Collaborative Conversations
Collaborative Conversations

The artist as role model and harm.

Engineers are usually men and we are all women here umm. one, because it is very mechanistic, it’s very male in our society. certain things. Do you see what I mean? That…for me it’s associated with being manipulated. Or conversation… I don’t want to engineer conversations. In the sense and engineering a...

Moira: To me there is a big difference between encouraging and engineers.

Jan: Yes I do instead. I found the word engineer a really interesting one... it is very mechanical, it’s very rule in our society. Engineers are usually men and we are all women here, .

Olya: 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...

Jan O’Highway and myself socially engaged artists take place. The conversations were directed through two questions:

1. What is the responsibility of the artist in a participatory event where the artist is not the main focus? What is the responsibility of those who are engaged in it?

2. Of the meeting conversation, umm it has to be of real interest to... Of the process feels better and something I would feel more willing to step into...

And just now I was thinking that the words that sit better with me is creating or enabling conversations. This kind of encouraging of the process feels better and something I would feel more willing to step into...

Another real interest, whatever is that is the point of the meeting conversation, umm it has to be of real interest to those who are engaged in it.

Deep Meeting

Collaborative Conversations

Launch of Empathic, Empowering, Epistemic, Empirical Knowledge

Acumulative Knowledge  

Personal, Social, Met, Re-experiential

Examples From Met Empower, Ornamental Conditions, Probably Met

License, Index, Deep Dialogue

Space to Try BUT BEHAVIOR COMPARISON

People already prepared for a... Preparing... On the other side it’s an on-the-spot... capital for this. Not necessarily spontaneous, can happen, may be recorded and re-used in succeeding events... 

From very interesting conversations I have selected two of particular interest:

1. What is the responsibility of the artist in a participatory event where the artist is not the main focus? What is the responsibility of those who are engaged in it?

2. Of the process, how do you think people will be engaged or enabled to engage?

The artist as role model and harm...
Harm

Destroyed by

permissions

statements

Art and

research?

Art as a

learning

Responsibility to

participants

Spontaneity

Is there any

harm?

Privacy invaded

constantly

Interest and

spontaneous

curiosity of life

Intentional harm

Public domain

uncontrolled

Collaborative Conversations:

Harm

Participants:

Janey Hunt,

Moira Lake, Olya Mairoboda,

Jan O’Highway (Nomi Stormsmith: technic

ian)

20th

August 2007

OR

Responsibility
to participants

b. Professional

artist

m. Artist as role

model

a. Who owns the

artwork

Future use of the

artwork

j. Image as

soul capture

jii. Intentional

harm

l. Need risk to

maintain freedom

i. Non-human

l. Restricting

to the artist

c. Participant

volunteers

k. Spontaneity

Self-consciousness

e. Legal

responsibility eg data

protection

h. ? artwork for the artist

is a learning process then

communicated

g. Participants/

audience don’t

need to be

engaged

n. Information on

enabling/ modelling

behaviour

p. Real dialogue

q. Enabling participants
to experience (others)

living different values

1

1

Moira Lake

2

Jan O’Highway

Bold

Focus for

next discussion

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?

Participants:

Janey Hunt, 

Moira Lake, Olya

Mairoboda, 

Jan O’Highway, (Nomi

Stormsmith: technician)

6th

June 2007

d. No responsibility

f. arts as research

o. Enabling

Janey: So if I just sort of summarise what the two questions are for us and then

I’ll just explore, 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…

Jan: Hang on a minute. Are we being recorded at the moment?

Nomi (technician): Just started recording the sound

Jan: But not the video

Janey: Yes that’s on

Jan: So that’s been on right from the beginning?

Janey: Yes. I wanted to capture us just all coming in.

Jan: That’s highly unethical Janey

Janey: Oh Sorry (laughter)

Jan: Candid Camera, but nice

Janey: I just thought it would be nice to have that informal coming in and

settling down bit. Oh Dear poor nurse.

Jan: How to destroy the trust of your participants instantly (laughter)
Conscience Offsets

Dartington College April 2006

Conscience Offsets
“the world is beautiful
You can help protect it from the threat of climate change
by using our simple and practical carbon offsetting system.
Go climate neutral.”
(www.climatecare.org (2006))
Climate neutral Driving £10
Offsets 4,000 miles of driving in an average sized car, which is 1.3 tonnes of CO\textsubscript{2}

Climate neutral Holidays £30
Offsets 3 short haul and 1 long haul flight, which is 4 tonnes of CO\textsubscript{2}

Climate neutral Home £40
Offsets emissions from the average UK home energy use, which is 5 tonnes of CO\textsubscript{2}

Climate neutral Citizen UK £90
Offsets one person's portion of the annual UK emissions, which is 110 tonnes of CO\textsubscript{2}

Climate neutral Wedding £110
Offsets emission for 150 guests and the happy couple's honeymoon flights, which is 14.5 tonnes of CO\textsubscript{2}
This booklet contains comments from participants using the PMI prompts collected from PhD students at Dartington College in April 2006. I asked them to respond and explore the idea of Carbon Offsets.

PMI is a lateral and creative thinking strategy inviting comments under the headings Plus, Minus and Interesting. PMI was developed by Edward de Bono (1982, De Bono’s thinking course, London: BBC)

Why use PMI? PMI assists us to:
> see both sides of an argument > view things from a different point of view > think broadly about an issue > suspend judgement > make informed decisions
We can measure financial costs
- Bringing awareness of carbon damage
- Producing a collective or exchange-based - if not personal - solution
Create awareness of the necessity for environmental action.
Benefit

1. Raise the awareness of the energy CO2 release & environmental condition.
They bring into focus the status of finite & natural resources of the Earth.

They bring in a cost/taxation value to unsustainable (ecologically) activity.
They make people aware of their carbon emissions created by their activity.

They encourage people to understand their role in this.

They encourage people to adopt strategies that reduce their impact on the environment.
My Pragmatic Ethical Code Behaviour
Very complicated to me.!
They privilege rich economies & communities 
and re-embrace & 
community development of poor communities.
• They encourage people to believe that they can continue unsustainable behavior without contributing to real consequences.
• They mask the real consequences of carbon emissions.
• They sustain existing world/third world power relations.
Still related to cash!
Could encourage misuse?

excess use of products

that create CO2.

Not all people are
able to afford them.
developed the assumption that offsets Carbon as a money-driven purpose instead of activity for those being paid for.
The ideas are not about physical damage.
They quantify environmental damage
The idea that anything can make up for creating CO₂ – that it is possible
In the first place follow your research.
further discussion with friends about CO2 offsets
Conscience Offsets

Friends of the Earth, Totnes May 2006
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> see both sides of an argument > view things from a different point of view > think broadly about an issue > suspend judgement > make informed decisions
To make you (people!) aware is a good thing.
Maybe more of the rainforests get protected?
Helpful for those who have to use carbon
Feasible actions in a fun way reducing fear
Does £10 really equate to 4,000 miles of driving?!
success + failure

He does it now.

Do we know

You are right.

the money
Will it go far enough - danger of tokenism
So we can buy our way out of guilt / greed / inaction? Surely this must be linked to personal change...
Does not encourage people to reduce their carbon output.
Does it really balance it out?

Could it stop people seriously considering alternate energy use?
Allieviate personal guilt just by paying for it. Possibly need to make people more aware and change their attitude at the source of the problem.
Bit of a Conscience Saver?
We just should not fly
DANGER OF
MONEY - SALVING THE CONSCIENCE - AN ALTERNATIVE TO CHANGING BEHAVIOUR WHICH IS ABOVE ALL WE NEED.
Encourage guilt-free carry-on as usual
Money is
Maybe too PC!
Interestingly to be able to pay to be "bad"

It's a 1st world 3rd world divide

How we treat is marked out
Changing behavior results through specific of people
That air flights cost so little in terms of CO₂ emissions?
How is it done —
interesting
to see the
calculations —
it seems
little money
for large offset.
Think more seriously about lifestyle and what I do can change on a personal level.
outside Somerfield supermarket, Totnes May 2006

Conscience Offsets

CARBON
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Offsets emission for 150 guests and the happy couple’s honeymoon flights, which is 14.5 tonnes of co2
This booklet contains comments from participants using the PMI prompts collected outside Somerfield Supermarket in Totnes in May 2006. I asked them to respond and explore the idea of Carbon Offsets.

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Why use PMI? PMI assists us to:
> see both sides of an argument > view things from a different point of view > think broadly about an issue > suspend judgement > make informed decisions
Excellent idea - make people at least think about it all
It is a positive idea.
GOOD IDEA - RAISES AWARENESS OF OUR CONTRIBUTION TO GLOBAL WARMING.
HELPS INITIATE A CHANGE IN ACTIVITY
ACTUALLY REDUCES CO2 EMISSIONS
It is essential that members of the public understand that every little effort helps. It would be easy to alter legislation to reduce carbon emissions e.g. no bonfires during BST, biogas usage and promotion.
They can encourage awareness and individual action.
Please let nature do its job. Don't destroy it.
A good idea
Good concept, awareness of climate change necessary.
Positive Ideas.

Think about what is inside yourself and the wonder what is outside.
it works if it
works for everyone

~ with clearly monitored exceptions only! ~

Also that means financially viable...
I wish I could believe it but I feel man is a mere blip in the scale of the history of the world.
Good luck. I hope we can make a difference.
Why does it have to be based on monetary value? Increasing divide between rich & poor yet again opportunity + responsibility if you can afford it
We can moan and on but it needs world governments to do something.
Another way that poor people are hampered.
What actually can we do? We have to have 100% cooperation from the world. It is frightening.
underlying philosophy: You can waste as much as you want and make it "good" again by paying for it instead of reducing being motivated to reduce your use
This company should also be promoting energy reduction.
Let's make token gestures while we carry on making the same mess. How is that supposed to address the 90% in reduced emissions we're supposed to achieve?
How will the offset be managed transparently/ethically?
It is a problem — don’t know what the solution is — without America?
I worry some people might think of it as a handy get out clause.

P.S. Lanney
People may make feel that they do not have to make other equally important changes in their lives.

May encourage people to do more, saving their conscience.
I worry some people might think of it as a handy
get out clause.

P.S. Lambe
Not good to have to pay extra.
It's another tax.
I’m not going to help very much I’m a smoker!
Is it going to take any of the emissions away?
interesting
This is another guilt trip!
There are some scientists who say, 'it's all Star Trek. Dislike!!'
I use my vehicle for business as a courier, I can't do without it. What can I do?
If you want to make the world a better place, you have to start from where you are!

(we all do!!)
Driving is essential to me
I'm disabled.
Everybody should get on a bus so it would cause less pollution and you should only go in a car when your going somewhere far.
Collaborative Conversations: How to encourage or engineer the best conversations?

i. Conversations designed for artwork
ii. Flow ad-lib, unstructured
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

Authorship and ethical responsibility within artwork

Participants: Janey Hunt, Moira Lake, Olya Mairoboda, Jan O’Highway (Nomi Stormsmith: technician)

6th June 2007
Collaborative Conversations I and II (June and August 2007)

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Environmental sociologist, Olya Mairoboda, worked for the Centre for Sustainable Futures at Plymouth University, and gave a presentation about a project on which she was working Belstone Green Village on Dartmoor, Devon. I was particularly interested in that project and how she gathered and analysed data.

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My (Janey Hunt) practice as a socially engaged artist generally operates outside of the gallery space, using conversation as the medium and outcome. I am particularly interested in the socially engaged artists’ claims to be able to provoke change and the circumstances in which this might occur. I organised the conversations, which formed part of my PhD research.
This work was not intended to directly address environmental behaviour, but to consider the conditions in which those works might take place. The two basic questions to guide and start the discussion were:

‘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?’

We held two Collaborative Conversations in June and August 2007. These were curtailed due to Olya’s departure to Russia.

Although many interesting issues came up during the course of the conversation, I have selected specific issues of particular interest. Volume I discusses Deep Meeting, Volume II explores Responsibility, The artist as role model and Harm.
Collaborative Conversations I

Moira: To me there is a big difference between encouraging and engineering a conversation...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?

Janey: 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.

Janey: Well that's also why I put in encourage, because I think I was uncomfortable with the term...

Olya: 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....

...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.

**Collaborative Conversations II**

Janey: 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.

Olya: …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.

Janey: What do you mean by already there?

Olya: Already prepared for a deep encounter…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?

Janey: Ummm

Moira: Is it about you being in a deep meeting with them, or them being in a deep meeting with the artwork? Or is there no difference?
Janey: 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.

Moira: 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.

Janey: We create it together.

Moira: 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 or finding people who are ready but creating the conditions in which that readiness…

Olya: Can manifest

Moira: Yes exactly yes, because that’s all you can ever do isn’t it…

Olya: 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…

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..., You don’t need to get to get to know the person intimately to go into a deep place, that’s that I am trying to say.

Janey: What if it’s to do with openness, I mean in the sense of being un-judgmental….

Olya: I think that’s a big part… … I feel a slowness is important… And I think it is important for deep meetings, wherever you are doing it to slow down, for the person who comes, that is probably slow time as well.

Janey: 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.

Olya: 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…

Janey: One of the things that, umm, well just an observation actually about the non-judgmental thing. 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.

Moira: Ah right

Janey: …The other thing 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…

Moira: well it is interesting this question of intimacy, because can you have sudden intimacy?

Janey: Well basically the reason that
I say (intimacy)…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 intended to disarm because it is just my means of 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.

Moira: Yes it is and I suppose you present yourself as someone you can be identified with, don't you. They can recognise themselves in you because of your self-disclosure…

Janey: …actually I think (deep meetings have) happened…it certainly happened with the two most recent works…It most obviously happened with Eco-renovation: House Receipts, which was the big wall-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, 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…

...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 Somerfield 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.

Jan: …are we in a deep meeting at the moment?

Olya: 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.

Moira: I feel that the basic conditions 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

Janey: That’s right, or closing things down…

Moira: …No but that’s really interesting. And at the same time as holding all that awareness (of the wider context), 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 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 vigorous conversations, if you had invited us to a party we would have had quite a different conversation wouldn’t we.
Collaborative Conversations: What comprises a deep meeting and in the context of an artwork?

Deep Meeting

- All part of constantly changing history
- Conversation created together, meeting is the artwork
- Openness, non-judgemental
- Not necessarily emotional
- Creating conditions
- Real interest
- Genuine process
- More than our own intent
- Intimacy, self-disclosure
- Not necessarily organised, can happen spontaneously
- Deep place of response, not from pre-conception
- Openness
- Resonance with the other person’s knowledge
- What about those not open
- Introducing slowness
- Cup of tea available
- People already prepared for a deep encounter
- Real interest

Participants: Janey Hunt, Moira Lake, Olya Mairoboda, Jan O’Highway, (Nomi Stormsmith: technician) 20th August 2007
Collaborative Conversations:  
Deep Meeting  2007/10

Also available:  
Responsibility;  
The artist as role model;  
Harm

Janey Hunt  
www.escapelane.co.uk
Collaborative Conversations
Janey Hunt, Moira Lake, Olya Mairoboda, Jan O’Highway 2007 Harm
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(June and August 2007)

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This work was not intended to directly address environmental behaviour, but to consider the conditions in which those works might take place. The two basic questions to guide and start the discussion were

‘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?

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Although many interesting issues came up during the course of the conversation, I have selected issues of particular interest, Deep Meeting, Responsibility to the participant, The artist as role model and Harm.

The conversation about Harm forms the content of this booklet, together with the mind maps for Responsibility to the participant and Harm, which can be found inside the fold out covers.
Moira: And how much harm is likely to be done. But we have to live with that, we have to live with that unpredictable possibility of pitfalls at every stage of life. (Tape 2, 16:08)

Olya: 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. (Tape 2, 16:20)

Moira: Yes, yes

Olya: What you were saying reminded me of a very recent documentary they were showing at Dartington. Cornelius, is the last name of this photographer?

Janey: Ravilius (laughter)

Jan: Was it good because I missed it.

Janey: Yes I meant to go and see it too.

Olya: 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…
Moira: You see bringing that moment of self-consciousness, where the person judges themselves

Olya: That’s right

Moira: Judgment steps in

Olya: 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, 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.

Janey: 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)

Do you think the issue here is about whether or not is there any harm? (Tape 2, 19:17)

Jan: Definitely (Mmm)

Janey: 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.

Janey: (laughingly) Witchcraft?

Jan: But it is witchcraft and taboos. 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)

Janey: (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.

Moira: 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.

Moira: 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)

Moira: Then you don't know where it will end up or used…

Janey: No you have no idea, none whatsoever
Moira: 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

Moira: But can an individual artist actually take that responsibility? (Tape 2, 25:08)

I think that 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 2, 26:49 - Tape 27:25)

Jan: Well I don't know, what is freedom? That's another contentious word. That's another conversation

Moira: That's another page on the flip chart.

Olya: 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, 27:39 - Tape 2, 28:11)

Janey: 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. (Tape 2, 29:14)
Moira: 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)
Collaborative Conversations:
Deep Meeting;
Responsibility;
The artist as role model;
Harm

Janey Hunt
www.escapelane.co.uk
Collaborative Conversations
Janey Hunt, Moira Lake, Olya Mairoboda, Jan O’Highway 2007

Responsibility
Collaborative Conversations:
What is the responsibility of the artist to participants given that the conversations:
- involve issues that provoke behaviour change
- may be recorded as data and re-sued in succeeding artworks?

Responsibility to participants:
- b. Professional artist
- i. Non-human
- a. Who owns the artwork
- g. Participants/audience don’t need to be engaged
- 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
- j. Harm
  - Ji. Image as soul capture
  - Jii. Intentional harm
- n. Information on enabling/modelling behaviour
- o. Enabling
- p. Real dialogue
- q. Enabling participants to experience (others) living different values

Future use of the artwork:

d. No responsibility

i. Need risk to maintain freedom

m. Artist as role model

Participants: Janey Hunt, Moira Lake, Olya Mairoboda, Jan O’Highway, (Nomi Stormsmith: technician)
6th June 2007

1 Moira Lake
2 Jan O’Highway
Bold Focus for next discussion

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This work was not intended to directly address environmental behaviour, but to consider the conditions in which those works might take place. The two basic questions to guide and start the discussion were:

‘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?
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We held two Collaborative Conversations in June and August 2007. These were curtailed due to Olya’s departure to Russia.

Although many interesting issues came up during the course of the conversation, I have selected issues of particular interest, Deep Meeting, Responsibility, The artist as role model and Harm.

The conversation about Responsibility of the artist to the participant forms the content of this booklet, together with the mind map for Responsibility, which can be found inside the fold out covers.
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

Janey: 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 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

Janey: 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…

Jan: Hang on a minute. Are we being recorded at the moment?

Nomi (technician): Just started recording the sound

Jan: But not the Video

Janey: No that's on

Nomi: This is on?

Janey: Yes that's on

Jan: So that's been on right from the beginning?
Janey: Yes. I wanted to capture us just all coming in.

Jan: That’s highly unethical Janey

Janey: Oh Sorry (Laughter) Yes, you’re dead right, oh dear.

Jan: Candid Camera, but nice

Janey: 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)

Janey: 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

(Edge)

Jan: Because if we are all sitting here in an artwork, including Nomi, who owns this artwork?

Janey: 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 move…

Jan: So you’re owning the artwork at the moment because you’re defining where the conversation goes? Laughter

Janey: 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 some-one has paid you enormous quantities of money…

Janey: 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

Janey: So can we come back to it?

Jan: Hu...hu

Janey: 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.

(Edit)

Jan: 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...

Janey: 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.

Moira: 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.

Janey: No

(Edit)

Jan: 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?

Janey: 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 along side 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.

Janey: 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.

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 on right)

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 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.

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: So are we signing away all future rights?

Janey: Well I don’t think so, because I think that if I was going to describe where this project sits within my hierarchy, 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.

How that would work exactly with the video 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.

Janey: Yes, absolutely.

Jan: That’s a very nice idea

Moira: But that, but that would be you, for instance, making another work.

Jan: Yeah, it would, but then you might…

Moira: 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.

Moira: 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.

Moira: 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.

Janey: But, I think one of the implications of an 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.

Olya: Absolutely

Jan: But you don’t have to, you could choose to. I mean how would we police this?

Janey: But that’s not the point, but that’s not the point

Moira: This is about ethics, not (unintelligible)

Janey: This is indeed about ethics

So this is the second question, which I’ve summarised and 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 there is no responsibility, the artist doesn’t have to have responsibility.

Jan: There are legal responsibilities
Janey: 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.

Janey: There is a new government bill proposed that means that anybody photographing in a public place may have to carry an identity card.

Moira: What a cheek when there is CCTV and surveillance everywhere, so they can watch us, what a damned cheek.

Jan: This is already...

Janey: I think its intended for paparazzi, you know, intrusive photography.

Moira: that's what they say.

Janey: Exactly

Jan: It's already in place in France and Germany.

Janey: Is it? I had no idea about that.

Jan: I didn't realise until quite recently.

Janey: Anyway that's a red herring, but umm.

Olya: 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.

Janey: 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.

Olya: Sure

Janey: And if you haven't somehow recorded the people who've participated or been in the audience...I mean, 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 in order to use that image.

Jan: It's 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.

Moira: But just coming back to what you're saying about the human participants, 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.
**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

**Authorship and ethical responsibility within artwork**

**Participants:**
Janey Hunt, Moira Lake, Olya Mairoboda, Jan O'Highway (Nomi Stormsmith: technician)
6th June 2007
Collaborative Conversations:
Deep Meeting;
Responsibility;
The artist as role model;
Harm

Janey Hunt
www.escapelane.co.uk
Collaborative Conversations
Janey Hunt, Moira Lake, Olya Mairoboda, Jan O’Highway, 2007  The artist as role model
**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?

**Responsibility to participants**

- 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

**Responsibility to the artist**

- l. Need risk to maintain freedom
- b. Professional artist
- m. Artist as role model

**Future use of the artwork**

- j. Harm
  - ji. Image as soul capture
  - jii. Intentional harm

**Information on enabling modelling behaviour**

- n. Information on enabling modelling behaviour

**Participants**:

Janey Hunt, Moira Lake, Olya Mairoboda, Jan O’Highway, (Nomi Stormsmith: technician)

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1 Moira Lake
2 Jan O’Highway
Bold Focus for next discussion

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Olya: 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: So the artist has a responsibility to be a role model.

Moira: Is that true?

Janey: Can you pop that one up? (Asking Jan to write it on the mind map)

Olya: Or maybe enabling again, situations through art (Mmm, yes) in which people can (yes)...

Moira: 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.

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.

Janey: 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.

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.

Moira: 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.

Olya: 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.

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?

Janey: I think that is a good place to stop (laughter) Thank you ever so much, I think it’s really…well I think it’s been brilliant for me and I hope you’ve really enjoyed it.

Moira: Yeah I’ve enjoyed it

Jan: It’s very interesting, thank you

Janey: Thank you all.
And thank you Nomi
Collaborative Conversations:
What is the responsibility of the artist to participants given that the conversations:
- involve issues that provoke behaviour change
- may be recorded as data and re-sued in succeeding artworks?

- a. Restricting to the artist
  - i. Non-human
    - b. Professional artist
      - m. Artist as role model
    - c. Participant volunteers
  - d. No responsibility

- 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
  - g. Participants/audience don’t need to be engaged
  - j. Harm
    - ji. Image as soul capture
    - jii. Intentional harm
  - n. Information on enabling/ modelling behaviour
  - o. Enabling
  - p. Real dialogue

- q. Enabling participants to experience (others) living different values

Participants:
Janey Hunt, Moira Lake, Olya Mairoboda, Jan O'Highway, (Nomi Stormsmith: technician)
6th June 2007
Collaborative Conversations:
Deep Meeting;
Responsibility;
The artist as role model;
Harm

Janey Hunt
www.escapelane.co.uk
## ECO Purchase Matrix

A matrix could help to uncover and clarify values before starting the buying process. Cost Convenience and Aesthetics represent the standard values and an encological stand would also add Local, Environmental, and Ethical.

<table>
<thead>
<tr>
<th>COST</th>
<th>CONVENIENCE</th>
<th>AESTHETICS</th>
<th>LOCAL</th>
<th>ENVIRONMENTAL</th>
<th>ETHICAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Price paid, either the cheapest, or value for money, which is a more complex balance of cost, quality and life span.</td>
<td>Convenient travel distance. Can you buy other items at the same time? A choice of quality and price.</td>
<td>The ‘look’ or design wanted, reflecting personal taste. Something seen in a magazine to copy.</td>
<td>Buying local to support local business, community infrastructure and environment (local origin of materials and labour). Reduction of travel miles.</td>
<td>Environmentally friendly. Natural man-made or recycled? Air-alternative sustainable trade. Health and well-being.</td>
<td>Fair Trade, local social enterprises. Companies and parent companies that act according to ethical social, environmental and animal principles.</td>
</tr>
</tbody>
</table>

### Existing value system | Additional values
---|---
Escape Lane / Janey Hunt. E: janey.hunt@googlemail.com, W: www.escapelane.co.uk
## ECO Purchase Matrix

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### Existing value system
- Familiar decision/purchasing criteria

### Additional values
- Environmental and social behaviour
Exposing her own environmental behaviour during the failure to eco-renovate her house, artist and researcher, Janey Hunt, invites you to contribute with your own thoughts, frustrations, knowledge and ideas.

Eco-renovation: House Receipts
we're in the middle of is eco-consumerism  4
too sophisticated for this country  5
you could use recycled materials  6
what about maintenance?  9
capitalism doesn't have a business model  10
that can deal with negative growth  10
an interesting piece of conceptual art  10
insulated all the internal walls  12
website called The Yellow House  15
like-minded people  16
my failure to eco-renovate my house  17
insulation in my roof  17
purchase matrix  18
having good intentions and not succeeding  19
people learn from other people  20
how ethical can we be within the constraints  20
you shouldn't just tear things out for the  22
sake of replacing them  22
done as much as we possibly can with our  25
existing house  25
changing my own behaviour  29
we're still trying to figure it out really  29
it's quite overwhelming  31
we live completely off grid  31
always interesting to see what people write  33
I'd like to start doing some sustainable things  33
so you end up not doing it  38
our planning laws are a bit peculiar  39
we're struggling at the moment  40
there's lot of conflicting advice  40
what do you mean by proper value  42
what do you mean by proper value  45
he's an electrician and engineer, carpentry  49
we've had so much hassle with planning,  49
Environment Agency  49
it is quite difficult to do these things,  51
there's a lot of dilemmas on these things  51
isn't there?  54
what criteria did you use?  54
so many different versions of the same thing  55
dilemma between money and doing good  55
the pay back period  56
if you were starting again?  56
stop shopping around  56
a green builder  58
it can be really frustrating  59
building plot  59
it will be cost dependant  60
planners, that was the main issue  64
a conservation area  64
Exposing my own environmental behaviour and my failure to achieve eco-renovation during the refurbishment of my house, I invited people to contribute their own stories and thoughts and share frustrations, knowledge and ideas. Starting from the collected receipts at the centre of a wall-sized mind map this allowed the work to be built up through time allowing an unfolding of investigation, contribution of knowledge, understanding and pooled resources.

Eco-Renovation: House Receipts took place in three different venues, Dartington Gallery 2006, in my own house for Devon Open Studios 2007, and the ECOS Trust Homes for Good Show at the Bath and West Showground, Shepton Mallet. The work was reconfigured for each situation. This transcript of conversations took place at the Homes for Good Show.

The first part of the transcript is printed, with the remainder as a pdf on cd at the end of this booklet.
Male 2, Assistant and artist Janey Hunt in conversation

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…

A: Yeah exactly

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

A: 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 let’s make it eco because we still have to consume and people haven’t yet quite figured out that actually sustainability means no consumers

A: 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

A: Ah Yeah

JH leaves the conversation momentarily. People passing by indistinct conversation

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

A: 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

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

A: 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 the it…

JH: Yeah yeah
M2: And its none of these things (indistinct)…you kind of hear that…

A: 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: (Muttering) Can you do this?
A: 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

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

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
A: But you need the sun
M2: Well...
A: In the winter you...
M2: 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.

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 an 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
A: Perfect
M2: And if you reuse materials to achieve that ambition your footprint disappears
JH: Yeah
A: What about maintenance? You know....
M2: There is no bloody maintenance and once people...
A: You don't need a professional to come and fix it
M2: You see the guys here who are talking about geothermic 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
A: 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

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...
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...*

W4: This is an eco-confession

JH: Yes laughter

W4: 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

---

**The cost of energy will rise so 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?**
W4: 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…

Woman 4 and Male 3 walk on

Conversation continues with Woman 3

A: 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 Totton
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 intentions 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 walls… 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 formaldehyde 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…
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: A compromise - others, cost, environment...
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 em 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 squeeling and saying I can't afford to heat my house and then they've got to start and think about insulation.
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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…

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: Hello

Woman 4: What do you do?

JH: Well I'm an artist and the ECOS Trust invited me to be part of the show em 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

Woman 4: 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

Woman 4: You know dilemma

JH: So I sort of told part of my own story. That's part of the work I can't display it 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?

Woman 4: No I'm here networking actually

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

W4: What do you do?

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Woman 4: 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... offering W4 a copy of the Purchase Matrix postcard 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.
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.
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W5: Hello
JH: Hello
W5: Hello
JH: It's about my failure to eco-renovate my house
W5: 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...
W5: No sure
JH: ... in having good intentions and not succeeding. So part of this is about other people telling me their stories as well
W5: 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
W5: OK so it's a story about...
JH: Yes exactly and about me with my very good intentions really didn't exceed at all
JH: That's right. It's 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.

W5: 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

W5: Yeah sure, how you would do it differently next time

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.

W5: 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.

W5: OK. Do you have a website with all of this on?

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.

W5: OK. But I challenge anybody to be able to tick all six boxes because that's hard work.

JH: Yeah absolutely, but that's quite useful for us as again. We're going through the process of 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.
W5: (indistinct, question about boiler replacement)

JH: Well I haven't done it yet no. I'm sort of waiting for it to die really. I know it's 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.

W5: 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

Laughter

JH: Right oh well enjoy the show bye

W5: Thanks now

Pause

JH: Hello

Woman 7

W7: Is this your stand?

JH: That's my stand yes

W7: I was wondering whether (indistinct)

Laughter

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

JH: Right I don't know them

W7: It's like painting...my Dad says it's like painting (indistinct) onto your walls

JH: Well that's sounds...

W7: It sounds like a very natural thing

JH: Sounds like it's a natural pigment
W7: 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.

JH: Yeah.

W7: You have to have the nerve to do it…

JH: Well that’s it well and good to you for doing it then.

W7: Yeah but they’re up in Shropshire somewhere. Where are you?

JH: I’m in Devon, down in Devon yeah so yeah I haven’t really managed to do anything yet.

W7: Disappointing.

JH: It’s very disappointing you know even…

W7: You haven’t started with a shell, it’s like you’ve started with a house like, to convert things…

JH: That’s right with a perfectly good house and that’s actually quite hard. You’ve done your own house?

W7: No no I live in rented accommodation. But it was encouraging my boyfriend to use these paints.

JH: Oh yeah.

W7: Only because it was like I don’t want to sleep in a stinking room and you know…let’s use these and they’re gorgeous colours. Its looks like sand or…lovely yellow.

JH: Oh great.

W7: I just think in the end it worked out ore expensive really…not much more unless you’re doing a whole house.

JH: Well I was doing a whole house so um…

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 it’s got cross 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…

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 its 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. Laughter

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. Its not em…its looking at why I failed to eco-renovate my house and realising that I’m not the only one that’s down 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 projects that are available, really

JH: Yes yeah em

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

MS: 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

MS: 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

MS: 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….

MS: Yeah, right

JH: £1,800 for four windows you know

MS: To replace or just draught proof them?

W9: Crikey

MS: 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 the 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 going to use… its called…oh I can’t 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 not sure if we have yet

MS: 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 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 live completely off grid
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
M6: We grow most of our own stuff
W9: Very reluctantly got a telephone
W9: We found that the two cocoa tins and strings didn’t work
(Laughter)
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: It was hard to do...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

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've 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: Yeah

M7: It's always interesting to see what people write
JH: Absolutely yeah

Pause

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
MB: Yeah exactly
JH: It’s becoming more and more viable
MB: This last year or 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
MB: No it’s not is it, I don’t know
JH: It’s hard
MB: 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
MB: It is yeah
JH: Yeah
MB: The local category but you save quite a lot either way with that but…the cost should be less if its local and transport…everything that you use is less isn’t it?
JH: Yeah
M8: Its 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: Things like this happen

JH: Good

Man 8 leaves, JH greets other people who walk on past

JH: Yes. Hi.

Greeting some-one approaching the stand.

JH: Hello. It's about my failure to eco-renovate my house

Male 9

M9: Laughter

(indistinct) 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

Male 9

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 em. And this was my house I moved to about two and a half years ago em and em, 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

JH: You might enjoy this then (Handing him a leaflet)

Male 11

M11: Alright

JH: This is the story and my story and other stories so far

Male 9

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 try and get my wood from the local timber yard or…

M9: OK

JH: Good luck

M9: Thank you

Man 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: Mmn
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, all sorts of places
JH: Right mmm
M11: 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 it’s to admit that you’ve only got as far as cavity wall insulation you know and …yeah
JH: I do indeed so I’m Devon based yeah yeah.
M11: Oh you come from Totnes do you?
JH: To passersby Come and have a read. I’m not selling anything. So there’s no pressure
Man 12
JH: I’ts 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 mindset 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 man looking at the stand

JH: This is about failing to eco-renovate my house.

Man 14: 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 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 it's not just about me admitting to having failed, but it's 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: 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 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. Same with water
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…

JH: Talking to woman stopping
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
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 so (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 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: 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 as 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

(Turning back to Woman 13)

W13: How long did it take you to sort of get started

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 em 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

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 eights style and it…it’s comfortable. It’s insulated. That’s 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 Tweedsman's 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?

JH: Turning to more people approaching the stand.

Hi. It's about my failure to eco-renovate my house.

Man 17: Failure?

M17: I bet you haven't had as many as mine?

JH: Sorry?

M17: Not as many as mine I'm sure.

JH: What did you do that failed?

Man 17: 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 so 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.

JH: Oh right

Man 17: And that becomes part of the whole artwork as this is actually an art piece

Man 17: 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.

Man 17: Does that just stand in a fireplace?

JH: Yes

Man 17: Where did you get that?

JH: That's was already in the house.
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: Right well 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, It’s 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 it’s 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 electricity. 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 it's 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.

Man 18 leaves. Woman with young child approaches.
JH: Hi. It's about me failing to eco-renovate my house.

Man 18: 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 away, he's had enough (pointing to young child)

JH: Ah. OK bye bye

M18: Bye.

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?

JH: Thanks for your story. OK bye

Man leaves

Long pause

Woman 15

JH: Hello. 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

M17: Hello

JH: Yes, 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

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: 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

M17: We wouldn't have long enough to admit all my failings

Laughter

M17: Well there's a space to add a story as well if you've done something…

JH: So what sort of things did you do?

M17: Well even from eco paint 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 y 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

M17: I mean my problem today, ah, 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 she 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 payback 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 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

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 it's 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 it's 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.

JH: Well where are you?
M18: Frome

M18: Well there are 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

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: No no 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: 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: Hi. It's about me failing to eco-renovate my house

Woman 15

W15: 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…
M20: We’re doing some new builds up in Scotland

JH: Oh yes

W15: But we have done renovation

JH: What eco-renovations?

W15: 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

W15: 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…

W15: 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

W15: 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…

W15: We’re going to look into it, but it will be 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?

W15: We’re at this stage doing it

Over talking

W15: 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
W15: 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
W15: 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
W15: 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...
W15: And they have to come into it whether you like it or not!
JH: Yeah definitely. We'll do our best to do it that way definitely
W15: Thank you
JH: And how exciting
Long pause
JH: Hello. Hi
Long pause
JH: Hi. This is about my failing to eco renovate my house
W16: 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...
W16: 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
JH: That's true, that's true. Have you got some land to build on?
W16: 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
W16: Thank you
Man approaches
JH: Hello. This is an art project, but it's about my failure to eco renovate my house
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
Male Assistant: OK. Hello. How are you?
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 centre sort of timber framed house with basically... well it wasn't a ruin, it wasn't liveable em 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 tings 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: And one of the tings that he came up against was sourcing materials, which is a lot better now we're talking like ten years ago because ne's sort of semi-retired and he sort of like did it as an ongoing project

M22: And one of the tings that he came up against was sourcing materials, which is a lot better now we're talking like ten years ago because he's sort of semi-retired and he sort of like did it as an ongoing project

MA: And one of the tings that he came up against was sourcing materials, which is a lot better now we're talking like ten years ago because he's sort of semi-retired and he sort of like did it as an ongoing project

MA: They didn't really wanna planners, that was the main issue. I don't (indistinct)

MA: Yeah no planners aren't really that helpful as far as I aware

M22: No because he's in a conservation area

MA: We had a talk about that yesterday in the... is it not so helpful 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 day 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... conservation...

M22: Conservation

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 seeded 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 them 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 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?

End of recorded conversations
Exposing her own environmental behaviour during the failure to eco-renovate her house, artist and researcher, Janey Hunt, invites you to contribute with your own thoughts, frustrations, knowledge and ideas.

Eco-renovation: House Receipts

Janey Hunt
2006-8
Eco-Renovation: House Receipts

**Aims**
- Commitment to eco-renovation/refurbishment (recognising the need to upgrade our existing housing, as it can’t nor should be replaced/rebuilt)
- Desire to apply eco-refurbishment to my house

**Objectives**
- Have an eco-survey on my house before purchase
- Employ environmentally-friendly materials
- Use recycled materials
- Recycle, redeploy or offer for re-use any items removed
- Use local companies

Following a visit by a supplier, I discovered that installing solar water heating won’t be straightforward. Unfortunately I have a combination gas boiler. This means having a hot water tank fitted. Finding a suitable space is complicated, because my attic is converted to living space and the tank needs to be larger than normal. The attic already has restricted headroom and would be further restricted by the tank and piping linking the solar panels and tank. As a result of restricting the tank size I would only supply 1 bath or 2 showers and would be on an immersion heater thereafter. I don’t like the sound of that, it seems a contradiction in terms and the supplier never came back with a price.

**Outcomes**
- Couldn’t find an eco-surveyor during the purchase process
- Difficulty of finding eco-alternatives
- Difficulty of finding local suppliers
- Disappointment about not using eco-paints
- Frustration of the time it takes to find eco-alternatives
- Suspicion that some suppliers are jumping on the bandwagon
- Frustration about conflicting advice
- Waiting for ages for the right second hand material to come up
- Why does everyone have to start from the bottom to find information
- Difficult to tap into a new locality’s ad-hoc information network
- Realisation of my own ingrained consumption behaviour
- When time, money or aesthetic preference pressed I quickly sacrificed my own environmental ambitions

Edward Harland in ‘Eco-Renovation: the ecological home improvement guide’ says that climate change resulting from global warming is largely the result of western consumption. By hoping that science and technology will come to the rescue we use knowledge and power but forget wisdom. Harland suggests that knowledge and power allows a continuation of outdated economic thinking and this appears to be reflected in my choices during my house renovation.

So what of wisdom? Harland suggests that alongside the application of ecological principles, we each need to weigh possible increased costs against ecological benefit. Using his criteria, although I tried, wisdom lost out.
ECO-Renovation Media Theatre

Dartington Gallery
Monday 24th to Friday 28th July
10am – 4pm

Exposing her own environmental behaviour during the refurbishment of her house, artist and researcher, Janey Hunt, invites you to contribute with your own thoughts, frustrations, knowledge and ideas.

ECO Purchase Matrix

<table>
<thead>
<tr>
<th>COST</th>
<th>CONVENIENCE</th>
<th>AESTHETICS</th>
<th>LOCAL</th>
<th>ENVIRONMENTAL</th>
<th>ETHICAL</th>
</tr>
</thead>
</table>

Existing value system

Familiar decision/purchasing criteria

Additional values

Environmental and social behaviour

A matrix could help to uncover and clarify values before starting the buying process.

Cost Convenience and Aesthetics represent the standard values and an encological stand would also add Local, Environmental, and Ethical.

Price paid, either the cheapest, or value for money, which is a more complex balance of cost, quality and life span.

Convenient travel distance.

Can you buy other items at the same time?

A choice of quality and price.

The 'look' or design wanted, reflecting personal taste.

Something seen in a magazine to copy.

Buying local to support local business, community infrastructure and environment (local origin of materials and labour).

Reduction of travel miles.

Environmentally friendly. Natural man-made or recycled?

Air-alternative sustainable trade.

Health and well-being.

Fair Trade, local social enterprises. Companies and parent companies that act according to ethical social, environmental and animal principles.

Where exactly does the knowledge reside? The real wisdom rests with various individuals doing it for themselves. Does what they have learned by hard experience die with them, or does it/can it get transferred/multiplied somehow?

I’ve decided that if I can’t buy it in Totnes, it’s probably not worth having!
Eco-Renovation: House Receipts I
Eco-Renovation: House Receipts II
Existing value system

Familiar decision/purchasing criteria

Additional values

Environmental and social behaviour

ECO Purchase Matrix

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Air-alternative sustainable trade.

Health and well-being.

Fair Trade, local social enterprises. Companies and parent companies that act according to ethical social, environmental and animal principles.

My value judgements

THIS IS THE ONE

Money works best

Look at YES

Work space

Small, but has the space that I need and at the right price

Very quiet location

Near house onto pretty garages

But big trees beyond

Garages just visible from house

Easy on-street parking

I did ask some 'sustainable' carpenters to come and price up the additional kitchen cupboards. But the job was obviously too small.

In the end the builder that did the original kitchen in both the additional cupboards. I was just glad to get it done, by what ever means.
Eco-Renovation: House Receipts III
Hello. What do you do?

Well, 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. 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.

It is so difficult to do. 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.

In Toynes...

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 intentions but not being able to control the situation, so I'm collecting stories actually, other people's stories.

So if you've got something you would like to add, I'd love it.

Yeah, I think it's fascinating.

So it's about other people's stories as well.

OK, so it's a story about...

Yes, exactly. And about me with my very good intentions really didn't exceed at all.

OK, so I haven't read it so I'd be quite interested.

It's about my failure to eco-renovate my house.

I am, but you know it's not a...I don't think it's uncommon...

No, I'm just...I moved to a new place and thought OK this is my chance and it's my chance to do something about this.
To participate, complete your sins, successes and resolutions on Ecosins & Eco-successes. To follow the tally and see if we are making a difference to climate change’s tipping point see www.escapelane.co.uk.

Janey Hunt

1. Still own a car
2. Still driving some short distances (I have walkable distances)
3. Haven't internally insulated my north wall
4. Haven't changed my boiler
5. Haven't internally insulated to my satisfaction
6. Dissappointed I can't fit solar water heating (space issues)
7. Haven't changed my electricity supplier
8. Haven't recycled my vegetable waste
9. Haven't recycled my vegetable waste for much of the year
10. Avoid over-packaged products
11. Support local businesses (but pay Joe for my veg, not Ben)
12. Financially unsuccessful: my spare cash not invested
13. Not flown for more than 2 years
14. Selected green electricity
15. Never changed my mobile phone
16. Use the wood burner and turn off down heating when possible

JH: I think, in a way, a lot of what you do is actually down to frugality anyway. I mean that you do these things because it makes you feel deprived.

Wf: You are not the consummate consumer. With me only, capitalism would falter.

JH: Oh right. I'm studying architecture, so this is pretty relevant, thinking about sustainability and global warming, how people use cars and stuff.

FAS: I'm not innocent I have to say and I don't think it helps anybody or anything. If we have lived like this, on a meager income just not umm, was not a major entertainment, as it is these days.

JH: I grew up, not feeling deprived, but just grew up with a minimum…Just going out and buying things was possible food and there is a really nice feeling that the money I spend on food is going to support you are not the consummate consumer. 

Woman friend: You are not the consummate consumer. With me only, capitalism would falter, umm (Laughter)
Resolutions Exchanged took place early in 2009 in a number of cafes in Devon.
Participants were invited to write down their sins, successes and resolutions, in response to my own confession. These were displayed anonymously for everyone to read.
No one was judged, or advised, their personal judgement of a sin or success was accepted, although they could compare their values to those displayed.
A tally was made of the sins and successes as a crude measure to see if we were winning or losing against climate change.
In 2009 the tally was:
sins = 274 and successes = 439.
Janey Hunt 2009
Resolutions exchange 2008-9

Eco-sins & Eco-successes

1. Still own a car
2. Still driving some short walkable distances (I have excuses)
3. Still drive at 70+ on the motorway (50 would be more economical)
4. Haven’t changed my boiler yet (waiting for the old one to break down)
5. Haven’t internally insulated my north wall
6. Dissappointed I can’t fit solar water heating (space issues)
7. Don’t pay attention to ethical/organic clothes buying
8. Work from home, so central heating running all day just for me
9. Spare cash not invested ethically
10. Some products bought by irrational preference eg toothpaste, hair colour
11. Gas and electricity supplier best price (Npower)
12. Many decisions still made by habit or price

My Total 12

Eco-successes

1. Use the train as often as possible
2. Shop locally
3. Eat organically (mostly)
4. Not flown for more than 2 years
5. Attempting to grow my own vegetables
6. Turned down the heating by 2c
7. Use eco-products in my home
8. No appliances left on standby
9. Use charity shops
10. Avoid over-packaged products
11. Rarely use plastic carrier bags
12. Recycled my old spectacles
13. Recycle as much as possible
14. Selected green electricity option
15. Never changed my mobile phone
16. Use the wood burner and turn off down heating when possible

My Total 16
Resolutions Exchange...

seeks through a convivial and lighthearted approach to emphasise our personal contribution to the climate’s ‘tipping point’. So I am gathering personal eco-sins and eco-successes and by totalling them up representing a crude measure of the balance in January 2009. Perhaps I can also encourage you to make some eco-resolutions for the coming year.

The ‘tipping point’ in climatology is the point in the evolution of the earth’s climate leading to irreversible change. Immediate indicators are the melting of the Artic ice in the summer and the Greenland ice sheet and the concentration of greenhouse gases in the atmosphere. The ‘tipping point’ some argue has already been passed, and some argue it will not happen, however the consensus is that it will happen within the next 10 years. I intend to run this work over the next few years each January to see if we are making a difference year on year or if as Private Fraser in Dad’s Army said ‘we’re all doomed’ by our own inability to change.

Living my life as enquiry, I am a socially engaged artist who makes lifeworks, who focuses on the processes of living and my own lifestyle and seeks to explore with other people our meanings of experience.

As an artist and researcher I am working in the field of climate change and environmental behaviour. My current work is exploring the tension between our recognition of the need, but then our inability to change our own behaviour, the ‘value-action gap’. Posing myself as a well-intentioned green aspirant, and provoked by my own admissions of failure, I use participation and conversation as both method and outcome, to encourage a sharing of experience and knowledge, frustration and achievement.

Janey Hunt
In hindsight...

the events of Resolutions Exchange that took place in January in Totnes were pilots of the event at the University library in Plymouth.

Part of the design of this artwork is a series of exchanges, my personal eco-successes and sins printed on the leaflet to encourage honesty, the display of all contributions to read, and the free cake and coffee. The cake and coffee works well in Birdwood kitchen to create a friendly atmosphere in which people can take time to consider their contribution.

So what that exchange could be in a library was not at all clear. Obviously I couldn’t serve coffee and I assumed that food would not be allowed. A friend suggested giving away a news-sheet of my previous artwork, but that didn’t feel right. It didn’t mean anything in the context of this work.

The day before the event, returning from Plymouth, I decided that I needed to have cakes to give away as an integral part of the work for the next day. I wasn’t sure that the library allowed food on the premises, but decided not to ask. It was too late anyway, since I bought the ingredients on my way home after 5pm. Still unsure of the number of people that would participate having had small numbers in Totnes, I only made 24 cakes in addition to the half dozen I had left from the previous event in the freezer.

As it turns out, food is allowed in the library, so my paper bags printed with the Resolutions Exchange logo and ‘Do not eat in the library’ went largely unused. I ran out of cakes just before 4pm.

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Resolutions Exchange, 2009 took place at...

Birdwood House kitchen, Saturday 10th, 17th and 24th January, 10.30am to 5pm; Plymouth University Library Foyer, Wednesday 4th February, 11am to 4pm

Participative installation, comprising:

- A4 gatefold leaflet
  preprinted with my own confession of eco-sins and eco-successes of 2008, and instructions about how to participate on one side. On the reverse is space for the participants to write their own eco-sins and successes and resolutions for 2009

- Copy machine and copy paper
  so that participants can take away their list and follow the project on-line if they wish and I can have a copy to display and reproduce

- Pin board for participant contributions
  Hand written (largely) and the sins and successes are totaled individually

- Large roll of paper headed Resolutions Exchange and below dividing the paper vertically in two halves heading of Sins and Successes. Below this is the tally written as ‘#####’ on each side, according to the totals of participant contributions. The balance indicating how our totaled behaviour as a crude measure is contributing the climate change

- Cakes
  made from organic ingredients (also gluten free for me, although not diary free). Further refreshments could be available according to the location of the event, such as tea and coffee. Paper bags optional

- Table and chairs

The work was organized to take place both through my web page, via email and on site in Totnes and additionally Plymouth. The response through post, email and the web site had been minimal, just five responses, but the on-site
events have been more successful.

**Participation...**

on the physical sites.

I was dissatisfied with the number and range of participants in Totnes, who had largely been people that I already knew or friends. I think this was partly due to the location of the event, tucked away in the kitchen at the back of Birdwood House. Even though I was offering free coffee and cake, with all the distractions of the market on Saturday, other surveys immediately outside, not enough people came in off the street.

The proposed solution was to relocate the work to a venue where people might have more time and an area with passing traffic such as a library. I contacted Plymouth University Library and Plymouth City Library, although both initially were enthusiastic about idea of the work, only the University Library offered me a space and appropriate date.

In comparison the two sites where different. What did work in Totnes was the cafe feeling, so that people were willing to stop and talk. I was able to have more focussed conversations there. I also found that people gave me more considered responses.

In Plymouth it was much more about passing traffic, with many more people taking a leaflet away to send or return to me later (although few did). The situation in the library foyer although very public did not really allow for conversations. Nevertheless I did record a number of good exchanges. But everything happened at a faster pace and with less engagement.

Quite a few people found it difficult to think of anything to put down and copied other people's responses. At the library people often copied something written on another form. On the other hand other people told me that although it was quite difficult to do, they'd never thought to write it down before and so it was really useful.

The best responses I had came from post and email, and which were very
considered and specific to that person's life.

**The quantitative outcome...**

<table>
<thead>
<tr>
<th>Venue</th>
<th>Numbers participating</th>
<th>Eco-successes</th>
<th>Eco-sins²</th>
<th>Resolutions¹</th>
</tr>
</thead>
<tbody>
<tr>
<td>Totnes</td>
<td>15</td>
<td>149</td>
<td>86</td>
<td>55</td>
</tr>
<tr>
<td>Plymouth</td>
<td>28</td>
<td>224</td>
<td>151</td>
<td>76</td>
</tr>
<tr>
<td>Email/web</td>
<td>4</td>
<td>66</td>
<td>37</td>
<td>5</td>
</tr>
<tr>
<td><strong>Totals</strong></td>
<td><strong>47</strong></td>
<td><strong>439</strong></td>
<td><strong>274</strong></td>
<td><strong>136</strong></td>
</tr>
</tbody>
</table>

¹ Not everyone offered resolutions

²Two people disliked the category sins and did not write anything

**Wednesday 4th February I am**

Event set up and ready to go in the foyer of Plymouth University Library

Janey Hunt  ‘Free cake for participating in Resolutions Exchange?’
Participant ‘I’d like a free cake. What’s this?’

JH: ‘It’s an artwork offering an opportunity to review your eco-successes and failures of 2008 and perhaps make some resolutions for 2009. Look I’ve confessed my own here and you can see other people have made their own lists there.

P: Oh yes

JH: I’m just counting up the sins and successes on the tally to see if our behaviour is helping or hindering climate change. At the moment it looks like we are doing okay!’

P: Well yes, I’m not so sure about that. Alright I’ll have a go.

The offer of free cakes really caught people’s attention and people stopped to listen to my patter. Once they had stopped I knew I had them. A few listened patiently as I said my spiel but moved on. Some sat down immediately and filled out a leaflet, some took one away to bring back later. Other people stopped to read the participant lists, but didn’t want to take part.

The tally also made a big visual impact and with the pinned up forms made people wonder what was happening.

JH: **Laughingly** So is it the cake that’s lured you?

Male: Umm slightly. I’m not really a big cake fan, but I suppose it’s free…

JH: **Enquiringly** A free cake for participating in this artwork?
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?

I worked solidly all day to get people to participate or encouraging them when they writing their own eco-sins and successes, except for a short lunch break of 20 minutes. Even then I didn’t get away promptly, as people came back with their lists and then some-one was waiting for me when I came back at 2.30pm. Thirty cakes was the right amount since the last cake was shared by the last two participants at 3.55pm, just before I was due to pack up.

It felt, to me, like a mini stage set, although without a stage that separated the audience and actors. People walked by, people could move in and out of the arena of the work easily without a differentiation of space or altered relationship to me. It was a take it or leave it situation, with no pressure.

Only one person questioned my assertion that this was an artwork.

Rerecollected conversation
Janey Hunt: Would you like a free cake for participating in this artwork?

Male Lecturer: Looks around and asks

What makes this an artwork? It looks like a survey to me? Is this the same as that survey on the web site a little while ago?
JH: No I didn’t know about that. The idea comes from a new definition of a work of art, no longer the idea of an object, but as a process of dialogue. Conversation becomes the medium.
ML: So that means that anything could become a work of art like a toilet or this carpet here?
JH: You’re thinking of Marchel Duchamp, but that is still an object.
ML: Well it still looks like a survey
JH: It is in part, but I am not telling people what is right and wrong, there is no judgement.
ML: Are you going to evaluate the results?
JH: Mmm, well that’s not really what an artist does, I haven’t decided yet. All the information will go onto my web site. One person has suggested that I summarise the top tens sins, successes and resolutions I am going to run it again next year
ML: So that’s looking at the results and it still seems like a survey. I’m not convinced this is art, but I’ll take the leaflet and look at it. Bye

Afterwards I am kicking myself for not being prepared for this question and thinking how I could have better answered:

I am using the survey form to reveal our behaviour that is usually only analysed and given back to us the public in a summary report.
The results are already visible, not taken away and analysed behind closed doors,
it’s looking to engage people in defining their own parameters through a process of consensus, rather than assessing them against a ‘norm’.
My voice as the ‘author/artist’ is a minor one, there only as a provocation for engagement
What becomes interesting is the boundary between success and failure that is completely undefined,
Resolution Exchange transcription
Totnes January 2009

Woman friend: Well I don’t own a car
Janey Hunt: No
Wf: 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?
Wf: 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
Wf: …because it’s awful 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
Wf: I do use electric heating
JH: I mean that’s your only option, that’s all that’s available
Wf: 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.

JH: Is your house not insulated?
Wf: No
JH: They’re not?
Wf: Well they’re double walls, but they’re not insulated
JH: Are they not, because you can get it for nothing?
Wf: 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… I think I would have complained at that.
JH: …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…
Wf: Is the driveway too narrow to get a van up through?
JH: 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

Wf: ...ummm 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

Wf: 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

Wf: (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

Wf: Mmm JH: And only according to need, you don’t buy luxuries and…

Wf: Books?

JH: You are not the consummate consumer JH: Mmmn. (satirically) Lot’s of people actually quite like flat walls.

Wf: 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

Wf: 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.

Wf: So it’s a complex matter isn’t it? (Pause)

JH: 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: I was watching the Victorian Farm, which you won’t know about because you don’t have a television...

Wf: 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...
resolutions

stop worrying about state of the world

feel much happier about being a part of a very positive & life-affirming group of people

ECO-SINS

love driving

being alive in a capitalist economy

use toxicinks in printing

use megatoxic materials in ceramic art

power kiln by electricity

ECO-SUCCESSES

ethical investments

no car (no telly)

eat organic

walk or bus most places

make art with recycled materials

most purchases are second hand goods

Total 5

Total 6
pack it with whole bottles, as an insulation layer...

Wf: 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 ....
Wf: well it would do wouldn’t it
JH: ...underneath the floor
Wf: And very strong
JH: So they just laid out, not standing upright, but on their edge horizontal, how interesting, mmn. Well that’s a good one
Actually I love those bottle walls that people built
JH: Yes in the earth ships
Wf: Yes that’s right, they’re lovely
Actually we’re just about to go and look at some land
JH: Oh well do fill out a form for me, just write, you know, just write whatever comes to mind
Wf: My resolutions oh god,…
JH: Well you could put your sins and successes…
Wf: Sins are so much easier
JH: ...then think what you resolutions might be

Pause to get cakes out of the oven…Woman friend filling out sins and successes

JH: Would you like a warm muffin?
Wf: No thanks I’ve just had breakfast.
(Pause)
I don’t know, just being alive in this society is a sin isn’t it?
JH: Oh no, if that’s a sin then there is no hope for us
Wf: 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
resolutions

- Gas central heating
- A/C (gas-fired) 8 mths/year
- Travel by bus & train
- Wear plastic clothes
- Love bananas, dates, rice, tea & coffee

- Not much success
- As an inspiration!

eco-sins

- Cycle everywhere I can
- Grow some of my own food
- Rarely buy new clothes
- Currently when I do buy new clothes, going for bio-degradable
- Not flying last few years
- Try & encourage/inspire my household to turn off the lights, fly less, drive less etc etc.

eco-successes

Total 6

Total 6
Resolution Exchange transcription
Totnes January 2009

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.
Resolution Exchange transcription
Plymouth University library foyer January 2009

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.

(FH settles down architecture student with forms and turns back)

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

JH: 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)

(Turning to speak to architecture student, still writing) You are doing well (Laughing)

Female Architecture Student: Yeah

JH: (Turns back) Free cake, no?

Free cake for participating in this art project?

Male student 2: Ahh, what is it?

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: So resolutions?

JH: Well it might be easier to think what's happened this year

MS2: So resolutions?

JH: …and then think what you might resolve to do

MS2: So resolutions are things I might do from now on
**RESOLUTIONS**
1. Fix Better
2. Educate friends more about recycling.
3. reuse周边 my lunch!
4. Use less water & power
5. Always carry my own bag for shopping.
6. Encourage customers (where I work) to re-use bags.
7. Get filter/strainers for water.
8. Carry more unsold items for donation instead of getting underware.
9. Become efficient in work.
10. Plant trees!

**ECO-SINS**
1. Buy cheap local instead of organic & eco friendly. (Don’t cost.)
2. Plant to leave & Dine next year. (But will have an eco friendly car).
3. Buy less meat every Co-op on campus!
4. Slightly gifted day without one lawn or one.
5. Sometimes get a bus or train.
6. Use excess uses for my needs.
7. Leave unmonitored
8. Burn 2 # instead of them.
9. Own a bike (but broken).
10. Don’t use plastic bags

**ECO-SUCCESSES**
1. only Buy Free-range eggs.
2. Recycle everythings Can.
3. Sleep at clean store when need stuff.
4. Don’t Drive as Cant.
5. Recycle my Specials whenotton.
6. Use up the ends & bottle of & washing-up liquid & shower gel etc., by pouring water in the bottle and then using the mixture.
7. Don’t throw anything away. (Room is full & junk.)
8. All lights bulbs are energy saving.
9. Own a bike (But Broken).
10. Don’t use plastic bags whenever can help it.

Total: 9

Total: 7

Total: 10
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

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

Using local and organic produce, that’s an eco-success isn’t it

JH: Yeah

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)
RESOLUTIONS

resolutions

ECO-SINS

drive short distances

dnt co-op locally

ECO-SUCCESSES

eco-sins

Recycle more

start - walking more

Total 3

Total 2
<table>
<thead>
<tr>
<th>resolutions</th>
<th>eco-sins</th>
<th>eco-successes</th>
</tr>
</thead>
</table>
| - Widen use of local produce and organic foods when loose | - Leaving things on standby
- Never use the bus
- Never use bikes
- Use too much water and leave taps on
- Essentially don't feel like I'm that bothered about my carbon footprint! Sorry! | - Using local/organic produce
- Turn off lights |
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…

*JH:* That's alright, splendid. Help yourself to a cake then

*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

Well yes and no. there are some really interesting green initiatives, there's a film about Cuba, about when Russia collapsed *The Power of Community*. Russia supplied Cuba with oil, so when Russia collapsed Cuba's oil supplies 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.

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

*MS3:* So essentially that's flying…you can't do it.

*JH:* Well yeah

*MS3:* Oh 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.

*MS3:* Or perhaps you don't, you think I want to go traveling and off you go

*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.

*MS3:* 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:* Thank you. Help yourself to a cake

*JH:* What types of cakes have you got here?

*MS2:* Well I've only got one banana left and the others are carrot.

*JH:* I'll have the banana. Anyway thanks very much, cheers

*MS2:* Thank you and bye.
Below: Installation at Plymouth University Library
Right top: Tally detail
Right bottom: Detail of forms
1. Still own a car
2. Still driving some short walkable distances (I have excuses)
3. Still drive at 70+ on the motorway (50 would be more economical)
4. Haven’t changed my boiler yet (waiting for the old one to break down)
5. Haven’t internally insulated my north wall
6. Dissappointed I can’t fit solar water heating (space issues)
7. Don’t pay attention to ethical/organic clothes buying
8. Work from home, so central heating running all day just for me
9. Spare cash not invested ethically
10. Some products bought by irrational preference eg toothpaste, hair colour
11. Gas and electricity supplier best price (Npower)
12. Many decisions still made by habit or price

1. Use the train as often as possible
2. Shop locally
3. Eat organically (mostly)
4. Not flown for more than 2 years
5. Attempting to grow my own vegetables
6. Turned down the heating by 2c
7. Use eco-products in my home
8. No appliances left on standby
9. Use charity shops
10. Avoid over-packaged products
11. Rarely use plastic carrier bags
12. Recycled my old spectacles
13. Recycle as much as possible
14. Selected green electricity option
15. Never changed my mobile phone
16. Use the wood burner and turn off down heating when possible

To participate complete your sins, successes and resolutions on the reverse and either email me your responses or scan this form and email as a pdf to resolutionexchange@googlemail.com. To follow the tally and see if we are making a difference to climate change’s tipping point see www.escapelane.co.uk

Janey Hunt

My Total 12

My Total 16
Do you believe in climate change? Yes / No
Are you actively involved in environmental issues? Yes / No
Do you believe that what you do makes a difference? Yes / No

Your Total ____  Your Total ____
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In 2009 the tally was

sins = 274
successes = 439

Janey Hunt 2009

Trancripts

Plymouth University library foyer

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?

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: By car or get a lift
JH: So car share that’s quite good
MS: Is that a success?
JH: Yeah

MS: Section omitted
JH: Having the radiator always on, that’s bad isn’t it.
JH: Always on?
MS: But sharing a house is quite good, how many people are in your house?
JH: I live in halls
MS: So can you actually control your heating then?
MS: 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
MS: Help yourselves to a cake and there’s a bag there if you want it.
JH: Free cake
Female passerby: Umm no thank you
JH: Free cake in return for participating in…
W: Interested.

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: Free cake, no?
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Janey Hunt 2009

MS2: I always go in the car
JH: You always go in the car, no that’s not so good... why?
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
JH: I’m just looking 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
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: Yes. 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.
MS2: But 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 lot 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 and that's it.

MS2: I want to go to Japan.
JH: Ahh
MS2: There you go mate
JH: Thank you. Help yourself to a cake
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.
**ECO-SINS**

1. Use more plastic products.
2. Use disposable cups.
3. Waste food.
4. Use non-organic produce.
5. Use non-recyclable materials.
6. Use non-renewable energy.
7. Use non-biodegradable materials.
8. Use non-renewable resources.
9. Use non-biodegradable products.
10. Use non-renewable materials.

**ECO-SUCCESSES**

1. Use less water.
2. Use less energy.
3. Use less waste.
4. Use less plastic.
5. Use less disposable products.
6. Use less non-renewable energy.
7. Use less non-renewable resources.
8. Use less non-biodegradable materials.
9. Use less non-recyclable materials.
10. Use less non-renewable products.

**RESOLUTIONS**

1. Stop using disposable products.
2. Use reusable materials.
3. Use recycled materials.
4. Use non-disposable products.
5. Use non-recyclable materials.
6. Use non-renewable energy.
7. Use non-renewable resources.
8. Use non-biodegradable materials.
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**RESOLUTIONS**

1. Stop using disposable products.
2. Use reusable materials.
3. Use recycled materials.
4. Use non-disposable products.
5. Use non-recyclable materials.
6. Use non-renewable energy.
7. Use non-renewable resources.
8. Use non-biodegradable materials.
9. Use non-renewable products.
10. Use non-renewable materials.
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. As the moment we are...

Female Architecture Student: Oh wow, that's really cool.

JH: So there's space for you to put something down.

Female Architecture Student: Yeah

(Speaking to female student 1, still writing)

JH: Free cake for participating in this artwork?

Female Architecture Student: Yes please

Male student 2: A free cake? Get a free cake

Female Architecture Student: Thank you

Male Student 2: How do you, what…?

Female Architecture Student: Yes you can do as much or as little as you want.

JH: Can I do this right here?

Male student 2: You are doing well

Female Architecture Student: Yeah

JH: Free cake, no?

Female Architecture Student: Free cake for participating in this art project?

Male student 2: Ahh, what is it?

JH: It’s a chance to review your…

Male student 2: 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

Male student 2: So what so you have to do?

JH: Just think about your own eco-successes and eco-failures.

Male student 2: Like what are eco-sins? Like eco…

JH: Like driving, like climate change...

Male student 2: 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

Male student 2: Just a couple of bullet points?

JH: Sure

Male student 2: Like what are eco-sins that I would but I'm going to go

Male student 2: 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-box for for ecosphere

JH: Have you got a pen there? (Bags down)

Male student 2: So resolutions?

JH: Well it might be easier to think what’s happened this year

Male student 2: So like...

JH: ...and then think what you might resolve to do from now on

Male student 2: So resolutions are things I might do from now on

JH: That's right

Male student 2: Like putting the phone charger out

JH: Or just turning it off at the plug

(turning to Architecture student, who has completed her form)

JH: thank you very much

Male student 2: Do you want a copy of it?

Female Architecture student: Yes please

JH: Here you are. Thanks bye

Male student 2: Yes

Female Architecture Student: Bye

JH: (to someone just handing in a form)

JH: Yeah

Female Architecture Student: Thank you very much.

Male student 2: No please

JH: Thank you. We got some

Female Architecture Student: No it’s free, we got some

Male student 2: Any paper you want to, I don't mind

Male student 2: So learn a language or is that maybe a little bit?

Female Architecture Student: No it’s not a life…

Male student 2: Which how do you. What are you going to do...

Male student 3: No I need a resolution

Male student 2: Like stuff?

Female Architecture Student: Yes please

Male student 2: Like anything you want to, I don't mind

Male student 3: Do you want some cakes

Male student 2: Yeah

Female Architecture Student: Here you are. Thanks bye

Male student 2: Yes

Female Architecture Student: Bye

Male student 2: 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-box for ecosphere

Female Architecture Student: Free cake in return for participating in…

JH: (to someone just handing in a form)

Male student 2: It's 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

Male student 2: So resolutions?

JH: Well it might be easier to think what’s happened this year

Male student 2: So like...

JH: ...and then think what you might resolve to do from now on

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JH: Or just turning it off at the plug

(turning to Architecture student, who has completed her form)

JH: thank you very much

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JH: Here you are. Thanks bye
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Janey Hunt 2009

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 are interested anymore.

JH: Yes, yeah absolutely. It's all part of what makes a difference really isn't it.

W: They did. 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 they had to put the new doors about four years now. I remember the day they came to do it, 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 freezing, 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 makes 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 found that if I've got a gas cooker that was really through choice.

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.

JH: Oh yes.

W: Technically but every time I visit... 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. Many of the charity shops are expensive.
Janey Hunt and Woman with six kids, conversation extracts, Torness January 2009

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 of 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 arthritis

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 lightbulbs?

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 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 as soon as it gets dark, because my bedroom is a separate room in the bedroom, so 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: Chocolate or sweet potato and maple syrup.

W: I'm gluten free

JH: One of the things I've found I use the tumble dryer, because I have a large family, there's eight of us, so the volume of washing. But otherwise in our family home, because his a college right now, means I generally have an extra wash or two everyday with four sons, but what I've found is I put my tumble dryer these dryer balls and it can dry your laundry and clothes and save energy and get better results, I use them for about a day or two on the top load, I get better results. Done that way the dryer balls, I think I found it is actually cheaper than to dry it at home

JH: Right

W: With more than one load so that's one thing

JH: 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.

W: How was it? 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 really. Mostly because of cost issues basically, I can't really afford to buy new

JH: With six children. My husband is a pensioner as well, so we have to watch our pennies.

I use the Worry, I do buy clothes but not as many as used to do. If I can try to buy second hand because of the 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 ones he doesn't want for his children he'll pass onto somebody else.

W: That's great

JH: I don't know if you have children of your own, do you?

W: No I haven't

JH: I've got eight altogether, six still at home. Well seven really but Scott's at college now and the youngest two are eleven. And Grace, being the youngest, he's been brought up by both of us and her older sister (readable) She gets something and shall play with it for a while and then we'd find it in the shoe cupboard.

W: And another thing I do is I clothes that aren't clothes to wear any more. I don't really feed back (readable) Our local charity shop, I'll pass onto a recycling firm.

JH: Oh right

W: So many pounds a kilo

JH: Oh great, I didn't realise that

Because we have a limited income when it comes to Christmas or Birthdays we have a limit, usually about £30 per family member. But I don't get anything like, other people get £200 (inelligible)

W: We get the (inelligible) 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.'
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Janey Hunt 2009
Resolutions

- Gas central heating
- A/C (gas-fired) 8 mths/year
- Travel by bus & train
- Wear plastic clothes
- Love bananas, dates, rice, tea & coffee

- Not much success

As an inspiration!

Eco-sins

- Cycle everywhere I can
- Grow some of my own food
- Rarely buy new clothes
- Currently when I do buy new clothes, going for bio-degradable
- Not flying last few years
- Try to encourage/inspire my household to turn off the lights, fly less, drive less etc etc etc

Eco-successes

Total 6