a sort of code, so that in a way you know ...the um...the goods that we see in the shop have already adhered to a code um before they get to the shop, if you like.

M3: That's right

JH: ...so that we know that they're, you know...we are not the ones having to judge each time oh is it that company or is it this company...

M3: Yes

JH: ...well whose one can I buy and OK of they're two strimmers for instance in Woolworths you think oh I can't buy...

M3: Trouble is there's only one

JH: ...for instance I can't buy either of those because they're unethical company for instance, but then that means you're going to have to drive to Newton Abbot or Plymouth

M3: I don't drive

JH: Well or whatever to go and get it...then does that mean the amount of travel that you're having to do negate the damage...

M3: Well that's another thing isn't it?

JH: How do you balance all of these? You know and I don't know the answer to that at all

M3: No no

JH: I mean somebody did say to me you know obviously because you don't drive, you have the same issue, she did say to me that her policy was that if you can't buy it in Totnes, you probably don't need it

Laughter

JH: And you know we're lucky enough to actually have ...

M3: Well tennis balls...you can't get tennis balls in ...

JH: Laughing You can't get tennis balls...?
M3: ...Totnes. Believe it or not...

JH: Wow

M3: You have to go to Plymouth or somewhere to get tennis balls

JH: Good heavens

M3: I don’t know why

JH: Well obviously she regards the game of tennis as an unnecessary activity

M3: Well it’s necessary to me

Laughter

M3: It’s keeping me alive

Dog noises...

JH: Opps hello

Dog barks

M3: I’d probably be dead if it wasn’t for tennis

JH: What’s up? What’s that noise?

M3: Was there someone at the door. There was someone I think

JH: Is somebody at the door?

M3: I thought I saw…someone went past. I don’t know

Door opens

JH: Nobody’s at the door

Reading other panels

M3: I think I’ll try some of these higher up. Um old paints. Now I’m doing to do some painting and I really am going to try my best…except that I’ve got paints left over in the house, not my own you know, they came with the house

JH: Oh right

M3: And I don’t think they are you know. They’re probably Dulux or…
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JH: No eco …Um eco paints go off actually after a certain period of time
M3: Do they
JH: Yeah you can’t keep them in the same way that you can…
M3: No no. Do they go off on your wall when you paint…?
JH: No no but they go off in the can. They…yeah they…you can only keep them for a certain length of time
M3: And did you have to have the problem when you did it…
JH: Well unfortunately, I um I decided in the end not to. I did look into it and I found this mail order company ECOS, but by the time I had worked out how much paint I wanted and the cost of delivery…..
M3: Yeah
JH: …and everything, it was really going to cost an awful lot of money and I’d never tried them before. And what I really wanted to do was to try a bit and then see if…you know I thought, I just don’t know and anyway in the end I bought Dulux
M3: Yeah
JH: From Harris’ you know. So I thought well at least I’m supporting a local shop you know even if the paints been trucked in or whatever but um…
M3: Nutshell they actually sell, they sell at Paperworks…?
JH: well they used to, they don’t any more
M3: Oh dear
JH: Um
M3: Yeah this is the problem. What about Aura, Aura?
JH: Well I didn’t know who to go to and those were the people that I found so, but it was going to cost about 350 quid to paint the whole house inside
M3: Whereas Dulux…?
JH: Well Dulux…I mean it…you know there was an offer on Dulux and it was £12 for a massive, you know, a big pot
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M3: Mmm mm

JH: Ten litre pot or something and I did it you know less than a hundred quid

M3: And did you paint it all yourself?

JH: Yes, no I did it myself yeah. So you’re going to try eco paints then?

M3: I’m not sure which. Yes I want to and I haven’t looked into it yet, but that’s probably in…the ethical consumer

JH: Yes

M3: And the only one I’ve heard about is Aura

JH: Oh right, yes, yes

M3: They usually turn out to be more pastel um subdued shades, don’t they, hews

JH: Well you can see the paint chart from um…that’s the paint chart

M3: That’s one of the eco ones

JH: Yeah

M3: Oh really there’s quite a range

JH: It is isn’t it?

M3: Amazing. I never realised that…and is it based in this country?

JH: Yes oh yes

M3: And are they made in this country?

JH: That I can’t tell you. You can get that down and have a look if you wanted…um just sort this out a minute

M3: Oh that’s alright. Here we are. They’re Lancashire. Made in the UK. Well at least they’re made in the UK, probably in Lancashire

JH: Yes yeah

M3: I do need to and I am going to…well I’m down on the list for solar water…solar heating. What happened with you?

JH: Um this was um…I’m mean I’m down for the Transition Town Totnes…
M3: Yeah Transition Town yeah

JH: …as well but um before that I actually and these people to come and visit. I say them at the Totnes Show a couple of years ago and kept it. But unfortunately I have a combination boiler um and which you can have a …

M3: Oh yes yeah

JH: I don’t have cold water tank or a hot water cylinder at all um and. So you’d have to have… I’d have to have one installed

M3: You’d have to change your set up, yes

JH: And um its um because of…you know this is quite a small house, it all became over complicated trying to find the right place to put…

M3: Yeah yeah

JH: A hot water cylinder and the hot water cylinder needs to be 50% bigger in order to accommodate the solar water heating coil…

M3: Mmm mm

JH: And it was basically going to take up a lot of room in my attic space which is actually you know either a bedroom or currently my workspace so it was you know it wasn’t ideal at all and um it became very complicated and um in the end they didn’t even come back to me with a price so… and although I followed it up but… I didn’t get anywhere

M3: Yes so are you still interested in the TTT um challenge?

JH: Yes I am interested yes as long as we can overcome…but what I need is somebody to come and be creative about overcoming the problem

M3: Yes

JH: Not somebody that actually just wants to stick a system in with the least trouble

M3: Yeah they were thinking of having 50 by July and its now September

JH: Yes but…

M3: They seemed to have problems with um…

JH: A grant. They haven’t been able to get a grant
M3: And package deals or something?

JH: I don’t know I don’t quite… I know Naresh said he’s been applying for various… he applied three times for grants and been turned down all three times

M3: Really?

JH: So you know and he’s sort of doing other things, so he hasn’t gone back to try somewhere else again

M3: No oh well I expect it’ll happen eventually and I’m down for it…

JH: Yes, what sort of house do you have?

M3: Oh um modern bungalow

JH: Oh right

M3: All electric

JH: Right

M3: I don’t know that’s the way…and they got a special award or something for all these electric houses

JH: Oh really

M3: Which is not…

Laughter

JH: Which now of course…

M3: Yeah yeah

JH: Yes yes

M3: But I’ve got a very big Um boiler, which would be suitable I think…

JH: Right

M3: … for use with the solar…

JH: And a hot water… you have a hot water cylinder do you?

M3: Yes that’s what I meant yeah
JH: Yes

M3: And it’s just heated with um the um what do you call it? The coil

JH: An immersion heater

M3: Immersion heater

JH: Yes yes

M3: That’s what I was thinking

JH: You have to have a different tank I think, you can’t keep the tank that you’ve got

M3: Really?

JH: No cause the hot solar water heating coils are within the tank. That’s part of the replacement

M3: Oh dear. I thought um mine would be suitable

JH: Unless you have a second tank and it...the solar water heating is collected in one tank and feeds into the other one, I don’t know. They...yeah it’s a different...it’s a tank that combines both the immersion heater and the solar water heater and that’s why it has to be one and a half times the size. That’s what I understood from these people anyway

M3: Well I will...I did speak to Naresh and I thought that mine was suitable but...as you say it’s quite big you know...it’s much bigger...

JH: I don’t know it might be. I only spoke to these people, I didn’t speak to anybody else so...

M3: Um one has to be very careful because they’re a lot of stuff coming through the junk mail, offering solar heaters and that. That’s particular firm keep sending out stuff got a very bad write up in the Ethical Consumer magazine

JH: Really really

M3: On price you know. They were just fleecing people

JH: Right

M3: I can’t remember the name of it...Solar something um but anyway. You probably...I got one the other day. They keep coming you know

JH: Oh right yes I don’t like um...
M3: Stuff through the post

JH: …unsolicited mail

M3: Yeah yeah exactly

JH: Or cold calling or that

M3: Cold calling

JH: I don’t trust either method so…

M3: No I don’t

JH: As the means of making you know…

M3: I do try

JH: …balanced judgements

M3: Yes so, you’re still um holding fire on that…holding fire

JH: Yes I haven’t got anywhere with it really

M3: No. Did you go to the energy um meetings where some people came…?

JH: I did um…yes

M3: There were a lot of firm weren’t there all the way around the…

JH: I did to some of them

M3: …all the round the Civic Hall

JH: Yes yes I don’t think I did with the solar water heating, I can’t remember what happened

M3: Yes I know there were quite a few offering their wares there

JH: Yes

M3: Yeah so you spent a vast amount of money I suppose and um…

JH: Well I didn’t really spend…I mean certainly not on eco products. I didn’t spent a vast amount of money
M3: No

JH: Because actually in the end I think I, you know, I failed...I really failed what I set out to do um...I sort of fell back on what I...what was comfortable and what I knew um rather than...

M3: Oh right

JH: ...trying to fulfil my own ambitions and ah and you know being more eco and eco-friendly

M3: How did the house come into it? Is this this house?

JH: Yes that's this house

M3: Oh right. Is that it here?

JH: Yes

M3: Ah

JH: There I was just looking at the...

M3: Of course 5 Sunnymead Terrace

JH: ...at the um sort of things when I was looking for a house I knew...I already knew that I wanted to do some sort of eco-renovation as far as I could with it, but it was interesting that when I actually looked at properties, what values I judged them by so that why I put it up there because I think its quite interesting to see you know...I know it was south facing and therefore the roofs would probably take solar water heating

M3: Yeah

JH: But you know all the other values were about you know cost, convenience and aesthetics

Laughter

M3: What happened with me...?

JH: Except to me fair to myself that I did think oh it's got a main line railway station which is extremely useful

M3: Yes that was another one...
Eco-Renovation: House Receipts III

Friday 28th and Saturday 29th March 2008 10am – 4pm
ECOS Trust Homes for Good Show, taking place at the Bath and West Showground, Shepton Mallet, Somerset UK...

Janey Hunt (artist) approaches stand and joins in conversation

Male 2
M2: the knowledge is permeating…and the difficulty that everything is facing here…this is a very changed show from say three years ago. And now that Bradfords…

Male Assistant: Yeah exactly

M2: Showing that (pointing to the eco-build show home) and sponsoring (this show). Bradford are around a lot…

MA: Yeah they’re a great big company

M2: …but they’re basically looking to score revenue and at the moment what we’re in the middle of is eco-consumerism. People are trying to say oh well lets make it eco because we still have to consume and people haven’t yet quite figured out that actually sustainability means no consumers.

MA: Yeah yeah means less consumers

M2: And that’s a much much…most of the people here…I mean I watch people looking at solar panels and photo-voltaics and they want to buy it. They’re usually well dressed people…

JH: Yes

M2: Who buy it so they can talk to their friends about it

MA: Ah Yeah

M2: But they don’t actually ask the manufacturers whether…well are the products that go into these items, are they sustainable?

JH: Looking at MA. That was the question you asked yesterday yes

MA: Well it’s a very big question

M2: When the fact is they’re not

JH: No because they’ve been manufactured with high carbon…

M2: Well not only that but the bi-products of the manufacturing process are highly damaging
Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

MA: Like solar panels they last for a good 20 or 30 years maybe and then they go to land fill

JH leaves the conversation momentarily. People passing by indistinct conversation

M2: and solar if you look at the, the problem is for example...are you the artist?

JH: I am yes

M2: Right. What was the access and I assume that’s the house?

JH: That’s a mock up of what it would look like if I’d had them done and I didn’t

M2: Is the ridge line...does the ridge line run north south or east west?

JH: No the back of the house faces south um...it’s just off south-east it sort of south south-east OK...that’s OK

M2: So that’s good

JH: Yeah

M2: If you...for example some of the ideas that would really take your project forward are too sophisticated for this country. In Germany you’ve got something like four thousand what are called, passive solar houses. That means they only harvest energy coming from the sun and ultimately the only sustainable form of energy because everything else, if you consume any material from the earth, you’re consuming millennia of sun energy

JH: Right

M2: And that’s non-renewable so unrenewable energy that’s actually formed something on the earth that you then use is not sustainable

MA: No because it’s a millennia’s worth of sun

M2: Exactly like oil. When you use oil, you use hundred of thousand of years of the actual sun on foliage and then we actually have ground movement which is ultimately created fossil fuel. You can’t use that stuff because it’s not sustainable. We’ve got through the earth’s resources in about 125 years

JH: Yes yes

M2: So when you try to get passive solar house what you’re talking about it that house has reasonable aspect, its solar store, building thermal stores up that south facing
wall putting a single skinned greenhouse over that and taking the heat into the house at night by convection and heavily insulating the rest of it.

JH: Yeah yeah

M2: And its none of these things (indistinct)…you kind of hear that…I mean

MA Overtalking

M2: Its technology. It’s maintainable by the ordinary person

MA: Some one has to make it and all that sort of stuff

JH: I had one lovely story because that exactly the route that I did because it’s sort of our culture now

M2: What we were saying is that it’s everybody’s route… you would go and ask somebody. Can you do this?

JH: Can you do this?

M2: Can you help with this?

JH: I had this lovely story from when I first showed this work and she said she lives in a caravan on somebody’s farm and what she does in the summer…obviously not in the winter, but she has a tin bath that she has outside. She fills that up in the morning and then you know if it’s a nice sunny day it’s warm enough to have a bath in at night

MA: That’s amazing

JH: That’s what she uses you know and you know obviously I couldn’t do that on my…in my terraced house …

M2: But you could do something else

MA: Yeah I mean black tubing on the roof…just black tubing with water running through it?

JH: Yeah

MA: That will heat up during the day in the summer and you could use that

M2: We’ve got friends in Costa Rica and they’re in the middle of nowhere so they have a cold frame. All it is is a standard…okay you’re going to use some materials in anything you do …right
JH: But you could use recycled materials

M2: I use Ebay. I try and buy things that somebody has already bought so I’m reusing…I’m not buying new, I think Ebay is one of the most… they don’t know it but its one of the most environmentally sound operations in the history of the world

JH: Mmm

M2: But nobody’s quite tumbled the eco side of not buying new

JH: Yeah

M2: Buy what already exists. So our friends in Costa Rica they have…they’re in the middle of nowhere. Their way of heating water is a black hose into a big coil and it’s in a cold frame above the house and they backfill it from a river stream. Right OK this is not possible in urban centres but you have water pressure so what you can do is you can turn the tap on back fill on the hose on the roof and watch until the water comes out of the tip of this and stop and then bypass it so that give it 15, 20 minutes half an hour and you have a hot shower

JH: Yes

MA: But you need the sun

M2: Well...

MA: In the winter you...

MA: The amount of passive solar…the passive solar collection is far higher than people realise

JH: And its very…I mean the deck at the back of my house…you can’t quite see it there. It’s actually a very sheltered little valley that I live in so…we often sit out in the winter because the strength of the sun is actually good enough because it’s sheltered

M2: The idea…the Romans got into thermal storage and there’s a French house where they use what they call a rock store and all you do, believe or believe it not, south facing wall dig a pit about 600mm deep, fill it with rocks and buy and old single glazed glasshouse on Ebay and put it over it and vent it into the house

JH: Right

M2: The rocks

JH: pick up the solar heat

M2: …solar ray during the day and you vent it into the house at night
JH: Yeah yeah

MA: Perfect

M2: And if you reuse materials to achieve that ambition your footprint disappears

JH: Yeah

MA: What about maintenance? You know…

M2: There is no bloody maintenance and once people…

MA: You don’t need a professional to come and fix it

M2: You see the guys here who are talking about geothermal heat recovery. Yes sir, please, you only need a small digger…

(Introducing partner) this is my partner

JH: Hello

Woman 3

W3: Hello

M2: You only need a small digger and a huge garden and lay this pipe work a metre down in the ground and then sign up to this seventeen thousand pound contract and then we’ll come along and maintain it and you’re fucked for years

JH: Yeah yeah

M2: And you’ll never get your money back

JH: No

M2: But you will be able to talk about it to your friends

MA: And apparently you’re being eco

M2: Its bollocks. If you’re consuming, you’re not being eco and then we can’t cope with the fact that negative growth is the future of capitalism

JH: No that’s, no…

M2: Capitalism doesn’t have a business model that can deal with negative growth

JH: No that’s right absolutely
M2: Because you're attempting effectively to go off grid and that's not being a happy consumer.

JH: Well no it isn’t No

M2: George Bush would say that you’re a member of Al Qaeda. You’re a global terrorist because your not…

Other people stopping at the stand and listening to the conversation…

Woman 4 and Man 3

W3: This is an eco-confession

JH: Yes laughter

W3: Jolly good

M3: I recycled my cardboard yesterday

M2: This is an interesting piece of conceptual art

JH: It is indeed. It’s about my failure to eco-renovate my house

W3: Oh is it?

JH: Yes

M2: Because of an inability to find people to make it happen, help, materials…

JH: and understanding you know things like cavity walls. I couldn’t do that because the cavity is too narrow because it’s a Victorian house and…

MA: They wouldn’t allow you to do it?

JH: Well they wouldn’t do it, they wouldn’t do it so you know and I didn’t know how to do it any other way so…

M2: I think it’s fascinating

W3: So you renovated your house?

JH: No I didn’t exactly renovate it. I mean it was in good condition when I bought it but I went there with ambitions to do lots of…

W3: and you couldn’t realise…
JH: …and I couldn’t realise any of them

W3: Whereabouts are you?

JH: In Totnes

W3: Right

JH: In… but you know, so what I decided to do was to look at my decisions and figure out what on earth was going on. And then realised of course that I wasn’t the only one in this sort of trap of good attentions but then not being able to realise that… so I’m collecting stories actually, other people’s stories...

W3: A really good idea

JH: …other people’s stories… so if you’ve got something you would like to…

W3: We’ve done quite well in terms of… we’ve renovated a seventies house. I don’t know how much Neil told you

JH: No no

W3: I mean we’ve insulated all the internal… it was cold it was freezing actually. It was my mum’s old house and it was… they had cavity wall insulation, but it was kind of… there were gaps in it and it was horrible, it was thermaldahide as well you know I’m doing to dig around in that and we… so basically it still seemed to have an awful lot, despite of the cavity wall, it had a lot of heat loss and the heating bills were absolutely huge so we actually lined all of the interior walls with Kingspan and then replastered so we have you know made the walls that deep to about this deep.

JH: Right

W3: So we’ve lost space in all of the rooms but you don’t notice and we have insulated. There’s this big oak ceiling in the sitting room which was really nice. Very seventies feature cladding. It wasn’t insulated at all so we took that down and we reinsulated it properly and the heat loss now is great you know in that it isn’t. Our heating bills are really reduced.

JH: Well that’s really…

W3: We’ve got two night storage heaters and a wood burner, three night storage heaters and wood burner and that’s it.

JH: That’s fantastic. So actually internal lining your walls has really really worked.
W3: Oh yeah absolutely and I've got a friend whose over in North Dorset now whose just...actually she's friendly with DCRS who are here, the Dorset Centre for Rural Skills…

JH: Right

W3: They've just skimmed the outside of the house with Kingspan. I mean they actually had an old fifties house and again it was a family house and the heat loss was absolutely terrible and you know again the retention of heat now with having this extra layer

JH: What's Kingspan made of?

W3: Kingspan…Neill will have to tell me. It's not eco

JH: No no

W3: Its not eco, its insulation. I mean you know this whole thing. I feel so sort of passionate about it but its just not getting main stream and just a little eddies... and you know…

JH: Educated?

W3: Have you read George Monbiot?

JH: Yes I've read some

W3: I'm half way through his book Heat and you know we're talking about building policy here and it's absolutely dire. The government does not support any kind of environmental movement or enforcing builders to build new houses with a really low carbon...you know good insulation and all that stuff but are we going to do with all the building stock. You know what's going to happen?

JH: That's exactly what I want to do. I didn’t want to go and do a self or new build because I passionately believe that we have got to do something with our existing housing stock

W3: But the problem is that people will only sit up and listen when their heating bills got through the roof. They’re not going to become eco...well a very small percentage of us are going to do that, but you know when people start squeeuling and saying I cant afford to heat my house and then they've got to start and think about insulation. So what have you done?

JH: Nothing

W3: No
JH: Honestly what I’ve got to do. I’m in Totnes I know but what I’ve got to do is the cavity wall, I’ve got stone walls that are street side and obviously I’m a mid-terrace too so I’ve only got two external walls. The cavity wall on the front is the north facing wall so that really needs to be lined inside because it’s a freezing cold room and I took up the carpet and I’m going to have to put insulation and carpet back down because it may well… its too cold in that room.

W3: I know and it really goes through your feet doesn’t it?

JH: Well the whole thing chills right down so…um and you know the rest of it I’m living as economically as possible. I have a wood burner which we use um you know and it’s actually about the sort of behaviour and the way that you live within the house I think a lot of this. But you know in the end I think that’s about all I can do unfortunately.

W3: Have you looked at the website called The Yellow House?

JH: No

W3: Look it up. Its (indistinct) who again got a mid-terrace thirties house in Oxford and he’s completely reduced his heating bills to nothing…

JH: Oh right I will do

W3: Yeah The Yellow House (indistinct)

JH: Yes yes but I’m actually thinking about eventually… I think I need to leave this house and find a house that I don’t mind sort of like you did starting…almost going back to the basic walls and starting from there.

W3: It’s very difficult to be living in it and (indistinct)

JH: Yes

W3: The luxury of not being able to afford you know…oh I’ll buy another house while I do up my house

JH: Well that’s the story so far and other people some of the earlier stories so…

W3: That’s really interesting. So what made you take a stand?

JH: Well they invited me

W3: Ah right
Appendix 7  Eco-Renovation: House Receipts III Transcripts

Janey Hunt, 2011. Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

JH: To be here because they were interested in the idea of it being participative you
know instead of people being talked at. The point is that you were able to you
know...tell your own story

W3: Do you find a look of like-minded people in Totnes?

JH: Yes there are yes but when of course I moved there I didn't have that kind of
network and that often the way when you move somewhere new. You don't have
the network. Now I've got a network

W3: How long have you been there?

JH: Two and a half years. So now I'd do things very differentially

W3: Really?

JH: Well I would yes but you know I just didn't know anybody and it was hard to
find...

W3: Where did you move from?

JH: Well I'm from the south-west but I actually came down from Glasgow

W3: Oh wow. Do you find it warmer?

JH: Oh yes its gorgeous I tell you. Everybody...I moved down in the summer and
everybody was complaining about the summer and how bad the summer was. I
tell you from Glasgow the light was fantastic, the warmth was fantastic, it was
hardly raining and I just said to them you know you don't know how lucky you are
really

W3: Isn't that interesting

JH: It was such a difference

W3: Yeah we went up north last summer and we stayed in Northumberland for a bit,
we stayed up in Scotland and I've got a cousin who lives in Northumberland and
you know he said you know you just get used to it, put on those sweaters, you
know but it really is cold there

JH: Yes it is yeah

W3: I was brought in north-west Ireland so you know I used to...well you're brought
up with it

JH: You don't know any difference
W3: No but I’ve become soft. I’m really you know I’m pathetic. I have to live in the south.

JH: So where do you live now?

W3: We’re in Somerton, which is quite close.

JH: Yes it is.

W3: We moved out of London. It’s been very tricky actually. We just haven’t met my kind of people.

JH: Really?

W3: Yeah it’s been really…we’re in a town which is full of very much older generation who are just a million miles from where we’re at.

JH: Right.

W3: So it’s been quite tough actually.

JH: Even with Langport and the ECOS Trust just down the road?

W3: Yeah well we haven’t really got into their social network. It takes some time.

JH: It takes time yes you’re right. It does take time. Yeah.

W3: And we know that the town that we’re in is absolutely not right but we don’t know where we want to be but I have been thinking that Totnes might be quite interesting.

JH: Well it’s very expensive there I mean you know it is expensive, yeah but there are places around that are less expensive but its um…

W3: So where have your stories come from?

JH: Well this is my story and then people are adding their own stories here so you can you know have a look at…just have a look at it for a minute if you wish to.

Long pause (background noise and conversations)

JH: Hello.

Woman 4: What do you do?
JH: Well no I’m an artist and the ECOS Trust invited me to be part of the show and this work is about my failure to eco-renovate my house.

Woman laughs.

JH: And I know that’s an unusual admission in this day and age when you can’t really admit to failing to be green but I realise that of course lots of people are in the same boat.

W4: It is so difficult to do it. I was just thinking this morning about the insulation in my roof and got a grant and got to do it, but got the cheap one and not the proper one you know.

JH: Ah yes.

W4: You know dilemma.

JH: So I sort of told part of my own story. That’s part of the work I can’t display at all but I’m inviting people to tell me theirs and I think that’s a really good story. Go on pop me a note down so yeah…so you come here to look for some more ideas?

W4: No I’m here networking actually.

JH: Ah.

W4: I’m also a designer, no I’m also an artist, well peculiarly I’m doing an Access to HE course and um which is fabulous. But I’m a curtain maker and designer with eco-fabrics.

JH: Right right.

W4: So I’m here looking at all the architects. People who might be interested in passing me onto their clients.

JH: Right oh good good. That’s the story so far. Mine and other peoples so you’re welcome to take…actually this is em this is something that came out of an earlier showing of work to design this sort of purchase matrix to help me make the right decision and cost convenience and aesthetics which are like our traditional values (laughter) and then you add on local, environmental and ethical and I couldn’t find anybody to tick all six boxes.

W4: So when you’re thinking of buying something, you think now which of these does it fit into?

JH: Or how many do I manage to meet.

W4: Very good idea. But challenging.
JH: It is very challenging but I love your story about your roof

W4: Yeah I insulated the roof and cut down the carbon but I didn’t use sheep’s wool or whatever. So you’re just promoting your…

JH: This is the artwork. I’m just talking about the artwork and you know encouraging people because you know part of it is about empowering people. You know I’m not alone in finding this actually really difficult…

W4: Yeah

JH: …and um you know I passionately believe in renovating rather than new build, because what are we going to do with the houses we’ve got.

W4: There’s plenty of housing stock

JH: So there has to be solutions for that but when I started this, it was not at all easy not at all easy.

W4: So what sort of art do you usually do?

JH: What do you mean what do I?

W4: You’re an artist?

JH: This is the sort of work that I do yeah process work yeah. I mean I’ve got other things of video work called Belonging, which is about asking people is there a place to which they belong and its not very often where they are. Which is very interesting in itself I think um. But so I’ve got other works which are on the go at the moment and I did a whole series of things about escaping to the country as well

W4: Did you do escape to Totnes?

JH: Well not exactly umm…I came down here for a reason but I wanted to be…I’m from the south-west and I wanted to be in the south-west you know. I sort of found the size town that’s comfortable for you so Totnes is brilliant of course.

Some-one reaching to take one of the Eco-Renovation: House Receipts broadsheet available on the stand.

JH: Yes do please do

Long pause (background noise and conversation)
Appendix 7  Eco-Renovation: House Receipts III Transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

Tannoy announcement – unclear

JH: Hello

Woman 5

WS: Hello

JH: It’s about my failure to eco-renovate my house

WS: Laughter You’re telling everybody are you?

JH: I am, I am but em you know its not a…I don’t think it’s uncommon…

WS: No sure

JH: … in having good intentions and not succeeding. So part of this is about other people telling me their stories as well

WS: So did you start with an eco mind or did you renovate as a regular person?

JH: No no I’m just yeah…I moved to a new place and thought OK this is my chance buying a new property and it’s my chance to do something about this

WS: OK so it’s a story about…?

JH: Yes exactly and about me with my very good intentions really didn’t exceed at all

WS: OK, I haven’t read it, so I’d be quite interested

JH: Yeah yeah but I’d love it if you could add a story. So what…

WS: No I haven’t had any…I live in a house but I’ve never done anything. But I happen to work for a project, as a gardener for a sustainable charity. We try as much as possible to do everything sustainable. So you know we have a lot of recycling, biofuel (indistinct) No interesting. I’m sure the day will come when I’ll be doing something myself like that (Laughter)

JH: Yeah yeah

WS: It’s great because it’s about getting the message over isn’t it and people learn from other people

JH: That’s right. It is partly about sharing experience and not giving up to failure because it isn’t actually…if you’ve got lots of money, then there’s no object but its actually quite difficult to do it without lots of money
WS: I don’t think its failure it’s just learning

JH: Well that’s right, but you know admitting it’s a failure makes people smile and make it

WS: Yeah sure, how you would do it differently next time
So do you have quite a warm house at the moment then?

JH: No it still needs improving, but I think I’m going to have to internally line the …well the north wall particularly which is…and the north side of the house which is the cold side so that needs some work

WS: OK. Do you have a website with all of this on?

JH: I’ve got a website with some of this information and other projects that I’ve done but you’re very welcome. This is my story and other stories so far

WS: OK brilliant

JH: And this is something (offering the postcards and broadsheet) that has come out of this earlier and is a purchase matrix so costs can mean aesthetics like our traditional values where you buy something but now we’re adding on these other three

WS: OK

JH: But I challenge anybody to be able to tick all six boxes because that’s hard work

WS: Yeah absolutely, but that’s quite useful for us as again. We’re going through the process of we need work done, how ethical can we be within the constraints we’ve got you know. Being a charity we need to raise funds um time you know labour and the rest of it. So it would be quite good to do one of these for every project we have going. Oh right excellent. Thank you very much

JH: Well that sounds like a good contribution to make, you know, saying as a charity that…that’s a good story to add

WS: OK so I’ll add a story

JH: Yes please do

Woman leaves. Man 2 and Woman 3 who have been speaking to Male Assistant finally leave as well.

MA: They were great

JH: They were fabulous
MA: Going for a cigarette

JH: Yeah sure. I’ve been doing videoing as well
     You’re all powered up!

Pause

People stopping and looking at the stand.

JH: Hello. It’s about my failure to eco-renovate my house

Woman 6

W6: Oh I just stopped and thought what’s this all about? What’s happening here?

JH: Yeah. I’m an artist and I was invited by the ECOS Trust to put this piece of work on because it’s actually telling my story about failing but realising that I’m not the only one who’s struggling to do this…

W6: To make adjustments…

JH: …to make adjustments.

W6: to your…OK

JH: So it’s about inviting people to make the own stories up as well

W6: We’re doing a new buildi. Half way through

JH: Are you? Oh how exciting

W6: So we’ve come to get ideas and doing our bit

JH: Right
     Oh excellent. I’ll give you one of these. (Offering the eco-renovation broadsheet)
     This is the story so far

W6: OK yes

JH: My story and other people’s stories so…

W6: Interesting reading thank you

JH: Thank you

Woman 5 approaches
WS: Could I borrow some Blu-tac?

JH: Yes sure hang on there’s some here

WS: This is our project should you be on the computer (indistinct)

JH: Thank you very much. I think it’s about warm

WS: The good thing about where we are is we can experiment a lot. You know we have an idea and we thing we’ll run with that and we do find someone to fund it or partly fund it or whatever, so we’re all kind of experimenters you know. We’ll knock up a building in straw bales because…

JH: Oh that’s terrific

WS: You know if we’ve got the funding. Not just because…I mean it’s an educational charity…

JH: Yes yes no, oh that’s good

WS: The fact that there’s a straw bale building over on the Dorset stand over there, a regeneration scheme.

JH: offering another broadsheet
Take another one yes
Continuing conversation

WS: There you go em so you know that’s quite an interesting part of it but I mean we come up with an idea, we’ll run with it (indistinct)

JH: Excellent. Oh that’s great

WS: (indistinct)

JH: Well I haven’t done it yet no. I’m sort of waiting for it to die really. I know its getting towards the end of its life, but you know. Then actually you shouldn’t just tear things out for the sake of replacing them either, but you know…so I’m waiting for it to stop working really and then I’ll replace it.

WS: No judging just from that point is you’re not left in the middle of winter without a boiler. That’s the next thing isn’t it

JH: Oh well, yeah, but eu…

WS: Do you study permaculture at all?

JH: Yeah well I know about permaculture
WS: These are some of the…why do you want something and working through the process and stuff like that

JH: So are you a permaculture…

WS: I’ve just finished a designer’s course so …

JH: Great

WS: I’m just going for the diploma. So again it asks you a lot of these questions before you actually start something or whatever the theory is…work through

JH: Yes

WS: No but that kind of…what you wanted, where you wanted it…oh so you’re a permaculturist

Laughter

JH: Right oh well enjoy the show bye

WS: Thanks now

Pause

JH: Hello

JH: Oh somebody’s left something. It’s that lady’s

JH: Everybody seems to be walking down the middle and…what do I want?

Walking over to the video camera

Woman 7

W7: Is this your stand?

JH: That’s my stand yes

W7: I was wondering whether (indistinct)

Laughter

JH: Well in theory I’ve got somebody helping me, but he’s just gone for a cigarette break so we’re just sort of doing a bit…but well yeah if there’s something that looks alright…
Appendix 7  Eco-Renovation: House Receipts III Transcripts

Janey Hunt, 2011. Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

W7: (indistinct)

JH: Yes it was and I was just going to do some tracking shots whilst there was nobody there.

W7: (indistinct)

JH: Well I’m actually an artist and the ECOS Trust invited me to do this project which is about me failing to eco-renovate my house and telling my own story, but realising that there are lots of people with good intentions and actually who aren’t succeeding and trying to understand why we’re not succeeding

W7: Yeah

JH: And sharing that so what I’m also doing is inviting other people to add their own stories so you can add a comment and that becomes part of the artwork as well

W7: Right so you will be producing artwork as a result?

JH: Well it’s sort of a whole ongoing process

W7: OK

JH: I’ve got a broadsheet there which is my story and other people’s stories so far and that will be constantly updated so yeah

W7: So what failed?

JH: Well everything really. I went for the technology thing, like the gizmos, like everybody does you know and couldn’t do solar water heating and um…

W7: But you tried it?

JH: No well I’ve got a combination boiler and I haven’t got anywhere to put a hot water tank. The loft’s been converted. All of these things…

JH: Eco paint
 Didn’t even manage to do eco paints. Well I hadn’t used them before and it a mail order and the cost of delivery was so high so I thought well I don’t know if I can afford to make a mistake you know its all those sorts of things that you think about

W7: I’ve just been buying paints, I’m just wondering whether they’re eco or not

JH: Well you have to go to a bespoke company so you know people like Dulux or Crown are not eco

W7: No no. I got some called Kein, K E I N
Right I don’t know them

It’s like painting….my Dad says it’s like painting (indistinct) onto your walls

Well that’s sounds…

It sounds like a very natural thing

Sounds like it’s a natural pigment

The carriage was extortionate and it was only because we lumped in three of us and got it delivered to my parent’s house and split the cost of the carriage

Yeah

You have to have the nerve to do it…

Well that’s it. Well and good to you for doing it then

Yeah but they’re up in Shropshire somewhere. Where are you?

I’m in Devon, down in Devon yeah so yeah I haven’t really managed to do anything yet

Disappointing

It’s very disappointing you know even…

You haven’t started with a shell, it’s like you’ve started with a house like, to convert things…

That’s right with a perfectly good house and that’s actually quite hard. You’ve done your own house?

No no I live in rented accommodation. But it was encouraging my boyfriend to use these paints

Oh yeah

Only because it was like I don’t want to sleep in a stinking room and you know…lets use these and they’re gorgeous colours. Its looks like sand or…lovely yellow

Oh great
W7: I just think in the end it worked out more expensive really…not much more unless you’re doing a whole house

JH: Well I was doing a whole house so um…

Noise – bang

JH: I don’t know what that noise is. It’s make everybody leap.

W7: That’s an interesting thing to have really

JH: Well that’s why they invited me because it’s so different from the other things. It sort of confounds people’s expectations. Um the idea is that…

W7: I think that people walking round are wanting to make contact with…

JH: With information yeah

W7: So you could help them think of some of the shortcomings before they happen

JH: Yeah well there’s…I’ll think it over, but there’s something that has come out of an earlier piece, which is called a purchase matrix. Which tries to help you make a greener decision about when you’re buying something and things to think about. So that em you know its got cost, convenience and aesthetics, which is sort of the normal values and then local, environmental and ethical which is additional value which we would put on top and to try to include that before you start. It’s actually very easy to just follow habit which says you go to you know the do it yourself store and pick something off the shelf without thinking about anything really so yeah

W7: (indistinct) I mean I’ve never really heard of such thing

JH: It’s a mix of all sorts of people. Yes we were just talking then to some people who have done it…

Oh I think I had better go and pay some attention (to my stand)

Tannoy announcement – unclear

JH returns to stand. Male 3 is looking at the Eco-Renovation broadsheet

JH: Hi. Curious?

M3: Whatever that is…programme…

JH: It’s about my failure to eco-renovate my house

Laughter
M3: I wasn’t quite sure what you…what a lovely leaflet this is.

JH: Well I’m an artist and the ECOS Trust actually invited me to be part of this show because you know obviously it’s very different from everything else here and really I looked at my own decisions so some of this is my story but then what I’ve done because I realised I’m not unique in failing to do this, I invited other people to add their own…

M3: I’m just …possibly about to go into this.

JH: Right.

M3: We’ve done as much as we possibly can with our existing house, and we’re going to move on…

JH: So you’ve managed to do some eco-renovations?

M3: Yes, yes.

JH: What have you achieved?

M3: Whether it was eco or not…it was about 15 years ago. I know that’s no excuse but there probably weren’t some of the materials that are around now.

JH: No indeed. That’s quite true.

M3: And we haven’t even got a south facing roof big enough to put a panel on. Its one of these original sort of 1790 two up one down cottage which has had extensions added to it. The roofs, you know, with ridges and valleys and all sorts of things. So we are quite restricted on what we can do. I think we’ve probably failed as well.

JH: Well doing it 15 years ago was pretty unusual anyway so…

M3: We gave it some thought and we could have done a lot more. And the other thing then was we had no money, so it’s lovely to use eco paints and things like that and also paints nowadays, even Dulux and Crown and stuff is very low emitting. I mean it’s not ideal…

JH: No, that’s right.

M3: And we couldn’t afford some of these environmental paints then. They were quite expensive.

JH: Yes that’s very true yes.
M3: Well OK I have a browse around.

JH: Yes sure and come and add a story. I’m sure you’ve got lots of stories that you could...

M3: I could probably fill the whole board

JH: Well, that would be great

M3: Alright

JH turns to a couple looking at the stand.

JH: Hi. It’s about my failure to eco-renovate my house

Male 4 and Woman 8

M4: Oh right

JH: And yeah, I’m an artist so it’s an art project. It’s not em…its looking at why I failed to eco-renovate my house and realising that I’m not the only one that’s done this and so lots of people have been adding more stories

M4: Oh right

JH: What’s your interest in the show here or are you just...

M4: We just wanted to find out...

W8: Just wanted to see what was available, what’s on the market and what’s being used and what’s available to use and how you get your hands on it really

JH: Right

M4: And whether it’s going to be any good

JH: Mm, mm what to do an existing house or build a new one?

W8: Well to use what we’ve got, with the products that are available, really

JH: Yes yeah em

M4: I’m not very impressed actually with what there is available

W8: Are you not?

JH: It’s still a very new thing
W8: I’m amazed at the number of companies from Devon. They’re obviously going into it and Cornwall.

JH: Yes.

W8: The rest are random. I would say that … well we’ve seen more addresses from Devon, that sort of area.

JH: Yeah.

W8: … than anywhere else. Don’t you think?

M4: Yeah but I think we’ve had enough and we’re going to go home.

JH: Well good luck then.

M4: Yeah thanks.

Another couple approaches the stand.

JH: Hi. It’s about me failing to eco-renovate my house… oh right and yeah I’m an artist and the ECOS Trust invited me to be here.

Male 5 and Woman 9.

M5: I remember seeing you on the exhibitors… yeah yeah. So tell us.

JH: Well that’s some of my…me trying to figure out why I failed and working out what’s happened… why… but its partly about changing my own behaviour but its also recognising that I’m not the only one in this situation so I’m inviting people to add their own stories.

M5: In what way did you fail? I mean…

JH: I didn’t manage to do… I wanted to do solar water heating and that didn’t work out feasible because I got a combination boiler and nowhere to put a hot water tank.

M5: Right oh OK.

JH: And I… oh lets see… I couldn’t do couldn’t do cavity wall insulation because apparently it’s too narrow so that didn’t go very far. In thought about draught proofing my windows that are still in good condition, they’re sort of old sash windows….

M5: Yeah, right.
JH: £1,800 for four windows you know

M5: To replace or just draught proof them?

W9: Crikey

M5: It isn’t right is it?

JH: You know it just got more and more complicated as I went on so I didn’t do anything so it got more confusing and as a consequence nothing happened.

W9: We’re in an old house. We don’t know how long we’re going to be there and it just doesn’t stack up really to do a lot of these things

JH: No no so why do you think you might end up moving on?

W9: I think partly for this reason. I think…

JH: Realise that that’s not the right place to do this work?

W9: Yeah maybe well other reasons as well yeah. Once we’d…We sort of insulated the roof and then we thought what else can we do really

JH: Yeah yes well the next thing I’m going to do is actually to…the north wall of the house is the one with the actual cavity that I can’t fill. So I’m actually going to line the inside of the walls so I’ve got to do that.

W9: How wide is that?

JH: Well you can get something that isn’t terribly eco that is very efficient so its that horrible do you don’t you about it but em yeah I’m gong to use…its called…oh I cant remember what its called now…but yeah you can get something to sort of line the inside of the walls if you can’t cavity fill them. Well if you’ve got a story, I’d love you to add a story

W9: OK I’m no sure if we have yet

M5: We might in 12 months time yeah we’re still trying to figure it out really

JH: Well that’s the story isn’t it. I mean it’s hard to figure it out

W9: It is. It’s quite overwhelming really. It’s actually difficult to…

More people arriving on the stand

JH: Hello. Would you like something about this project which is about my failure to eco-renovate my house

Laughter

JH: And em also inviting people to tell their own stories...hello...so yeah. These are just some of the things that I failed to achieve and trying to understand why it was so difficult, but also encouraging people to add their own stories as well because I know I’m not unique in failing

Laughter

JH: So what are you doing? What’s your interest in the show?

Male 6

M6: Just an interest in ecological housing. Um built my own little place in the woods about 18 years ago

JH: Right

M6: Everyone thought I was completely fruitcake. It was lovely and everyone is catching me up. So I thought I would come along and see what the competition are doing

Woman 9

W9: We lived completely off line

JH: Do you?

M6: Off grid, off grid

W9: Off grid and off line as well

M6: Yeah. Make our own electricity from solar and wind just enough for lighting

JH: Right

W9: We have a stream

M6: Stream for water and rainwater water filtered for drinking

W9: No running water, well we have the stream...

M6: Wood burner for cooking and heating. We do have a Calor gas cooker to back it up
JH: Yeah, oh that’s terrific…

W9: A proper gas cooker
We grow most of our own stuff

M6: Very reluctantly got a telephone

W9: We found that the two cocoa tins and strings didn’t work

JH: No didn’t quite cut the mustard

M6: No

W9: But it’s just so easy to do

JH: Yes

W9: It really is easy to do. I mean Alan… I think it was harder when you started 
because nobody else was doing it

M6: Yeah well yes it’s harder when you haven’t got someone to follow. But when 
someone’s already done it and say oh look they’ve done that and it works

JH: Yes that’s right

M6: I mean there were starting to be books and things around. It was getting easier

JH: Yeah

M6: But it was hard to…and I had to do it quietly as there was no planning permission. 
You had to be very quiet

JH: Yeah

M6: So we can’t shout about it. It’s like can anybody tell me about this because I’m 
trying it and …

JH: Well good for you

JH: Enjoy the show

M6: We’ll take one of these and enjoy reading about your experience

Couple leave
JH: Alright. Are you writing are you Jerome (MA) … oh alright. Need somebody to man the camera to take some pictures

*Man approaches the stand*

JH: Hi. It’s about my failure to eco-renovate my house

*Male 7*

M7: I was wondering what it was

JH: It’s about my failure to eco-renovate my house and I’ve looked at some of the decisions that I made. This is some of the material em but I realised that I’m not the only person in that boat and so it’s also about other people adding in their own stories and actually contributing…I’m actually an artist

M7: Oh right

JH: And I was invited by the ECOS Trust to be in the show and its about other people adding their stories. So yeah…

M7: I’ll look through

JH: Yeap

M7: It’s always interesting to see what people write

JH: Absolutely yeah

*Pause*

JH: Speaking to MA about the camera
I can do it now because they were sat in the way of the camera but you have to wait for that…I tried to turn the flash off but it won’t turn off for some reason but em…so I’ll just have to adjust the pictures in Photoshop afterwards

MA: OK

*Man approaches the stand*

JH: Do take….this is my story and other’s story so far if you’re interested. So what are you doing? Are you…

*Male 8*

M8: I’m just having a nose round to see…really I’d like to start doing some sustainable things but um…it’s finding out what on the market and what…
JH: And what to do yeah...oh well this…

M8: It is really commercial. ECOS they seem quite good because they are actually building commercially

JH: Yes, yes

M8: …and making it viable which is the tricky bit at the moment. It’s making it viable to actually do anything

JH: But it’s becoming more and more viable and as other costs go up

M8: Yeah exactly

JH: It’s becoming more and more viable

M8: This last year of two, they’ve gone up even more.

JH: This might help you. This is something that came out of a previous showing of the work. It’s about trying to make eco-decisions and so you know cost, convenience and aesthetics is the normal traditional values but we now add on local, environmental and ethical, but I defy anybody to tick all of the size boxes. I just don’t think it’s feasible

laughter

M8: No it’s not is it, I don’t know

JH: It’s hard

M8: Everybody’s got less time in the world, everybody’s got less money. I don’t know. It’s difficult isn’t it at the moment

JH: It is difficult but it’s still worth trying

M8: It is yeah

JH: Yeah

M8: But I don’t know...The local category but you save quite a lot either way with that but…the costs should be less if its local and transport…everything that you use is less isn’t it?

JH: Yeah

M8: It’s trying to re-use what you’ve got, but it costs so much more now to reuse something than it is to buy new isn’t it?

JH: Yes yes oh well
M8: Until things like this happen

JH: Good

Man 8 leaves, JH greets other people

JH: Yes. Hi.

Discussing the video camera position

JH: (to MA) Oh is the camera on or not on?

MA: Yes it’s on

JH: Oh don’t just leave it running because there’s only 40 minutes. I’d rather have interesting things than um…sorry

JH: Yeah rather than just leave it running, em…

MA: Do you want me to put it behind you?

JH: Yeah when something interesting is happening

MA: We can leave it again and then out it back on in a different place and then

JH: Yeah can do yeah. Might be able to get it onto this corner here. OK its going now. You wanted to play…

MA: May be we can move it back a bit

Laughter

Pause

MA: I wonder how high it goes because it’s not very good…

JH: The only problem is you’re going to catch them…

MA: Yeah unless it goes high enough to go over them

JH: I don’t think it will. No I don’t think it will

MA: I mean where we had it…

JH: Yeah yeah it was pretty good.
MA: Inaudible

JH: Yeah you can do but take it off the tripod if you’re going to do that

MA: What do you think about that?

JH: Yeah it’s quite nice to get some you know different angles and things

MA: (indistinct)

JH: What over there? Yeah but you’re looking, yeah carry on, it won’t hurt. No that’s true

Greeting some-one approaching the stand.

JH: Hello. It’s about my failure to eco-renovate my house

Male 9

M9: Laughter
I haven’t done it yet, so that’s my failure. That’s why I’m here

Laughter

JH: Right so yeah, so it was sort of trying to understand what happened

M9: Are you from a …?

JH: I’m an artist and the ECOS Trust actually invited me to put this work on, but its actually true you know its not a fabrication um. And this was my house I moved to about two and a half years ago em and um, I just trying to understand what was happening about my decisions and why thinks weren’t working. And why me with great intentions. But it’s also partly about em other people telling their stories as well

M9: OK. My story is I haven’t got one to tell at the moment and that’s probably it

JH: You might enjoy this then

M9: Alright

JH: This is the story and my story and other stories so far

M9: Oh alright OK

JH: And this is something that has come out of the work. It’s a way of trying to add on local, environmental and ethical onto our traditional value judgements about
making purchases and making decisions. So it might give you a trigger to say OK if...am I just going to go to B & Q or Homebase which is what I did or am I going to go...am I going to try and get my wood from the local timber yard or...

M9: OK, alright

JH: Good luck

M9: Thank you

JH: Talking to the assistant behind the camera
That was mostly me talking of course. OK and lots of stills. We needs lots of stills as well yeah right yeah

MA: That guy so ingenious Man 2 and Woman 3

Laughter

JH: You want to get and apprentice yourself to him. It sounded fabulous

MA: I do I do. If he was doing the right thing. But he is, just the research he’s doing, he’s looked at Roman architects to find out how to insulate or find out how to keep the heat into the house. That’s what I’m looking for. I don’t know what to call it. I’ve been looking for alternative technologies or alternative mechanisms

JH: Yes yeah

MA: Instead of technologies but it’s really hard to form the right...(indistinct)

Tannoy announcement – unclear

JH: Great to interview him properly then wouldn’t it, actually But we’ve got quite a lot both him and his wife sounded very interesting as well so

MA: Yeah yeah she was

JH: Actually I’m just going to pop to the loo

MA: OK

First sound recording ends Total length 1:23:43

ECOS CONVERSATIONS 2
Total length 1:27:08

Friday 28th and Saturday 29th March 2008 10am – 4pm
ECOS Trust Homes for Good Show...
Saturday Day 2
On the stand
Artist Janey Hunt

JH: Well they do. I don’t know how much it costs but they do deliver now…

Man 10

M10: I don’t need big things. I just need small things, small (indistinct) and whatever. But I’m going to Transition Network thing [conference] so…

JH: Oh yes what…is that tomorrow?

M10: No the 12th [April] I think

JH: Right oh good for you, the conference?

M10: Yeah and I think that’s somewhere near isn’t it? The agricultural college?

JH: I don’t…I don’t know where it is actually. I’ve been a bit focused on other things

Laughter

M10: Good. I really like Ikea. I think they’re excellent

Laughter

M10: They are. I mean a lot of its rubbish but…

JH: Yeah. No they are in a lot of ways…

M10: Used with discretion

JH: Absolutely that’s right yeah

M10: I don’t think they encourage people to do that though, it a bit of…

JH: Well it’s about consumptions isn’t it?

M10: Yeah definitely

JH: Yeah yeah

M10: But I had some really nice things that came from Ikea…

JH: Yes indeed

M10: Yeap OK.
JH: Oh well good to see you.

M10: See you back in Totnes

JH: Bye bye

Man leaves

Map approaches stand

JH: Hi. It’s about failing to eco-renovate my house

Man 11

M11: Oh right Laughter

JH: And I’m an artist and the ECOS Trust invited me to take part in the show because its you know this is a different…I’m not really selling anything in fact

M11: Right. So why did it fail then?

JH: Well it failed for all sorts of silly reasons really. Like um my cavity…it’s a Victorian house and I’ve got one wall which is cavity, which is the north wall, but its too narrow to be filled so that wasn’t very good. I had a quote to draught proof my sash windows which was £1,800. Well that was too expensive

M11: Yeah

JH: Um eco paints I failed on because I couldn’t find a local supplier and the mail order cost was astronomical so. And so it goes on

M11: So you’re telling people not to bother are you?

JH: No not at all no um. But what I think is that my experience isn’t unusual and so em inviting people to add their own stories

M11: Right yes

JH: So some people have succeeded and some people at my stage with good intentions and not being able to realise them em… How about yourself? What are you doing?

M11: Well we’re between…betwixt at the moment you know. We own our house and we’ve had it cavity wall insulated and it’s just a bog standard bungalow really. The problem is once you go down the road of looking at solar panels and that you get all these slick blokes who want to sell you something that don’t work and costs a bloody fortune…

JH: Mnn

M11: you know. So you end up not doing it because I don’t like…I mean some of them are just pressure salesmen like the double glazing blokes used to be, you know?
JH: Yeah

M11: So anyway we’ve got some land as well and we try…well we’ve been told that we can’t get permission on it to build an eco…you know like earth…we want to build an underground house

JH: Oh right

M11: Which you would see from anywhere but the problem is that the in-word at the moment is everything’s got to be sustainable you see. Because it’s basically in the countryside, it’s not sustainable

JH: Not sustainable

M11: Because you’ve got to drive there

JH: Right

M11: Although it wouldn’t use any…you know we’d have a very low carbon footprint in itself. I don’t know. It’s the way the world goes isn’t it? We’re very despondent actually...

JH: Our planning laws are a bit peculiar aren’t they because they don’t like creating more addresses in the countryside?

M11: That’s right, but I mean when you look at…I mean I’ve lived in Devon all my life and you look at the number of houses that were in Devon that have gone. All the cob houses that even I grew up with in the villages that I knew that went in the sixties because they just fell down

JH: Yeah

M11: So there were a lot more houses around in the open countryside on the sides of roads, allsorts of places

JH: Right MMm
Well this is my story and other people’s stories so far and I’d love it if you could add up a story of your own. Even if its to admit that you’ve only got as far as cavity wall insulation you know and …yeah

M11: Oh you come from Totnes do you?

JH: I do indeed so I’m Devon based yeah yeah.

JH: To passersby
Come and have a read. I’m not selling anything. So there’s no pressure

Man 12

M12: I’ll let you have my card as I’m actually trying to promote myself
JH: Oh right oh thank you OK

M12: Thank you yeah

JH: Its actually about me failing to eco-renovate my house and I’m an artist and the ECOS Trust invited me to be part of this exhibition so…

M12: They certainly do make it difficult

JH: I found it quite difficult but it’s partly about changing our mind set as well

M12: That’s right yeah

JH: And so in this part is my story and then other people are writing in their own stories as well. So you’re welcome to…

M12: The people that want to baffle you with science are the worst ones.

JH: Yeah

Pause

Talking to a child with no shoes on…

JH: You must have cold feet. I’ve got cold feet and I’ve got shoes on

Laughter and indistinct background conversation

JH: No

Pause

JH: Do you have the camera? The stills camera

MA: To stop the flash you press down

JH: Oh you’ve sorted it have you?

Pause

JH: Brilliant. Better go back as there’s lot of people there all of a sudden

M13: Thank you

JH: OK.

Talking to man looking at the stand

JH: This is about failing to eco-renovate my house

Man 14

M14: Right. We’re struggling at the moment with the same sort of thing
AH: 

M14: You go into something which you think is eco and you dig a little deeper and find out its isn’t really eco.

JH: Yeah yeah.

M14: There’s lot of conflicting advice…

JH: Yes that’s right. This is em… I’d love you to add a story in that case if you’d like to, because its not just about me admitting to having failed, but its about other people sharing their own experience, so actually we’re all empowered of it.

Woman 10 approaching the stand

W10: Do you mind if I just pick some things up?

JH: No sure you go right ahead. This is the story…it’s about me failing to eco-renovate my house and others peoples stories so that’s sort of the story so far.

W10: Fantastic.

JH: But yes please do…just help yourself em yeah.

W10: That’s great.

JH: Yeah thank you.

Pause

JH: Oh the cameras on the table there. Yes thank you for finding out how to turn the flash off.

Man assistant

MA: Oh no problem.

JH: I’ve been struggling with that for ages. All those early pictures are wrong exposure because the flashing was gong so lots more…we need lots more.

MA: Busy isn’t it?

JH: Yes there’s a few people around. Look at that little girl with no shoes on.

MA: Must be quite cold.

JH: I should ruddy well think so.

MA: (indistinct)
Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

JH: Yes lots of people are interested. It’s quite hard to get people to participate but it’s
not too bad

MA: It’s not yeah (indistinct)

JH: Yes that’s right

MA: I think it really interesting questions. I’m really glad I’m part of this one and not one
of the others.

Laughter

JH: Hello

Man 15 and Woman 11 approaching the stand

M15: Hello

JH: It’s about me failing to eco-renovate my house

M15: This is about your…?

JH: Failing to eco-renovate my house. That’s right. I’m was invited by the ECOS Trust
as an artist to put on this piece of work and eh…So its me trying to figure out why,
with the best of intentions, I didn’t succeed. So that’s sort of some of the decisions
that I had to go through or the experiences that I went through, but realising that
I’m not the only one in that situation, so its about encouraging people to add their
own stories, so their stories become part of the whole artwork. You know so
sharing those frustrations is actually quite empowering as well. What’s your
interest here?

M15 My interest here is rainwater harvesting

JH: Ah very specific

M15 Very specific yeah but I’m interested in it all. But I find most of its common sense.
how you would actually go about things and actually if things had a proper value on
them

JH: What do you mean by proper value?

M15 Everything that has been overused and abused in the past hundred years or so is
because it comes down to can we afford to waste it whereas things are at a
price….people naturally start recycling and reusing don’t they?

JH: That’s very true

M15 It’s like with clothing and stuff. Nobody mends socks or does anything to mend
anything anymore.
W11: No its all disposable, isn’t it.

M15: Everything is disposable whereas if it wasn’t, we wouldn’t be in the situation we’re in now.

JH: Yes that’s very true. But its being able to change your mind set isn’t it?

W11: Yeah

JH: I mean I found this even with knowing, you know, quite a lot about the environment and understanding that I needed to do things differently. Trying to overcome habit is actually really quite...

M15: It can be done though

JH: Absolutely it can be done and this is part of my effort to make that happen yeah

M15: I think it will all happen. I mean people are coming round to it

JH: They are yeah

W11: They have to...hopefully quicker than...

M15: It will have to come round because the whole world economy will eventually change where things won’t be...you won’t have China’s...you will have China, but they’ll be...they’ll equally want the lifestyles we got and the whole thing will just take a turn

JH: Mmm

M15: That’s the way I see it anyway. Good luck with your home

JH: Oh well...that’s just some of the stories so far...

Hello yes do come and have a look. It’s about me failing to eco-renovate my house

Woman 12

W12: So I gather

Laughter

W12: Oh that sounds very interesting. That must have been so frustrating

JH: Yes it was for me yes. But I sort of recognise there are lots of other people who are in the same boat

W12: Yeah yeah

JH: So um and...so it’s also about encouraging people to add in their own stories
Appendix 7 Eco-Renovation: House Receipts III Transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

W12: And it’s about thinking out of the box, because until you can really get an angle on how you can get round some things, you kind of stuffed because of bureaucracy and life and universe conspired to (indistinct).

JH: That’s great OK

Woman 12 leaves abruptly, because her group is moving on

Pause

JH: Hi. This is about me failing to eco-renovate my house

Laughter

Woman 13

W13: Join the club. It’s very good

JH: It’s actually an art project and the ECOS Trust invited me to be part of the exhibition …

W13: Oh well done

JH: …it’s very different from the commercial…

W13: You had to research all this stuff?

JH: Well no, this is actually my house that I bought two and a half years ago. And there’s nothing actually wrong with it, but I sort of went there with ambitions to add things you know add things to it and I just found it really difficult. And I realised that the wasn’t the only one to and so this is sort of some of the things that I looked at and tried to understand why I didn’t do…

W13: I’m an interior designer…garden designer and we specialise in ecological and sustainable material and suppliers

JH: Right

W13: It’s incredibly…its easier for garden design, much easier. Incredibly difficult for interiors

Another woman listening in asks a question directly to the garden designer

Woman 14

W14: Where do I get my topsoil from?

W13: Well it depends where you are

W14: I’m local to Exeter
Appendix 7  Eco-Renovation: House Receipts III Transcripts

Janey Hunt, 2011. Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

W13: You just go on Yell.com and just put top soil and you know the postcode that you want…but I mean if you’re looking for organic stuff…

W14: Yes I am

W13: Are you looking for top soil or soil conditioner?

W14: I want top soil

W13: Top soil, it’s going to be difficult. (There you go that’s another difficulty. But the best thing to do is just phone them up and ask them if they’ve got organic certification. That’s the best way or…

W14: Sorry I didn’t mean to drop you in it.

W13: No no or the Organic Way…phone up The Organic Way

W14: Oh brilliant yes

W13: And ask them if they’ve got any top soil supplies…organic and your part of the country

Laughter

W13: Interior designers it’s incredibly…okay you can get the paints now but that’s about it and the rendering, plastering, flooring. It’s difficult

JH: Well I wasn’t doing the major renovation. Like the majority of houses it was in reasonable condition

W13: But it’s still difficult

JH: but its still you know even cavity wall I couldn’t do that because my cavity is too narrow and they wouldn’t do it. So it just became…well I don’t know

W13: How long did your project take?

JH: Well I had to do it in quite a quick time in order to move into the house. So you know again all of those things mitigate against you doing, you know eco projects. And now of course I’m living there and I don’t have any time to do anything about it at all but em…

W13: (Picking up eco-Purchase Matrix card) Is this you…can I take one?

JH: Yes of course you can yeah and this is something that’s come out of an earlier showing of the work at sort of…a way of trying to shift our decision making

W13: Oh OK

Man approaches asking to take some information
JH: Go and help yourself yeah

so… I think that if you can ever manage to tick all six boxes you’re doing absolutely fantastically but I have to admit that I barely managed to stretch to local [the 4th box]

W13: (Looking at Eco-Purchase Matrix categories) Local’s difficult when you have such a wide variety of products. I fail miserably in that

JH: Yeah

W13: Local… England I’m OK but local to wherever the project is, 90% of the time I can’t get started

JH: Oh

W13: This is what it was called?

JH: Yes that’s the whole project title and yes yeah

W13: Interesting. It’s really interesting

JH: Well do add a story if you’d like to yes

W13: Thank you very much

Man looking around the confessional box

JH: Do you want to go and do an eco confession?

Laughter

Man 16

M16: I’ll give it some thought. Maybe not this time around. Are you going to dress up in your canonicals and…?

JH: No no I’m just like I am

M16: Oh right

JH: Because I’m…well it’s more like an eco conversation. It’s like… I’m not judging people or giving them absolution you know. I can’t do that

M16: Absolutely

JH: But we can share our experience and that will help us both

M16: Yes yes em… where are you…
Appendix 7  Eco-Renovation: House Receipts III Transcripts

Janey Hunt, 2011. Conversations: the socially engaged artist as environmental change agent,
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JH:  I’m based in Totnes in Devon

M16: Oh so you know Ben Branwin and…[of Transition Towns Network]

JH:  Yes I do indeed

M16:  Because we’ve just started one up in Shaftsbury

JH:  Oh have you a Transition Town?

M16:  Yes

JH:  Excellent

M16:  Well I started it and I got 60 people in, so.  We’re in the mulling mode, just had one meeting, had 70 people to it so

JH:  Excellent

M16:  That was good.  Didn’t get to the people that I wanted to get to though…the ordinary working people I did try very hard but they weren’t responding

JH:  No

M16:  I mean what’s the situation in Totnes with this?  Do the ordinary working people relate to this or not?

JH:  Well we’re quite an alternative town to start with and …but nevertheless I think its quite similar to your experience and what we’re doing now is… you know there are a lot of people alternative or people that were environmentally aware, who are engaged.  But now there a whole different group of people who get to reach out to, who we realise we have to bring on board so em…yeah

M16:  Are you involved with it directly yourself?

JH:  I am yes

M16:  So may I ask what area you deal with?

JH:  Well I’m the arts facilitator

M16:  Oh right

JH:  So I’m trying to yeah…trying to get the arts involved in a much bigger way

M16:  I’ve been trying to come down to see you…see you all down there.  I know Ben (indistinct)

JH:  Yeah

M16:  And being interactive with Robert ? as well em…
JH: Well the conference is coming up very soon. Are you able to go to that?

M16: Financially no because I’m on incapacity benefit

JH: Well don’t let that stop you. Ring them up and say that you can’t

M16: I don’t have a phone number for it. I have…they sent me a booklet. I’ve already asked but he did not reply to that so …

JH: Carry on trying or ring the TTT office. Now I don’t have any TTT leaflets on me either em…are you on email?

M16: I can get access

JH: Well…or write me down your telephone number and I’ll see what I can…

M16: Shall I write down my email address? Is that acceptable?

JH: Yeah sure and I’ll see what I can find out about it

M16: Well thank you

JH: Because there’s no reason why you should be…and I know that I’ve seen…there’s a chair here if like

M16: No it’s not that (indistinct)

JH: I know that they’re offering funding to people who can’t do it so…

M16: So I understand

JH: OK. Is that Binmore?

M16: Yes

JH: Binmore OK

M16: I believe it’s a name you find a bit odd down that neck of the woods

JH: Well no its not one I’m familiar with I have to say

M16: Modbury, Kingsbridge. That’s where the name Binmore…our side of the family escaped many years ago. Yes so it’s Brixham, Torquay and that area so…

JH: I’ll see what I can find out for you and em and make sure that you receive what’s going on. I mean obviously the conference is fairly soon isn’t it?

M16: Yes it is

JH: But I’ll see what I can find out
M16: Well that's most kind of you

JH: Alright

M16: The name CAER used to be an ancient name in Shaftesbury (indistinct) in the old colloquial and palas because a legend says there was a temple to Pallas Athena there, which is probably not true but it's a lovely story. I always say the significance of Shaftesbury is based on (indistinct) and I feel that very strongly (indistinct). Well that's so kind of you

JH: I'll just see what I can find out

M16: And your name is...don't mind me asking

JH: Janey Hunt yeah

M16: We're so nervy about this and we never used to be did we

JH: That's about this project so...em yeah yes but it's about failing to eco renovate my house. I have to admit to that

M16: Well here am I being (indistinct) and I'm living in flat not sustainable because it's all electric. Nineteen eighties style and it...it's comfortable. It's insulated. That's is one thing it is and the lady downstairs has her heater on all the time as well so I haven't used central heating since the day I moved in

JH: Oh wow

M16: Well I wear clothes you see. Four or five layers and you know I mean its something ridiculous this nonsense where people have heating on and wander around in shirt sleeves. They don't really think twice. I born and brought up in a country house in Kent. My father was a butler of Tweedsmans House which is now the foreign secretary's home

JH: Right

M16: So I'm aware that even in these houses despite the most special form of heating you might have, you only expect to provide a background heat and nothing more and you have fires to deal with the draught

JH: Yes yes

M16: I can tell you a few tales about that place. How long have you got?

Laughter

M16: Yes eco and how we should and how we shouldn't. And then of course a lot of places as well you know. Am I right in thinking that older properties are easier to deal with...?
JH: No really…I mean if you’re going to do a reasonable eco-renovation…

M16: **Directing his attention to Man Assistant.**
Hello. Are you part of this as well?

JH: He’s helping out so…

M16 I’m sorry I didn’t mean to ignore you

JH: No that’s OK

M16 You know you were sort of loitering with reasonable intent (indistinct). Are you another Totnes…Totnesite is it?

JH: Totnesian

M16 Totnesian oh custodians. We are the highland folk yes. Up in the air, sort of searching out for the oxygen because we’re never really down to earth are we. We all looking into space and time or that and we don’t like the people in Dellingham four miles away because they’re the marshfolk. They’re on the river. Their houses get flooded because they build them in all the wrong places, on the flood plains.

JH: Oh yes

M16 There’s a certain degree of facetiousness

JH: Oh yeah

M16 So (indistinct) and that’s not going to work. I know it. No I’m not even going to try

JH: **Turning to more people approaching the stand**

Hi. It’s about my failure to eco-renovate my house

**Man 17**

M17: Failure?

I bet you haven’t had as many as mine?

JH: Sorry?

M17 Not as many as mine I’m sure

JH: What my…

M17 Failures

JH: My failures

Laughter
M17 What did you do that failed?

JH: Well most things really em I mean this is my house that I moved into which was in reasonable condition but its em...I wanted to add green things to it to make it as eco-efficient as possible and it just proved to be really complicated and I you now...I didn’t even manage to use eco paints in the end and em so you know this is some of the decisions I made and trying to understand why did I go to Homebase so much em you know...Just all the things that happened and how difficult it was to actually do things. But it’s also about other people adding their own stories

M17 Oh right

JH: And that becomes part of the whole artwork as this is actually an art piece

M17 What did you do with heating?

JH: I have a boiler already there and I’ve got a wood burner, which is use a lot and that actually quite effectively heats the house

M17 Does that just stand in a fireplace?

JH: Yes

M17 Where did you get that?

JH: That’s was already in the house

M17 That was there

JH: And I’m waiting for the boiler that was there to really break down finally before I replace it you know with a much more efficient one so...

M17 I’ve been having a look at the heat exchanger.

JH: Oh yes

M17 Have you seen it down there?

JH: No I haven’t no

M17 I think...no...I’ve read quite a lot about them. They seem to be better than finding your own fuel these days

JH: Yes to sort of solar heat the house

M17 No heat from the air

JH: Oh right OK

M17 Like a fridge in reverse
Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

JH: Ah ah

M17 You know like a fridge makes it cold inside and you get hot air outside, right

JH: Yes

M17 Well this is like the opposite. It takes the heat from outside and puts it inside

JH: Right and heats it on the way

M17 Well its heats your hot water and everything and then you have central heating

JH: Oh right

M17 But it just draws it from the air and works down to minus 20 degrees

JH: Right wow

M17 The only problem is it runs on electricity

JH: Yes yeah so it doesn’t power its own electricity then?

M17 No no you have to power it with electricity…

JH: Right right

M17 But it’s the equivalent of using gas at the moment

JH: OK so there’s no point in changing is there from one to the other?

M17 No not really. Not if you’ve got gas but we’ve got oil which is very expensive…

JH: Oh no that’s very expensive isn’t it? Do take a …this is the story…my story and other people’s stories so far and em but yes. Do add something up if you’d like

M17 Okay. Thanks very much

JH: Thank you.

Couple approaches

JH: Hi. Its about failing to eco-renovate my house and em I’m actually an artist and the ECOS Trust invited me to be part of the show so its sort of about exposing my decisions and why things didn’t happen but also inviting people to add in their own stories as I realise that I’m not unique in having good intentions…

Woman 14

W14: So you had a house that you had to renovate…
JH: Well not really renovate. It was in good condition but I wanted to make it greener and it was actually really really hard to do I found

W14: So this is about the obstacles as it were?

JH: The obstacles that’s right and changing habit

W14: Yeah

JH: What are you …?

W14: Me and my partner we’ve got a water mill and we’re really lucky. He’s really you know he does everything. He’s an electrician and engineer, carpentry, he does everything so we got this mill and he’s been able to…he’s got a turbine so we are generating our own electrics. We’ve got solar panels, we’ve got this that and the other purely because he’s got the technical know how! You know I said to him the other day I couldn’t do any of this if it weren’t for you. Its scary you know it’s exactly what you’re saying. I understand. It’s not just the technology, its planning. We’ve had so much hassle with planning, Environment Agency, loads of nonsense we’ve had to deal with, but we got there you know and we’re looking at other ways because now we’ve got the infrastructure because we’re selling electric, we’re looking at other ways of um either saving electric so we sell more or generating in other ways. Because it’s a big building and we could do it

JH: Oh well that’s terrific

W14: It’s good yeah we’re really lucky

JH: That’s terrific

W14: Very lucky

JH: I’d love you to do a story about just the…you know you were saying about the planners and the Environment Agency…

W14: It would be difficult to know where to start really

JH: Well even a comment to say how difficult it was to you know get the solar panels and all to do those you know to do those things past them

W14: The solar panels for us were quite easy because we got (indistinct) balanced on a roof. We went up to Wales. There’s a place called Navijohn, they sell them quite cheap. They’re only hot water ones so that bit was quite easy, but you’ve still got to know how to plumb them in

JH: Yes

W14: Which Keith did

JH: Oh brilliant
W14: And there's not enough plumbers that know about these things either are there?

JH: No there aren't

W14: Or that are available

JH: No but then if you ask the wrong person and they say oh no you can't do that and of course you sort of believe them. You think oh it's not possible

W14: Exactly

JH: Oh well. That's the story so far with lots of other peoples things. And you probably don't need this because its just a way of trying to make your decisions more green and with cost convenience and aesthetics like the standard ones and then adding local, environmental and ethical.

W14: (indistinct) I'll come back

JH: OK thank you very much.

Woman 14 leaves. Man with young child approaches

JH: Hello Hi. It's about me failing to eco-renovate my house

Man 18

M18: Is it?

JH: Yes it is. I'm actually an artist so it's an art piece and the ECOS Trust invited...

M18: Oh right

JH: ...to be here, but its just about me trying to understand my decisions and why it didn't work, but also inviting other people...because I realise that I'm not the only person that has failed

M18: No

M18: And inviting people to add their own stories as well so....Would you like...that's the story so far. So are you doing a build or a renovation or interested or?

M18: I'm a carpenter and builder (indistinct). I'm trying to convince people to use eco products (indistinct)

JH: No

M18: There's not a lot out there and they're expensive and people like to think they can do these things and they are genuinely interested in actually taking advantage of doing them (indistinct)
JH: Yes well that was me. I started to have very high ambitions and great intentions, but actually it is quite difficult to do these things, especially to a house that is actually in pretty good nick.

M18: Yeah well that’s it. You have to work within a context don’t you and keep things in perspective. We’ve just doing up our house as well at the moment and there are certain things which we can do and there are certain things that I can’t bear to do. Put up you know like PVC windows and then we’ve got a uPVC front and back door, do you throw them out and out in a timber door or…

JH: Yeah

M18: …which has cost in itself. Or do you wait until they reach the end of their life and then put in a timber door. There’s a lot of dilemmas on these things isn’t there?

JH: There are, there are, yes. I mean I haven’t installed a new boiler for exactly that reason because the old one, which is now probably 13 years old, is still working you know. And it seems absolutely ridiculous to just throw that one away so I’m waiting for it to die properly.

Laughter

M18: Not servicing it and stuff like that

Laughter

JH: Well do yes, it would be great if you could add a story

M18: Yeah well can I take a card?

JH: Yes of course you can yeah

M18: I have to get this one way, he’s had enough (pointing to young child)

JH: Ah. OK bye bye

M18: Bye.

Man and child leave

MA: You’re doing really well

Pause Man 16 who has been sat writing approaches

JH: Splendid

M16: I’ve written a little more

JH: Thank you very much. Thank you

M16: (indistinct)
JH: Well yeah there’s lots to say isn’t there?

M16: There is indeed, there is indeed. Well it’s lovely to have met you

JH: Well I’ll do my best about seeing who the right person is to talk to about the … in fact the administrator is probably the easiest person to nab about getting a subsidy

M16: (indistinct)

JH: That’s OK. I’ll see what I can sort out

M16: By the way. You will know this. I wonder, Ben… I mean Ben didn’t start this so where does he fit in here?

JH: Well he em he em Rob Hopkins and Naresh Giangrande started Transition Towns. It was Rob Hopkins idea

M16: Yes

JH: And they started it in Totnes 18 months ago. Not that long ago and Ben actually em sort of obviously met Rob very early on and said OK I’ll come to Totnes and I’m interested in helping to take this nationally, so that’s were he comes in. So he’s sort of co-ordinating the national um and international now because it’s gone way beyond the UK…

M16: In fact I check the website on a fairly daily basis. When I’ve done my own emails I go to his website first, Rob Hopkins blog next and then (indistinct) after that. So its sort of… I keep it sort of up and running

JH: Well you probably know more than me then. I don’t manage to do that

M16: It’s an absolute nightmare. There’s so much stuff to take on board and I found another website Energy (indistinct).org

JH: Right

M16: I mean I didn’t know there were 95 countries that are suffering from fuel rationing at the moment

JH: Really is that… how interesting

M16: China, Argentina, Brazil

JH: That's amazing. I had no idea about that

M16: I was quite shocked by this and food rationing and there are problems about the bio-mass. Because you know you do have the choice and this is why I haven’t approached any of the lot that are here

JH: Yeah
M16: You know it comes down to the choice. Its food or…

JH: Also because the scientists are all saying em …it’s all on Radio 4 at the moment. The scientists are saying that actually the cost of producing the bio-fuel is going to be much more than would benefit of using the bio-fuels so which is you know you’ve got the carbon release form the previously cultivated land as well the production cost to make the fuel so they’re just saying its ridiculous.

M16: And of course the other thing I find ridiculous is this talk I’ve heard of gas turbines. Now I’m in contact with the people over in Glastonbury area well at least a couple of them. And em we have some facts and info because we’re thinking about doing something in the town hall about this. Um and we only have one event so we’ll have 70 people to it which isn’t bad. They were all the co-converted. I’ve been trying to get to the people who weren’t as I said (indistinct) but yes…

JH: But what you need is a good body of people around you because it’s impossible to do this by yourself

M16: No well there are six of us doing it and the chap… he'll be down here tomorrow…um he’ll probably come and say hello

JH: Well we’re not here tomorrow

M16: Oh are you not

JH: No its Friday and Saturday

M16: Oh right how lucky I am to have met you and I mean this truly and I hope you feel that same way, you know if I can put that in the nicest possible way you know. It’s difficult really you know, you don’t know how to face things. But yes so obviously He’s involved with the Woodlands Trust, he’s very dynamic. Once he came on board em it really helped no end. It’s taken the load of me, because I had other people, one of them had illness in the family and another one did the admin and that was cool. And I’m trying to keep the whole group straight where there are no divisions in it, because that’s been the trouble with Glastonbury.

JH: Well it’s quite difficult so all of those things are really difficult so well. Very good luck to you

M16: Thank you

JH: And I’ll hopefully find out something about getting you…making sure you now at least the ticket is a good price so…

M16: Thank you very much

JH: Thanks for your story

M16: (indistinct)
Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

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JH: OK bye

Pause

JH: Oh shoot. This is no good (indistinct)

Pause

JH: Hello

44:54

Woman 15

W15: (indistinct)

JH: Well it's just...I've been invited as an artist by the ECOS Trust to be here and this is about my failure to eco-renovate my house

Laughter

W15: That's one way of putting it isn't it?

JH: Yeah and just trying to understand why it was so difficult and, you know, what was behind my decisions. Why it was that I couldn't achieve things, but also then I realised that I'm not, I can't be the only person in that sort of situation

W15: No you can't

JH: And so what I've done is invite people to add in some of their stories because it's a way of sort of, actually encouraging us all to pick ourselves up and carry on…

Laughter

JH: So this is the story so far if you'd like to have a look

W15: Can I take it home and read it?

JH: Yeah sure course you can. So have you done any, got any eco…?

W15: Not really. Built our house a long time ago…you know 40 years ago

JH: Right

W15: And it was quite the modern thing then. I mean it was eco…timber framed…slightly timber framed anyway and its got the stuff inside it, but it really needs redoing now so I think we ought to knock it down. This is your story?

JH: This is some of the contributions that I've had before today so yeah yeah
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W15: Where do you live then?
JH: Well I’m actually in Totnes in Devon which is very nice yeah

W15: It’s difficult doing a cottage
JH: Well yes it is, it’s very difficult to do a house that’s actually in reasonably good
condition already and that…yeah to do a renovation, um where you’re not tearing it
back to the bare walls is actually very complicated yeah

W15: (indistinct)
JH: OK well if you’ve got a story that would be great to add in too, because that’s the
point of this is gathering other people’s stories…

Pause

JH: Hello

Background conversations

JH: Hi

Man 17 and Man 18 approach

M17: Hello

JH: This is about me failing to eco-renovate my house

M17: Oh

JH: And yeah it’s an art project and I was invited by the ECOS Trust to be here as an
artist

M17: Right

JH: And um I sort of looked at some…tried to understand some of the reasons why I
failed because I don’t think I’m alone in this. I think there are lots of people…

M17: Oh that’s really interesting, so you…have you judged yourself to have failed or
have you been judged to have failed?

JH: I judged myself to have failed

M17: And what criteria did you use?

JH: Well my high ambitions and my very good intentions

Laughter

Janey Hunt 4/3/10 11:40
Comment: Approach +
Appendix 7 Eco-Renovation: House Receipts III Transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

M18: Are you inviting Alex into the confessional to admit to his failings?

JH: You can come and do a confession or you can…

M18: Speaking to partner I think you should do this

Laughter

M17: We wouldn’t have long enough to admit all my failings

Laughter

JH: Well there’s a space to add a story as well if you’ve done something…

M17: So what sort of things did you do?

JH: Well even from eco paint failing to use eco paints…

Over talking

M18: This is my own house yeah

M9: Failing to use them

JH: Failing to use eco paints, to not managing even to achieve cavity wall insulation because the cavity was too narrow

M17: Oh really

JH: It’s an old property yeah and they don’t do…

M17: How old is old?

JH: It’s Victorian

M17: Oh I see yes right. Where are you?

JH: Totnes in Devon em oh all sorts of things, even trying to get some additional cupboards in my kitchen. I didn’t want to tear the kitchen out and put in a new open. So I thought OK so I’ll get some additional cupboards and trying to get somebody to come and do those for me was a nightmare. In the end I managed to get somebody and I was so pleased to get it done, they are made out of MDF and you know chipboard. Umm solar water heating…

M17: Are you beating yourself up too much about this then?

JH: Well I think, I’m not, it’s not about beating myself up, it’s about admitting actually that …you can have big aims but its some of this is actually very difficult to do and it’s about trying to understand why it’s so difficult to do it
Appendix 7  Eco-Renovation: House Receipts III Transcripts

Janey Hunt, 2011. Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

M17: I mean my problem today has been listening to so many different versions of the same thing.

JH: Yes.

M17: And thinking well I didn’t understand the first one and I certainly don’t understand the fifth one and I’ve got no way of comparing any of those.

JH: Well you missed yesterday. I did a seminar yesterday where I invited an architect, a green eco architect, a builder, a solar water person and a kitchen lady just across the way here because that’s what I found too, you get confusing and conflicting advice.

M17: Yes absolutely.

JH: Both of those are completely disempowering so you actually don’t do anything in the end.

M17: Or you’re constantly worrying as I think I’ve got to the stage now of worrying about making the right decision.

JH: Yeah.

M17: And almost freezing up and thinking I’m not going to make a decision here.

JH: That’s exactly right.

M17: Then a year down the line being told oh no you shouldn’t have done that you should have done that one and how am I supposed to know that?

M18: and also there’s this...lets be frank. There’s this dilemma between money and em doing good isn’t it, because if you take for example you know wind turbine, people will look at it you know in monetary terms. I’ve got to spend this much money and hoping to provide this much saving and in financial terms, is it worth it or not? No matter what my eco aspirations might be, so you know there are all those pragmatic things. No matter how like minded you might be.

JH: Yeah. There was one chap yesterday in the seminar who made a very interesting comment that you don’t think about what the pay back period is when you buy a car, you buy a car because you need it and... Actually so do we you know...what we want to do is live in a more eco fashion then do we need solar panel water heating for instance. So you actually need to forget about attaching this payback period, which is a bit of a misleading guide to why you should buy something because we don’t apply that value to anything else in our lives. You don’t apply payback to a house mortgage.

M17: That’s true.

M18: That’s true. I think I would think of life...

JH: Life of a product...
Appendix 7  Eco-Renovation: House Receipts III Transcripts


M17: Most people don’t…

M18: Perhaps that the way we need to start thinking you know. You need to think I’m buying this jumper and its going to last me 20 years you know, because it’s completely unacceptable to keep buying new clothes all the time

JH: Yeah yeah

M18: I mean I think you do need to start thinking like that…

M17: So if you were starting out, what do you think you have learnt from your experience …what do you know that you would make sure you did if you were starting again?

JH: If I was starting again, I think I would look for a different sort of property. I’ve look for a property, because really there is a limited amount you can do to a property that’s in reasonable condition, so you know may be I would even start looking for a sixties or seventies semi detached house. Something like that were you can add things to it and its going to be slightly less umm…

M17: So the semi-detached bungalow that we’ve just moved into could be the…

JH: Could be the perfect opportunity, could well be, because the house itself is not so precious

M17: No absolutely no well we just moved from a really lovely Victorian semi into this seventies bungalow because it’s so characterless and lends itself to be done to except for what we want to do to it

JH: Well I tell you then a really good piece of advice that came out of the seminar yesterday was to actually go to a green builder or an architect and actually think of that as an investment and employing them, but go with their advice. So stop shopping around, ‘cause that’s too confusing because there’s no one solution, there’s no one absolutely right solution. They’re all slightly different. They’ve all got their benefit, but if you go with one person, who’s going to do the job for you that you trust, then you trust their advice as well and I thought that was really helpful.

M18: That’s interesting

JH: And that would mean that things happen rather you get stuck in the middle of him saying this and that person saying the other

M18: On the assumption that they have done a lot of the research that you would be doing anyway

JH: And they’ve tried it in places and they know what happens and yeah…

M18: What do you do if…like Alex has done…he’s already committed himself to an architect you know because that advice applies if you switch the clock back six months wouldn’t it. In a sense you are already committed to an architect
M17: Yeah well we have committed to an architect but one who... I mean he's not... he doesn't specialise in eco build or anything but he has an awareness and is alive to some of the things that we talk to him about in terms of wanting to do things...

JH: But you're going to need an eco builder presumably?

M17: Yes

JH: Well there are some eco builders here who you could go and talk to them because that might be a really useful partnership then for him to work with an eco builder and you'll get the result that you want as well. Rather than... because I know its something that's some friends of mine who've done various projects have found if you employ a traditional builder, they're constantly questioning well may should we make the cavity this wide instead of the normal this wide and its just incredibly tiring having to justify your decisions you know. Or they say well we don't want to use lime plaster we want to use ordinary plaster because we've never used lime plaster and we don't know, we might make a mess of it. So get a green builder. There are a couple around the hall

M17: Is there sort of an umbrella organisation that you would say yes that's a good...

MA: They said something about that yesterday in the meeting

JH: They didn't they. What was it?

M18: ECOS Trust

MA: ECOS Trust yeah that's the one

M18: ECOS Trust for Sustainable development

MA: They're the biggest one so far

JH: Yeah they're good people and they're the ones running this show too, but I'd say go and get a green builder who knows and understanding

M18: And get in touch with local green builders, but looking at...

JH: Well where are you?

M18: Frome

JH: Well there Devon eco builders just there and they were in the seminar and yeah he seemed to know... well he knows his stuff. He's done a lot of things

M17: But some of the things they seem to be working in you know cob and wood and so on and not the materials we want to use. We want something that very contemporary, something very so of you know 21st century really

MA: Yeah you can get your... if you hire a green builder you...
JH: They'll be adaptable

MA: You want it to be a local product, you can do that. They can be adaptable

Conversation splits

M18: You did this seminar yesterday?

JH: Yes I did. It was a sort of surgery

M18: Is that how you do..? What do you do? What's your...

JH: Well my art practice...

M18: That's not your name Escape Lane?

JH: no no that's my business name …my name’s Janey Hunt

Background conversation

M17: Well we want to extend now…our seventies bungalow

M18: But do you do…?

JH: Well that's sort of an extension of the artwork you know having the opportunity...

Background conversation M17: We want to be ecological in what we are doing, but we are not using traditional materials at all.

JH: …to try to get past the conflicting advice and get some joined up thinking. It was an attempt to do that. I’ve never done that before, but this was an ideal opportunity to try to achieve that

M18: It's just that I'm a trustee of an arts venue in Frome. The venue is a 300 year old non-conformist chapel

JH: Is this the new one that's open?

M18: It was opened about five years ago but it’s a dual-purpose building. It’s an architects practice and also this arts venue. And one of the aspirations of the...

Background conversation M17: No that's right, but obviously because we…also want to make sure it is really well insulated and work out what the thermal retention properties are

M18: …director of the arts space is to have some sort of eco architecture programme of talks or something like that

JH: Right yeah

M18: And I was thinking that you might be interested in...
JH: I think that would be very interesting indeed

M18: If I took one of those. Has that got your details on it?

JH: Yeah my details are on the back. This is about this project. Yes you're very welcome to...

M18: I'll pass it onto Jo (indistinct)

JH: So what is the name of the ...

M18: Rook Lane Arts

JH: Wood Lane?

M18: Rook rook as in the bird, Rook Lane Arts Trust and its Rook Lane Chapel, Frome

JH: OK I'll look it up

M18: And the arts administrator is Jo Plimmer, she's the arts administrator and she's not full time but fair bit of the time and I know she's keen to...I don't think she really know what she wants to do but she wants to do one thing on the ecological side of art, maybe talks or seminars or...but what you're talking about immediately makes sense to me and you know perhaps you would have ideas if you were to...

JH: Yeah absolutely

M18: I'm seeing Jo this week so I'll mention that I talked to you

JH: I've got some other...

M18: Is your name on the...

JH: Yes it's on the card.

Man 19

JH: Hi....

To M18 ...its just down on the bottom there with my email address em but I've got some other more traditional art projects and some video work about escaping to the countryside and all sorts of things like that so I've got a whole range of work

M18: I'll have a chat

JH: Splendid thank you very much. Good to meet you

1:01:12
Appendix 7 Eco-Renovation: House Receipts III Transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

JH:  Hi. Its about me failing to eco-renovate my house em and it is an art project and
the ECOS Trust invited me to be here as an artist but realising that I’m not the only
one who can’t seem to manage to get past the advice and the misunderstandings
and things so getting people to add up their own stories as well

JH:  Hi. Would you like one of these?

Man 19

M19:  It can be really frustrating that I know…my house faces east west so solar power
is…

JH:  Out of the question

M19:  It’s just not worth doing

JH:  It’s very difficult to now what to do sometimes isn’t it, but I managed to do
nothing really sadly

M19:  There are some things that I can do. The easiest one is to sell up and buy
something and build it myself

JH:  But only if you can find the building plot

M19:  Well the building plot can cost an arm and a leg

JH:  Well no no

M19:  If you buy a building plot, when you tell them you’re going to build a straw bale
house, you know. That’s when the fun really starts. Thank you

JH:  Thanks a lot

Pause

JH:  OK I have one more

Male Assistant:  Where is it? In your coat

JH:  It’s in the box. In the video box. Yeah oh well lots of…that’s interesting

MA:  Yeah. I haven’t read this message

JH:  Do you want to get some lunch? Yeah I know I’m beginning to feel cold inside and
needing something very warm

MA:  I’ll do that now then

JH:  Do you want to take some money?

MA:  Oh yeah because I haven’t got any. I spent all my money last night
Laughter

MA: (indistinct) it was all I had. £33 and that was it

JH: Oh wow

MA: So that’s way it’s meant to be

Laughter

JH: Is that alright?

MA: Yeah that’s great (indistinct)

JH: OK thank you

MA: See you in a minute

Pause

JH: Hi. It’s about me failing to eco-renovate my house

Woman 16

W16: Oh right

JH: And this is actually an art work and the ECOS Trust invited me to be part of the show and its me trying to understand what happened, with the best of intention, how I could possibly fail but then realising of course there are lots of other people in the same boat and so I’ve been collecting stories from other people about their experiences and sharing their frustrations and yeah…so this is the story so far which you’re welcome to take. So are you just interested, dabbling your toes or doing…

Man 20 and Woman 17

M20: We’re doing some new builds up in Scotland

JH: Oh yes

W17: But we have done renovation

JH: What eco-renovations?

W17: A mix, but mostly traditional up until now. The last couple of years we’ve sort of headed more that way but we haven’t really got into it, but the new builds we are planning to do as eco houses

JH: Right
W17: So that’s why we’re here today really

JH: Great. Well you definitely need to keep in touch with the ECOS Trust then, although they’re in the south-west…I don’t know if there are similar organisations…

W17: We live down here so it’s not a problem (indistinct)

M20: Overseeing the…

JH: The build yeah

M20: The builds

JH: Oh well that sounds like a big project

W17: Yeah I will project manage…with someone project managing I’ll have to make sure its right so…yeah but it is frightening because you’ve got so many things that you think you know about it and you perhaps don’t know enough so its just finding out all that now

JH: So will you actually employ an eco builder, somebody who’s already working that way or are you…

W17: We’re going to look into it, but it will cost dependant as well so there will be a cost dependency, but if we found out enough information, we can still insist that certain things come into it with a traditional builder as well. Obviously some of them won’t touch it if they don’t know what they’re doing. Some will say no way so…but cost will come into unfortunately like anything so we will do our damnedest to make it...

JH: And have they…have you had the buildings designed yet?

W17: We’re at this stage doing it

Over talking

W17: At this point the more we can do before we get to the drawing stage, we know then the drawings can right to start with rather than just going to draw what we think off our heads with our architect, there’s no way we’re going to incorporate what we want so without having the right information why we’ve really done it today really

JH: Oh good excellent. That sounds good

W17: Yeah when you see things like that

JH: Well it is but I think it’s really hard to do it with existing buildings. It’s much easier to start from scratch

W17: If there’s nothing there, it’s a lot easier

JH: Even if you can take it back to bare walls or you know….I was just talking to some people and they’ve bought a 1970’s bungalow. There you don’t value the interior
then you don’t mind tearing it out, but you know trying to do a rather nice Victorian house is almost impossible actually so…that’s my conclusion exactly that you know if I want to do it, then I need to actually move to something different. You know may be it’s a 1960’s house

W17: You can only do a certain level no matter what age the property is, you can only do a certain level. This is way we haven’t actually drawn the plans. We have outline for the property, but we haven’t done any firm plans so that’s why we’ve started this part now to try and get it right. I’m sure we’ll miss something at some point, but we’ll do everything we can do

JH: Well this is something that came out of previous showing of the work and this might be of interest to you. It’s a way of trying to prejudge our decisions because I think that cost can mean aesthetics and traditional values…

W17: And they have to come into it whether you like it or not?

JH: They do but now we’re adding local, environmental and ethical so for each one of your decisions if you can say right how far along that green scale can I get

W17: Yeah definitely. We’ll do our best to do it that way definitely

JH: Oh well. Very good luck to you

W17: Thank you

JH: And how exciting

Long pause

JH: Hello. Hi

Long pause

Laughter

JH: Hi. This is about my failing to eco renovate my house

Woman 18

W18: Oh right

JH: Yeah and I’ve been invited as an artist by ECOS Trust to be part of the show, but I realise that I’m not unique in trying…having good intentions and not really achieving what you want to achieve and so getting other people to add their stories. So are you just interested or are you…

W18: Yes we’re interested as we’d like to build a new house em so you know if you’re going to build a new house then you’ve got to think in terms of energy saving and make life as simple as possible
Appendix 7  Eco-Renovation: House Receipts III Transcripts


JH: That's true, that's true. Have you got some land to build on?

W18: Well if they'd let us build on it

JH: Yes yes oh well that's the story so far if you'd like to have a look

W18: Thank you

JH: Hello. This is an art project, but it's about my failure to eco renovate my house

Man 21

M21: Oh your failure

JH: My failure that's right and em there's lot of other stories and contributions that people have made to the work as well. Are you interested in building a new house or renovating your own house?

M21: We have done in the past. I don't think we'll be doing any more now, but we have done it in the past

JH: Great so that's what it's all about. You're welcome to...

M21: Thank you very much

JH: OK

Pause

JH: That's good. I'm really tired. I need to have a break. I can't talk to people any more

Laughter

JH: Here you go. Hang on a minute. I'll plug you in. Still going I think

MA: (indistinct)

JH: No I've found it but it's lost its sticker I think. I just put it through there. Nobody notices anyway I don't think. This ones still going as well. Green red light. What did you have today them?

MA: Same. I think it's the best

JH: I couldn't believe how much dinner you ate last night

MA: Really?

JH: Yeah well considering how much Lara feeds you when you come round...

MA: Oh god yeah
Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

Appendix 7  Eco-Renovation: House Receipts III Transcripts

JH: So that’s just (indistinct) that kind of food

MA: Yeah I guess so

JH: I know. I never know how she manages

MA: Yeah she’s a bit funny like that. I generally…when I have food with her…I generally go home and have something else

Laughter

MA: I mean I can’t…it’s not really dinner is it

JH: No course it isn’t. You carry on

MA: OK. Hello. How are you?

Man 22

M22: I’m fine thank you

MA: Enjoying the show?

M22: Yeah I am actually. After getting over the confusion of nearly walking into the dog show which I think quite a lot of people were doing

MA: Yeah I think so. This is an inspiration pretty much. This lady Janey Hunt, who’s just left. She was planning to do an eco-renovation on her house and she pretty much failed because to do it another way was actually easier and cost effective than everything like that and she’s trying to get comments and everyone’s putting their comments and the confession booth was basically for people to confess about their frustrations and their thoughts on how to make things more eco and how to eco-renovate which is quite interesting and there’s been a lot of brought up by a lot of people. Have you been involved in any eco-renovations?

M22: Well I was helping my father looking at a sort of 16th century sort of timber framed house with basically…well it wasn’t a ruin, it wasn’t liveable and that was a few years ago because he’s sort of semi-retired and he sort of like did it as an ongoing project

MA: OK

M22: And one of the things that he came up against was sourcing materials, which is a lot better now, we’re talking like ten years ago

MA: Oh really wow

M22: When we started yeah and em and planners, that was the main issue. I don’t (indistinct)
MA: Yeah no planners aren’t really that helpful as far as I’m aware.

M22: No because he’s in a conservation area.

MA: We had a talk about that yesterday in the…no its not so helpful being in a conservation area is it?

M22: Well you’d think that it would be obviously…you understand that it’s a conservation area but therefore you would think that there would be more help and information forthcoming so say well these are sort of … I supposed you could say approved contractors and these are people who’ve got track record.

MA: You’d hope so, you’d hope so.

M22: And having it as a sort of information place.

MA: Especially if it’s a conservation area. I mean that’s something that should be part of their main achievements or goals to be conserving.….what’s the word…conservative…


MA: Yeah so yeah it’s been like that and I’ve been helping a friend of mine do a house. It’s a grade II listed building that want to put one of the moss roofs on it.

M22: Oh like a sedum roof.

MA: And they’re having loads of trouble with the officers who are not really up for it. It’s very strange that.

M22: The strange thing is there was an old timber framed garage next to his house and he wanted to knock it down and build a new timber framed one and to put slates on the roof because he’s got thatch and it’s got a slate like…

MA: Oh yeah that’s pretty similar to ours.

M22: Built around the turn of the last century. That part of it is about 100 years old because it was originally workers cottages, really small and then they joined tem with this long corridor like roof and they wouldn’t…they said if you knock that down, it’s gone.

MA: Really.

M22: You can’t put something in its place. All you can do is you can move the building and so basically he had to keep a corrugated iron roof next to the thatched cottage.

MA: And he moved it?

M22: We took it apart … I mean it was falling down…we took it apart. Essentially it was, apart from the roof, it was all new, but they said that it was to show a period of residency. To a certain extent you can sort of understand you don’t want.
Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

everything kept in like a time capsule, but corrugated iron tin roof you know. I didn’t really see that one.

MA: No that's a bit weird isn't it?

M22: (indistinct) we had to take it apart and move it. Twice the wood. The wood would have looked much nicer

MA: Oh no that's a bit strange and then what ...is the construction almost complete or...what sort of technique...is there new technology involved or is it...

M22: With this new building we previously got permission for...well what he's built is straw bale and timber to essentially sort of keep it in keeping with all the others because they're timber and wattle and daub and thatch. So he's got the planning permission for it, now he's just got to get the details of what he wants to put in there and how he wants it and how its going to work and to get all the specs for the finishes of the floor and all that sort of thing and so they can approve it in detail

MA: And has he started on that sort of...

M22: That's why I'm here

MA: That's why you're here

M22: I've been interested in doing it for years, but he's fortunate that he's got a big enough...and the right shape garden because his garden is outside of the conservation area or part of it and he's inside the boundaries of the town, so it's a permissible building site which is like just about big enough to build something like that

MA: Ok and how are you thinking of doing it.

M22: Well it's going to be timber and straw bale

MA: Timber and straw bale and the lime plaster

M22: Yeah so it's going to be lime plaster and it's also been going to be...where possible...going to build it on a plinth

MA: OK

M22: Such and such so basically like little legs which is like the Somerset levels, there's quite a history of...

MA: Yeah but the Somerset levels also has a history of being quite boggy so are you going to put a foundation under each leg or just...

M22: Oh yeah yeah so that all there really will be is a fairly minimal from like the surface underneath rather than building massive lime surrounding...

MA: Yeah you don't want to put a big slab of concrete in before do you?
M22: My fathers up in Essex, because there's quite a lot of people around …
Appendix 8 Eco-Renovation: House Receipts III Seminar Transcript

Janey Hunt, 2011. Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

**Eco-Renovation: House Receipts III**
**ECOS Surgery/Seminar**

**Friday 28th and Saturday 29th March 2008 10am – 4pm**
**ECOS Trust Homes for Good Show...**

Friday 28th March 2008 at 2pm
Seminar room to one side of the show floor.

The seminar presented as a question time type surgery with a panel of experts invited by the artist to address questions, issues, problems that people might bring to the surgery. The experts have been chosen to relate their skills according to the issues that have been arising in conversations to date.

Panel comprises: Janey Hunt (artist), Caroline Rigby (Ecokitchensonline), Luke Hutchinson (Southern Solar Ltd), Edd Medlicott (Mark Orme Architects Ltd), Richard Arnold (Devon Ecobuild Ltd)

Artist Janey Hunt introduces the seminar. Already speaking as the recording begins

**Janey Hunt:** ...slightly different format than other people’s presentations, because I am not actually going to talk about my artwork, which is out on the floor as it were. Other than to tell you that it is called Eco-Renovation: House Receipts and my name is Janey Hunt. The Ecos Trust invited me as an artist to actually stage this work here. It’s about my failure to eco-renovate my house and this is not an unusual situation I’m beginning to realise. I set out with the best of intentions when I bought my house in Totnes two and half years ago and was really disappointed at how difficult I found it to find information and to make the right judgement. You know what do I do first, do I do a boiler, do I do solar panels, do umm you know...I couldn’t put cavity wall insulation in my house because its too old and the cavity is too narrow, so what else can I do. Finding all of those things out umm sort of really frustrating because I felt I had to go right the way back to ground zero to build up (indistinct) and I just wanted to be able to go people and say I need one person to come and advise me and that was not available and I’m not sure whether it is still really available. Talking to lots of other people I found that they had that same confusion and sometimes conflicting advice from people and hence when the Ecos Trust invited me to come here, I thought it would be the perfect opportunity to actually invite a panel of experts so that you can ask them questions. So this is actually sit here and (indistinct) questions to want to ask. Umm I can kick it off while you’re thinking, but any questions that you want to ask about what you’re interested in doing or umm where you’re stuck right now, that would be... any sort of questions about that would be terrific. So let me introduce my panel here. I feel like I’ve had (indistinct)....Dimbleby that’s right. My best David Dimbleby. Umm

Caroline is Eco-Kitchens online and she’s opposite me actually by the...Bradfords
House there and umm they offer eco friendly products and advice to help you green your kitchen.

*Caroline Rigby:* We launched earlier this year and our aim is to become an eventual one stop shop for a kitchen from everything for furniture for the kitchen to the lighting needs, to appliances, down to shopping (indistinct).

*JH:* So um Ed?


*LH:* Southern Solar well do solar panel installation. Umm we’re based out in Bristol and we’ve got another office down in Brighton and one in Hereford and that’s what we do. Install solar hot water heating and solar electric fans umm on domestic and commercial buildings. We have got a fair bit of experience with wind turbines umm ground source heat pumps and wood pellet boilers so we often get involved in the integration of these systems. We have put them in the past and we do occasionally put them pretty much focused on the solar side of it.

*JH:* And Ed umm Ed is part of Mark Orme Architects, so would you like to…

*Ed Medlicott:* We’re based in Street specialising mainly in eco-architecture umm designing one off houses, extensions, conversion, community centres, as much of the sustainable side of things as possible but obviously quite a bit of conventional as well and hopefully being found by people looking to eco-renovate their houses to give them advice but obviously not always.

*JH:* No no and umm lastly umm Richard Arnold from Devon Eco Build. Would you just like too…

*Richard Arnold:* We’re a small environmentally-friendly building company who are trying to actually put your plans into the fabric of the building. So basically we’re…we’re based in Mid-Devon doing eco new builds, renovations, conversions, usually on the (indistinct) scale we do get involved with restoration of (indistinct) buildings and various other buildings.

*JH:* Thank you. So has anybody got any questions or shall I kick off? OK I'll kick off. You’ve got to think up some questions because that’s the point of this. This is umm this is your opportunity to actually answer those awkward questions and have a range of people that can advise on …

(laughter)
JH: Let's see. Well I've got a solar question but it's partly about the whole building really. I was very confused when I started thinking about this. I've got a combination boiler as most existing houses probably do have with gas supply and a converted attic and therefore no hot water tank and really nowhere to put one and that became my major stumbling block. There was also confusion about you know do I keep that boiler or do I change the boiler. You know what sort of things you could do

(indistinct)

JH: Yeah sure

LH: So in the UK about 50% of all properties have got a combi boiler. Combi meaning combination of doing hot water and central heating and they'll do the hot water on demand so essentially cold water goes in and hot water comes out and in doing that they do away with the need for storage tank to store the water which in a long instance is a good thing. It gives you space saving but umm with a solar system, you can't heat water into the solar, it takes half the day to heat the tank to heat a load of water up so you need some form of storage so it's a conflict of interest between having solar needing storage and a combi boiler that has no storage. So the other 50% of the UK houses have a hot water cylinder of some shape or form. They've got different names like thermo stores, pressure cylinders or whatever. There's some way in which water is stored in the property and that can be adapted or replaced by a means whereby the solar can heat that water. So at Southern Solar as a company if somebody says I have a combi boiler what can I do, the only option we give is you have to replace that combi boiler with a umm standard, it may be a condensing which means high efficiency but with a standard boiler or cylinder or somehow set it up so it has the ability for the water to come from a tank, you can't just tap into it. So 50% of houses don't have instantly a suitable set up for solar hot water. There are some devices on the market that claim to allow you to still use your combi boiler so if you …but we do not promote those devices because we've had some problems with them and I don't think...fundamentally there is no magic way of fixing it. You can't have a device that just wants just instantly hot water with a device that wants to gradually heat it up during the day.

Audience: I mean I know that boilers haven't got to this point yet and I don't understand the mechanics about how boilers work. It seems to me that you've got to be logical that the water that a combi boiler takes in the cold water is going to heat up to hot water. If that water were actually warm enough than just coming out of the mains pipe, that would require less work from the boiler so you could turn it up to the required heat. I mean it doesn't work that way does it

LH: No

A: (indistinct) continent as there're combi boilers adapted for that but ours aren't. Is that right?
LH: Almost all UK…do you want me to detail this? It gets a bit technical?

A: Yeah go on

JH: The questions been asked, I think it’s a good question

LH: So we’ve got this thing where about 50% of houses have got combi boilers and that 50% have a problem in fitting a solar panel and the other 50% we can do something with but primarily it tends to be the bigger houses that have got a system that you can easily make it work with and the other houses have got combi boilers or flats whatever have got combi boilers which tends to be…so from the solar companies point of view, most of their customers have bigger houses that have got the right kit so actually it does hot us as much as you’d think because that other 50% are a lot more smaller houses or flats who don’t tend to be our customers. So cold water goes into this boiler and it heats it up sends it out hot and that boiler has no means of telling what temperature the water coming in is. So if you get yourself a tank and heat it up off the solar and then say well OK I’ll send it via this boiler and if it needs a little bit of top up, it’ll top up the difference, that doesn’t happen. If you warmed up the water from the solar, sent it into the boiler, totally spoil it, and make your tea on it

(laughter)

LH: So all sorts of…

A: But it is true to say it can be done. On the continent you can buy boilers that do it.

LH: There are a couple of boilers on the UK market and a lot on the continent that will accept pre-heated water, water that’s variable temperature coming in and there are changes a foot to actually label these boilers so they say whether its combi compatible or not.

A: Yeah

(over talking)

LH: They’d just go and buy a new standard boiler and have the hot water…

A: Yeah but if you haven’t got room for a tank then…

LH: If you haven’t got room for a tank then you can’t do it

A: Because you can’t have the hot storage tank

A: Yeah but my point is that if can (indistinct) a combi boiler …you meet it with balance, the point is that
**LH:** You still don’t have the storage

*(over talking)*

**JH:** Yes you still have to have…

**LH:** If it was a nice sunny day. There was a bit of sunshine and the tank… you’ve got two hours to heat. You don’t want the heat there do you, you want to store it and use it in the evening when you have shower. You need to store its somewhere

**A:** So just so it makes it absolutely clear, the combi boiler increases the temperature by a certain number of degrees, irrespective of what comes in

**LH:** Yes

**RA:** It will add 50 degrees sooner or later and chuck it out the other end 50 degrees warmer. So there’s no thermal cut out for a combi boiler. I mean…I’m amazed that can happen or the safety risk of the boiler could theoretically blow up.

**LH:** They’d have a blender after them

**RA:** The fact is if I go and sell someone a house, you’ve got plastic pipe work, which will not accept very high temperatures…

**LH:** It’s all on the basis of cold water coming in to the house is basically cold

**JH:** Yeah

**RA:** Ish

**LH:** Ish yeah. It fluctuates a little bit so still adds a certain amount of heat but it won’t be adding enough to totally boiler it and what it’s actually looking at is the flow rate. It’s a flow rate drop. If it’s flowing too slow, it’ll kill it off. It’ll switch off, but most of them have no method in them of checking the temperature going out

**A:** I disagree with that totally

**A:** Like the gentleman said, isn’t that dangerous?

**LH:** Well this is another issue

*(laughter)*

**RA:** We’ve only got I think 45 minutes so I wouldn’t get too bogged down with this one
A: My experience with combi boiler is they basically start off with a (indistinct) depending on how hot you want the water to be, you dial it up on the control system

LH: Yeah yeah

A: And if it goes near boiling point (indistinct) closing the system down

LH: What it’s looking at is the flow rate

A: The flow rate is also dependent upon output

JH: Well that is a complicated question...afterwards

A: There was a lot there though

LH: In summary, it is not straightforward to connect a solar panel to a combi boiler. There are various technical reasons why and umm you know basically it’s not straightforward

JH: Do you have anything else to add?

A: No nothing

JH: Any other questions at the moment

A: Can I just ask something. If I want to take a shower in the morning rather than in the evening, is there a big change that the water will still be warm?

LH: Yeah if you’ve to a good tank for storing it. Its like a Thermos flask, its well insulated and sealing, you’re not going to loose the heat to heat it up and its still hot

A: A broad scenario. Bringing all kinds of aspects. I live in a detached stone cottage, listed in a conservation area. Solid stone walls, flat roof, solid floor, single glazed with a combi boiler and sort of comes out as the hardest to heat house as possible in terms of trying to improve energy efficiency. There’s no cavity to insulate the walls. There’s no loft space to insulate. I can’t put in double glazing because it’s a listed building. The reflections don’t look right, so what should I do?

(laughter)

EM: In a nutshell, I’d say move house

(laughter)

A: Well it’s difficult because I rent the place anyway, so it’s that sort of situation
EM: I think the only thing you really can do in that situation is umm apart from obviously insulating the walls by lining them on the inside which means you'll loose lots of floor space, but get yourself the most energy efficient heating system you can possibly get. Look at things that are carbon neutral like wood pellet things so that alright its going to hit you in the pocket, but at least the energy you're using is more environmentally friendly than the oil boiler you might have there at the moment

A: Would I have a problem with listed building consent for putting a flue in of the pellet stove?

EM: You'd have to gain consent

A: And would that be likely to get consent?

EM: Depends on the listed buildings officer

A: I live in an old chapel that is umm... I'm not sure whether its in a conservation area but it is listed grade II and umm there is permission granted recently to chuck an extra flue out of it

EM: I haven't had a listed buildings officer in the past who I'd come across as being darn stubborn that you can't persuade them of the reasons why you're doing it. What they don't like to see is somebody going into an existing listed building and adding lots of en suites where you've got lots of soil vent pipes coming through the roof and suddenly the roofs peppered in flues and vents and allsorts of extracts and things like that, but you know if you've got an existing chimney you might be able to tap into anyway

RA: The other thing that is by using wood pellets, you're using an organic material that will actually react better with the house in terms of moisture in the house is that if you're burning your wetter fuel

EM: Yes to wet heat and then...

RA: Yes

(over talking)

A: But the moisture goes out with the flue gases

RA: Yes but the thing would actually work better with the actual structural thing, so that's an argument that you can use if you're trying to use a wood burner or whatever

A: Whether it's a wet fuel or a dry fuel, I don't think it makes any difference cause its still heating water to go around the central heating system and the moisture in the flue goes out in the flue gases anyway so...
EM: I’ve done quite a bit of work on listed buildings and if your buildings got a flat roof anyway, it’s obviously lost a major part of its historic element so I don’t really think…

A: It was flat when it was listed actually, it’s quite unusual

RA: Yeah sure but it clearly wasn’t built with a flat roof was it?

A: I believe so

RA: Oh was it

A: It’s quite unusual umm I think its 1880

RA: Right umm. A flue I think wouldn’t cause a problem

EM: With buildings you can’t do a great deal to but making them more energy efficient, you’ve got to look at what fuel you’re actually using and that’s the only way to make yourself more environmentally friendly

RA: And secondly double glazing

EM: Yeah

(indistinct)

EM: We’ll I’d suggested secondary glazing (indistinct) the entire envelope, the glazing is really (indistinct)

A: So like Magnaglaze or storm windows or something like that?

EM: I’m not sure to be honest what’s on the market. Secondary glazing…umm I don’t know. I know there are loads of different companies doing secondary…

RM: Storm windows are really expensive and really (indistinct)

A: I’m a student you see and there’s quite a few buildings like this in Somerset apart from the flat roof so its something that I’m really interested because I think there would be quite a few people who would be in this predicament. There are quite a few conservation areas around. Solid stone wall properties. Because it’s something that I’m looking into

EM: But even the ones that aren’t listed, when you do in there to do lining, you end up…most of the lining systems that you use, you end up taking something that’s got quite a lot of character and it ends looking like a Wimpey home on the inside, so all the character on the outside you lose it all because you are setting it all up square
and everything to insulate and re-plaster on the inside. I suspect that you'll always have that kind of problem with rented accommodation for students in that any landlord is going to revamp it and make it look nice, but not necessarily very efficient with running costs

_A:_ I've sort of put the rental issue to one side, because the landlord is unlikely to want to make this investment in the first place. _Assume_ I own the place

_EM:_ To a kind of greater point having read your leaflet you put together that doing a renovation...being green and doing a renovation is about harvesting the bits you can do and undoubtedly, especially on a limited budget...because without gutting the place and starting again, its actually ...you've got the original fabric of the building you're going to spend an awful lot of money insulating the external walls if you've got solid walls and really.. I mean it comes back to making your heating system as efficient as possible. I think solar thermal is a bit of no brainer really from my point of view

_A:_ If you can get permission on a listed building

_JH:_ Yeah

_EM:_ More and more...I mean more of these local authorities you look at all their policies and they all have their sustainability statements and if you start sort of beating them around the head with the things that they've got in saying this is our you know policy on how green we're going to be, it ends up being political suicide for them to go around telling people having solar panels and its becoming easier to hit them with that stick really, but it obviously depends on listed building officer also

_RA:_ Should that question be that looking at rented property...if you're in rented property, what can you do? Because it's very relevant for a lot of people what can people who do not have control over the building do to make more of themselves?

_EM:_ Wear thicker jumpers

(laughter)

_A:_ I mean its peripheral things like putting reflectors behind your radiators and you know putting draught excluders, sausages on the door, just to blank out the draughts and that but you cant...you cant do any DIY as it were

_RA:_ It's a very relevant thing because those people are often on low incomes as well. You know they're doing things that are cheap and effective

_CR:_ Thermal linings on your curtains etc.

_A:_ This is a slightly more general one following on from where you started, we're doing as major extension/rebuild and our architect is sitting there, but we've changed our
minds quite a lot over how we’re going to heat both the existing parts of our house and the new and we’ve been on quite a journey and Edd’s been on part of that journey with us umm but there was nowhere where I could find this could find this sort of cost benefit analysis where … which route do you go. You’ve got the benefit of a bit of land so we could use ground source or air source heating pumps. There are a lot of options and we couldn’t find any one obvious place as a user to go to. Does anybody know of (indistinct). I mean we’ve tapped into what Edd’s been told and we’ve…

LH: I get this a lot. People say well you’ve given me slightly different advice than this person and you’ve said this and he’s said that and there’s all these different conflicting ideas, but life isn’t really that simple. There isn’t one answer that just fits. There’s lots of little permutations and effects of you know the particular site or even the particular lifestyle of the person living in that property affect what you would pick and how you would put it together and you won’t get two consultants or two solar panel suppliers or whatever that will given exactly the same answer and so I think a lot of it has to come down to finding someone you trust who you can work with and going with what they’re saying and asking questions, but you know just because it’s slightly different from what somebody else said, it doesn’t necessarily mean its wrong

A: No but my point is…

LH: There isn’t one place that give you…this is the answer and you should do it like this

A: The answer for our particular advice…(indistinct) but where is the one place where people like us trying to formulate our ideas initially and seeing what’s the benefit of each system, the likely costs, cost saving and cost implication. Whether it’s up front, whether it’s down (indistinct) how long it lasts, we haven’t been able to find that sort of…

EM: The energy saving trust, I think that’s a body that can provide that kind of information and it a semi-quasi public

RA: It is yeah

A: We’ve been to them

A: I mean they talk about specifics but it’s looking at it in a whole and seeing what…

CET: If I may say as chairman of the Ecos Trust, we’re looking at possibly providing this service in the future because so many people are coming to us saying you know all about this, we want to do this or that and we don’t know which to do and it’s a very good question because you’ve got…you know you just go out there and you get 50 different answers
A: And it’s not for someone to tell us what we need really. We can look at all the information and decide for ourselves.

CET: I was just discussing… I was in a conference this morning with somebody else… what people need is not quite yes this is the answer, but a menu of options (indistinct). The only thing I can guarantee you is that the first thing to look at is reducing your consumption and the second thing… so people who come and say I want a ground source heat supply and there’s a very good presentation that I went to last year, its just looking down the wrong end of the telescope. Every single thing you do you reduce your energy demand is more cost effective than almost ever single thing you can do through the use of consumption, sorry to generate energy more economically. So the consolation, always wins out and there are consultants about who will give you a (indistinct) like Eco Exmoor. Sorry you’re Eco

RA: Ecobuild

CET: Ecobuild sorry yeah I know, well Eco Exmoor is one that springs to mind I think give impartial advice without the commercial (indistinct)

EM: Have you come across the Green Building Bible, which doesn’t have all the answers that you’re looking for. I’m not aware that anyone does. The point of the Green Building Bible is its reasonably decent. I think it’s on volume here at the moment…

EM: But I think also though a lot of it depends you know… with all various different clients, all their various different needs that we have, we go out and completely different things suit different people and you need such detailed analysis of particular property, the needs, have the you know numbers of bathroom, levels of insulation, how much land you’ve got, whether you’re on oil or gas, all these different questions, that its almost impossible for somebody to set up a website saying this and this is that because its so dependant on each independent property. I know for example they were here last year, Encraft and they all go and do reports and you know I went to see someone the other day and he’d had a report from them and it’s a full on huge document that they’ve done, but he spent a lot of money on it and they came and did a huge amount of research on it and even at the end of that, there wasn’t a definitive this is going to suit you better and you know he could have bought a couple of new boilers with the cost of the report

(laughter)

EM: And that’s not taking anything away from them because that’s the sort of amount of time they had to put into it and in the end he’s not actually going with….

(laughter)

JH: That’s a very expensive…
EM: But it is that complicated umm and I think...sorry...I think its going with somebody who you know...and we went up and saw the guys in Chippenham and I think if you find somebody who you like and you can trust their information, you've almost got to take that leap of faith because the other things is that all the technologies move that quickly that umm that was correct about something 4 years ago it not necessarily the same now

A: What about the company's ethical values and how a company that makes solar panels and a company that makes boilers and stuff, where they get their materials, how they think about energy when they're creating or making the stuff they make, isn't that an important part of this question we're asking about who you choose. I mean if you choose a company that makes stuff in a certain way that's good for the environment, surely that's better than choosing a company that makes stuff without even considering that. Especially these companies that are giving us this energy that supposed to be efficient, they should also be thinking about how they make their company efficient. I think that's a very important part of choosing what company you use

EM: It's very difficult though. I was trying to find out for as client the other day about wood pellets and trying to find a company to tell me exactly where their pellets are coming from

A: Oh OK

EM: And it's impossible because they say well you know one month demand goes up and they import from somewhere else. We're not going to turn around to our customers and say I'm afraid that we only do locally grown...

A: But all that sort of effort...

JH: (indistinct)...supply this month because you haven't got enough...

A: But that's part of the ethics. I mean they have a certain amount. If say there was a company that would umm maybe look closer to home instead of already having a company far away and knowing they can import from there so they've decided that if we need to import, we'll import closer to home. We'll try and find it as close as possible instead of they know there's a company there that we can import from. Know what I mean

EM: I think they generally do though because...

(over talking)

A: Yeah they guess it's probably...yeah

EM: They do though because it's cost...waste timber from their own
JH: Do you have any other…

A: I want to ask something completely different about the kitchen, the lady from the kitchens and are you focusing on domestic or umm commercial

CR: I'm primarily domestic kitchen yeap

A: Because I haven't really followed it much. Can you tell me a bit about you make kitchen more eco-friendly?

CR: Right. Well we have been trying to …we've sourced some doors that are in the process of becoming FSC accredited so we will source those because we can source them in a large supply and their consistent quality

A: Cupboards or…

CR: Cupboard doors and we have had them tested with eco-friendly paints and that’s taken quite a process but we’re finally getting there so you would be able to buy form us a kitchen door which is from Europe and it’s got an FSC accreditation. You would then be able to have it sprayed in a paint colour of your choice or have a varnish on it. If you’ve got an existing carcass in your kitchen that’s of good condition and you’re happy with the layout of your design, you could quite happily revamp your kitchen with new doors and perhaps new handles, installing some energy efficient lighting and your kitchen’s quite eco-friendly. Umm like somebody else was just saying, there’s…depending on how much you want to spend on your kitchen, you know some people want a new kitchen but can’t afford much. They can only afford new doors and that’s a good opinion. Other people might able to afford an awful lot of money and have the greenish oak that hand painted and hand carved, so there’s a variety of opinions out there umm but again its trying to give people a menu of choices that’s available and so we’ve launched our company at the moment not with doors

(loud music plays)

CR: And we won’t do that until we’re totally happy with doors we can offer that they’ll be consistent quality and they’ll be hardwearing and once we’re there with that, doors will go on, we’ll then look at extending our range so that we can offer umm you know carcasses as well

A: White goods? Are you focusing on white goods?

CR: We are looking but we haven’t sourced white goods at the moment. We are talking to a company umm we only launched our company in January this year. It’s a web based company. We’re talking to a couple of appliances manufacturers because we want t supply appliance but obviously they need to be energy efficient appliances, but again there’s choices there. You can have a top umm washing machine that’s got 10 years guarantee on it, but that would cost you more than something that’s perhaps
got a two year guarantee and may not be you know so eco-friendly. Again it depends on budget. If you’re doing the best you can, it all helps

RA: Just thinking about that because they seem to be a lot of people who change their kitchens on a whim really

CR: They do

RA: That would be more sustainably catered for if you could just refinish the doors they’ve got which will often ….you know quite nice solid oak door than a kitchen with…a horrid chipboard kitchen with nice oak doors but with a revolting stain on them

CR: Well something that shocked us last year…we’ve got another business which umm is kitchens as well and somebody came to us last year. They were in the process of selling their house and buying a brand new house that has been built and the kitchen had already been installed. It was a very expensive house and the lady hated the kitchen. She wanted to rip that kitchen out and replace it and that kitchen was then going to end up in landfill. How sustainable is that? If you’ve got possibly an oak door that you could rub down and refinish. Perhaps you’re fed up with…

RA: Is that a service you might be looking at?

CR: That is something that we’re looking at

RA: Because that’s going to be the cheapest of all

LH: That’s hits a bit of dilemma sometimes that people come to…you know commercial companies trying to make a living and ask them about…you cant ask a company that wants to try and sell you something how to .. do it all themselves. You know with the solar panels, we’re not there as a total free round advice service, we’re trying to make a living to pay our bills. We need to try and sell some solar panels, so there’s a sort of a bit of a mix with…

CR: There is. Somebody might want to go and use a reclaimed kitchen from somewhere, but from a commercial point of view, no

LH: That’s up to them

RA: You could be purveyors of reclaimed kitchens even

CR: I could but ummm…there’d be an awful lot of storage and very complicated because is that kitchen necessarily going to fit that persons kitchen or oh I love this kitchen but no it won’t fit and umm…

(indistinct)
CR: Yes so that would …sounds quite a complicated operation

RA: Refinishing service I think. Still making money for you isn’t it? You know its not doing yourself out of business, it’s just a low opinion

CR: Yeah and just giving people that option to revamp

RA: Yeah that’s great

EM: I think also that the little key thing you did…

JH: The purchase matrix

EM: Yeah. I thought that was brilliant because that’s so…that really reflects the experience that I have and probably the same for you as well. Initially you started off with a design and it all starts very green and very often you suddenly find yourself down the end of the line and all the bits that were making it environmentally friendly have been whittled away through cost convenience and aesthetic and you do …you start out one end of the scale and you know so slowly throughout the whole life of the build and then you find yourself on the other scale and its….I think that’s why starting out with some very simple things that you’re trying to do it’s just making your house as energy efficient as possible, you’re far better off taking the budget you’ve got and saying I’m going to make myself super insulated and then I’m going to go with my ethics and convenience at cost for everything else but make a very definite decision about one quite important element and go with that rather than watering everything down which if very often what happens

JH: I think that’s really interesting because that’s…its…that’s quite a non-romantic solution in a way that they’re something more appealing even to me to say that well rather than draught proofing my house, I’d rather have solar water heating umm…I don’t know why that feels greener you know if…to me it does you know. In don’t know why it does, but it…

(indistinct)

(over talking)

EM: It’s a UK type thing…it’s like wind turbine (indistinct) you know

JH: But it’s interesting that what it comes down to is the (indistinct) which is about changing our own behaviour and I taught myself I’m right in there too and it is…that is the hardest bit about changing my behaviour

EM: It is very often the greenest things that you do will have no….there will be no….somebody will come round and say oh this is an eco house because you won’t see it. If it’s in the walls and the loft
JH: Yes

Recording ends before surgery end
Appendix 9 Collaborative Conversations Transcripts and edited video
Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

Collaborative Conversations I

Initial Invitation
Dear Moira

I telephoned you earlier today referred on from Hilary Prentice.

As I said I am currently undertaking a PhD at Dartington College of Art, which is examining how art practice can engender pro-environmental behaviour. I will copy in below my PhD proposal, so you can understand it's extent.

As this research crosses over into other disciplines, I wanted to explore how these effect and interconnect with each other and could impact on my art practice. Sociology: in terms of gathering and analysing data (Olya Mairoboda); Eco-psychology: in terms of asking or provoking people to change behaviour and the difficulties involved in that; and Community Art's engagement with people and issues like social inclusion, race and feminism (Jan O'Highway). I have written an ethical statement for my practice within the context of my research and the effect of this is another aspect I wish to explore.

I would like to know if you would be interested in participating. Initially I would be asking for a half-day 'Conversation'. At the moment the date I have agreed with the other participants is Friday 18th May am 10-12. The other participants are offering their time for free, with the possibility of publishing a paper from the material.

Please let me know if you are interested in participating.

Janey

Janey Hunt
Artist and Researcher
PhD student Dartington College of Arts, Devon, England
'Conversations: Investigating the 'value-action gap' through socially engaged art practice'

Meeting Details
Wednesday 6th June 10 – 12.30 plus lunch.

The people taking part in this conversation are:

Olya Maiboroda   environmental sociology
Moira Lake        eco-psychology
Jan O'Highway     community artist
Janey Hunt        artist and PhD researcher

The specific questions that I would like to address during this meeting which draw on your collective experience are:
Appendix 9 Collaborative Conversations Transcripts and edited video

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

- How to encourage or engineer effective conversations?
- What is the responsibility of the artist to participants given that the conversations
  a. involve issues that provoke behaviour change?
  b. may be recorded and re-used in succeeding artworks?

The format of the conversation I propose as

10am Tea/coffee and **Introductions**
Each, in 10 minutes, to summarise who they are and what they do

10.40am **Definition of terms**, establishing shared understanding
What terms need explaining?
Value-action gap; Socially engaged art practice; ephemerality; generative conversation; best conversations; any others?

11.00am Question 1
How to encourage or engineer the **best conversations**?
**Mind map**

11.05am Decide on which issues to discuss.
Use your own colour post-it notes to enhance the mind map with significant points or thoughts

11.45am Question 2
What is the **responsibility** of the artist to participants?
**Mind map**

11.50am Decide on which issues to discuss
Use your own colour post-it notes to enhance the mind map with significant points or thoughts

12.30 Finish and **lunch**

I don’t want to structure things too much, to let the conversation follow its own course. So these timings are guides only.

I should remind you that there will be recording equipment both sound and video and Stormsmith Nomi (a fellow artist) will be the operator.

I attach 3 papers to inform this conversation:
1. My PhD proposal
2. The ethical statement I have drawn up specifically for this research
3. Claire Bishop article, *The Social Turn*, which neatly summarises the current debates within socially engaged practice.
PhD Proposal - Conversations: Investigating the ‘value-action gap’ through socially engaged art practice

From an existing environmental art practice addressing contemporary issues, I wanted to investigate means of stimulating public questioning of life-style values in the face of climate change. Contribution to the enquiry of art as a catalyst for engagement will provide a secure grounding from which to pursue post-doctoral practice-led research.

Sociological research identifies the phenomenon of the ‘value-action gap’ (Kolmuss and Agyeman 2002) in which environmentally sustainable behaviour acknowledged as needed, fails to be adopted, and Darnton (2005:51) calls for further qualitative research. Probing the ‘value-action gap’, I am using my art practice as qualitative method to involve participants in consideration of its effect and consequences. I will also address the problem of ephemerality inherent in socially engaged practice (Kester 2004:189) and by deploying research methodologies produce a thorough record of the artworks.

Honing of my research project has been supported by research training (Dartington and the University of Plymouth) and conferences (including RSA, Littoral, Dartington, and Budapest CEU). This will be enhanced by core group participation in Working in Public, organized by On The Edge Research (AHRC funded) and SAC during 2007, with Suzanne Lacy.

Pilot projects conducted in Year 1/2 (part-time), Conscience Offsets and Eco-renovation: House Receipts, identified conversation, as a vital though unrecorded element of the artwork (Kester, Heim, Lacy). Provocation, execution, documentation and re-presentation of a variety of modes of conversation will provide the main methods for 3 projects during Years 3 and 4 (full-time): Collaborative conversations: Exploring the paradox of and approaches to ‘the value-action gap’ between a sociologist, eco-psychologist and community artist; Is there a place to which you belong? Visual and textual one to one conversations, exploring the link between values and belonging; Eco-DIY: an internet/listserv conversation probing the values of consumption and environmental change.

Documentation and re-presentation of each project’s core conversations will form the basis of generative communication that both ‘publishes’ results to date and stimulates further conversations. My narrative reflective diary enables continuous analysis and a literature review, already underway, situates this research in a critical context.

Alongside identifying my practice-based methodology, I have also developed a comprehensive, written ethical statement, drawn from sociology, anthropology and art practice, within which to conduct art practice and involve participants. Researching other artists engaged in and the implications of working within an ethical statement will be reported as part of writing up in Year 5.

Questions:
• How can art practice interrogate the ‘value-action gap’, a sociological issue?
• Can conversation operate as a form of generative art making, magnifying artworks’ potential sociological/political effects?
• What are the ethics of working in this way?

Objectives:
• Involve people, in considering their ‘value-action gaps’ through artwork that uses generative conversation as method
• Develop modes of ‘recording’, documenting and representing conversations as artwork
• Reflect on the making and presenting of a socially engaged art practice
Appendix 9 Collaborative Conversations Transcripts and edited video

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

• Implement an ethical statement on art practice and explore its implications
Contribution to knowledge:
• Research record of a socially engaged practice, thereby addressing issues of ephemerality
• Deployment of conversational methods of socially engaged art practice to investigate the
  ‘value-action gap’, a sociological concept
• Enhancing this methodology through engagement with other subject areas e.g. eco-
  psychology
• Research record of the impact on art practice of an ethical statement
Collaborative Conversations: How to encourage or engineer the best conversations?

- i. Conversations designed for artwork
- ii. Flow ad-lib, unstructure
- iii. Encourage or engineer conversations (engineer ≠ manipulation)
- iv. Mechanistic language
- v. Conversations as artwork or normal/spontaneous
- vi. Exploiting people
- vii. Artist as professional
- viii. Participant/volunteers
- ix. Communication
- x. "Deep meeting"
- xi. Silence; food
- xii. Creating or enabling conversations better
- xiii. Real interest
- xiv. Neutral facilitator
- xv. Time not hurrying

Mind Map Engineering Conversations (arising from conversation)

Participants: Janey Hunt, Moira Lake, Olya Mairoboda, Jan O'Highway (Nomi Stormsmith: technician)
6th June 2007
Appendix 9: Collaborative Conversations Transcripts and edited video

Collaborative Conversations:
What is the responsibility of the artist to participants given that the conversations:

a. involve issues that provoke behaviour change
b. may be recorded as data and re-sued in succeeding artworks?

d. No responsibility

i. Non-human

f. Arts as research

k. Spontaneity Self-consciousness

e. Legal responsibility eg data protection

h. artwork for the artist is a learning process then communicated

q. Enabling participants to experience (others) living different values

j. Harm

n. Information on enabling/ modelling behaviour

p. Real dialogue

o. Enabling

j. Image as soul capture

ji. Intentional harm

l. Need risk to maintain freedom

b. Professional artist

m. Artist as role model

a. Who owns the artwork

Responsibility to participants

Participants: Janey Hunt, Moira Lake, Olya Mairoboda, Jan O’Highway, (Nomi Stormsmith: technician)
5th June 2007
Collaborative Conversations 4 June 2007

Present:  
- Janey Hunt, Artist, facilitator
- Moira Lake, Ecopsychologist
- Jan O’Highway, Community Artist
- Olya Mairoboda, Environmental and community researcher
- Stormsmith Nomi, recording the conversation

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2. Responsibility to participants
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4 June 2007

Present: Janey Hunt, Artist and facilitator
Moira Lake, Ecopsychologist
Jan O’Highway, Community artist
Olya Mairoboda, Environmental and community researcher
Stormsmith Nomi, Sound and video recording of conversation

Video: *Entrance: CC Static 1 2:38:17 – 3:16:07*

**Ethical practice**

Janey: What I should just explain is that, part of this is for me for data. But also I am capturing everything because I don’t know what might get re-used, but if I choose to re-use it for a public performance then I’ll let you know what is happening or show you an edited piece, so you can make comments on it, so...

Moira: I got the impression from your statement that we don’t have any say, that by being willing to do this we don’t have any say in the later project.

J: Well that’s not quite true. The ethical statement that I sent around to you is very new. Nobody to my knowledge in this practice has ever tried to abide by that strict a statement, it’s really… *(unintelligible)* I don’t want to talk about it at this second, let’s just hand fire. But, but, so that’s a proposed ethical statement and part of my research will be how well I am able *(previous on DV Static tape 1, following transcribed from mini-disc)* to follow it or even if it’s actually a necessary part. Hopefully we’ll come onto that topic, that’s part of that second question which I put to you.

Jan: Okay yeah

J: So if I just sort of summarise what the two questions are, for us and then I’ll just explain, um, how I want to try to approach these things and what all these bits of paper are for and the post it notes and pens. So… *(0:32)*

Jan: Hang on a minute. Are we being recorded at the moment?

Nomi: Just started recording the sound

Jan: But not the Video

J: No that’s on

Nomi: this is on?

J: Yes that’s on
Appendix 9 Collaborative Conversations Transcripts and edited video
Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
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Jan: So that’s been on right from the beginning?
J: Yes. I wanted to capture us just all coming in.
Jan: That’s highly unethical Janey
J: Oh Sorry
(Laughter)
J: Yes, your dead right, oh dear.
(Laughter)
Jan: Candid Camera, but nice
J: I just thought it would be nice to have that informal coming in and settling down bit. Oh Dear yes mmm
Jan: How to destroy the trust of your participants instantly
(Laughter)
J: See this is a real learning curve. It’s quite, ah, there’s lots of issues about trying to...when you’re an artist, doing things ethically.
Jan: It’s really difficult (1:20)

Question introduction
J: Umm alright, so the questions are:
How to encourage or engineer effective conversations?
I think I’ve called them, yes it’s interesting I changed that word ‘best’ to ‘effective’ in retrospect. But I think I sent it to you as ‘best’.
The second question is
What is the responsibility of the artist to participants given that the conversations
a. involve issues that provoke behaviour change and
b. may be recorded and reused in succeeding artworks?
So those are the two questions and I know that they are very big questions.
(Tape 1, 2:05)

Format of conversation
Introduction
So what I thought we would do is we need to know who each other are...How are we doing for time? 10.30...Okay, I’ve allowed you, we’ll stick with 10 minutes, you don’t have to use all 10 minutes, but I suspect that’s easily fillable, just to say who you are and what you do. And maybe say what you can offer to this conversation and possibly what you would
like to get out of it as well.

Because I think this is a reciprocal, I view it as a reciprocal thing. I’m not just milking you for my PhD. (Tape 1 2:47)

*Clarification of terms*

Then I thought what we ought to do is just to clarify some of the terms that I have been using in the material, just to make sure that everybody understands that meanings of them. And we can figure out which terms it is that you have come up against that you don’t understand and we’ll do that. (Tape 1, 3:13)

*Mind Map*

And then what I wanted to do is mind map, just our initial reactions to these two questions. Because I am aware that in the course of this morning we won’t cover all of the things that are raised. So if we mind map it all first, then we can pick up maybe the things that, three of us of say, well that’s key and we can focus on that and then I’ve got material for succeeding conversations or to work on later.

And then the post it notes, we’ve all got a different colour and pens and really I’ll try and manage the mind map, but I am perfectly happy if you want to add things into it and the reason for the colour coding is that then I can identify whose added something in. So it’s thoughts that you might have or things where I haven’t picked up what you felt was a really important point, anything like that really.

So, is that all alright? Is there anything? (Tape 1, 4.31)

**Olya:** We’ll just put our name on at least one of them

**J:** Yes that’s an excellent idea and I’ll just pop it up on the board there. Is there any, do you have any problems with that basic…

**O:** I just have a question, but maybe it’s when we come to discuss the first question. It wasn’t entirely clear to me the conversations between an artist and the audience or the conversations between anybody. But maybe we just leave it

**J:** Okay, we’ll, lets just do our introductions first and then who we are and the directions we are coming from and umm that (question) is probably one to start with.

**O:** Okay

**J:** Alright. Who wants to go first then? Olya okay? (Tape 1, 5:26)

*Introductions*

**O:** So I’m Olya and my last name is Maiboroda. I was born and grew up in Russia and really my background began in um, with my interest in English and literature. So my first degree is in teaching English and literature and then I
carried on studying more literature in the US and I looked particularly at nature writers and through that umm I rediscovered something very deep within. That the kind of passion for nature that I think was here from very early childhood, from when my Dad took me by the hand and took me into the woods and showed me berries that I could eat and when I scrapped my knee he kneeled down and pulled down a leaf and said if you put that to your knee it will stop bleeding. That kind of intimate relationship was fostered very much.

And so rediscovering in my early twenties that passion and realising at the same time what was happening to the world, for the first time in my life really having access to more or less objective information on the state of the world. Because growing up in the Soviet Union all I knew was that there were no environmental problems associated with communism, they were all associated with capitalism. (Tape 1, 6:55)

So finding myself in a very capitalist country I began to learn about the Ural Sea dying, which is in the Soviet Union, and putting two bits together, because I travelled past the Ural Sea in my late teens, very eager to see it and never saw it and concluded that the railway was diverted, because the woman who was with me, travelled twenty years before and saw it from the railway. (Tape 1, 7:24)

[gosh, ahh]

So all of that coming together really motivated me to switch from studying literature to environmental studies. So I did a Masters degree in environmental studies also in the US and that was very much about action, about community action. And whilst studying I was always, umm, feeling that I was receiving so much and I wanted to put it into practice. I kept going back to Russia and starting different projects and setting up an NGO in my home town and looking at the Black Sea and environmental issues. And found myself after finishing my degree in the Black Sea region working for quite a big UN project to protect the Black Sea, but my work was based with communities all around the Black Sea. (Tape 1, 8:25)

Umm, but in the end I got disillusioned and I still feel very strongly that umm, big international projects waste money and don't really get to grips with the real issues and don't really help communities. (Tape1, 8:43)

In 1998 I moved to the UK, married to a British partner and umm, here really my journey took me back to education. I did some work with Park Primary School and it was about a nature trail and a council of all beings with 10 and 11 year olds, which was really great. And I trained in as a Forest School leader, because my passion really keeps coming back of being in nature, being outdoors, but sharing it in a meaningful way, so that the intimate connection that I feel I love to see developing in as many children
and adults as possible. And I keep looking for ways to make that happen.

Then I got sidetracked because the University of Plymouth got a big grant and was setting up a Centre for Sustainable Futures and knowing some of the people involved, I applied for the job and got it. So last year I had a full time job with the Centre for Sustainable Futures and my job was as a researcher, although I am not professionally trained as a researcher. Umm, but I started again and my focus was on education for sustainability in working with communities. And then found that too much and left it and carried on as a part time researcher. (Tape 1, 10:26)

And this year I’ve worked in a small village on the edge of Dartmoor, called Belstone, on a project that asks what does it mean for a small rural community to become sustainable? What steps would people take? And how would that happen? So I’ve been researching that project.

And I think and I feel that will probably be my main contribution today is drawing what I have learned through my research in the Green Village looking at how change in the community happens and how people act or don’t act, how they engage or don’t engage and the reasons behind that. And so I feel that I have to, something I can draw on that experience. (Tape 1, 11:51)

And I’d like to for myself, why I was interested in this because since my early twenties I’ve been interested in this question, well why does this gap exist? Why do we think certain things and we don’t act them out? Why do know there are seas dying and yet we are not really modify our lifestyles so that they become so light that the impact from them is almost…that’s mutually beneficial. So I am very interested in this. Yeah, that’s me really. (Tape 1, 11:50)

J: Mmm Thankyou (pause)
Jan, would you?

Jan: Yeah, umm, well…oh God, it’s really tricky isn’t it, how do you…
I was born in the war in 1940 and, well that war the German-English war, the world war as it was called. And I am really noticing more and more how that fact of being born in war-time has impacted on my whole life. I didn’t realise this for quite a long time.

And then I see the way we fight and kill each other and the way we completely destroy the world, at least not completely destroying the world but changing the world in ways that are pretty stupid, as being part of the same thing. I suppose that’s partly triggered by you talking about being brought up in Russia.
And I’ve tended to look at this issue of why we are so destructive in terms of politics I suppose as well as from...I’ve been involved in various spiritual groups. I’ve been a zen bhuddist for a while and practiced that sort of internal enquiry.

But overall I see that we have incredibly deeply entrenched habits and attitudes, which we just absorb as tiny children. So looking at conflict and trying to work out where conflict in my own inner self and the outer world meshes, where it comes from, how it can be assuaged, how we might be able to change things so that we don’t just continue in what is clearly a very stupid pattern. Stupid from the point of view of our own survival and stupid from the point of view of the ethical destroying the huge quantities of life or changing it so that other forms of life will evolve. (Tape 1,15:02)

Anyway, I think how I’ve dealt with these questions, questions which are too big, too difficult – your mind just go blahhh, I can’t do this – is to play, I get involved in things, in drawing. In classes in school I was bored most of the time, so I spent most of my life quite quietly usually in classes, drawing and scribbly and whatever and I tend to do that now, when I have a dilemma I go to the workshop and make things, I write perhaps whatever. Most of my life I’ve been an artist, I went to art college, studied painting and print making. It was very intense and very good, and then I had kids and I also did a teaching degree at Brighton. And that broadened me out because in art college we just focussed very, very tightly, I was a complete workaholic all I did was I drew and painted and put those hours and hours and hours. Similarly, later on I got involved in mediation, which is not difficult for an hour or two because it’s a natural mode to me. But then when we went to teacher training college, we learnt how to do things like potato cuts and photography and textile printing and tie-dye and stuff like that. So it was fun and it didn’t have that whole thing about whether you were good at it or not, which comes with a traditional art training, or at least the training that I got.

And then I started doing a bit of teaching, but I never wanted to be a teacher in particular, I didn’t like schools and I didn’t know any other mode which was different. My background, my Dad was in the air force and then he was in the civil service, it was a very conventional background and we didn’t know any artists or musicians or anyone who lived in ways that were not that very sort of middle class, conventional way of thinking. So I didn’t particularly want to be involved in teaching but I did it to earn some money, but I have never worked full time at anything except being a mother. Which of course is another whole ball game.

Anyway I did that, and then left my husband and became a hippy in the 70’s. Lived up in North Wales as a single mother, and that was very politicising
because I felt... well a) there was the whole Welsh English thing, because this was north Wales, which although I'd moved around a lot I'd never really been aware of the English as oppressors and you lean pretty quick. The history of north Wales is horrendous, I mean you know, it's ah, what the English have done in north Wales is much the same as we did in many other parts of the world and the Welsh don't forget any more than the Irish do. Or the Scots, but the Scots have more of a sense of their own identity I think. But anyway that's rambling.

But living on income support, very very poor and in completely another culture was very, very, and taking a lot of drugs, umm, it's opened my thinking out a lot. And when the kids, I moved back to England eventually, and when the kids grew up I started doing my artwork full time. And earning a living, because to survive on your artwork is quite difficult, so I was earning my living since my 50's by a mixture of community art practice and some exhibiting and some public artworks. Quite a lot of public artworks, which are nice to do. And I liked the public artworks because I am not very happy with capitalism to put it mildly and I don't like the star system of artists. And I mean that was a good thing about the Soviet Union, the artists who towed the line had a decent living. They could practice and have decent studios and things like that. Well I don't know that's the myth I've been told Tape 1, 20:16)

O: No I think it's quite true.

J: So where are we rambling to. So I've got loads and loads of experience of community art from...I worked in prisons, with old people, little tiny (Unintelligible). Pretty much any jobs that would pay, I would take it. But it was very exhausting and mostly the rates of pay are very low, for the amount of work that's involved. (Tape1, 2:51)

And it was really, really difficult too...as you found with your community projects to actually hold the vision together of what could happen and enable it to happen, in a way that people where really participating and then get something actually that looked okay at the end of it as well. And there are so many players involved in a community project and so many different agendas.

When you get a good team, I mean, I found particularly working in schools, if I have a teacher who is really behind the project and is not threatened by me being an artist, because this word artist is terribly...It just carries so much bullshit with it and a lot of art teachers in art school are rather jealous of people who have not spent their lives teaching, but actually spend their lives doing it. So you get all sorts of, all sorts of rubbish happening really and its...Usually I would come away feeling unsatisfied, Oh God if only I'd done it differently or whatever, but very often it was simply to do with the fact that their was not enough money to pay either myself or somebody else to really take responsibility for the project and follow it through, somebody to co-ordinate it properly and have the meetings to
find the people who were co-ordinating it had the same ideas about what they were co-ordinating. So I am not doing much community art any more. I did a project, the last one I did was for a Steiner Centre, where a friend of mine works, in the Wye Valley and that had all the same problems that it always had. We have done some nice work, but whether it actually will ever get put up on the wall I don’t know, because I’m not sure the people behind it really appreciate these somewhat lumpy and colourful objects that the community has made. Anyway I think that is probably my ten minutes. (Tape 1, 23:16)

J: Do you think it is important to show any images, or do you think the description…?

Jan: I would love…

Moira: I would love that, I would find it really helpful

Jan: So we can see what we are talking about

M: I also wanted to ask you, do you, you know the issues you talked about earlier, you know the political issues. Do you address them specifically in your artwork? Or do you just see them as all being in the soup out of which whatever you do comes?

Jan: Well it varies, sometimes I do, not very often. I’m not a very, umm, [Just rescuing your glasses there] I’m not someone labelled as a political artist, but it is there. Oh there’s a cv for you Janey

J: Just a couple of minutes if you can Jan

Jan: Yeah. That’s some of my public art, which involved the community very much in Hampshire. But it didn’t involved them actually doing anything very much, but a lot of talking. I had a fantastic co-ordinator called Pam, who lived just near this. It was a Millenium project and they had a bit of money and they wanted… it was a very conventional village in Hampshire, wanted a nice sign post which would say you’re here, as you come into the village. So I did these very recognisable images of places that people loved in the village and we had lots of discussion about what represented the village and bluebells did to a lot of people and the maypole, because they had traditional. So all these’ve got a story behind them. That’s some other public work. That’s an image of the Phoenix. (Tape1, 25:19)

J: Do you have any images of things you’ve done with communities as well?

Jan: Yes I do, I have loads. Politically, this is a private piece where I have been working with broken bits of toys, making imagery, so quite a lot of my stuff has a dark edge to it. Let’s put it that way. Tape1, 25:52) Now this is a big project where, this is an interesting one environmentally. The umm, this is in Hampshire, the
nature, what do you call it, department of the local council, the rangers. They used to run they had some land they had a beautiful oak wood where they used to run pond dipping, look at the bugs and educational projects for kids and the...it's a very tiny, you know these places are tiny the bits that are left and it was getting stressed by the number of children and educational parties that they were having to take through. So they got a couple of acres of scrubland, belonging to the council, it was an ex-tip that had been filled in over the marshes. Set it up as an educational environmental centre. And we did, actually this was very funny, because the local landscape architect was really behind this, a great guy called Paul Best, who commissioned lots of stuff from me and other artists. And he thought right I've wanted all my life to put in a model of the solar system somewhere, this is a very good place to put in a model of the solar system. So the poor old park rangers were lumbered with this model of the solar system, which had absolutely no connection. But I had a lovely time making it with community groups. And I had a sixth form student who worked with me for a year as part of her A Level, learning how to do mosaics and stuff. They also put rocks in. But it is a classic bit of everyone having different agendas. Paul is the guy with the money, so what he wanted went. The rangers where the people having to do the on the ground stuff, I got on well with them, they were nice people, so there wasn't really a problem. But from their point of view if they wanted lots of discs of artwork around, it would have been much better to have had the dragonflies, the beetles, the [yes] things that actually related to them. But we were all learning. Because that's another thing the community does not know what it wants, does it. Everything is always a process, it's in flux and process. We are trying to find out how the hell did we get to this terrible and exciting place and where do we go next.

**M:** But I think this is really lovely because it connects up the little local community with the rest of the universe, doesn’t it?

**Jan:** It does absolutely, and I loved doing it and learnt loads. As far as I know it is now completely derelict, because Paul left and the new landscape architect, well I don’t think the local council actually employed a new landscape architect, his department got melded into another one. And things changed. Any way that must be my ten minutes. (Tape 1, 29:13)

**J:** It definitely is, sorry yes.

**Jan:** I can rabbit on forever
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The University of Plymouth, PhD Thesis

J: Okay yes Moira (Tape 1, 29:14)

M: Yes, okay, what shall I say about myself. I’ve been so engrossed in you two [it’s terrible isn’t it].

Umm well, I suppose I began life by just wandering all over the place really and not finding any kind of work that I wanted to do. And ah... I was always very politically I suppose involved, but very, very urban. I spent nearly all, up until about thirty, I spent nearly all my life in London and was very, kind of, well versed with the streets, but not very much with the natural world.

And then around the time of my Saturn (?) return I went through a huge change. That was around the time that umm, Thatcher came into office and I felt that I couldn’t bear to be in England any more. I felt everything was just narrowing down and getting worse and worse. And I had this longing to be in open landscape and umm, relating to the earth in a different way. (Tape 1, 30:46)

I don’t know something just came up in me and I went to New Zealand, I went to live in New Zealand and spent the eighties in New Zealand and had some very powerful experiences there. I spent a year in Australia and then went to New Zealand. Very powerful experiences of dissolving into a connection with the earth that totally changed me really. That gave me literally, and emotionally and spiritually a different footing in the world almost. No not almost, literally. (Tape 1, 31:24)

During that time I started studying astrology, which was partly why I loved your solar system thing. And deeply loved astrology because of that very beautiful and very precise and very poetic way that on every level it connects up absolutely everything in the universe. And speaks of how alive everything is. Because this is part of what I felt and feel and believe that everything is alive, is an energy system is constantly fluid, constantly recreating itself if we simply allow it to in our perceptions and true of us of course. (Tape 1, 32:20)

So I came back to England at the end of the eighties and found it totally different from the England I’d grown up in and spent my youth in. And the level of affluence and the level of concentration on status and the fantasy element this idea that Thatcher, when I say Thatcher I mean her as a symbol of what we all somehow collectively produced as a generation. This belief that you can anything you want if you just work
hard enough and you can just do anything you want and be anybody. And I feel that since then everything has become increasingly mad and ungrounded literally as though there is no sense of the earth beneath our feet any more. We just go on producing and consuming, you know, we export everything and we import it all back and we eat it all up and we don’t know what we are doing or where we are. Everything is quite, quite mad. (Tape 1, 33:32)

Anyway, so...in amongst all that I worked professionally as an astrologer for quite a number of years and in the course of that I found that I was having very intense sessions with people, who were often you know, the work we were doing was bringing to light things that were never talked about before and they wanted to work on-goingly with these issues with me and I didn’t have the skills to do it. So I trained as a counsellor and subsequently I trained as a psychotherapist. And my primary orientation as a psychotherapist is gestalt therapy although it's all kind of gone into the soup along with everything else. so I’ve worked as a psychotherapist for a number of years, but one of the issues that’s...No I’m not putting that right. (Tape 1, 34:31):

In a way the most important aspect of psychotherapy for me as well as all the individual problems, and pains, and conflicts and issues, and gifts and joys and everything, is the dimension beyond the individual, the collective dimension and the transpersonal and the spiritual dimension. And the dimension of our relationship with this earth of which we are part. Because my experience is that we are just a momentary kind of ‘phtt’ of the earth in her life, and the earth is similarly in the life of our cosmos. (Tape 1, 35:17)

So in my work I wanted to help people to find that connection, at that level, whether you call it a soul level or a deep body level, that connection with what is much greater, fuller and in a way more real I suppose, although you could say that is a bit contentious, than our individual lives. And I was living in London all this time, because when I came back to England, I came back to London. And I got together with a group of other psychotherapists of whom Hilary is one. You know Hilary Prentice [Yes, yes]. (Tape 1, 36:15)

And we formed the eco-psychology group in London, which was a group of psychotherapists, who were really looking at, umm mental health and emotional wellbeing in terms of our relationships with the non-human world. Because conventional psychotherapy focuses very much on our relationship with our self and our relationship with other humans, but not so much with the wider living world. So ahh, we did a lot of exploring of that and how can we bring that into our work with clients in a way that is
genuinely supporting them in their process and not just an intrusion of our
agenda into them and so on. So yes, so that would have been in the mid
90’s we started that group, so I’ve been in the field of eco-psychology since
then.

And about 5 years ago moved down here with my partner. And I ahh, we
live in Hall Sands at Start Bay, which I am just so in love, I feel tearful now,
so in love with Start Bay, and with all this landscape in the
South Hams. It is just, I find it so healing, so exciting. I just
need to go out, because it’s so great, it’s right by the sea,
you look out of our windows and there’s the sea and I just
go outside and everything in me just goes erhhh, and its
back in place again. (Tape 1: 37:51)
So have I had my ten minutes?

All: If people…No more, I want more…[Laughter]

J: I’m sure will come out

M: Yes, I don’t think there is more that I need to say, if you feel I’ve answered who I am

J: Alright, that’s great thank you

Jan: Your turn

J: Umm, I didn’t actually, do I need to say something

All: Yes you do, absolutely, yes, yes [laughter]

J: I hadn’t factored myself into this (Tape 1, 38:25)
[Laughter]

J: Um, okay…I guess the pertinent question here is why on earth I’m doing what
I’m doing now, which is this art practice based PhD and how I’ve come to that. I
think that’s probably the pertinent question.

Umm, I’ve dabbled, I mean I’ve dabbled for years with art, of all sorts. From
drawing and painting and ceramics and being a ‘clever’ person at school I wasn’t
allowed to do art, because art was felt to be for not-clever people, so I wasn’t
allowed to do it. It wasn’t something I took up as a child, I was a very dutiful
child, I didn’t take it up really, I just…It was always there in the background, I did
all sorts of other creative things like dress making and knitting and all sorts of
things like that. But I never explored it particularly at that time.

Umm then you get involved in the pressures of earning a living and everything
else and I started finally about my mid twenties no I really, really wanted to learn
how to draw. And that was, it became this overwhelming need to learn how to draw. Then I thought yes you can 'learn' how to draw and I very, very fortunately met a wonderful woman, who has since become a friend, who very sadly now lives in Australia, but. And she just had the most wonderful approach about drawing and about drawing out from me things that needed to come out onto the paper. And ways of approaching drawing: so using your left hand; doing continuous line so that you never take the charcoal, or whatever it is you’re drawing with off the paper: I mean there are so many ways of exploring how to make a representation of something that, now I know, doesn’t have to be completely realistic. So, and I thank my lucky stars that it was her that I met, because I think that really allowed everything else to blossom out, because she just showed me the possibilities. (Tape 1, 41:17)

Jan: What’s her name Janey?

J: Elyse Parkin. I have some paintings of hers here so. Umm then for a long time after that it was consigned to evening classes and the odd weekend here and there, because I was earning a living. Eventually that became an untenable situation and I decided that I wanted to do, I wanted to pursue it further. So I did an HND in Fine Art, which I started off doing part time, and then as the… And that once again I got the opportunity to do sculpture, they had proper sculpture workshops, so I could do large scale things and do plaster work and welding and all sorts of things. And again I met three, two particularly wonderful teachers there, who and, sculpture when I met it just blew my mind and I thought Ohh my goodness, I’m in seventh heaven here, absolutely.

And eventually it consumed me so much that I couldn’t carry on working. I got to the point where it was completely doing my head in and the switch between being in college and making my artwork and having to switch entirely to go back to umm, I was doing… I was an Operations Manager, so running an office and doing reports and quality assurance and finance and all of those things. It was just completely destroying me to have to switch constantly between the two. So half a week there and the other half a week… So something had to give and I decided that the job gave and so I quit. [Laughter] Yes, yes I quit.

Umm, I should say that I was in psychotherapy at the time, so that…. because I’d got to, I realised I’d go to one of those cross-roads in my life and I didn’t know how to make the decision, which is why I decided on psychotherapy.

So from the HND I went on to do a Fine Art degree, well in environmental art, although that doesn’t mean the environment, it means, at the college where I went to do it which was Glasgow School of Art, that meant artwork that is outside of the gallery space. So that’s what they mean by environmental art, which could be art that has a direct link to the environment but not necessarily.

Umm and again that stretched me enormously, just learning new things all the time and different ways of approaching work. So from the HND, which was very
much about object making, the environmental art was much more about engaging with a site and then with the people in it. And I learnt skills – video, sound, so learning lots of different ways of approaching making work. And increasingly, even at that time the environment played a really important part in the work. The work I was doing then was about exploring our need to escape to the countryside, so… (Tape 1, 45:42)

It’s on the back Nomi [struggling with changing the video tape]

Nomi: Is it there is it that one?
J: No um it’s on the top, where the cartridge, where the tape goes in. Shall I just show you
Nomi: Is it there?
J: No
Nomi: Sorry I can’t see it, it’s different from the other one. Oh there oh okay, yes
J: There And then that’s the push back in.
Nomi: Okay
J: Sorry, I could just see her struggling

Yes about our need to escape to the countryside, but recognising that that was also my need and how we reconcile that with making a sustainable society that can’t have a countryside that is simply a leisure landscape. So I was trying to balance all of these things together, and that really led me on. I did a dissertation and I loved writing, that was something I discovered in the HND too and it was something I did well, as well. So I did a dissertation which I loved writing and that really grounded my art practice as well, it added this whole depth underneath which filled out the artwork. And I felt the connection between the writing and the research and the making of the work was really crucial.

And that…it was my head of school who actually said have you thought about doing a PhD? And I said well no not really but sort of I had because a flatmate of mine was doing one and I was really interested in the processes she was going through and anyway. So I started to write a proposal, I wanted to, I knew from the previous work that I needed to umm, that I wanted to focus more on communities and almost about how to bring the countryside back into an urban community because that, all the need we have for the countryside, what is it and how we bring that back in. That developed really into this project, which is looking into sustainable communities and behaviour and that led me to focus down. Again very broad fields for a PhD, way too broad and I had to focus it down. And that’s why it’s ended up with (Tape 1, 48:35) the value-action gap, which is the difference between knowing about the environment and knowing that we need to change our behaviour and then what we do to change it and not being able to ‘do’. And I recognise this in myself as well. And so, and the need to work with people, so therefore the interest was to work with people through the artwork to explore these issues. And that’s really where I am, so it’s been this long
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trajectory. (Tape 1, 49:49:14)

M: Where you going to show us any images, or any of your work?

J: Umm, I haven’t got any here to show you. I can do that umm, at another time or send something

M: Mmm, I would be interested to see (Tape 1, 49:36)

J: Yes, just to describe it. I’ve done…the work has changed again as the result of my initial research for the PhD. The artwork has shifted again, which having been based in video, and sound and artists books.

I’ve sorted of made…the book form is still sort of still there. But one piece I made was about carbon offsetting, using Edward de Bono’s creative lateral thinking exercises to try to get people to explore carbon offsetting and how they might apply it in their own life. And that, the result of that…it was very much like a market research type of work. Therefore the aesthetic, the aesthetic value of an art object has really shifted and that’s one of the issues about socially engaged practice. The (Something unintelligible CD jump here, paraphrased in italics)
other project is about my failure to eco-renovate my house and exploring the decisions I made… other thing about doing the house, wanting to do it and my ambitions for it and why I didn’t succeed, but also inviting people to add in their own stories and share their frustrations and say well why didn’t you choose to do this and have you thought about that, or, you know. So that’s just two examples. (Tape 1, 51:06)

How are we doing, right, we’re way over time, umm. Do we just need a loo break?

O: That would be good

J: Okay just a couple of minutes if we can, because we started late, but I’m aware that I need a loo break too. And then we’ll crack on, we might have to…

Jan: We also left out the bit about what we were individually hoping for out of this

J: Oh yes, indeed, indeed

Jan: We could do that after the loo break

J: We could, umm but I did say…

M: Maybe we ought to get onto your main topics

J: I did say 12.30pm we’d finish, although we didn’t get started until 10.30 and we’re now at 20 past 11 already.
Jan: I’m not worried about time, I don’t know about you two?

O: (unclear) Within limitation

J: At 12.30?

O: For me that would be ideal

J: Okay

O: I mean I can extend it until 1, but that’s the very latest I can extend it to.

J: Right, okay. And you Moira?

M: I’m fine with 1

J: Okay, yes… I still feel it would be nice to…

M: I still feel that in a way we ought to get onto the general conversation.

J: Yes, okay. Is that alright with everybody then, we’ll…

Jan: If we could spend weeks on defining the terms

J: Could we, I mean do you all feel we’ve got a handle… (Tape 1, 52:36)

you were asking a question about, Olya, the role about… I think the question might be what’s the role of conversation in my artwork, is that…

O: I just wasn’t clear, ahh, conversations, is that meant between the artist and the participants, those who experience the artwork. Is it a specific conversation or is it a generic conversation that could happen between people who meet on a walk or people who study the same subject. It’s just not clear.

J: Okay. I think the conversation I’m talking about is in the context of my art practice, so that would… and given, umm… I mean it does happen… There’s a piece of work that Jan forced me to kick off, when we were walking back from Sharpham, along Sharpham Drive. So it can be that be that sort of conversation, but it is always within the context of collecting data for the PhD or collecting material for an artwork.

O: Right
Jan: So the conversations are in relation to what you’re doing.

J: Absolutely

Jan: They’re not conversations in general

J: No it’s not conversations in general, no. Yeah, it’s specific and specifically related to the artwork, yes.

Moira: So it’s not that the conversation is the artwork?

J: No I think the conversation is the artwork. It’s an odd sort of combination, because you could describe the material, in whatever form that takes that provokes the conversation that’s part of the artwork. But the conversation itself is what I am trying to capture in a way that hasn’t really been done before. And this is one of the other issues about socially engaged practice. They generally, whatever form they take seek to generate conversations. But they don’t capture that part of it. So this is part of what provokes my research questions as well. And hence the ethical statement, because if you are capturing conversations in some way, then there is an implication of responsibility that I need to explore. (Tape 1:55:24)

Jan: So we’re in a situation where you perceive you are in the middle of an artwork and for the rest of us, we are probably doing other things.

J: Umm, yes, well whether it’s an artwork, yes well…I perceive myself as an artist and when I’m doing a work…Conscience Offsets, which took place outside of Somerfield supermarket, I didn’t actually advertise as an artwork. There was nothing to indicate to people in the conventional sense that it was an artwork, because it looked like a piece of market research. It was a series of pin-boards in effect…

Jan: Oh Conscience Offsets I remember that

J: Umm, but so, personally I don’t feel that’s a problem that it doesn’t necessarily look like an artwork

Jan: No I don’t see it as a problem, I’m just defining our terms. (Tape 1, 56:30)

Because if we are all sitting here in an artwork, including Nomi, who owns this artwork?

J: Yes, can we hold that question about who owns the artwork, because I think that is part of the ethical thing. Sorry can I just
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move...

Jan: So you’re owning the artwork at the moment because you’re defining where the conversation goes? Laughter

J: Well no. Let me just put this down. So this is responsibility to participants

Jan: So when this artwork is displayed in the Tate Modern and someone has paid you enormous quantities of money...

J: Jan what I’d like to do is to mind map these things before we get into the detail and we’ll come back to that question. We can come back to it…I’ve got something that comes back to that in the ethical statement about co-authoring, collaboration, and exploring the levels of participation and how that system can work. I recognise that there are different levels of contribution that people can make to a work. Exactly that works I don’t know yet. (Tape 1:58:10)

Jan: Okay

J: So can we come back to it?

Jan: Hu...hu

J: I want to do the mind mapping first, otherwise loose all the...we’ll get involved in the specifics before we’ve covered the general.

J: Yeah, yeah

J: Let’s just mind map anything you can think that that is relevant to engineering or encouraging conversation.

M: Well to me, there is a huge... rather than asking you to define the terms, this is just my response. To me there is a big difference between encouraging and engineering a conversation. I’m aware that I’m now participating in an engineered conversation, but I don’t want to engineer conversations. In the sense that...for me it’s associated with being manipulated. Or manipulating people into certain situations where they say or do certain things. Do you see what I mean?

J: Yes I do indeed.

Jan: I found the word engineer a really interesting one, because it is very mechanistic, it’s very male in our society. Engineers are usually men and we are all women here umm.
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J: Well that’s also why I put in encourage, because I think I was uncomfortable with the term.

J: I’m inclined let conversations flow where they want to...within a time frame, we know we’ve got until half past 12, possibly 1 o’clock at most and then the look at what has come out of that flow and find the structure within it. Your way of working is quite different, you like to have a structure, which people work within, so...now I know you well, and I’m very fond of you, and I’m willing to go along with that. But in another situation I would have caused a major argybargy (Laughter) over whether we did this or whether we...

J: Whether we did it this way or we did it the other way. Okay well I’ll bear that in mind.

I did think about this an awful lot. I did just wonder whether to let the whole thing flow wherever it wanted to flow to, and in the end I was so conscious of this short space of time and to achieve as much as I could within that short space of time, that I wanted to encourage...decided to do it this way. It remains to be seen if that was a good or bad decision, but I think it is one of the things I am learning about (whatever we want to call it) facilitate/encourage these sort of conversations.

M: Well this is part of the difference between the conversation as an artwork and the conversation as an experience. Because you are actually designing the conversation in a way that you might, a person might design an artwork, but in normal social intercourse, spontaneously you don’t necessarily, or you don’t usually design a conversation do you. (Tape 1, 1:02:13)

J: No

Jan: (Tape 1, 1:02:12) I think money comes into this, (laughter) well money comes into everything in our society doesn’t it? Certainly in terms of value and exchange. I was at a meeting with Judy Chicago...You know Judy Chicago?

J: I do indeed know of Judy Chicago

Jan: And she was doing the birth project, I think it was, at the time. But she’d done that enormous thing called the Dinner Party, and it was a big public meeting and she got hammered, this is in England, by a number of feminists, who said you have been exploiting your women workers. And she seemed to be
completely un-prepared for this and she actually burst into tears on stage. I don’t know Judy, she’s not a friend of mine, so I don’t
know if this is typical...but she is clearly a very emotional and passionate woman, so her bursting into tears on stage might not
be a terribly unusual thing for her. It’s not something I’ve seen very much in public speakers.

But it was an interesting point, because the majority of women who worked for her were paid nothing, where as she made a
good living from it. She was a professional artist making a living, and I actually did a bit of work on the birth project because I was
very interested in what she was doing. The level of commitment that was required to work alongside Chicago was umm...was
enormous. I had to say, I’ll just give an example of this, that if I wanted to be part of this I had to agree to do something like 40
hours a week unpaid.

All: What, Gosh, Yes

Jan: Yes and send it back to her. Well if I’d had a private income, or if I didn’t have my own practice that would have been viable
and...I mean she was quite clear about it, she had very clear ideas about what sort of work she wanted to end up with the level of
skill. But I thought it was an interesting dilemma, because the women were, and some men, were entering willingly into this
exchange, donating their labour willingly. But Chicago was the one who had ownership of the work, it was not collective, it was
still the old hierarchical system. (Tape 1, 04:40)

J: Umm that’s very interesting because I have been doing an
extended seminar/study group series with another big American
collaborative artist called Suzanne Lacy. And she works mostly
in San Francisco, I’ve forgotten completely the name of the
district, it’s a district within San Francisco where she works and
has worked for the last 15–20 years. (Tape 1, 1:05:25)

What I’ve done in order to...try to explore this level of
responsibility is I’ve got a structure which looks something like
this (Drawing) In the inner circle are co-artists, the outer circle
are collaborators, another circle are participants, and another
one which is sort like subjects and a wider one of audience.
What I see is that as people...as they have a deeper contribution
to the work, so you giving your 40 hours a week for a sustained
period would be a co-artist, and I would have to honour your
effort within the work entirely.

And Suzanne Lacy does something similar, but her’s is done in
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terms of an evaluative structure. So she didn’t design it in terms of thinking about…for instance naming all the people who were involved in the work in credits on the end of the documentary films made about it. There have been hundreds of people involved in the work she’s done from the kids that participated to the social workers and support workers and other artists, filmmakers, the civic authorities, police, the whole lot… a lot of people. (Tape 1: 07:55)

So this is another thing I am exploring within the PhD and so I absolutely take on board what you are saying about this idea of what I owe to people. And that’s exactly why I’ve got this ethical statement, which is to try and sort out how I can approach these things.

Jan: Yeah

M: It would help me at this point if we could get clear whether this is the only time we meet, or whether we are prepared or willing to have more conversations or at least to have another conversation. Because I feel like there is so much coming up and I feel you’re absolutely and reasonably and I support you in it trying to have a structure so that what comes out of this conversation is productive. But I’m starting to feel kind of… I’m tensing up as we’re having less and less time, do you know what I mean. So it would help me to know exactly what the territory is? (Tape 1, 1:09:11)

J: Okay. It would be great if we could meet again, however I am very conscious that you are volunteering your time. I did try to get some funding for this but was unsuccessful, so it would be if you were available and willing to participate, I would very much enjoy continuing this. The other complication is that Olya is leaving for Russia in August for a year. It’s actually taken a long time for me to get to this point to being able to do this collaborative conversation, because I think I approached Jan and Olya November time? Ages ago, it’s just taken that length of time and then Hilary couldn’t participate and then I found you (Moira).

Jan: It could be a series of discussion with you as the central participant obviously, it’s your work, at least I see it as your work and different people come and go. Or perhaps we can meet again?

J: I mean I’m really interested in us being together in the same room, (Tape 1, 1:10:53) I think that is something I’m interested in as an artist, because I can’t have all the knowledge that I actually need. And I can’t even read enough books to get all that knowledge. There is a big pressure for the artist to acquire more roles. You know, you’ve got the artist as manager, the artist as curator, the artist as film maker, the artist as the welder. And you know its
becoming ridiculous and that’s a really outdated notion of how to operate. So my question to you and I guess this is something you ruminate on, because I don’t want to put anybody under pressure, is whether or not you feel able to offer more time? But I think that’s entirely up to you.

M: I would be happy to meet again, because I’m interested in this and (Tape 1, 1:12:07) I’m starting to invest some energy into making something that has some coherence and life and goes somewhere interesting. So I would be happy to meet again.

Jan: Me to, I mean I’m interested in conversations, which are not small talk. (Tape 1, 1:12:34) I mean obviously if I am in the middle of a project and I’m absolutely stretched then I’d have to say no, I couldn’t do it, but otherwise it’s great to meet other people who are looking into what the hell we are doing here in life and how we can function and lets dialogue about it. That’s good.

J: I know that Olya is the hardest the most difficult one, because she will have very pressured time from now on I would think.

O: Yeah, I think from now until the end of July is very difficult, because I am tying the loose ends and completely my commitments with the university. But August feels spacious at the moment and (Tape 1, 1:13:19) I’m really enjoying this and would really like to continue.

J: I mean one of things I hoped would be a reward for you was actually this engagement with people…

Jan: And lunch (laughter)

J: Yeah, yeah Jan there is lunch as well (Laughter)

Okay well that’s splendid, that’s really splendid, if I’d hoped then that would be the outcome. But I didn’t want to impose, because I realise that you are giving your time here and it may be that I can apply elsewhere for funding.

Jan: (Tape 1, 1:4:13) So are we signing away all future rights?

J: Well I don’t think so, because I think that if I was going to describe where this project sits within my heirachy, I would have to say you are co-artists, because I need the knowledge that you are offering and there is this exchange of knowledge and contribution, so I think is that we would have equal rights to this material. And what I will do is make it all available to each of you to use in which ever way you choose. (Tape 1:15:00)

(Extracted from mini-dv tape, gap in sound recording)
How that would work exactly with the video (from tape) I'll just have to think about it because there will be a lot of material...

Jan: But that could be very interesting given that I work with video too, to some extent. Imagery and conversations with which we then (unintelligible) looked and transformed taking the same image and stuff and using it in different ways, because we would all work with it quite differently.

J: Yes, absolutely.

Jan: That's a very nice idea

M: But that, but that would be you, for instance, making another work.

Jan: Yeah, it would, but then you might...

M: Because you see I don’t feel that we are co-artists in this work, I feel that we are like the material or maybe the participants. But you’re the one who’s going to decide what you use and what you do with it.

Jan: But you could take the dialogue and if you wrote a book.

M: But that would be me making another work with the same material, wouldn’t it. With the work that Janey makes, it seems to me that she makes the work out of the material that we are.

Jan: She makes her work.

M: Yes she makes her work, so...

Jan: But we will all in our own ways make work out of what is happening at this moment.

J: But, I think one of the implications of the ethical statement and looking at sociological and anthropological good practice, there is a series of consultations and certainly permissions, about using material even if I've edited in a form. It's my understanding that in sociology, if you use the material... Take the video if I make a video piece I would have to show it to you and double-check that there is nothing in there that you want removed.

O: Absolutely
Jan: But you don’t have to, you could choose to. I mean how would we police this?

J: But that’s not the point, but that’s not the point

M: This is about ethics, not (unintelligible)

J: This is indeed about ethics

O: Before what we move on, but finish what you wanted to say. But I just wanted to make sure that I say what came up for me when I read this questions.

J: Yes, okay, because you haven’t even gone into this. **Umm, I think what am trying to do, and it’s one of the criticisms that comes up about socially engaged practice is that okay if it’s not got an aesthetic, how does it function? This is the art critics say, if it hasn’t got an art aesthetics, what is it, what is it doing, and how is it functioning? What tends to happen is that when they ignore the aesthetics, and there are lots of theoretical arguments going on at the moment about replacing the visual aesthetic with a dialogue aesthetic, so hence the engineering conversations. It becomes about well what does the work do and how does the work succeed. And that gets us to how are you working with people, what’s happening when you speak to people, what are you doing with the data.**

You know, it brings in all the sociological issues, into the artwork and that’s why these two questions are so linked. And that’s what I am trying to explore with the PhD.

You are absolutely right, I could say, I am an artist, and I can do whatever I want to. But what I am trying to do is to answer some of the issues that have arisen around socially engaged practice and address some of the criticisms. And that’s what I am trying to do here and with the PhD and the artwork. So I will be making work and this negotiation is fascinating as a result.

O: Just wanted to give my feedback when I read this questions, quite late last night. And umm, I didn’t like the word engineer and I didn’t fully understand the question, but what came for me when I thought about conversations was communication and I feel that the best kind of communication or effective communication, always involves a meeting, a deep meeting, of those who communicate or converse.

And that...I’ve been asking this question of what does it mean to communicate deeply, what does it mean to meet deeply. I don’t
have the answer fully, but what comes for me is silence and interestingly when human beings are involved...food is very much there.

And just now I was thinking that the words that sit better with me is creating or enabling conversations. That kind of visioning of the process feels better and something I would feel more willing to step into.

I just wanted to check, I jotted down something that came...another question. Yes so it was, another was real interest, whatever it is that is the point of the meeting conversation, umm it has to be of real interest to those who are engaged in it.

Also if it is a conversation that engages a number of people, it seems so critical to have a neutral facilitator that seems to be enormously helpful.

And another one I put is time that it can’t be done in a hurry. It takes time to deepen it takes time to meet. That’s what came for me.

J: Neutral facilitator is interesting. Is any facilitator neutral?

O: But in this situation this would be somebody, I know what you are saying, but it would be somebody who umm, who’s not having any vested interest in any of this

J: Yes

O: This is something that we didn’t have in the Green Village

J: The Belstone project.

O: the initiator of the project was the facilitator and I think it was not helpful in many situations.

Jan: Because they have such a strong vision of how they want it to be

O: Exactly

Jan: Hard, very hard for most people (unintelligible)

J: Before we just move onto the other one…

Jan: Before we move on, there’s just a technical point. In a group of four, we have two people who can read what you’ve written and two who can’t, unless they are...
very good at reading upside-down writing. Just for future reference it would be better to put it up there, so we could all see what is going on at the same time.

J: I can at least turn it around side-ways. Although it is still hard to read. Is there anything else that we want to add to this one? (pinning up the sheet)

Reverting to Tape 2

J: there you go, I hope you can read my writing?
Jan: I think that’s really important
J: Use your green pen, oh three stars
Jan: Yes I think so

M: It is very much about the time and not hurrying, because I am feeling more relaxed again, now that I know this isn’t…but it’s also about having boundaries, so that the conversation doesn’t just diffuse all over the place. So that the conversation has some shape (Yes mm), something that keeps its shape and keeps its focus. Whether we all take equal responsibility for that or as you said (Olya) you have a facilitator, who makes that happen.

Jan: So is that covered in this lot?
J: Well, just as a matter of interest, in this context right here, would this work better with a neutral facilitator? Jan would probably feel equally frustrated because there would still be a structure that she would probably disagree with.

Jan: I’m not feeling frustrated!
J: Oh Good, I’m pleased about that
Jan: No the frustrations I get are through sitting still in one place for a long time and also the dynamic that goes on between you and me as whose going to be talking (Laughter)

J: (Tape 2, 1:54) Do you think a neutral facilitator would be useful in this context?

O: I do, yeah but that is my feeling, partly because it would have freed you from having to do that role and unintelligible

Others: Yeah. Good point.
O: You would have more allowance to create rather than to time manage and keep to track. You would relax about that. (Tape 2, 2:29) I don’t know if you are tense about that or not. But from my experiences in situations where we had somebody like a neutral facilitator, it was just more relaxed because that person…

J: They have the responsibility and yeah, okay Is there anything else anybody would like to add into that

O: I would like to and again this comes from me. I would like a little star opposite (tape 2, 3:01) silence, because it such a big part of conversing, that is in this culture often overlooked and people and uncomfortable about silence.

Jan: Yes it’s a taboo

O: And I think that it’s a very rich part of communicating/conversing deeply.

M: And it allows the possibility of communicating other than verbally doesn’t it, because you can pick up so much about some-one if you are not listening to some-one talking or talking yourself.

O: But also I think it allows each participant to get more in touch with where they are, and by that becoming more present. The whole conversation becomes more present and more… (Unintelligible word) that would be for me, (tape 2, 4:23) if I would enable, not engineer a conversation. I would look for the place of silence in it.

Jan: Shall we have some silence now? (Tape 2, 4:37)

O: We could take a few minutes. If we meet again that would be good to start with that, to bring ourselves really fully and maybe finish with that to hold (?)

Others: Yes. And end yeah I agree. Mmm

Silence for 1:45

M: Thank you Olya that was lovely thank you for saying that

J: I was just thinking that given we will figure out a time to meet again. I’m just wondering what we can achieve usefully to do this part, to do this question and then finish. I don’t know about you but my stomach’s rumbling (Laughter) As soon as you said the word food, my stomach went grrrm. I do have some lunch if you able to stay as I offered.

M: Yes lovely thank you
J: So perhaps we can do this and some of the issues. We talked a little bit about them as they’ve come up anyway, so of started to have an exchange. And then we can pick this up again when I’ve had a chance to sort out all the material. Okay can we put this (Sheet tearing) up on the board?

J: So this is the second question, which I’ve summarised and (Tape 2, 8:23) the second question is: What is the responsibility of artists to participants, given that the conversations I intend to have may involve issues that provoke behaviour change and the conversations may be recorded, and I’ve introduced as data and re-used in succeeding artworks. So it is quite a big question, but I think there are two clauses of the question.

One obvious issue is that (Tape 2, 9:02) there is no responsibility, the artist doesn’t have to have responsibility.

Jan: (Tape 2, 9:15) There are legal responsibilities

J: Such as the data protection act?

Jan: Yeah...All sorts of things, it is becoming increasingly difficult to take photographs of members of the public

J: (Tape 2: 9:33) There is a new government bill proposed that means that anybody photographing in a public place may have to carry an identity card.

M: What a cheek when there is CCTV and surveillance everywhere, so they can watch us, what a damned cheek

Jan: This is already...

J: I think its intended for paparazzi, you know, intrusive photography.

M: that’s what they say

J: Exactly

Jan: It’s already in place in France and Germany (Tape 2, 10:06)

J: Is it? I had no idea about that

Jan: I didn’t realise until quite recently
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J: Anyway that’s a red herring, but umm

O: (Tape 2, 10:16) I feel for me that there should be a little bit of a distinction between, again I’m not entirely clear, whether this is art and research as one, or whether this is art as a question of creative energy, that comes through the artist.

So that you just feel like creating this artwork and people are engaged or you go into a public place and this is where it’s happening the Totnes Market, this is where it’s happening. Then you don’t have responsibility in terms with checking in with the people, if they feel like being engaged they come in and be engaged.

But if you are doing um…I’m trying to differentiate in my own head…if you’re doing, if you’re designing your artwork, in a way that it’s a learning process that involves people you are learning with and learning from. Then I feel there is a responsibility to go back to those people and to say well this is what I have learned, with your participation in it. And I’m just sharing it back with you. (Tape 2, 11:57)

J: But, okay, you could have a situation, just to be devil’s advocate here, where you’ve got a piece in Totnes Market and people don’t necessarily have to approach you. But you are then describing an artwork, which for the artist is a learning process.

O: Sure

J: And if you haven’t somehow recorded the people who’ve participated or been in the audience…I mean, (Tape 2, 12:35) one of the issues in site specific art practice, it is accepted because many of them are temporal and temporary, the only way that anyone knows that artwork has happened is by the documentation of the artwork. That could be through photographs, video, written piece or something like that. In the course of that you are often photographing members of the public who are looking, interacting, or passing by the artwork. Does that mean they are ones that don’t need to be...? You know, if I’m taking a photograph of somebody interacting with my artwork, there is almost an implication that I need to get a permissions form (tape 2, 13:37) in order to use that image.

Jan: It’a bit like your diagram of participation, of the people closely engaged and involved and likely to be interested in the outcome and those people who are peripheral. (Tape 2, 13:51)
I think there is another aspect, which is the non-human participant. When we are working out of doors there is always the animals and insects, and it's one of the troubles I have with Christo, when they wrap buildings and put that running fence, which must have blocked all the animals that normally track from one area to another. It very effectively cut off their access to food and water. So the non-human…yeah.

**M:** It’s really important. I think that’s terribly important.

But just coming back to what you're saying about the human participants,
(Tape 2, 14:44) I feel we can just get too precious about all this. We invade each other all the time, life is full of inconvenient, embarrassing, invasive, annoying experiences as well as...if you are buying into the excitement and the interest and the spontaneous curiosity of life, you are also buying into the invasion and the embarrassment and the potential humiliation of it. And really if we are alive and wanting to interact with the rest of the world, we just have to put up with that, so in a way I can only think well okay, some-one might think you were being a bit invasive. I don’t always like it if I see that some-one is taking a photograph of me for some reason. I might think oh what a bloody cheek, but so what, that is life isn’t it. And how much harm is likely to be done. (Tape 2, 15:53)

I mean it could be a turning point in some-one’s life. They say I was in Germany in business, but they stayed in Stockwell to see their lover and their partner’s happens to see your video and there they are.

(Tape 2, 16:08) But we have to live with that, we have to live with that unpredictable possibility of pitfalls at every stage of life.

**O:** (Tape 2, 16:20) And also that thing about spontaneity, almost as soon as you introduce that ethical agreement form, that changes...there is no more spontaneity then it’s a process that, you know, a person has agreed to come into.

**M:** Yes, yes

**O:** What you were saying reminded me of a very recent documentary they were showing at Dartington. Cornelius, is the last name of this photographer?

**J:** Ravilius (laughter)

**Jan:** Was it good because I missed it.

**J:** Yes I meant to go and see it too.
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O: It was fantastic, but why I’m reminded of that is because, here is this artist moving through the landscape, documenting the landscape and the animals and the people within it. And in the film whoever made the film, took the photographs back to the people who were documented. And most of them said I has no idea he’d taken that photograph, but it was...they were proud in a way, they were happy. There was no grumbling about how dare he have taken this photograph. But what they say is ‘Oh I didn’t know my skirt was that short’ (laughter), the woman said, ‘but I couldn’t have anything else in that barn because there was mud knee deep’, or something, you know. (Laughter) So he’s captured, you know, (mmm) this very spontaneous moment, without people knowing that he’d done it. But if he’d done it any differently it wouldn’t be...she’d say maybe no I don’t want to you to photograph me in my, in my...

M: You see bringing that moment of self-consciousness, where the person judges themselves

O: That’s right

M: Judgement steps in

O: Yes that’s right (Mmm)
I found that by doing individual interviews with people, and I’ve recorded most of the interviews, and umm interestingly almost invariably, almost every time, the jewels, the expressions that I really thought wow, would come up as soon as I’d pressed the button and stopped the recorder. (laughter) You know? They’d say that’s off now I can really...(laughter) I mean there really interesting data that I’ve got on the recorder, it just (yeah), it still adds. I mean it’s just a very tiny recorder, nothing invasive, nothing in your face, but it’s still not quite as flowing.

J: I would absolutely share that, I mean I think there is a real issue about, you know if you are wanting to engage people on the street, about stopping and saying, please would you sign, just read all this please (laughter) and sign at the bottom and then go on. Because by that time you’ve lost their interest and everything. (Yes)

(Tape 2, 19:17) Do you think the issue here is about whether or not is there any harm? (Mindmap 2:1)

Jan: Definitely (Mmm)
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J: Is harm, so...I thought that was a very interesting word that came up about...You know you’re right about saying our privacy is invaded constantly and some of it is intentional and some of it is absolutely unintentional. But in the context of this I think harm is possibly a more useful thing to explore a bit further. Maybe next time or five minutes now, how that would come into play?

Jan: I think the very ancient concept of taking an image is actually the person in some way is deeply rooted in this. (Tape 2, 20:21) For instance if you really don’t like somebody and you have a photograph and you stick pins in it, or you tear it to bits, it is a very powerful thing to do and it’s a very powerful thing if you know that somebody is doing that about you with your image. And I think (Tape 2, 20:40) it’s not something that talked about very much because witchcraft is not generally part of the discourse in art but it is there.

J: (laughingly) Witchcraft?

Jan: But it is witchcraft and taboos. (Tape 2, 21:03) And actually if you look on the internet, witchcraft is a big thing. There are an enormous number of people who are very interested in the psychic and the powers of the invisible. If you believe someone is really trying to harm you, it takes a very secure person that it doesn’t have any impact on them. I mean you’d know more about this than I do (unintelligible)

J: (Tape 2, 21:40) That’s sort of intentional harm isn’t it.

Jan: But intention is very much in the eye of the beholder, or the person who thinks they are being subjected to it.

M: Well also you see, it’s kind of related to what you’re saying the fact is that once an image exists in physical form it can be used in all kinds of ways. So for instance...

Jan: Particularly with photoshop.

M: Yes, exactly. So, I mean I would...I’m perfectly happy to trust you with a video of me or photos of me or whatever. But suppose you put that video of me on the internet.

Jan: I’m much more likely to do that. I don’t know that you can trust me (laughter) even if you can trust Janey (laughter)

M: Then you don’t know where it will end up or used...

J: No you have no idea, none whatsoever
M: And the obvious example is if it includes children and where that material can end up. So the potential for harm might extend way beyond anything that you intend to do.

Jan: Absolutely, yes (Tape 2, 23:01)
…the unknown

J: Yes. I think one of the clauses that I put in my ethical statement was about the data being deposited in a data bank for the use of future, other researchers. Because that was an issue that came up…

Jan: And if the researchers were the secret police? We sit here in this very protected middle class environment, but at some point or other where if what we are talking about impacts on the profit of other people, they will get the heavies out.

In America, prisons are being built, have been for the last ten years, like there’s no tomorrow, somebody is going in those prisons. They’ve already got most of the blacks, not quite, but you know. At some point or other, as with Russia, if the people in charge think that what we are talking about or have been talking about is subversive, dangerous, we get picked up and put into prison and get tortured. I mean it sounds ridiculous saying things like this sitting here and talking about a bit of environmental art and whether it’s ethical or not. But when push comes to shove, there are plenty of people who are prepared to kill, to preserve their way of life (Mmm. Sure.) and we are very fortunately protected from that level of reality in our day-to-day life. But I know plenty of people who have ended up in prison and have been tortured. I used to work in a prison for immigrants. But friends I know, not tortured fortunately, but have certainly been imprisoned for their beliefs. So that’s a level of responsibility. (25:11)

M: (Tape 2, 25:08) But can an individual artist actually take that responsibility?

Jan: I don’t know, we don’t know what the future…I mean, England is becoming more and more of a right wing, a police state.

M: I absolutely agree and I think that there are all kinds of things going on right now, in terms of intimidation and violence towards people who disappear, so many people are already disappearing in this country.

Jan: Where do you get your data for that from? Because I’ve been wondering about that, but I haven’t actually read anything about it.

M: Well, I don’t have any data. It’s just a sense of what going on and how…it’s another subject isn’t it…another conversation (Laughter)
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J: It is another conversation and one that’s dangerous to have recorded. Because we do not know each other, how do you know that I don’t work for the police? (laughter)

M: I suspect you don’t…

Jan: I suspect I don’t either, but my grandfather was a policeman and I was brought up in the air force (so you could revert at any time) and my first voting was conservative.

M: No you are absolutely right

Jan: (to Olya) I mean you were brought up in the Soviet Union

O: And how do you know I don’t work for the KGB or something (laughter)

M: But I absolutely agree with all those possible ramifications and I absolutely think it is a terribly serious issue and at the same time I think that (Tape 2, 26:49) if an artist is restricted to what she can do to such an extent, by concern for all these things, is that in a way buying in again to social control, rather than the freedom to create art? Maybe we ought to take these risks in order to maintain our freedom. (Mmm Mmm) If you see what I mean it’s a paradox that we need to risk the loss of freedom in order to maintain the freedom (yes, yes) (Tape 27:25)

Jan: Well I don’t know, what is freedom? That’s another contentious word. That’s another conversation

M: That’s another page on the flip chart.

O: (Tape 2, 27:39) I was umm, I think it is relevant, I was re-reading Krishna Murti (?) where…he wrote a lot on freedom…but one of things he said is that when you are doing what you really enjoy doing, so for an artist being in this process of creating, this is freedom. This is how Krishna Murti would have defined it, so when I go collecting wild greens that I absolutely love to do, I do feel quite free. (Tape 2, 28:11)

J: I absolutely understand that and it’s why I’ve pursued an artistic career, when in fact I could be earning a hell of a lot of money doing what I used to do. Now I would have been senior management.

Jan: You would have been able to afford my bathroom suite.

J: Absolutely
O: But you feel quite caged

J: Exactly, yes exactly I felt quite caged, restricted by it.

Jan: But do you not feel caged as an artist?

J: There are other pressures as an artist, one of which is entirely financial because of the way our society works. That’s something ‘of value’ that you seem to need. I’ve just forgotten what I was going to say now...

(Tape 2, 29:14) Freedom. In a post-modern society the idea of freedom would have a different definition for each individual. And my freedom might actually impinge on other people’s freedom, in that whole cultural dialogue. In that racial dialogue for instance a lot could be said about white people imposing...this is an issue of my freedom, which means that black people are subjected to white control.

M: Or the freedom to fly all over the world in expensive foreign holidays, you know, freedom to ruin the globe, the earth. (Tape 2, 30:22)

J: I think that’s one of those...it’s very difficult...I absolutely understand what you mean and I wonder in a way...Joseph Beuys, who is another very interesting German artist, whose dead now, he...one of the things he said amongst many was that everyone is an artist. In a way I don’t take that word artist as absolutely literal in that we should all be drawing and painting and making things in that way. What I see is that it is sort of a bit like achieving your potential and exploring your potential. So that you can be a mother and if that is achieving your potential then that’s its equivalence of what we see an artist has achieved in the freedom to think things differently, to approach things differently, to explore things differently. So I wonder if that word freedom is perhaps not quite the right language.

Jan: Have we got freedom in there?

J: The artist taking risks to maintain freedom. I’ve got the reference that Olya gave. Is there anything else that needs to go on before we finish?

O: I had something that is ...

J: …related to this?

O: (Tape 2, 32:28) What is the responsibility of the artist to participants given that the conversations involve issues that provoke behaviour change.
From this experience of this year-long project in this Green Village (Belstone) and from my reading of literature on the subject, it seems to be a very strong suggestion that what really lead to change of behaviour is when human beings observe other human beings modelling the new behaviour. (Umm) No amount of print literature, spoken word, seems to make a big difference, probably a little bit.

It seems that the way we learn is by modelling...is by modelling the behaviour of others. And that seems to have the deepest impact and also by doing ourselves. And changing in that process, that seems to lead to change of behaviour. That's how the value-action gap is partly explained, so that unless we have opportunities to either observe something modelling this behaviour or engage in it, the amount of information we get makes no difference. (Mmm)

Jan: (Tape 2, 34:23) So the artist has a responsibility to be a role model.

M: Is that true?

J: Can you pop that one up?

O: Or maybe enabling again, situations through art (Mmm, yes) in which people can (yes)...

M: It’s about experience, isn’t it. They can experience...

Jan: and participate.

I mean I liked your exhibition very much at Dartington, because they could come in...Janey had this big mind map, did you see it either of you? Well one wall was this big space where you could write things and there were various headings and things and you could put your experiences down. So everybody who came in had the opportunity to participate if they wanted to.

And I thought that was nice because it was a way of making the exhibition space less intimidating, because normally it’s a place where everything is hands-off and you mustn’t touch.

(Tape 2, 35:47) So in a sense you were being responsible to your participants in giving them a sense of being in a real dialogue and you are doing that here too.
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J: One of the...I feel the sort of...let me write this down...'real dialogue'...

one of the reasons I chose the value-action gap as the context for this art practice. Is because I felt it had this lovely point of tension within it that art could probe really well.

(Tape 2, 36:36) And what I seek to achieve is to create a space or a period of time where people can try out new ideas. Rather like a therapists' role, you can try out new ideas or take on a new attitude or you can look at the material that's there and think Oh yeah, well she did it that way, well I could do that, that's not so difficult. All of those, that's what, if I am making the piece of work well and I can achieve that, then I would be extremely happy.

M: And, just expanding that, it's not only about seeing 'she's doing that, I could do that', but it's also relating to what you said about silence. It's about really, really experiencing...experiencing that person living that way and what it is like being in relation to them. Isn't it? Well for me it is.

O: It is. It is...reflecting on periods, which I remember so vividly, that did lead to the change of my behaviour.

A couple of friends stayed at our house and we were in the kitchen together, and something was on the stove, the heat was on and instead of lighting a new match, she got an old match and lit it up from the fire that was on and then lit another ring. And just watching that, she didn’t say anything to me at all, just watching that somehow went very deep. And now do that myself, I have a little jar where I keep old matches and then I reuse them. So that the life of each match gets extended. And that was so powerful. (Tape 2, 38:57)

And that the literature also suggests, talking about videos, modelling the kind of behaviour you’d like to see more in a society and doing a video demonstrating something simply, clearly and easily does help people to change their own behaviour, rather than presenting a very in depth dialogue or a series of statements that lead the mind to conclude something. Which people will do but then it doesn't necessarily translate, where as watching seems to do that better. So where is the artist in this? (Tape 2: 39:58)
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J: I think that is a good place to stop (laughter) Thank you ever so much, I think it’s really...well I think its been brilliant for me and I hope you’ve really enjoyed it.
M: Yeah I’ve enjoyed it
Jan: It’s very interesting, thank you
J: Thank you all.
And thank you Nomi
Jan: Shall we have a few moments of silence?
All: Ahh
J: A loo break (Laughter) (Tape 2, 40:38)

Nomi: Oww

J: Nomi is knackered

M: Was that hard work?

N: Yes

M: Oh dear

N: No it's fine, it's fine

M: Phew

J: Have they got one of those mono-pods like you can get for cameras up at sound and vision? Because that would help wouldn’t it?

N: I don’t know what you mean?

J: It's just like a pole that you can stand the camera on, so you are not having to hold it up

N: Ahh right, I was thinking of some kind of harness, because it is actually holding it up and keeping it steady all the time

All: Yes, yes

J: But if you just had a pole that it was sat on, then that might be...She’s worked harder than we have (Laughter)

Jan: It must have been difficult not joining in

N: At times, it's very difficult

J: Let’s open the door
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M:  Maybe we should have given you more breaks

N:  Well no because you are in a flow aren’t you, that’s the business of it.

J:  The other thing we can do in a future one is have the camera down on the table and those of us who want to take it up and use it as and when we wish.

N:  Part of the difficulty in here is that I can’t get very far away from you.

J:  Yes, yes

N:  That’s one of the difficulties. It’s an ordinary table, but it’s very wide, so if you are having a conversation where everybody is pitching in you have to be as far back as possible and even then it’s mostly table, with ahh

All:  Yes mmm.

N:  unintelligible people’s noses

J:  But then that was the purpose of the static camera to capture the big picture

N:  It sort of ran out and used all three, and then there was another one there. And I thought I don’t know whether to use that one or not

J:  Well we could have used it, yes

N:  It didn’t have anything written on it, so I didn’t…

J:  I put it, oh well, that’s okay, that’s fine

N:  Because I sort of had more on that one, so I finished off with the last twenty minutes on that one.

J:  That’s interesting then that those three…okay, let’s end, some lunch

N:  Let’s make sure that all these tapes are…before anything else happens

O:  I’ll have to go in about ten minutes

J:  Yes, would you like to take something?

O:  I’ll have a tiny bite, I was hearing that you are a wonderful cook, I’d like to taste

J:  (Tape 2, 43:16)  This is actually cold, I would have warmed it up, but I don’t think it will hurt if it’s cool, does it. It’s a homity pie. Are you happier inside, because it’s probably quite warm out on my deck
Jan: It looks lovely out there, doesn’t it?

J: It does look lovely

Jan: Well let’s go outside

J: I’ll just put the food out here and then we can take it out
Food preparation, clearing the table. Really I can’t thank you all enough, because I think that was really splendid

J: Will we fit in an academic thesis? Are we intelligent enough? Or are we just a bunch of gossiping women. (Tape 44:03)

O: Moira, do you have an email I can have?

M: Yes, yes

J: I think I have circulated you all, I’ve put all the emails on the email that gone around to everybody so that you knew.

End of tape
Collaborative Conversations 2

Monday 20 August 10 – 12.30

1. Silence
2. Apologies for technical interruptions
3. My artwork
4. Reminder of what came up last time
   a. Mind map
   b. Conversation transcript
   c. Video
5. Your impressions of our conversations
6. Any issues you would like to put forward for today
7. Questions/Issues to discuss
   • Moira’s comment about being in an engineered conversation (p16). Is my structure too rigid, Jan would go with no structure? Or is this format of a semi-structured interview suitable in this context?
   • Olya’s observation about a neutral facilitator (p22). Compare this to an Open Space/Open Forum process, Jan how would this work on a community project? Can Olya indicate more about its need within the Belstone project?
   • Olya’s idea of a ‘deep meeting including time and silence’ (p22). Let’s explore this more in terms of possible artwork sites and how would this work in each of your contexts?
   • Jan offered the non-human (p26)
   • Harm (p26) came up as a way of guiding engagement, but we also discussed non-intentional harm
   • The artist as a role model (p32) or change agent, but modelling/demonstrating behaviour is more effective
   • CCTV (p25) ostensibly enabling society’s security, my material used for my own ends
   • Art and research (p25) then has a responsibility to feedback learning
Appendix 10 Collaborative Conversations II Transcript

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

Collaborative Conversations

Harm

Is there any harm?

Intentional harm

Public domain uncontrolled

Privacy invaded constantly

Spontaneity

Destroyed by permissions statements

Art and research?

Art as a learning

Responsibility to participants

Interest and spontaneous curiosity of life

Participants: Janey Hunt, Moira Lake, Olya Mairoboda, Jan O’Highway (Nomi Stormsmyth: technician) 20th August 2007
Collaborative Conversations 20 August 2007

Present: Janey Hunt, Artist, facilitator
        Moira Lake, Ecopsychologist
        Jan O’Highway, Community Artist
        Olya Mairoboda, Environmental and community researcher

questions/issues to discuss p254
        engineered conversation p254
        Neutral facilitator p254
        deep meeting p254
        non-human p255
        Harm and getting permission p255
        Artist as change agent p255

**deep meeting** p255
        You create it together p256
        the meeting is the artwork p256
        Creating the conditions p256
        It’s happened with my two most recent works p256
        Achieving a real engagement p257
        Other conditions p257
        Interest p257, motivation p257, knowing not essential p258, being nonjudgmental p258, changing flow of energy p259, slowness is important p260, nice port of tea p261

People checking if they were saying the right thing p262
        Intimacy p262
        Self-disclosure p262

Conversation between physically present people? P265
        Not bringing anything specifically eco-psychology/sociology P265

**Non-human** P265
        Deep meeting feeling love p266

Love as motivation for artwork? P268
        Motivation is desperation p268
        A meeting of desperation p268
        Joanna Macy p268

        Collaborative conversation useful p270
        Not an engineered conversation p271
        Provided certain conditions p273
Janey: We actually said last time that we would start with silence

All: Ah yes…Ah nice…that’s a nice idea

Silence to 11:55:14

J: Silence except for the rain

Moira: It’s nice isn’t it

J: Firstly there are going to be technical interruptions, first because we don’t have Nomi and because this silly camera I’ve got…Oh is that going to tickle your head? (the spider plant)

M: No, just checking what it is

J: I'll move it if it really annoys you.

That machine I actually have to unscrew it off the tripod in order to insert the tape, which is a dreadful

M: How stupid

J: I know. So we'll have to stop in about 30 minutes, when it beeps. So I’m sorry about that.

I was just going to do a reminder of what came up. Now I’m feeling some time pressure. I was going to show some of my artwork, but given that we’ve got such a short period of time, what we thought was that we would concentrate on just one of the issues and explore that a bit, while Olya’s here, and decide what we want to do after that. What I’ve…I don’t know if either of you have had a change to look through any of this (Transcript of CC 1). I know that Jan’s been reading it

Jan: I’ve read about half of it.

J: There some added bits from the one I emailed you, which were the gaps in the tape at the beginning and in the middle where the tape wasn’t changed over for about 10 or 15 minutes. Also what I’ve done is to index the sections where they coincide with the mindmap. So the numbering on the mindmap in the packs relates to the points on the mindmap, that’s not an ordering, so I’ve used roman numerals and letters.

M: Could you reach into…there’s a pocket on the front of my bag. Thanks very much.

J: What I’ve picked out in the questions/issues to discuss are the things that we highlighted as the most important issues from the last time. So that was from the mindmaps we actually worked on then. And those were…and I don’t mind if you’ve thought of something much more interesting to talk about…but these were:
Moira’s comment about this being an engineered conversation. That was right at the beginning she mentioned that and whether or not by the end she felt differently. So that’s one thing we could explore and that being suitable format for this sort of encounter.

Neutral facilitator – I did think about this and decided in the end not to do anything about this, because I have been thinking about Open Space and the open forum process. And I wondered (Jan) how if you had a neutral facilitator on a community arts project would work?

Jan: Oh Brilliantly

J: Oh really. Well that’s something else we could explore.

The deep meeting including time and silence and I was thinking about that in terms of possible/my artwork encounters and encounters on the street. Here it’s easier to have that sort deep meeting, but on the street, with a much more transitory encounter how could you introduce it into that? And how does that work in each of your contexts, the idea of a deep meeting.

And the non-human

And this issue about harm and getting permissions statements. What we came up with in the end was this idea of... was I seeking to harm any body by what I was doing, or could harm result from it. And we also talked about non-intentional harm and how I as the artist should be responsible for that.

The idea of the artist as a role model or change agent. I’ve been reading quite a lot about that in the environmental behaviour literature about change agent and management change as well.

Art and research combined which might then have a responsibility to feedback learning.

These are all listed and how can we decide what to talk about.

M: Do you have one that feels most attractive to you?

J: I think I am intrigued by this idea of ‘deep meeting’ and how that can work say in the context of an artwork in the street, outside of a context like this. What do you think?

Jan: I don’t mind what we discuss really. I think it needs to be of interest of Olya, if she’s only here for 20 minutes now.

J: It was Olya who introduced that one

Olya: Well, for me it is of great interest, because I’m always interested in meeting deeply, what ever I do and where ever I go. It seems to be something that comes for me, I want to go into more depth what ever I encounter. And my feeling though is for that to happen in human to human contact there has to be openness and readiness for that to happen. I’m sure that people who come past, walk along the high street, where there might be your work exhibited or you might be doing something, there will be a percentage of people who will be open to enter into a deep meeting. My feeling is that you only, whether its good or bad,
whether it’s important or unimportant, you only get people who are already there.

J: What do you mean by already there?

O: Already prepared for a deep encounter. And perhaps do that or search for that or experience that in their lives. And if that is the target, if you are doing an art project and you wanting to this project to lead to these deep meeting, from my point of view there needs to be that understanding from the beginning that you will be getting people who are open to that, but not those people who are not. And how do you get those people who are not open to that. That I really don’t know. It’s probably not possible.

But what does it mean for you as an artist to enter into deep meetings, that is…what would you feel for you would be a deep meeting with another person through your artwork? Would that be more time, what would indicate that you were in a deep meeting?

J: Ummm

M: Is it about you being in a deep meeting with them, or them being in a deep meeting with you? Or is there no difference?

J: Well, umm, given that the conversation is the artwork, I can’t quite differentiate between the two because the conversation has to be with me for it to form part of the artwork, in a way.

M: Because what I’m thinking is that the conversation is the artwork. But you’re not the conversation and you’re not the artwork, you create it together don’t you.

J: We create it together.

M: So in a sense the meeting is the artwork. You see I agree with you Olya, that people will be touched when they are ready to be touched, or they will have that deep meeting. I think that’s true of any experience and any artwork whether it’s a conversation on the street or something that been revered for thousands of years in a gallery or hundreds of years. But the important thing I think is yes people have to be ready, but actually you don’t know when people are ready and the person themselves often doesn’t know they’re ready. Because sometimes a deep meeting with a person, or a landscape or an animal or an artwork can be quite shocking or sudden, can’t it. So for me it’s not about looking for people who are ready but creating the conditions in which that readiness...

O: Can manifest

M: Yes exactly yes, because that’s all you can ever do isn’t it.

O: and what do you think those conditions would be?

J: Can I…actually I think it’s happened…it certainly happened with the two most recent works. In a way I wish I’d had time to show you the artwork and maybe I can do that after Olya leaves. It most obviously happened with Eco-renovation: House Receipts, which was the big wall-
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map about my failure to eco-renovate my house. **Some people very actively chose not to come in**, I could see them pressing their nose up against the window, not realising that I could see them very clearly outside, looking in and thinking I haven’t a clue what that is and walking on. **But some people did come in and the conversation didn’t actually have to last for very long.** Although sometimes it did and people spent time there. **There were quite a few things that came up that indicate to me that the conversation was deep. I may not have recognised it in the instant that it was occurring, but reflecting on it afterwards.** I think this is one of the issues, this is why the transcript which Jan’s had a look at, which she said is absolutely fascinating.

**M:** I agree

**J:** Mmm, I got about half way through it. Did you read all of it?

**M:** I skimmed through it. I didn’t open it until I checked my emails so I really had to skim through it. But I found it very interesting.

**J:** Yeah and there were things like, one woman said to me, ‘My buying policy is that if I can’t buy it in Totnes, it’s probably not worth having’. There were things like that, that **people were offering in that obviously meant that there was a real engagement which I think is a deep meeting.**

And even the Conscience Offsets work, which was outside of Somerfeild supermarket, so actually that wasn’t about people decidedly engaging with the work by coming into the gallery. That was really catching people as they walked by, and even then people did stop and talk. One guy said well, I couldn’t give up my car, I’m a mobile farrier, a mobile blacksmith, I have to go to my clients. So there are things…yeah.

**Maybe that means I am managing to do it.**

**O:** My feeling is that there are **other conditions** in which meaningful engagement can happen. **When the process is genuine, so your genuine interest would attract somebody else’s genuine interest or genuine question. Whether motivation for the meeting, for the conversation, is the one that has genuine intent of entering into a deep meeting.** This goes into a deep area, but…There is more than our own planning and meeting and intentionality, I think we are supported in attracting and making happen what we want to happen when that is a genuine intent. And when it is for the overall good.

**J:** It can happen for the bad as well. Look at the Nazi’s, that is an extreme example. But the depth of fear that people can experience can also resonate and attract.

**O:** But probably in that case it was also genuine.

**J:** Absolutely genuine, I’m not meaning that it wasn’t genuine. The strength of an intent will attract. It is a basic premise of many spiritual teachings that you need to have a clear intent for things to fall into line. Whether this is true of not, it’s an interesting question of how much is random and how much we, because we have pattern making minds…
M: And we are all living with each other’s intentions.

J: I mean are we in a deep meeting at the moment

O: Yeah, to me that would feel…yeah. Because you can have a conversation…I think the questions we are asking are deep questions and also we are really bringing into it our deepest explorations, our deepest thinking. You can have a conversation about something that doesn’t go into any depth, but to me this feels like a deep exploration.

But also deep meeting, I was just thinking of, **it's not necessarily the very physical or emotional engagement although some of that is there, but it's the...but sometimes my what I feel is deep meeting and for me that usually happen out of doors with non-human beings, I find it easier to enter into a deep meeting.** And often it feels very intimate and I don’t know if in a conversation that's an artwork, if this would work. **You don't need to get to know the person intimately to go into a deep place,** that’s that I am trying to say.

J: What if it’s to do with openness, I mean in the sense of being un-judgmental. I think I understand what you mean about being in nature and feeling the depth of exchange, because when I sit with a tree or by the ocean, there is no way that tree or ocean is judging me not in any way that I can comprehend. So there is no call for me to judge it either. So I guess for the person who is doing a collaborative conversation, for it to be deep is **a reflection of that person’s ability to be non-judgemental**

O: I think that’s a big part.

Jan: I would say we are not in a really deep meeting, we are in the shallows, paddling…and there is the potential for going very much deeper between the four of us and this space.

I'm really aware that we are talking about our relationship with the earth and everything that we’ve got on the table has been through human hands, even a glass of water. Could we put a flower or leaf or something, I was thinking of a candle but that might be disruptive.

J: But that’s manmade too

Jan: But the flame isn’t, it’s the fire.

J: We can

M: we could have that pretty plant on the table

J: Probably been sitting over there and thinking why on earth, why have they been ignoring me, at least that’s what I think it’s saying.

O: but in a way that is here already through all of us.

Jan: What here in our bodies?

O: Yeah
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Jan: We are different

M: But you mean essentially we are not actually separate little units, but part of the same...

O: Yes, what it (the plant) brought I feel is that beautiful expression that flows through everything. In that way there is no division, if that makes sense, that's what I feel. In my early 20's I was not at all open to that I can only perceive it from (non-)human beings, but after the birth of my daughter that in many ways opened me a lot up to that presence in human beings enabled me to have meetings with human beings as well.

Jan: Yeah, I remember that too, I was quite closed before I had children.

J: It woke me up when I became pregnant, because your body does things that you are aware of, but over which you have no control. The sense that something else was going on was quite remarkable really. And sensing it almost minute by minute. Even when it was small, sensing that something was growing and organs moving around to make space for it.

O: I like what you said about non-judging, but I think it is very hard. I find it very hard with myself and with others but it is a very big part of going deep, is being so open that you really hear what the other person or other being is really communicating. Without relating it to any other experience or knowledge that you ever had, really receiving it afresh. And I feel when that happens you respond from a completely different place, that is the deep place of response, because it is not conditioned by what you already know, it's so fresh you are just responding to what come and it's never been before and I find it really hard, it takes such presence of yourself, such presence in the moment

M: And in a way it means being willing to let go of valuing things like consistency, identity, and continuity. I was thinking how in particle physics, they've discovered, I don't mean discovered because we've always known and scientists are always behind everyone else, I mean they've discovered that of course, life is just energy and its just moving all the time in waves. But a wave collapses into a particle when its looked at by somebody then it becomes fixed it becomes a unit. And I think that so much of our interaction with each other is like that too, isn't it, our fluidity, our unending creativity and beauty collapses into little shelled objects for each other to judge and to identify. And I think there is something about deep meeting and this is very important in terms of what you're doing, which allows, I'm saying something very similar to what you're saying, that allows for that sense that we are all really always part of one constantly changing flow of energy and to not attempt to fix the other person or to be fixed. It is so tempting to be fixed, because that's what we call knowing each other isn't it. These are things she thinks, this is her history, this is what she looks like. I mean but part of the excitement of meeting you is that I don't know you. It's a paradox, on the edge of that paradox.

Jan: And the unknowingness of the other person will resonate with bits of yourself that you don't know, because otherwise why is it interesting. Because we are always
exploring ourselves, well I am, I don’t know what you do. But that’s how I’ve come to understand the world, this energy that I am, this form and voice, is a reflection of the outer energy at least that’s how I’ve come to understand the worlds. In some way this energy that I am that has a form and a voice, is a reflection of the outer energy what seems like outer to me, it’s not outer at all, you can grab this occasionally in deep meditative states…(end of CC2 DV Tape 1)

but its hard too. It seems blindingly obvious, until you come back and try to talk about it. But I have had moments where it has been extremely clear that the outer world and my inner personality are not separate at all. And therefore one way of looking at this particular moment in time, is that you three and the plant and the coffee and everything else are literally aspects of the collective unconscious, manifested in a hallucination, let’s put it that way, in that you are not real. But then neither am I real, it’s a collective hallucinations, which normally I believe in. But occasionally I get glimpses that the inner self of me could quite easily exchange (intelligible), if I was deep enough I could be looking out through your eyes. And this is what I mean about us being in the shallows, because as far as I am concerned at the moment we are completely all separate entities, sitting in a room. And I have been in very deep places, in altered places, (unintelligible) but in other states of mind where it was possible to move out of this ego-centric, out of this little part. And I think in terms of when you are out in the public space, umm, it’s very easy to be threatened by all the other beings that are around. Particularly the wind, when you are doing work in public spaces the wind is such a pain. 

Laughter

It blows everything around, and you’re trying to pin things up and it wips them off, you know. It’s not just the humans the outer world can seem to be extremely threatening, irritating and destructive and…

J: Like the rain today

Jan: Yeah, I love the rain, it troubles you?

J: Well just in terms of recording, that’s all and the sound. I mean if you are trying to get a pure sound. But that’s just what’s happened, so…

M: It’s easing off now you’ve said that

J: It will come back with a vengeance

Laughter

O: I’m aware of the time and I just wanted to add here, is that I have never been able to have deep meetings with humans or non-humans at a fast pace. Somewhere in here, I feel a slowness is important and I don’t know, umm, It’s almost like what we did in the beginning, although feeling the pressure of time, we didn’t really stay silent. But even that allowed me to really connect with the rain and really connect with this room, and even that very brief time helped. And I think it is important for deep meetings, whatever you are doing it to slow down, for the person who comes that is probably slow time as well. Already. And that is a challenge, but for example when travelling in rural Turkey I’ve always been amazed at how people always have the time to sit down with you for a cup of tea (yeah), no matter what they are doing. And through that cup of tea you come to hear personal histories, you come to tell your histories. It’s like
what the person receives the feeling that there’s time, but it’s difficult because if you are standing in the high street and people are going to the shops and they’re all on a mission.

J: Yeah, I think **it can be introduced because sometimes people are willing to stop for a bit longer, there is a pause in their trajectory for that morning.** So in a way you can introduce it, because there is an engagement, but then I think that is because people are already prepared, or already thinking about this. But actually unexpected people stopped and spent some time talking.

O: **But they might be might be willing to stop for a bit longer, if they see a beautifully set up table with a nice pot of tea and cup and two chairs.** Then it might…

Jan: Good thinking

Actually my friends who run the Caravan Gallery do something similar. They do that, they have a little caravan, which is an artwork and table and chairs and biscuits, they always have battenburg biscuits. But the thing about deep meetings, is time is very important. But you know when you look at some-one and you fall in love, that doesn’t require any time at all. That has happened to me a few times in my life, so…but then of course it takes time to develop *Laughter*

O: I have to apologise and run very quickly down the hill, it was so brief.

All: It’s been lovely meeting you Olya. Really lovely

O: thank you for being the cause of such lovely meetings.

J: Well I’m sorry that I couldn’t get it up and running earlier, but the timing wasn’t right and everything else.

O: I left my email so do keep in touch and I’m stepping into the unknown. I don’t know when I will be back from Russia, or what is going to happen. But I will look forward maybe meeting in the future. Thank you so much

J: Well if you decide to stay for any length of time, you know, send us an invite. *Laughter* No seriously, what better reason is there to travel? I don’t like being a tourist but to go and visit a friend and have a collaborative conversation would be a fantastic reason.

O: I’ll certainly let you know what happens. Alright bye bye.

J: Are you okay to sort yourself out there?

*Pause*

J: One of the…

M: There is a gap isn’t there?

J: Yes there is isn’t there.

Jan: What does Olya represent? I think a nice rock

J: Not in here
M: I thought of water

Jan: Yes that's true, a bowl of water or a jug that won't spill. How did you meet Olya?

J: I went to hear a talk that she and some of the other people from Belstone gave. I knew...I'd heard about her through TTT, but then I met her and spoke to her, so that's how this came about. And thought haha, okay, I've got one peg to bring into this conversation.

One of the things that, umm, well just an observation actually about the non-judgemental thing. The Conscience Offset was very interesting because especially with people I didn't know well, or people less well prepared for a deep encounter, they were constantly looking...people that did stop and look and see what was going on, where constantly looking at me as if for reassurance that they were saying the right thing.

M: Ah right

J: Or the thing that I wanted to hear, I was constantly reassuring them that whatever they wanted to say was perfectly alright. And I had to do that time after time after time. It didn't just happen with one or two people. And that was quite fascinating, so I purposely had to make it...in order to ensure that I got what they wanted to say.

The other things actually was intimacy, and I wonder if that's another...in my work particularly...if that's another part the process of creating the conditions because...

Jan: Janey, I'm sorry I'm not really concentrating, can I get some water? 51:36

I feel I need a break, I don't feel comfortable at all with Olya leaving and just carrying on as if nothing has happened.

J: Well that's fine because I've got to do this anyway. (change the disc)

M: I know what you mean, I'm sort of missing something

Jan: Part of me is yanked. I think this is a re-organisation of how we deal with it.

J: well lets have a cup of tea

Jan: Yes lets have another one, that's the British answer

Laughter

M: well it is interesting this question of intimacy, because can you have sudden intimacy?

J: Well basically the reason that I say that...is because...other people have observed it in my work. Because I am being, not particularly with Conscience Offsets, but most of the other work has been in order to avoid people saying Oh you are just preaching about the environment and we don't want to listen, that's why I have exposed myself really. So that there is a level of intimacy about me exposing myself, which is not intended to disarm because it is just my means f
saying well look I am no angel and let's just think about this. But also this person who observed this said about (me) expecting intimacy from the people participating as well. Which is just a little bit about deep meeting really.

M: Yes it is and I suppose you present yourself as some-one you can be identified with, don't you. They can recognise themselves in you because of your self-disclosure.

So she's Olya in England but Olga in Russia

J: Could be.

Jan: Didn't she say something about that, not wanting…she wanted to change her identity and Olga didn't feel right and that's why she is Olya

M: Oh really?

J: Do you want to actually carry on? I mean this morning

Jan: Oh yes

J: You just need a bit of time

Jan: No it just felt really abrupt when she left. No I definitely want to carry on. Do you want to carry on? Are you okay?

J: yes I'm a bit achy.

M: Are you okay?

J: I put my back out, and it was just ironic this morning, because when Olya arrived and said she couldn't…she had to leave for an appointment at 11.15, I smiled ruely because I thought with the rain, if I knew she was going to be here past Wednesday (when she is leaving) then I would have phoned everyone because of the rain, because I could have an emergency appointment with the chiropractor at 11 this morning. So it's just ironic. But no...

M: I couldn't have come another time, because I'm going on holiday
Do you want to go on?

J: No I'm fine

M: If it is only the three of us, then we can do it another time

J: Yes

Actually I had somebody else that was interested in joining in.

Jan: Did you?

J: Yes, Toni Spencer, she's new up at Schumacher. She's a designer/maker, but is exploring how to develop a design course up at Schumacher. She's been working at some college up in London, Goldsmiths. She's in sustainable designer

Jan: Excellent

M: that sounds interesting
Appendix 10 Collaborative Conversations II Transcript


J: Yes she is very interesting
M: So now I am completely confused as to what we are doing.
J: About carrying on?

Discussion about the logistics.

J: interesting when I was talking about listening and responding in terms of a deep meeting, as much as we might intend to do that, I missed an awful lot and it wasn’t until I started to transcribe the conversations, and it being recorded, that I picked up lots of nuances and threads of things that I didn’t realise (at the time). For instance like your (Jan) witchcraft/taboo thing that you were talking about, which I thought...now what did we get onto to...of the CCTV camera thing, and I closed it down by saying it was a red herring, and of course it wasn’t it was absolutely, completely and directly engaged and involved in our conversation.

Jan: I think it would be quite interesting to have a conversation where we are walking in a circle.

J: I think I would find it harder to concentrate
Jan: But that would be a good thing because it would subvert the normal way of doing things.

M: well why not try it. laughter
Jan: It would also make the sound and visual recording more interesting.
J: I was going to show you some of that later
J: Well rather than just a single fixed camera, well not necessarily boring. Look at Andy Warhol and 24 hour Empire State building in real time. It’s a cult movie, we might become a cult movie

Laughter

J: If we think in terms of an artwork with sound and movement, if we had the three of us walking around talking.

M: But I don’t want to be constrained to walking around in a circle, if we are on our feet or sitting and standing as we wish, leaning or whatever.
J: the sound would then be intermittent.
M: But is this helpful for Janey? I mean I really want to do what helpful for Janey’s work.
J: It’s always helpful for Janey to have fun laughter and to play a little bit.
J: Tea?

Jan: But moving around has its serious side, because it makes you think differently
M: It’s a shame that we can’t all go out for a walk
J: Yes, well we could, but we’d get very wet and Bill wouldn’t want to come with us.
M: Is he a bit of a whimp when it comes to wet weather.
J: well he didn’t want t go out today that’s for sure
Jan: I’ve had an amazing weekend, I’ve been up at Embercoombe. You’ve got to come up there.

J: Ah no, have you?

Jan: It’s still on today, today is the last day and Richenda was there.

J: yes I know she was

Jan: And it was extraordinarily interesting, setting up a council, which Nick managed to get himself elected onto as an elder.

End of disc 1

J: Here’s your tea

   I agree it does feel a bit odd with Olay just leaving.

Jan: Shall we endeavour to stay in touch with her, by email?

J: I don’t know in the way that you’re proposing… I like seeing people. I find an email conversation, actually I just don’t do it. I’m terrible at writing to people.

M: Me too, you don’t get the cues, you don’t even get…

J: You seem to enjoy it enormously.

Jan: It’s just different, it’s a different sort of conversation

M: Well maybe I’ve just never got into it. I need to see people and I feel I sense a lot more. Intelligible

Jan: I guess we can send her an email transcript, when you send it to us. And then if anything develops from that it does and if it doesn’t, it doesn’t. She may well be too busy or un-inclined to keep any of these contacts.

M: Also the thing is your artwork is a conversation between physically present people, isn’t it?

J: Not necessarily, because I have conceived of one piece that I haven’t kicked off yet and has probably been overtaken by time, that would be, I was going to put it onto a message board for sustainable behaviour. And see what responses came back and see how that worked. I was actually going to do that and the questions was what would an eco-DIY store be like and how could it operate. Do I was going to do that, but I haven’t got around to it yet, it might be a different question by the time I get around to it.

So that was just another way of trying it (conversation) out as it where.

Jan: So in terms of this morning, there are two obvious possibilities. One is that we can look at things we didn’t discuss in the first meeting because we didn’t get through very much, or we can address things that came up as a result of the transcript that Janey notes.

J: Yes I mean I picked out things that we highlighted at the end last time, which I went through earlier on.
Jan: I don’t know, I don’t feel strongly about what we do.

M: At that moment I was just thinking… I know whatever we bring is the sum of who we are, so in that sense I am, but **I don’t feel that I am specifically bringing in anything from being an eco-psychologist.**

Jan: Oh, hang on, why don’t you think that?

M: Because I think, well obviously part of what I am is part of what I bring. I’m just thinking that really, well Olya wasn’t specifically addressing things from a sociological point of view. But it is that those are part of something that informs.

J: It is something that I noticed in the transcript that was going through my mind that came through less in the comments that you were making rather than either of you Jan or Olya. Yeah, I wondered about it, was this because…it was a purposeful invitation because you were an eco-psychologist. I mean maybe we can explore that idea of the non-human and bring the non-human in. I am very aware that by focussing this enquiry and focusing on the value-action gap, it’s all about our behaviour. It might be our behaviour in association with the wider world because obviously a part of this value-action gap is shifting our behaviour so that it does encompass the broader field. But otherwise it is rather an homocentric enquiry, and I don’t know whether or not there is anything that I can do about that.

M: No because **I think it is about that edge of human and non-human relationships, our relationships with the earth and the non-human, that is exactly what the barrier is about.** But it does tend to focus, yes or be human centred on ourselves.

And maybe that is the work that you want to do. But I suppose those things I thought about this morning about deep meetings and being non-judgemental, which is a bit of a catchword, but we know what we mean about that. I was thinking about the kind of attentiveness that I sense from the non-human world. And I feel that I am becoming more and more sensitised to that, when I go for a walk, near where I live for instance, when I am by myself, I become increasingly aware of the life of the spirit that infuses the plants, the animals (11:48) and the birds. And I am acutely aware of the kind of attention that they pay me. Not me as an individual, but I realise how attentive the non-human world is and how everything that is happening and how broad (intelligible) You know I’ll just brush past a bunch of nettles and I’ll receive their attention or I’ll pass a bird or a cow and the quality of their attention. It really strikes me. I don’t mean that I am sentimental or thinking that they are really interested in me, it’s something else, It’s something about the way life attends to itself. And that fascinates me and so I suppose my angle is to see that broader picture and how are humans in that, you know what I mean? How does life in the form of a human fit into itself and what has happened that clogged up the clarity and simplicity of that attending. That’s the issue that fascinates me and for me that’s…those are the questions that under lie what we are talking about deep meeting between humans. And it is very hard to find words, because
the word ‘love’ often occurs to me, and yet it has been so sentimentalised, it is hard to use isn’t it.

Jan: Very difficult, and ‘hope’ is another word. It is hard to use those words.

M: Yes. But I don’t know words that come closer to what I mean. Because when I really sink right down into myself, right down, what I contact is what I can only call love, and it is on one level my love for the world. But it feels more accurate to say the world loves itself through me. And I suppose in my work, I want to work from that level, with that awareness and when we talk about deep meetings and in a brief encounter, can someone be touched and met in your artwork, my attention goes to how does love manifest in that situation. And I suppose that not is a way of describing the situation that many people would be comfortable with or interested in, but that is where I am coming from.

J: Is that another version of Olya’s deep meeting then?

M: I think it is connected with it, yes. For me that is what underlies Olya’s deep meeting. (telephone ringing) Because I suppose I see our human failures to care for the earth, our abuse of the earth as partly a failure of love. So where does love fail, what prevents love from flourishing between us and the natural world? That so much has to do with that concentrated fixed little units of separation that we were talking about earlier and then fighting against the non-human world, and the addiction to the ways of avoiding love and coping with life without love. Am I making sense to either of you?

Jan: Umm yes. Lots of sense. It’s certainly what it looks like in the short term, I find I have really different states of mind according to whether I am working in the short term or the long term. In the short term I mean my own life time, and the lifetime of the people I love. And clearly the whole place is a big tip and we’ve been incredibly destructive of what used to be a very rich biosphere. We are reducing it to a very impoverished one, but that’s similar to the destruction of dinosaurs. In terms of the life of the earth there have been a number of biological catastrophes, but we are only aware of a very short period of the world’s existence. And the earth itself is a little tiny blip one fairly minor galaxy. So I have a fundamental trust that the earth knows what it is doing, or something knows. Because I can’t see how any of it could have arisen otherwise, and I also see that the pain and cruelty, all the things that I object to, are endemic in the non-human world. Some of the life cycles of parasites and their hosts are really bizarre and involves a lot of pain for the host. And this developed completely without any of our human intervention. And yet it is very stable system. And has continued for a long time. So the earth clearly doesn’t have the same attitudes to what is good and what’s bad as I do, any more than a God if such a being exists would have. The earth has a different perspective.

But from our perspective we are shooting ourselves in the foot, this is where we are committing suicide, by killing so many other things. And I personally don’t really like that.
It is a lot more comfortable when I am in the long-term perspective. And then I can feel that what I do is...I suppose that I am driven a lot by my early training, which is Christian. And everything is right and wrong, and I had to please the grown-ups and please God and you are seen as being a servant of...an inferior being that has to do what it is told. And that's a hard one to shift. So as far as possible I try to let go of the concepts of right and wrong and think more in terms of energy. Where the Nazis wrong, where the British right? When actually the whole thing was much much more complicated, but what was clearly around was an enormous amount of fear...

M: Fear is the most destructive

Jan: It is a powerful driver. So is also love, also incredibly powerful. So it is energy, energy is fierce sometimes. Where is this going, this is rambling? But I find that rambling can lead onto...it might drive Janey in to a fury of desperation. When I started that ramble what was I talking about?

J: When you started you where talking about social conditioning it seemed to me and right and wrong.

Jan: yes but I was responding to something that Moira said.

J: the earth has different perspectives of good and bad

Jan: Yes but I was responding to something...

M: I was talking about love and the failure of love

Jan: I mean presumably you are doing this work through love? (23.00)

M: We shouldn’t assume that.

J: I was treating that as a question?

I think the main motivation is desperation.

Jan: Fear?

J: Maybe that is the same as fear. I hadn’t equated the two.

Jan: So what’s the desperation?

J: The desperation is that if we don’t change our behaviour, then that will be the end of it. And I would rather see, I mean I don’t have any children or grandchildren, but I have nieces and nephews and other people that are dear to me and I would like to know that they have the opportunity to continue and for their children to continue. So I think that’s why I say desperation.

Jan: However behind that you could say that the driver is love

J: Or fear...it is difficult to distinguish between both of those, isn’t it?

Jan: I don’t know. I know when I am coming out of fear and I am nasty. When I am coming out of love there can be an urgency.

J: this isn’t nasty
Jan: No but that’s me.
J: Fear doesn’t always produce aggressive...does it?
Jan: What do you do when you are frightened?
J: Run
Laughter
J: Jan gets nasty
Jan: Unless it’s seriously frightening and then I go quiet.
J: Yes and make yourself invisible.
I’d say the motivation is desperation.
M: It’s an important point.
So where is it that you are wanting the meeting to take place? Are you wanting the meeting to be a meeting of desperation?
J: No because I know that won’t produce anything constructive.
Jan: How do you know that?
M: It might be hugely valuable to have a meeting of desperation.
(chuckles) No I’m serious. Do you know Joanna Macy’s work
J: Yes
M: Because that stage of being able to despair and being able to feel the despair and share it with others who are feeling desperate is a hugely important part of the healing that move on to being the power to take action.
J: I mean it (desperation) has driven my reaction. But my response is to do it in an artistic way and I feel that desperation can make you react in all sorts of ways, but I am seeking to do it through an artistic way...
M: Yes but that’s...but your artistic way in this particular case is to create an artwork which is a conversation. And that conversation may enable to other person to, through meeting you and recognising your ability to hold your awareness of desperation, that may enable them to feel a desperation which they hadn’t allowed themselves to feel before and which is blocking their addictive behaviour. You know as they rush into the supermarket to get more trashy food or whatever. And so the artwork can be a meeting in desperation, which is hugely constructive for both of you. And you can’t know where that desperation might go, they might kill themselves or get involved in some action for change.

Jan: They might hit you (28:12)
M: They might hit you
Appendix 10 Collaborative Conversations II Transcript


Jan: No seriously the public can get very upset with artwork. …So take a gun with you..Laughter

Hey I’ve had a why don’t we do a collaborative conversation outside Somerfield (Tape 2:2, 29.00) or something and have eco-desperation or something written up there and ring fence ourselves with all these plastic guns Laughter and have the flipcharts and all that stuff, so that people can do drawings and be subverted and see what happens? Laughter, pause, No

J: I don’t know, I’ll think on it

Jan: Did you see those three woman theatre, actors? They were threatened with arrest, they weren’t actually arrested, but they were wandering around with green water pistols as part of Edinburgh Festival in high heels and black poly vinyl cat suits. And the police said you can’t do that, you look like terrorists Laughter absolutely seriously and made them put their guns away, their water pistol things. Laughter They said we’ve already done it in London and nobody worried, but the Scottish police appeared to be more jumpy.

J: It’s probably because of the Glasgow bombing

Jan: Has there been a Glasgow bombing?

J: Well there was a couple of months back

M: Yes

Jan: Yeah probably

J: The coincidence, the timing was just bad

Jan: the police were just feeling jumpy and the police have got these new powers to arrest anybody in the threat of terrorism, haven’t they. It’s just horrendous. God that makes me feel desperate. The way all our civil liberties have been struggled for for so many generations…What are you smiling at it’s serious

J: Yeah, no

Jan: She says laughing…but what can you do except laugh and smile in despiration

J: I think that’s really interesting the Joanna Macy thing. I’ve got her book upstairs and I’ve so far into it and then something else has grabbed my interest and so I haven’t finished reading it. But it was one of the things that I thought might actually be helpful background knowledge to constructing these things (conversations).

Jan: Her stuff is good. I’ve never been on one of her workshops, have you?

M: I did a week’s training with her several years ago. Training for facilitating workshops, although I don’t, yes she is really good.

Pause

Are we doing anything like you wanted us to do? I mean are you getting anything like you want to get from this?

J: I think this one is decidedly disrupted. But no, yeah…

Jan: No or yes Janey

J: One of the things I think was really interesting is that Bob Croft, from the Gaia Foundation Western Australia, said in some facilitator training that I did with him as part of TTT, he said that **knowledge can be represented by a circle and you as an individual probably know about 10% of it, then what other people can contribute is probably another good portion of it and then there is the other part of it as well, which is the random, wandering connections and the unknown things that we can't know and the non-human. And that's why...what I was doing really was get out of what I just knew. And that's what I wanted when I brought a number of people who were...,whose areas were already impacting on my study. Bringing those people together, to add in and expand and give me other things to think about. That's what I wanted, that's what's important.

M: And is that happening?

J: I think it is happening, yeah

M: Good

J: Yes. I smiled because you were asking the same questions that people in Conscience Offsets did...

M: Yes I was aware of that...

J: “are we giving you the right response?” (tape 2:33:49)

M: Well yes, except that we have come here to support you, partly, as well as having conversations that we enjoy, to support you in making something, so that is part of the agenda for me anyway, so I want to check that's happening.

J: Yes.

So do you feel this is still an engineered conversation? Or the fact that it is engineered and I've allowed you...I've sort of called it a semi structured interview, which is a way of umm...marketing, I guess they use it primarily they use it to get responses from people, they have a number of questions which are the guide and then the response is allowed to wander. And I thought maybe that language might characterise this, rather than this being a completely engineered conversation where you have this, this, this and this question to answer and you are not allowed to deviate.

Jan: Yeah we don't have an agenda, do we? I mean we don't have an overt agenda.

J: Well we, no, an agreed agenda

Jan: Semi-structured is good.

Aren't all conversations engineered. I mean humans only sit down or stand up and talk to each other when there is something to discuss, when there is some exchange of energies, some exchange of information. So even the most casual thing where I bump into somebody in Totnes High Street and say Hello. Or I see that person coming and I make sure that I am looking in the shop window when they are coming past, so that it doesn't appear that I've seen them coming.
Humans are very…I mean we are essentially feeding aren’t we, (35:40) in conversation.

M: I don’t think that is the same as engineering a conversation

Jan: Right

J: I think engineering a conversation is being overly directive

M: I feel that the basic condition have been laid down, but I don’t feel that this conversation is being engineered in the sense that...I think you are asking a specific questions, but you’re not sort of deliberately manipulating who says what or keeping us quiet at certain points

J: That’s right, or closing things down

M: Exactly, you are not closing things down. (36:28)

Jan: Janey doesn’t need to because we know the cues, all of us

J: The cues?

Jan: We know the social conversational cues. I’m not likely to suddenly turn around and throw this cup at the wall. We have social priorities that we all know and conversational gambits that we understand, so we personally are not engineering this conversation, but our ancestors have.

J: By social conditioning

Jan: How do we learn how to how to communicate the three of us, and the plant and the bowl of water?

M: Well yes but that like saying because I am biologically equipped to walk, my ancestors have engineered me to walk to Start Point on Sunday. I think that there are certain conventions as to how we do it, but that doesn’t in anyway determine the content does it? Well to some extent it determines the content because we would probably be put out if you through the cup against the wall (37:43)

Jan: She probably wouldn’t let me come around again

M: Wouldn’t she, well there you are

J: Unless I could persuade her it was an artwork

M: Well yes, risky

J: Yes exactly risky.

I suppose it goes back to whether I feel that the earth knows what’s doing in this period of destruction. And that in some way of other my actions are an expression of our conversation at this moment in time, is an expression of some aspect of the earth that would quite like not to be killing everything off. Yesterday I was at Embercoombe, do you know about Embercoombe?

M: No
Jan: Well it is a very interesting place up near Exeter, 30 acres. And they were setting up a council for how to run the place because it is a sort of collective, it's an environmental place

J: Yes, sleeping in yurts and people staying…

Jan: Oh all sorts of things, it's been going for about three years and it's becoming more public. And they were setting up the advisory council, because there is already a bunch of trustees that actually run the place. But they wanted an advisory council of all the groups of people who are likely to be active at Embercoombe. So there is…So on the council…Mac who is the main instigator behind this has done a lot of work with indigenous peoples. He's lived and worked with them. So he's attempting to, we are attempting to, I guess, a council which will be an advisory body which reflects all the different member groups, so that the mother's with young children under the age of 13 are represented.

M: Is this a place where people are living together?

Jan: Some are, no not many people, mainly it's running courses and things. 39:50

J: But it's not public at the moment you go there with a purpose, don't you.

Jan: At the moment it is private and invitations

J: Yeah

Jan: But the thing is the structure, this guy has been in business management for many years and he is really interested in structures and he is looking at the ancient, ancient ways of sitting around and discussing things and having conversations and working out a solution that actually is good for everybody.

M: Right, mmm.

Jan: For all different people. So I suppose I am aware how people, ever since we stopped being apes and perhaps before then, because they have really complex social structures, people look to understand each other and survive in the world. And we clearly are as a species good at it, we have survived, there are millions and billions of us aren't there. But we seem to have lost sight of the needs of the rest of the planet. But there's that…when Olya was talking about going deep and you going deep and me when I go into transcendental states, there is this thread that…Actually we are not individuals, much as we think we are (Mmm), we are something else (Mmm), something else is actually doing something and we are carrying it out. Does that make sense? (41:35)

All: Yeah

Jan: So who is it or what is it, what is the it that has got us together? Ostensibly it's Janey and our agreement, but actually the people who raised you, your parents and grandparents, the people who have gone before in your life, who actually produced these physical bodies, have somehow or another transmitted an energy that says, Okay things are terrible, but you can hope, you can love, you can feel desperate, you can so something about it. And that has got activated in this particular instance in time through Janey. Now, so has Janey engineered this, who has engineered this, where has it come from?
Before there were people, where did we come from...amoeba. The amoeba decided to...where did it all come from? So...I don't know where that rant goes to?

M: No but that's really interesting. And at the same time as holding all that awareness, we have to have some sense of our personal agency and our ability to make decisions and choose this way of behaving rather than that. So it still comes down, as well as all that, to a question of how or why or do you personally engineer or structure a conversation. And what does that mean. And certainly you have to provide certain conditions, because you invited us to come and have a conversation of certain issues, which has enabled quite a vigourous, alive, authentic kind of communicating. If you had invited us all to a party, we would probably have had a very different quality of interaction, wouldn't we?

All: Yes, yes (43:59)
Jan: Thank you Janey

Laughter

M: Thank you for having us
Jan: and especially thank you for the lunch that you have prepared for us

Laughter

Jan: Yeah, well perhaps we should thank your ancestors
Thank you Janey’s grandma

J: I had no idea how to summarise what you said there in a bubble (on the mind map)
Jan: Leave it blank it doesn’t matter
M: Why don’t you summarise it?
J: Absolutely
Jan: I would summarise it in a green bubble (drawing, laughter, drawing a spiral)
J: Like that I see
Jan: It’s funny I don’t like writing words down, it’s really weird, I don’t know why I don’t. I find when I write words down, I tend to feel trapped by them. Talking has a fluidity.

J: but so does language and that’s what I really enjoy about the PhD. And I think too the way that I write, I’ve realised is a very intuitive process. I pull all these apparently disparate things and put them on a page together and then figure out what in the hell is going on and why that’s linked to that and why I’ve put that together with that. Because obviously it was important but I don’t quite understand why. And I have to go through all of that really, you know, intuitive process. So actually I feel that it (writing) can wander in equally the same way. At some point of course what happens (46:01)

J: where something else is actually doing something and we are carrying it out. Does that make sense
So who is it what is the it that has got us together, the people who have raised you, all the people who have gone before in your live, have somehow transmitted an energy, okay things are terrible, but okay Through Janey. Who has engineered this? The amoeba

M: No but that’s really interested… in our ability to make decisions, so it still comes down as well as all that, what does that mean. And certainly enabled quite a vigorous conversations, if you had invited us to a party we would have had quite a different conversation wouldn’t we.

Jan: Or perhaps I would summarise it in a… (sound of spiral being drawn) when I write things down I feel I get trapped by them

J: stick them on a page together
I don’t quite understand why
At some point of course, is that by recording a conversation of publishing it becomes fixed. But that is only a marker

M: I write novels and I write poems. For me language can be very confining, when you are working on one level of meaning Its very alive and organic and powerful and quite the reverse of confining.

Jan: I have a fear of writing

Jan: My contribution to that dialogue
Over the last five or six years quite a few people have come and gone. There are three who are quite solid Peter and Esperansa Esperansa is in the finishing stages of training as an architect, so everything comes up.
I just don’t like to write

M: And yet you are an extremely fluent speaker. Fluid I suppose

J: I sort of feel like we have come to an end

Jan: A pause

Jan: Maybe a couple of minutes of silence would be good.

(Silence)

Letting Billy out

J: I think I’d quite to show you some of the footage from last time and see whether or not I can make some piece of work out of it.

Showed previous work
Appendix 11  Resolutions Exchanged transcripts
Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

Resolution Exchange transcripts
Totnes transcripts  January 2009

Scene: Kitchen space in Birdwood House, a community venue in Totnes

Woman with six children

JH: Just make coffee a minute
     Just help yourself and have a seat wherever you like, or some of the
     contributions are on the wall over there if you want to have a read f
     other peoples?

Woman with six kids: Well I do walk or bus most places, bus at the moment
     because of my legs at the moment I have artherititus

JH: Milk or soya?
W: just a small amount
JH: Milk?
W: Yes please not too much
     Done most of this I think
JH: You might be able to think of some others, that’s my list not…
W: One of mine is ahh
JH: necessarily a check list
W: energy efficient light bulbs?
     Although I’m beginning to wonder about them now, with all the fury
     about them. Are they as eco-friendly as they sound?
JH: Mmn, mmn
W: with all this mercury in them
JH: Well yes they say that on balance, because of the less use of
     electricity, the balance is that they are okay.
W: I’ve been using them for a while and um I don’t change them as often
     did with the old ones, I still change them quite a bit
JH: Right
W: because the little light by my bed is on as soon as it gets dark, because
     my bedroom is where my…not my bedroom as such, my little girl’s
     bedroom, I share a bedroom with her.
JH: You are welcome to a cake too, if you would like?
W: Thank you
JH: There’s chocolate or sweet potatoe and maple syrup.
W: Is it wholemeal?
JH: It’s gluten free
Appendix II  Resolutions Exchanged transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

W: One of the things I’ve found… I use the tumble dryer, because I have a large family, there’s eight of us, so that’s a lot of washing. But ahh… just having an extra family member home, because he’s at college right now, means I generally have an extra wash or two everyday, with him alone. But what I’ve found I put in my tumble dryer these dryer balls and it cuts my use of electricity by 25%.

JH: Whow that’s good, I didn’t know about that.

W: And also another thing I’ve found, it may sound funny, but if I put more than one load most times, I bring it to the launderette, because I find it is actually cheaper than to dry it at home,

JH: Yes, yes

W: with more than one load. So that’s one thing.

I do shop locally, but usually at Morrison’s, but sometimes the Happy Apple or some of the other small shops. I use the charity shops.

The only thing that’s left on standby is umm, the sky, that’s got to be kept on all the time

JH: Yes I know it’s some of the appliances are actually difficult to not leave on standby, you know.

W: (unintelligible) It’s nice (the cake) the computer, that does get left on standby quite a lot, with six children competing to use it. But it is switched off at night.

JH: Right

W: My mobile, I have changed it a few times, generally because they’ve broken down. But I’ve now gone to a pay-as-you-go one

JH: Yes I’ve got a pay-as-you-go, I worked out it is actually cheaper, other than you have to top up. But it’s actually cheaper than the contract. Which surprised me, I thought it used to be the other way around.

W: It used to be, although my oldest son his phone broke down, or he dropped it or something, and he had to get a new contract and he’s now got one for £21 a month, 400 minutes free calls and unlimited texts. His last one was £35 a month. So as he texts more than he actually speaks to anybody, it’s going to be a good one for him

JH: Yes, yes

W: But I did have a contract once, it was £10 a month and then it went up to £15 and then it went up to £25. I thought hang on I don’t even make use of my free minutes and it wasn’t a lot in those days, I felt I’ll be better off with a pay-as-you-go. And I’ve been pay-as-you-go since

JH: Mmn. Mmn

W: (Intelligible)… family to get hold of me if I’m in the shop and they say I need so and so, or where are you if I happen to go over my time.

JH: So what made you decide to come in? Free tea and coffee?
Appendix 11  Resolutions Exchanged transcripts
Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
The University of Plymouth, PhD Thesis

W: I didn’t know about this actually (intelligible)

JH: You were just curious (Laughter)

Are you sort of concerned about the environment, or?

W: Mmn

JH: You are, because I know a lot of people aren’t…

W: I use the charity shops mainly. Mostly because of cost issues basically, because I can’t really afford to buy new

JH: Yes

W: with six children. My husband is a pensioner as well, so we have to watch our pennies.

I use the library, I do buy books, but not as many as I used to. If I do I try to buy them second hand from charity shops. Then when I’ve finished with them I give them back.

I’ve got somebody coming today to pick up five big black bags of children’s soft toys. The one’s he doesn’t want for his children he’ll pass onto somebody else.

JH: Well that’s good.

W: I don’t know if you have children of your own, do you?

JH: No I haven’t

W: I’ve got eight all together, six still at home. Well seven really but Scott’s at college now and the youngest two are eight and eleven.

And Grace, being the youngest, she’s been spoilt by both us and her older sister (intelligible) She gets something and she’ll play with it for a little while and then it ends up in the airing cupboard. And my husband was clearing up the other day and he put them all in black bags and said I just can’t have this, I need this as an airing cupboard not just as a junk cupboard.

JH: (Chuckles)

W: Again another thing I do is clothes that aren’t fit to be worn, I used to throw them into the bin, but the charity shops, anything that isn’t good enough to be sold they sell onto a recycling firm,

JH: Oh right

W: so many pounds a kilo

JH: Oh great, I didn’t realise that

W: I had a whole stack of coats, and kids grow up and you buy new coats for them. I can’t exactly pass down boys coats to the girls and my eldest daughter, there’s nine years between her and Joy and some of her coats have long since gone, so they haven’t gone down to Joy. But Joy’s are going down to Grace. So I am trying to cut down where I can but it’s not easy you know.
Appendix II  Resolutions Exchanged transcripts  

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, 
The University of Plymouth, PhD Thesis

JH: No, no it isn’t especially children in this day and age, they want new 
things and they want what’s in fashion as well, don’t they. That’s quite 
hard to deal with.

W: Actually mine kids are not that way inclined really

JH: That’s fortunate

W: At least they are not at the moment. The girl’s are quite happy with 
second hand clothes as long as it’s something new to them

JH: New to them, yes

W: Then if it is passed down from Joy to Grace. Robby and Paul, well 
Paul is about two stone heavier than Robby, even though he is a year 
younger. So they can’t actually share clothes at the moment.

JH: No, no

W: Robby is quite a lot bigger than Paul at the moment. He only wants 
black jeans. There’s a lady on the market called Patricia, she’s buy’s 
new jeans, but she also buys second hand jeans, and I get a lot of jeans 
from her. So she always keeps an eye out for black ones for Paul. 
Then Gut is another one of my sons, he (intelligible). Again she looks 
out for jeans for him, it’s not easy because he’s really massive. Three 
of us have been going to Slimming World since the end of November

JH: Right

W: And umm (intelligible) 
Because we have a limited income when it comes to Christmases or 
Birthday’s we have a limit, usually about £30 per family member. But I 
don’t get anything like…other people have £200 (inelligible) 
We get the (intelligible) and it’s helped us in a few things. We saw 
this, they had a toy just before Christmas that was £299 I think it was. 
And they tested it amongst a bunch of children and the children liked 
it, but they were quite scathing. One of them said we like it but after 
a while we’d get bored with it. So the parents in the survey said 
‘Good job they were trying it out for you, if I had bought it I would 
have been flaming if they had played with it a few times and not…for 
300 quid.

JH: Mmn, yes

W: I’ve made mistakes, thinking, I’ll but this, this will be (intelligible), but 
they’ve ended up not playing with it, so there’s been things ended up 
in the charity shop. Just simply because none of the kids

JH: Are interested anymore. Mmn

W: I mean interested in it period. Brand new games and books. I 
thought well they’d like this kind of thing, and I get it and (intelligible)

JH: Here you here’s a pen

W: One of mine is using the library

JH: Yes that’s a good one actually
Appendix II  Resolutions Exchanged transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

W: We used to dry our clothes in the kitchen, but Tor Homes changed the kitchen and the bathroom and the new worktops came further out into the kitchen, so the table we used to have didn’t fit into it any more. And that’s the table we used to have…clothes…

JH: What like racks

W: Yeah, umm, clothes dryers, the airers. We’d sit them on there towels etc. If you washed them in the morning, or whenever we washed them, I can’t remember now, it was a long time ago. Twenty-four hours later they would be dry. Because we didn’t have a line for years because our nextdoor neighbour had allowed their trees to grow over, I couldn’t use the line at all. And of course this last summer I managed to dry outside about six times

JH: I know, yeah

W: …in between the showers

JH: Yeah I know, it’s been a bit difficult this summer

W: …and I can’t dry it in the winter because it’s just too damp

JH: Yeah, yeah

W: I don’t know how other people can

JH: Well not with that amount of washing

W: So that’s why I say an eco-sin is having a tumble dryer at all

JH: But I think you could say with six children at home, that’s justifiable really. I mean you just couldn’t do it otherwise.

W: I’ve cut down the hours of my central heating. Except in that very cold spell, I had to put it on. Even though it’s been done for me, can I put down what Tor Homes (Housing Association) have done like insulation and double-glazing

JH: Yeah, yeah absolutely It’s all part of what makes a difference really, isn’t it

W: It does. They double glazed the windows, but they didn’t do the doors for years, so we were still getting the cold coming in through the doors. When they put the new doors in, we’ve had the new doors about four years now. I remember the day they came to do it was the coldest of the month, so we had the doors open, we had to put the gas fire on in the sitting room, because the house was absolutely perishing, while they were putting the new doors in. But once the doors were shut and completely installed, we could feel the difference. The hallway was warm, the kitchen was warm. Now we have to open the door to let the heat from the cooker go out (Laughter)

I’ll tell you something that…we changed from an electric cooker to a gas cooker. That made a lot of difference, it brought our bills down, but it warmed the kitchen much better.
JH: Oh that’s interesting. Yeah that would be interesting to put down. I’ve not heard of that before. I’ve got a gas cooker, but that was really through choice.

W: And the cooker I’ve got, if the lid is down, if you knock the knobs as you go past, the gas won’t turn on.

JH: Yes, yes, it’s a safety precaution isn’t it.

W: Yes it’s much safer.

I’ll tell you another thing, the microwave, say for making just one drink.

JH: Right.

W: …just pop the beaker in microwave and press the drink button and you’ve got your drink in a minute. So it’s cheaper than using the kettle.

JH: Yes.

W: …and then you can do jacket potatoes. You haven’t got time to do it in the oven and if it’s just for yourself, you don’t want to use the oven for just one jacket potatoe. Just pop that in and depending on the size of the jacket potato it’s about seven minutes, depending on the size, seven to ten minutes…

JH: It’s cooked, yes.

W: I use it for microwave heat packs, which is useful for upset tummies or if your shoulder is aching or any arthritic pain. It’s really very very good. It’s…

JH: Multifunctional, yes, multiple uses.

W: Fridgefreezer, say for an elderly person on their own wouldn’t be much use, but for a large family it’s very useful. I can buy in bulk.

Talking of charity shops, my son Guy, is so hard on his trainers and he’s now a size eleven, it’s not easy to get in his size, but I managed to get him a pair down in Scope for £4 that were brand new. I was really surprised because umm, Scope is actually very good on shoes they don’t tend to price them very high like most charity shops do.

JH: Yes, yes.

W: I don’t buy as much as I used to from the Heart Foundation because the prices have gone through the roof.

JH: Really?

W: It used to be quite reasonable. I used to get quite a lot of clothes, children’s clothes, adult’s clothes. But prices of shoes, books are now astronomical. You’d be just as good buying them new in some cases.

JH: Well that seems really silly.
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W: It is. And I'm afraid Oxfam on books are just as bad. You can see a book that might have originally sold for £1.50 and they're selling it for £1.99. And I'm thinking it's not as if it's a rare book or anything. And children's books are 99p minimum.

JH: Mmn, Mmn

Animals in Distress are very good. They work on the principle of... on clothes and the like of high turnover, so that they bring the prices down to a certain level and won't go above it if they can help it, because they want to have a high turnover. After all they get stuff free. Mmn some of the charity shops are expensive

Woman 2

JH: Hello come on in... Would you like a cup pf tea or coffee?

W2: Love to, coffee

JH: Coffee?

W2: Yes please.

I heard about it through Tracey Warr

JH: Oh yes, ah right. Are you one of the Art and Ecology students. Yeah Tracey is one of my PhD supervisors.

(Kettle boiling) I'll just get the coffee on the go

And yeah, what I am doing, I'll just show you this (showing her the form)... I've admitted my own sins and successes just as a motivation for you to do yours. So it's not like an exhaustive list, it is me personally. And then on the other side you can complete your own and there is some other people have done there (pointing to wall) and what I am doing is keeping a tally of them. So with the idea that hopefully the sins and successes will at lest balance themselves, if not the successes be more, so that maybe we are winning against climate change. It's a really crude measure

W2: Yeah I was wondering how you measure, where do you draw the line?

JH: Well I'm not judging what people think is a sin or successes, because if you read some of them they are really interesting what other people thinks is a sin. So it is simply a count. So you are welcome too... there you go

W2: Thank you

JH: I'll just do the coffee a minute. (walks to kitchen counter)

Do you like milk or soya

W2: Soya. Thank you that's really nice

JH: There are some cakes here, there is chocolate and these are sweet potato and maple syrup

W2: Would it also be possible to take it (the form) with me?
Appendix 11  Resolutions Exchanged transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
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JH: Yes you can just email me your responses if you want time to think about it. But I think sometimes it’s easier to just do it rather than think about it too much, you can get tied up in knots a little bit.

Woman 3

JH: Gosh you think traveling by train or bus is a sin?

Woman: Yes I only travel by bicycle
In fact I cycled up to my sister’s in Princetown on the top of Dartmoor on Christmas Day. It took four hours. Of course I stayed overnight.

Woman Friend 4

Woman friend: Well I don’t own a car

Janey Hunt: No

Wf4: I rarely drive anywhere, but I would if I could (laughter) this is poverty not virtue. (jokingly) I want a great big 4x4. No not seriously. What would I have if I owned a car? Don’t know umm

JH: One that was cheap to run?
You like quite comfy cars don’t you?

Wf4: I do, I like big comfy cars, umm but if money wasn’t a limiting factor, umm I think I would look for a car that was one hundred percent recyclable…

JH: Mmmn

Wf4: …because it’s aWF4ul the amount of bits of a car that go into landfill and doesn’t necessarily have to be. I think the German or Japanese cars are probably the best from the point of view of recycling. But I don’t know, but I’d definitely research into that, because it is not just the petrol or the fuel to take into account with cars, by any means.

Ahh, I haven’t got a boiler

JH: No but you do use electric heating

Wf4: I do use electric heating

JH: I mean that’s your only option, that’s all that’s available

Wf4: Yeah, I mean, I would like to put in a wood burner, but I can’t actually afford to. So…but I do get my electricity from N-Power, so it is eco-electricity.

I haven’t insulated my end wall, in fact I haven’t even considered doing it

JH: Is your house not insulated?

Wf4: No

JH: They’re not?

Wf4: Well they’re double walls, but they’re not insulated
Appendix 11  Resolutions Exchanged transcripts

JH: Are they not, because you can get it for nothing?

WF4: Well when I applied, umm, the guy who came round said I couldn’t, because I was too far away from the road. My bungalow is set back a bit. But I think he was just umm…

JH: I think I would have complained at that.

WF4: …I think he wasn’t right because you can get a small van near to my house. So yeah anyway, I shall ahh, that’s something I sh…

JH: Is the driveway too narrow to get a van up through?

WF4: Not the one that’s below the wall, where you walk along if you are coming to my house is wide enough to get a transit van. So the stuff gets blown in a pipe doesn’t it…

JH: Yeah

WF4: …umm so you could run a tube up from there. Or you could run a long one from my parking space. So it is not impossible. Anyway I didn’t pursue it, because at the time I was getting them to replace my water tank and that was an arduous business

JH: Yes it was

WF4: But I have on one of the bits of the north wall, I have got loads and loads of books and storage and that sort of thing. So that sort of insulates it. But the bathroom is freezing

JH: That’s true it is

WF4: (reading from my confessions) “Disappointed that I can’t fit solar water heating.” Well I could but I don’t have the money to I do pay attention to ethical and organic clothes buying, mostly. Some products bought by irrational preference. I don’t like to admit to having irrational preferences (Laughter) But I am sure that’s absolutely true, yeah. “Make decisions still made by habits or price”, well I think it is my habit now to really think, because I have been doing this for so many years, it is my habit to think about where things come from. Umm and occasionally price dictates. But I don’t need to buy things very often. Food is the main thing I buy, my life is pretty pared down.

JH: You buy things strictly according to need really

WF4: Mmn

JH: And only according to need, you don’t buy luxuries and…

WF4: Books?

JH: You are not the consummate consumer

WF4: With me only, capitalism would falter, umm (Laughter)

JH: Do think, in a way, a lot of what you do is actually down to frugality anyway. I mean that you have lived like this, on a meager income
For most of my life, yeah, and being born in the war, I think had a huge impact. In that, you know, I grew up, not feeling deprived, but just grew up with a minimum… Just going out and buying things was just not umm, was not a major entertainment, as it is these days. Jokingly) We made our own entertainments out of a cardboard box (laughter) but we did much more. Umm I’m just trying to think, because there have been periods when I had plenty of money and I still haven’t gone out and bought loads of stuff. And there have been period when I haven’t had much money and I have gone out and bought loads of stuff. But it’s been, you can get loads of very cheap stuff from second hand shops and things like that. Then it’s because I’ve been feeling needy, that sort of classic thing of wanting objects as a, as comfort.

Wf4: Mmn

Wf4: So it’s a complex matter isn’t it? (Pause) But accumulating second hand stuff is quite virtuous, it keeps it out of the landfill. (Laughter) We should encourage people to become funny old hoarders, insulate their north walls with all sorts of cheap stuff they can get out of… Yes that would be a wonderful thing actually, you could do insulation from objects as insulation, so that you actually, physically keep stuff out of landfill. Because if it is… if it is nicely… this could go somewhere couldn’t it? If you had a… instead of buying insulation for your wall, you basically racked it and completely an eight or twelve in depth with objects that would act as insulation.

JH: Mmmn. (sarcastically) Lot’s of people actually quite like flat walls.

Wf4: Well you could face it couldn’t you and (laughing) it would be there for future archaeologists.

JH: I was watching the Victorian Farm, which you won’t know about because you don’t have a television…

Wf4: I’ve heard about it…

JH: … and they were building a pig sty this last week. And because apparently pigs don’t like either the cold or the damp at all, the Victorians used to fill the ground level or pack it with whole bottles, as an insulation layer…

Wf4: What a good idea

JH: … so they would pack it and then put concrete on top of it to seal it. But that made a sort of an air layer…

Wf4: well it would do wouldn’t it

JH: … underneath the floor.

Wf4: And very strong

JH: So they just laid out, not standing upright, but on their edge

Wf4: horizontal, how interesting, mmn. Well that’s a good one

Actually I love those bottle walls that people built.
Yes in the earth ships

Yes that’s right, they’re lovely
Actually we’re just about to go and look at some land

Oh well do fill out a form for me, just write, you know, just write whatever comes to mind

My resolutions oh god,…

Well you could put your sins and successes…

Sins are so much easier

…then think what you resolutions might be

Pause to get cakes out of the oven… Woman friend filling out sins and successes

Would you like a warm muffin?

No thanks I’ve just had breakfast.

I don’t know, just being alive in this society is a sin isn’t it?

Oh no, if that’s a sin then there is no hope for us

Well there is no hope for us, (laughingly) we’re all doomed, my dear, doomed, doomed
I think I’ll put being alive…

(Pause)
I think I could resolve to stop worrying about it, because I do, I get really anxious about the state of the world… and I don’t think it helps anybody or anything.

(Pause)
Because I don’t do these things because it makes me feel deprived I do these things because I like to. I like to eat organic, I don’t eat organic out of a sense of I ought to do it. I do it because it is the best possible food and there is a really nice feeling that the money I spend on food is going to support people who are living the best they possibly can. Which is much nicer than feeling it is going to McDonald’s shareholders.

End

**Transcripts  Plymouth University library foyer**

Laughingly So is it the cake that’s lured you?

Male Student: Umm slightly. I’m not really a big cake fan, but I suppose it’s free…

Enquiringly A free cake for participating in this artwork? Well it won’t hurt will it.

On my way home
JH:  Free cake in return for participating in this artwork?
Female Student:  It’s a sin
JH:  But sometimes you can’t help but drive.  I’ve got relatives…my sister is a farmer and you can’t get to her place any other way but driving
MS:  I don’t drive in Plymouth any more
JH:  Is that because it’s just too expensive?
MS:  Because there is no parking in Plymouth really
JH:  Oh right
MS:  I’ve just sold the car
JH:  actually it would be quite nice to know that it’s because there is no parking.  It’s good, but it’s interesting that you got rid of it because you can’t park
Do you fly anywhere?  Do you do things like that, have you been on holiday anywhere lately?
MS:  I’ve been but not recently
JH:  Well that’s…
MS:  That’s a success?
JH:  Well yes, I think that’s quite good for whatever reason
It’s quite difficult because you are presumably renting somewhere while you’re here…when you go home how do you travel there?  By train or?
MS:  By car or get a lift
JH:  So car share that’s quite good
MS:  Is that a success?
JH:  Yeah
Where do you shop?
MS:  Sainsbury’s
JH:  So do you think that is good or bad?
MS:  Don’t know
Bad judging by your reaction
FS:  We re-use bags
MS:  Sometimes I do
(unintelligible)
I eat a lot of meat, is that a sin?
JH:  Well not necessarily, some people think it is and some people don’t.  I actually like a bit of meat, I do better with some. (laughing)
JH:  Do you bother with recycling?
MS:  We’ve got recycling bins, so I do that
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Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
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JH: Do you like lots of gadgets, electronic things, do you buy loads of those?

Section omitted

MS: Having the radiator always on, that’s bad isn’t it.

JH: Always on?

But sharing a house is quite good, how many people are in your house?

MS: I live in halls

JH: So can you actually control your heating then?

MS: Well we can turn the radiator off, but they also control it as well.

JH: Well there is only so many things…because you don’t control your accommodation

MS: Yeah it’s a bit different

JH: Well that’s alright, that will do

Help yourselves to a cake and there’s a bag there if you want it.

So that’s the only banana one left and the rest of them are carrot.

Thankyou

MS: Cheers bye

Female passerby: Umm no thank you

JH: Free cake in return for participating in…

Woman stops, JH continues It’s an artwork looking at umm, giving you a chance to review your eco-successes and failures of the last year

W: Interested Oh right

JH: and perhaps making some resolutions. Those are my confessions and lots of other people have already participated

W: Oh right. Are you going to be here later?

JH: I’ll be here until 4pm, so…

W: Can I come back later, is that alright?

JH: Sure

W: Yeah lovely. Okay thank you

Woman leaves

JH trying again: Free cake, no?

JH: …an opportunity to just review your last year in terms of eco-success and failure. I’ve confessed mine and lots of other people have been participating. I’m just counting up the sins and success so that we can see if we are winning against climate change. At the moment we are…
Female Architecture Student: Oh wow, that’s really cool.

JH: …so there’s space for you to put something down.

FAS: I’m studying architecture, so this is pretty relevant,

JH: Oh right

FAS: thinking about sustainability and global warming, how people use cars and stuff like that and sustainable…

I’m not innocent I have to say

JH: We’re not all… you know I’m not innocent either, so…

FAS: Can I do this right here?

JH: Yes you can do as much or as little as you want.

FAS: Put successes…

JH: and sins and any resolutions you might have for this year.

Free cake for participating in this artwork? (person stops)
It’s an artwork looking at…or giving you a chance to review your eco-successes and eco-failures of the last year…

FS2: Oh right

JH: …and perhaps making some resolutions. Umm that’s my confession…

FS2: Right

JH: …lots of other people have already participated

FS2: Oh right. Are you going to be here later?

JH: I’m here until 4.

FS2: I’ll come by later, is that okay?

JH: Yeah sure

FS2: Thank you

JH: Alrighty

Enquiringly A free cake for participating in this artwork?

Female passerby: Umm no thank you

JH: Free cake in return for participating in… (person walks past)

(Speaking to female student 1, still writing) You are doing well (Laughing)

Female Architecture Student: Yeah

JH: Free cake, no?

Free cake for participating in this art project?

Male student 2: Ahh, what is it?
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Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
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JH: It’s a chance to review your…
MS2: Get a free cake
JH: *Laughing* Yeah. A chance to review your last year in terms of eco-success and eco-failure and umm that’s my confessions and lots of other people have participated
MS2: So what so you have to do?
JH: Just think about your own eco-successes and eco-failures.
MS2: Like what are eco-sins? Like eco…
JH: Like driving, like climate change…
MS2: So you could say that I don’t recycled enough, don’t turn the power off, they leave the computer on all the time, sky box is left on…
JH: Absolutely
MS2: Just a couple of bullet points?
JH: Sure
Male student 3: I would but I’m going to go
MS2: Mate, it’s just a couple of bullet points to help some-one out *(laughing)*
Mate, it’s a pen I’ll put in an eco-sin for everyone
JH: Have you got a pen there? *(Boys sit down)*
MS2: So resolutions?
JH: Well it might be easier to think what’s happened this year
MS2: So like…
JH: …and then think what you might resolve to do
MS2: So resolutions are things I might do from now on
JH: That’s right
MS2: So like pulling the phone charger out
JH: Or just turning it off at the plug

*(turning to Architecture student, who has completed her form)* thank you very much. Do you want a copy of it?

Female Architecture student: Yes please
JH: Here you are, Thanks bye
FAS: Bye
Male student 2: Like eco stuff
JH: Or anything you want to, I don’t mind
MS2: So learn a language or is that maybe a little bit?
Male student 3: No it’s not a life…
Male students all talk at once
Appendix 11 Resolutions Exchanged transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent, The University of Plymouth, PhD Thesis

JH: Why don’t you have a look at what other people have said. That’s quite useful

MS?: …always leave the tap running full…

JH: You just said loads of them…

MS?: look when you clean your teeth, you don’t need to, do you?

MS3: I need a resolution

MS2: Well look stop leaving things on standby

JH: Using local and organic produce, that’s an eco-success isn’t it

MS2: …because its helping out

MS3: That’s a good one that

MS2: I could put food and that, I’m a good cook, so…

JH: Yep, oh well that’s good.

MS3: Waste paper at work

JH: (Counting up Female Architecture students totals)

It’s things like how do you travel…

JH: (to someone just handing in a form) Ahh super thank you very much, do you want some cakes

Male student 4: No it’s fine, we got some before thank you.

JH: Oh yes, okay well thanks. Great

MS2: Like I never use the bus and that’s supposed to be a good way of traveling, cheaper isn’t it?

JH: How do you, what…?

MS2: I always go in the car

JH: You always go in the car, no that’s not so good ‘cause

MS2: No exactly

JH: …it’s only you using…

MS2: But buses I hate them

JH: What about a bicycle then?

MS2: I just couldn’t

MS3: Just look at him…

There you go, can’t really come up with more than that

JH: That’s alright, splendid. Help yourself to a cake then
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MS3: I will do thank you
MS2: You got a lot of successes over sins. I’d expect it the other way.
JH: I know well…
MS2: Well, I started off in Totnes. And Totnes is a bit eco-conscious, so that is the reason why I suspect it’s a bit eco-biased at the moment. I’ve got a feeling it will be the other way.
MS3: Are you like a specialist from the environment are you?
JH: No I’m just interested in environmental issues as an artist, and this is one way of exploring them
MS3: Because we’ve got to do a project on eco-tourism
JH: Oh yeah have you
MS3: and whether that is good or bad in countries.
JH: I think that’s really interesting and really difficult too.
MS3: Because obviously countries like Cuba, tourism is all they’ve got, whereas places like the Costa del Sol have been ruined.
JH: Cuba though has got lots of other things, other ways of earning
MS3: Not like the tourist industry though, there would be a lot of people dying. See they’ve got mass poverty
JH: Well yes and no. there are some really interesting green initiatives, there’s a film about Cuba, about when Russia collapsed. Russia supplied Cuba with oil, so when Russia collapsed Cuba’s oil supplied disappeared and they had to convert everything and start growing their own food to replace loads of things that had been imported and they actually converted every space into food production, so that farmers actually started to get paid more than engineers, because they needed them. So don’t accept…don’t think tourism’s got to be good because it’s giving people money. It’s not necessarily the only way.
MS3: No, well that’s what we need to look into. But if you have just one flight anywhere, then that’s like your carbon footprint
JH: Well yeah
MS3: So essential that’s flying…you can’t do it.
JH: I know, it’s a dilemma
Of course it’s easy for me to say, because I’ve done quite a bit of traveling when I was a lot younger. I feel sorry for your age, where it is actually…thinking am I going to do it or aren’t I. Or perhaps you don’t, you think I want to go traveling and off you go
MS2: I want to go to Japan
JH: Ahh
MS2: There you go mate
JH: Thank you. Help yourself to a cake
Appendix II  Resolutions Exchanged transcripts

Janey Hunt, 2011, Conversations: the socially engaged artist as environmental change agent,
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MS2: What types of cakes have you got here?

JH: Well I've only got one banana left and the others are carrot.

MS2: I'll have the banana. Anyway thanks very much, cheers

JH: Thank you and bye.
## Exploratory framework for a sustainable lifestyle (After Darnton 2004, after Bedford 2004)

<table>
<thead>
<tr>
<th>DARNTON</th>
<th>ARTIST - JANEY HUNT 2006</th>
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<tbody>
<tr>
<td><strong>Groups of Behaviour</strong></td>
<td><strong>Types of Behaviour</strong></td>
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<tr>
<td>Consumption Behaviours</td>
<td>1. Energy Use</td>
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<tr>
<td>Consumption Behaviours cont.</td>
<td>1. Energy Use - Domestic (cont)</td>
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<tr>
<td>Energy Saving</td>
<td>Turn off lights; Lights off in unused rooms; no outside lights</td>
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<tr>
<td></td>
<td>Stand-by lights on electrical equipment</td>
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<td>fit insulation</td>
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<td><strong>Groups of Behaviour</strong></td>
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<tr>
<td><strong>My Sustainable Behaviour / Ambitions</strong></td>
<td><strong>My Sustainable Achievements/ or Not</strong></td>
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<td>Future Plans</td>
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<td><strong>Consumption Behaviours cont.</strong></td>
<td>1. Energy Use - Domestic cont.</td>
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<td>Consumption Behaviours cont.</td>
<td>2 Energy Use – Transport Efficient Appliances (cont)</td>
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<tr>
<td>EFFICIENT LIGHTBULBS</td>
<td>Buy them; use them</td>
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<tr>
<td>CAR USE</td>
<td>Reduce car use</td>
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<td>Consumption Behaviours cont.</td>
<td>2 Energy Use – Transport (cont)</td>
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<tr>
<td>Public Transport</td>
<td>Use buses, trains etc</td>
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<td>Cycling</td>
<td>Do it</td>
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<td>Walking</td>
<td>Do it</td>
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<td>School Run</td>
<td>Use buses; car share</td>
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<td>Journeys / Routes</td>
<td>Reduce numbers of journeys; avoid congested routes</td>
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<tr>
<td>Efficient Engines / LPG</td>
<td>Switch to an AFV</td>
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<td>Fuel Use</td>
<td>Use cleaner fuels</td>
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<td>Types of Behaviour</td>
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<td><strong>Consumption Behaviours</strong> cont.</td>
<td>2. Energy Use - Transport (cont)</td>
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<td>3. Water Use</td>
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<td>Consumption Behaviours cont.</td>
<td>4. Waste (cont)</td>
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<td>Recycle</td>
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<td>Littering</td>
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<td>Sanitary Waste</td>
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<td>5. Household Consumption - Food</td>
<td>Organic</td>
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<td>Fairtrade</td>
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<td>Food Miles</td>
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<td>5. Household Consumption - Food (cont)</td>
<td>Food Labelling</td>
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<td>6. Household Consumption - General</td>
<td>Shopping Locally</td>
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<tr>
<td>Ethical Purchasing Decisions</td>
<td>Choose by company reputation; boycott products</td>
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<tr>
<td>Charity Shops/2nd</td>
<td>Bring and buy things</td>
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<td>Packaging</td>
<td>Avoid it</td>
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<td>7. Housing</td>
<td>Land Use</td>
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<td>Habitable Standards</td>
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<td>8. Tourism</td>
<td>Eco-tourism</td>
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<td>9. Leisure</td>
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<td>10. Banking</td>
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<td>11. Participation</td>
<td>Civic Participation</td>
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<td>Social Participation</td>
<td>Be a (passive) member of a group</td>
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<td>12. Volunteering</td>
<td>Informal Volunteering</td>
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<td>Formal Volunteering</td>
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<td>Civic Service Volunteering</td>
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<td>Community Behaviour (cont.)</td>
<td>13. Neighbourliness</td>
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<td>Intervention for the common good</td>
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<td>Noise pollution (cont.)</td>
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