

# Culture and Climate Change

## Climate Change in Residence: Future Scenarios

Networked residency with UK climate change researchers  
June 2016 to May 2017

### Background information

#### Summary

Climate Change in Residence: Future Scenarios, part of the Culture and Climate Change programme, will award residencies to three artists. This project introduces a new form of arts residency offering access to a network of climate change researchers across the UK. We welcome applications from individuals and collectives from any artform to work on new creative projects engaging with scenarios of climate change.

The Climate Change in Residence project will offer artists a unique opportunity to work within a network of climate researchers. You will be able to use the residencies to research the issue of climate change and spend time exploring your own artistic practice and work. By establishing new forms of interdisciplinary collaboration between researchers and artists engaged with climate change and the critical social sciences and humanities, the Climate Change in Residence project and its programme of public engagement will make an important contribution to contemporary debates on this issue.

This project focuses on the imagining and representation of climate change scenarios. Scenarios play a prominent role in climate research, policy and communication. Climate scenarios are ultimately collective acts of imagination about possible futures in human-natural-hybrid systems. However they tend to be dominated by natural science and economics, and there is little cultural depth to them.

We hope that the project will result in new creative work that will encourage more open and imaginative, but also more purposeful, responses to the challenges of climate change in the present.

Please read the following notes carefully to check that this residency is right for your artistic practice at this time and to ensure that you are eligible to apply. Applications for this residency are made by submitting the attached form by Monday 15 February, 2016, 5pm. The residencies will take place between June 2016 and May 2017 and each residency includes an award of £10,000.

#### About the Culture and Climate Change Programme

The Culture and Climate Change programme of work began in 2009 as a series of discussions, events, podcasts and publications organised by the Mediating Change group. The group is based in the Open University's Open Space Research Centre, and is rooted in a partnership between the Open University Geography Department and the University of Sheffield School of Architecture.

The programme was always conceived as a partnership of people and ideas intended to bridge the gap between academic research and cultural activity. You can download the two publications (Culture and Climate Change: Recordings and Culture and Climate Change: Narratives) from the website as well as explore some of the related event series.

#### About Scenarios

Climate change is often referred to as the 'greatest challenge facing humanity' and yet for over two decades, the interpretation, debate and communication of climate change has been predominantly the preserve of enclosed scientific and policy communities.

There is growing recognition that cross-disciplinary and cultural work will need to play a central role in shaping humanity's response to the risks associated with global environmental change. The processes of, for example, the Intergovernmental Panel on Climate Change (IPCC) draw together a very broad body of peer reviewed research that has identified climate change risks. However, that process is limited by its failure to adequately integrate arts, humanities and the full range of social sciences in discussion of both the risks of and responses to climate change. This is remarkable given how heavily the processes of the IPCC, as well as of the United Nations Framework Convention on Climate Change (UNFCCC) rely on scenarios to explore and present potential future climate risks.

The use of scenarios in the context of climate change is widespread and influential – in the energy and insurance industries, in climate policy, and in climate modelling and climate adaptation planning. While the term ‘scenarios’ has its origins in the improvised performances of baroque theatre, contemporary scenario planning uses techniques developed in the 1960s during the Cold War. In the field of climate science today, scenarios are, in essence, shared acts of imagination about possible futures in human-natural hybrid systems. They are defined in various ways involving a wide range of approaches and philosophies, and tend by their nature to invite contestation.

This project focuses on the imagining and representation of climate change scenarios.

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## What is a networked residency?

This project is an experiment which pilots a new residency model – that of a ‘networked residency’. Our ambition is that this networked residency responds to and mirrors the distributed networks of climate change research. If you are one of the three artists awarded this residency you will become a core member of the team running this experiment.

Rather than a traditional residency where you are based in one institution, this networked residency will allow you to work on your creative project across institutions and disciplines.

You will be supported by people rather than by place. The residency is with a community of people whose work, individually and collectively, informs the development of climate scenarios. We want to create a space which allows you to be experimental and develop your own practice. It will ideally be both reactive and proactive to the network of researchers you will be exposed to. We also hope that you will inform the way in which the researchers think about the relationship of their own work to wider climate scenarios.

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## Expectations and benefits to the artist

The project will offer artists a unique opportunity to work within a network of climate researchers over a period of time, not simply to gain access to research findings, but to develop a better understanding of the different kinds of practices employed in climate change research. You will be able to use the residencies to research the issue of climate and spend time exploring and developing your own artistic practice, and ultimately to make a significant addition to the cultural understanding of climate change

scenarios. By establishing new forms of interdisciplinary collaboration between researchers and artists engaged with climate change and the critical social sciences and humanities, the project and its programme of public engagement will make an important contribution to contemporary debates on this issue.

- artists must be resident in the UK with the right to work
- The award will last from June 2016 to May 2017. The selected artists will be awarded £10,000. £7,500 of this will be a fee given directly to you in instalments. The final £2,500 will be a sum for you to use at your discretion – either towards equipment, artist materials, travel, attendance at conferences etc. Access to this money will be managed by the Producer and University of Sheffield.
- We expect the time commitment to be approximately 1 day per week across the 12 month residency (excluding University vacations)
- Your commitment would include participation in the core elements of the programme and planning and participating in bespoke elements of your own residency around your interests.
- As part of the award, we would like you to commit to opportunities to discuss your work and the project in public. We would also require you to contribute a monthly blog post for the Culture and Climate Change website.
- You would be expected to participate in press and publicity around the launch of the residencies.
- Part of the residency requires you to contribute to the project’s structured reflection and analysis of the process of these innovative ‘networked residencies’ and of the impact of yours and the wider work of the project.
- Throughout the residency, we would expect you to acknowledge the institutional and funding support with brief credit wordings and use of logos as advised.

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## Who is involved?

The day-to-day elements of the residency will be managed by producer Hannah Bird. The lead institution is University of Sheffield and the project is headed up by Renata Tyszczyk, supported by the Open University and Joe Smith.

The networked residency will be supported by individuals who have agreed to participate in the Scenarios Research Network. The broad range of professional and disciplinary perspectives includes: earth systems modelling, the insurance industry, oceanography, climate change policy, fashion and design, the built environment,

philosophy, literature, theatre and visual arts. Institutions represented include DECC, NASA, The Govt. Office for Science, Global Witness, the BBC, Cambridge Judge Business School and Dept of Engineering, and the London College of Fashion.

Please see the appendix for the current list of participants (over 25 and growing) in the network and for more information on lead researchers Renata Tyszczyk and Joe Smith and producer Hannah Bird.

This project is generously supported by The Ashden Trust, Jerwood Charitable Foundation, The Open University and the University of Sheffield. Jerwood Charitable Foundation is dedicated to imaginative and responsible revenue funding of the arts, supporting artists to develop and grow at important stages in their careers. The aim of its funding is to allow artists and arts organisations to thrive; to continue to develop their skills, imagination and creativity with integrity. It works with artists across art forms, from dance and theatre to literature, music and the visual arts. For more information visit [www.jerwoodcharitablefoundation.org](http://www.jerwoodcharitablefoundation.org).

## Responsibilities of the producer/lead organisation

- Open University and University of Sheffield are the lead institutions on this project. They will act as the 'organisational home'. You can choose to have a desk in one of these institutions if useful.
- We'll be acting as match-makers to other members of the scenarios networks.
- We will work with artists to find producing/dissemination partners for their work.
- We will provide letters of support if you wish to apply for additional funding from other sources to support this work.
- We will create a framework for structured reflection and feedback on this experimental form of residency, and promote the collective learning.

## Programming Elements

The residency will be a mix of core programming elements whilst working with you to develop bespoke opportunities across the distributed networks.

The invitation is as open as possible; come, learn, be inspired and we will work with you to develop onward programmes of activity. It will be a combination of facilitated and self-led learning. There is no average day, but we hope the core programming elements will

provide signposts to what is involved with this residency.

Core programming elements include;

- Mentoring: each artist will receive sessions with a mentor across the 12 month residency period. The mentors will be identified after the artists have been selected and depending on the needs of those artists – they could be from an academic or cultural background
- Scenario Research Seminar group engagement: the artists will attend the three seminars on scenarios of climate change that have been planned around three interlinked themes: risk, resilience and resourcefulness (Sept 2016; Jan 2017; March 2017)
- Group workshops: three project meetings at the University of Sheffield or the Open University bringing together all three artists and hosts to discuss the progress of the residencies and determine any amendments to the programme. This will also be used as an opportunity to update the three artists on any key policy/scientific developments throughout the year
- Curated news piece: throughout the residency, we want to post regular updates to our website, the individuals and institutions we are working with and to existing and potential partners. As part of their residency, the artists will be required to create short monthly reports, blog posts or other ways to tell their stories for the Culture and Climate Change website – these will be edited and distributed widely.
- Ongoing monthly support from the producer and hosts

We will work with you to group some of these elements together to ensure the maximum time is spent on your individual plans.

Alongside these core elements, much emphasis will be based on developing a bespoke plan of activity for each artist, based on their application and an initial meeting at the start of the residency with Hannah Bird, Joe Smith and Renata Tyszczyk. Bespoke elements might include;

- Opportunities to attend conferences and events
- Meetings and shadowing of key individuals
- Travel to different academic and non-academic institutions (such as MET office, DECC or British Antarctic Survey) facilitated by the host organisations
- Public engagement events
- Desk space at one of the lead institutions

You will be responsible for planning your own residency around your interests.

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## What outcomes do we expect to achieve for artists and for the host organisations?

Although it is inappropriate to pre-judge what artists might produce in terms of new creative work we do require that the appointed artists keep a clear record of process (in thought and action), and also reflections on the wider process of the residencies. It is expected that the residency will result in some completed work, although also recognised that the period may enable development which will find full expression beyond the 12 month period of the residency.

The producer will also be working with the host research and policy organisations and individuals to record their own experiences of and reflections upon the residency and seminar programme.

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## APPENDIX

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### Individuals involved with the project: Scenarios Advisory Group

#### Robert Butler

Robert Butler is a journalist and critic. He was the drama critic of the *Independent on Sunday* (1995–2000). His publications on theatre include “Humble Beginnings” (NT), “Just About Anything Goes” (NT), “The Art of Darkness” (Oberon) and “The Alchemist Exposed” (Oberon). He also edited the Student Edition of “Copenhagen” (Methuen). He was the online editor and “Going Green” columnist for The Economist’s *Intelligent Life* magazine. From 2000–2014 he co-edited the award-winning website, the Ashden Directory, where he contributed a daily blog, Ashdenizen, on culture and climate. He is co-editor of “Culture and Climate Change: Recordings” (2011) and “Culture and Climate Change: Narratives” (2014).

#### Rose Fenton

Rose Fenton is the Director of Free Word, an international centre for literature, literacy and free expression that explores and celebrates the power of words to change lives. She co-founded the London International Festival of Theatre (LIFT) in 1980 and was its Director for 25 years. Rose has worked as a freelance producer and arts adviser on projects across Europe and the Middle East, including with Tipping Point – energising the creative response to climate change. Rose is a board member of Aerowaves and the European House for Culture, and is on the Advisory Board of Tipping Point. Rose holds a Honorary Doctorate from De Montford University and an Honorary Fellowship

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## Key Application Dates

- 15 February 2016: deadline for submitting your application
- By 25 March 2016: applicants contacted regarding interviews, unsuccessful applicants informed
- 14/15 April: Interview dates
- June 2016: residencies begin

from Dartington College of Arts, and is co-author of *The Turning Word, Stories from the London International Festival of Theatre*. In 2005 Rose was awarded an OBE for services to drama.

#### Judith Knight

Judith Knight is the co-director of Artsadmin, which she founded in 1979. Over the last thirty-six years, the organisation has initiated, supported and produced the work of contemporary artists and companies working across all artistic disciplines. Over the years Judith has produced numerous projects by different artists, nationally and internationally, many of which have been site-specific pieces in locations all over the world. She works closely with the Imagine 2020 European Network of venues and festivals commissioning and producing artists’ projects about climate change, including Artsadmin’s own Two Degrees festival. She is on the board of Tipping Point. She was awarded an MBE in 2007, and in 2009 was made Officier des Arts et des Lettres by the French Government.

#### Tony White

Tony White is the author of novels including *Foxy-T*, published by Faber and Faber – ‘One of the best London novels you’ll ever get to read.’ (*Glasgow Herald*). He has written about arts and climate change, most recently in his novel *Shackleton’s Man Goes South* – the first novel ever to be published by the Science Museum – and in a short article for the Huffington Post entitled, ‘Wanted: A New Kind of War Artist’. Other books include the non-fiction work *Another Fool in the Balkans*, novellas including *Dicky Star* and the *Garden Rule*, and numerous short stories. Other recent works include *Missorts*, a permanent GPS-triggered sound-work for Bristol. A frequent collaborator with visual artists and musicians – with recent collaborators including Jane and Louise

Wilson, Blast Theory, London Fieldworks, and UK acid house pioneer Richard Norris – since 1994 Tony has also edited and published the artists' book imprint Piece of Paper Press. Tony White chairs the board of directors of London's award-winning arts radio station, Resonance 104.4fm, and his website is [www.pieceofpaperpress.com](http://www.pieceofpaperpress.com).

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## Key Project Team

### Renata Tyszczyk

Renata Tyszczyk is an academic and artist whose work explores questions concerning climate change and provisionality in architectural thinking and practice. She is Senior Lecturer in Architecture at the University of Sheffield. She trained as an architect (BA Architecture, DipArch, RIBA I & II) and has a Masters in Philosophy and PhD in Architecture from the University of Cambridge. Her approach to environmental change issues has been developed in interdisciplinary and collaborative projects and publications, for example, *ATLAS: geography architecture and change in an interdependent world* (Black Dog Publications, 2012). She is a founder member of the Mediating Change group, based at the OpenSpace Research Centre, Open University and co-edits the Culture and Climate Change series (2011, 2014). Her current research addresses what it means to live in the proposed geological epoch of the Anthropocene. In 2013–2014 she was awarded a British Academy Mid-Career Fellowship and was a Visiting Scholar at the Department of Architecture, University of Cambridge. She is a Co-Investigator on the AHRC funded 'Stories of Change' project which is exploring energy and community in the past, present and future. [www.sheffield.ac.uk/architecture/people/academic/renata-tyszczyk](http://www.sheffield.ac.uk/architecture/people/academic/renata-tyszczyk)

### Joe Smith

Joe is a social scientist who writes about environmental history, policy and politics. Books include: *ATLAS* (2012, Black Dog), *Climate Change* (2009, Oxford University Press), *Do Good Lives Have to Cost the Earth?* (2008 Constable Robinson) and *What Do Greens Believe?* (2006, Granta). He has consulted on over 30 hours of BBC broadcasting on these themes. Joe leads two AHRC funded (£1.9m) research projects: 'Earth in Vision' and 'Stories of Change'. He is also Director of Smith of Derby, a 160-year-old clock making company that maintain, restore and make public clocks. [www.open.ac.uk/socialsciences/main/staff/people-profile.php?name=Joe\\_Smith](http://www.open.ac.uk/socialsciences/main/staff/people-profile.php?name=Joe_Smith)

### Hannah Bird

Hannah is an independent Arts Manager, creating and leading projects in the creative industries. She is passionate about the art of exploration, and particularly the synergy and overlap between art and science. Much of Hannah's work is focused on developing multidisciplinary projects to engage the cultural sector

in collaboration with the scientific disciplines. Hannah has produced events and publications for clients including the Southbank Centre, University of the Arts and the Open University and University of Sheffield's Culture & Climate Change Series. Other high profile work has included developing a STEM to STEAM policy position for the Cultural Learning Alliance and editing Expedition, a Bright Star publication exploring the use of collaborative expeditions in artistic practice. Prior to becoming an independent consultant, Hannah developed the first sustainability strategy for Arts Council England and led climate change expeditions in the Arctic and Andes with groups of artists and scientists for Cape Farewell. In 2014/15 Hannah was the Wellcome Trust Clore Fellow, completing secondments at NASA and Bletchley Park. [www.hannahbird.net](http://www.hannahbird.net)

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## List of participants in the Research Network on Climate Change Scenarios

The following have committed to participate in this network. The broad range of professional and disciplinary perspectives includes: earth systems modelling, the insurance industry, oceanography, climate change policy, fashion and design, the built environment, philosophy, literature, theatre and visual arts.

Bergit Arends, Royal Holloway & former curator Natural History Museum

Prof Julian Allwood, environmental systems, Engineering, University of Cambridge

Prof Irena Bauman, architecture, University of Sheffield and Bauman Lyons architects

Ewan Bennie, Communications, Department for Energy and Climate Change (DECC)

Chantal Bilodeau, climate change playwright (*The Arctic Cycle*), New York US.

Dr Mark Brandon, polar oceanography, The Open University

Claire Craig, Director, Government Office for Science

Mathieu Denis, Senior Science Officer, International Social Science Council, Paris

Andrew Dlugolecki, Climatic Research Unit, UEA (formerly Aviva insurance group)

Dr Tamsin Edwards, climate modelling, The Open University

Ken Eklund, Game Design; Transmedia Storytelling (*World Without Oil*), Oregon, US

Prof Keri Facer, Education and Social Futures, University of Bristol

Joshua Fisher, Science Lead, ECOSTRESS Mission,  
NASA Jet Propulsion Laboratory

Prof. Kate Fletcher, Centre for Sustainable Fashion,  
University of the Arts, London

Roger Harrabin, Environment analyst BBC

Bronwyn Hayward, Resilience, Climate Change,  
University of Canterbury, New Zealand

Dr Chris Hope, policy and climate change modelling,  
Cambridge Judge Business School

Prof Mike Hulme, Professor of Climate and Culture,  
King's College London

Prof Karen O'Brien, Adaptation; Sociology and  
Human Geography. University of Oslo

Dr Stephen Peake, Design & Innovation,  
The Open University

Prof Doina Petrescu, architecture, University  
of Sheffield and aaa architects, Paris

Anna Pigott, environmental representations,  
Geography, Swansea University

Dr Johan Siebers, Religious Studies, Middlesex  
University (formerly worked for Shell)

Andrew Simms, Global Witness; author (Tescopoly,  
Cancel the Apocalypse); nef fellow

Dr Bradon Smith, anticipation, climate change  
literature, The Open University

Dr Zoe Svendsen, dramaturg (3rd Ring Out;  
World Factory), University of Cambridge

Steve Waters, playwright (The Contingency Plan),  
Creative Writing, UEA

Prof Dilys Williams, Centre for Sustainable Fashion,  
University of the Arts, London



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