



# VALUING NATURE

## Session D Participatory Processes

Chair: Jonathan Porter  
Countryside

# Participatory Processes

An arts-led dialogue for environmental valuation

*David Edwards, Forest Research*

Upside tipping points: nudging bottom-up initiatives and pilots to the mainstream

*Rosalind Bark, University of Leeds*

Socio cultural valuation methods

*Marc Metzger, Anja Liski & Aster de Vries Lentsch,  
University of Edinburgh*

*Questions & discussion: following the Valuing Nature & Participatory Decision Making Conference – is there interest in an event on participation techniques?*

# An Arts-led dialogue for ecosystem service valuation

ved public interest as a result of that on-going success. Finally we will touch on the ideas that 'the forests are on the n



**David Edwards**

Social and Economic Research Group, Forest Research, UK

**Tim Collins and Reiko Goto**

Collins and Goto Studio, Glasgow, UK

## *The Black Wood of Rannoch, Scotland*

### Aim/approach:

- A 'creative enquiry' about the cultural values and meanings associated with the Caledonian pinewoods, focusing on the Black Wood of Rannoch.

### Partners/funders:

- Led by Glasgow-based environmental artists, Tim Collins and Reiko Goto
- Supported by: Creative Scotland; Landscape Research Group; Perth and Kinross Countryside Trust; Forestry Commission Scotland; Forest Research

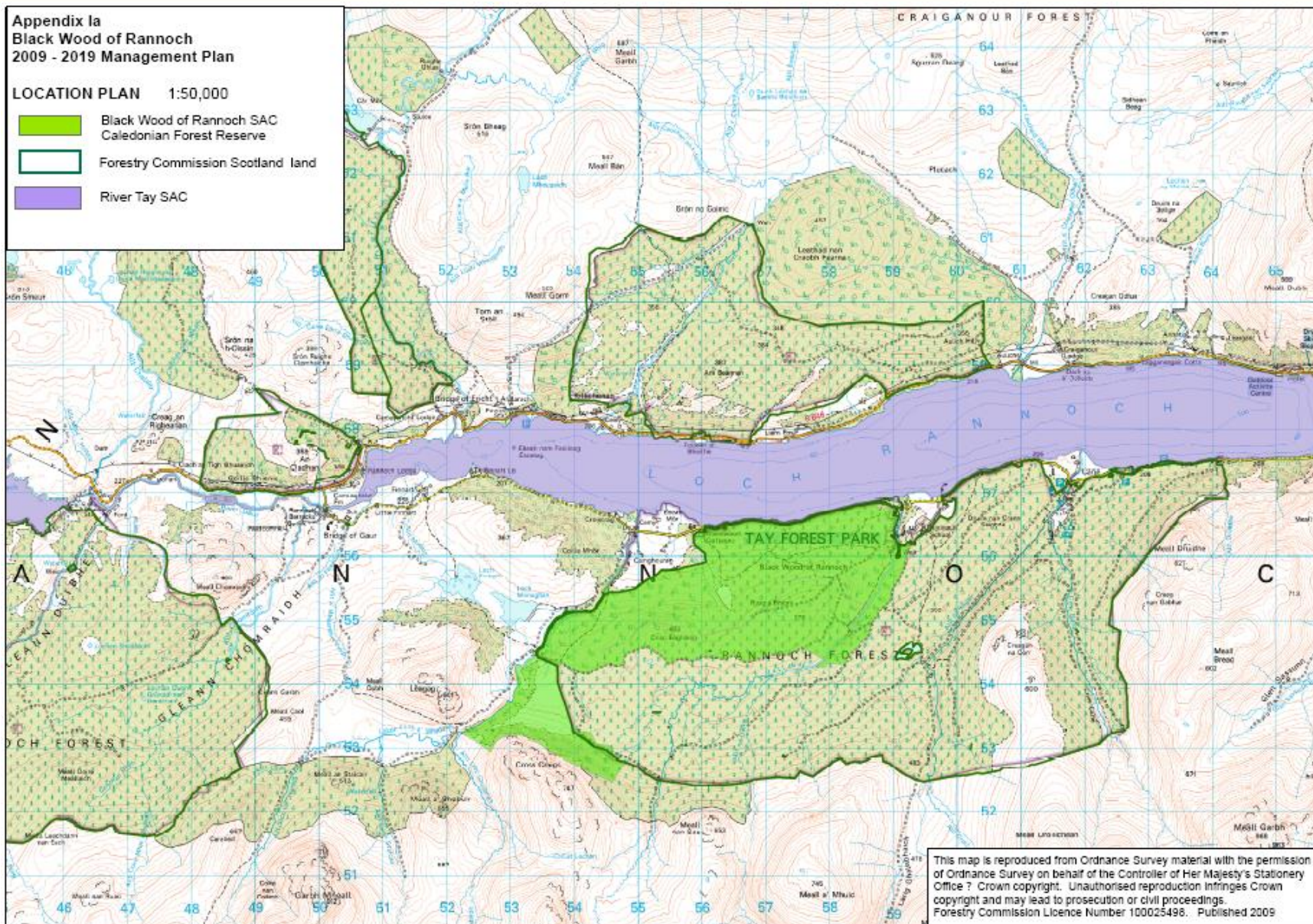




**Appendix Ia**  
**Black Wood of Rannoch**  
**2009 - 2019 Management Plan**

**LOCATION PLAN** 1:50,000

-  Black Wood of Rannoch SAC  
Caledonian Forest Reserve
-  Forestry Commission Scotland land
-  River Tay SAC




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**Public Talk/ A Panel Discussion**  
**Friday, 22 November, 19.30-21.00**  
 at the MacDonal Loch Rannoch Hotel  
 Kinloch Rannoch, Perthshire, PH16 5PS, 01882 632 201

*Come and take part in a discussion about the Black Wood of Rannoch.*

You are invited to attend a public talk and panel discussion, part of a workshop set up to consider ideas and models of cultural awareness, ethical responsibility and public access to historically significant Caledonian Forests like the Black Wood of Rannoch.



**THE FOREST IS MOVING**  
 A Future Forest Workshop in Kinloch Rannoch

**Public Walk in the Black Wood**  
**Saturday, 23 November, 10.00-12.00**

Meet at the Forestry Commission sign at the Gamghouran end of the Black Wood; or if you need a lift speak to Anne Benson about reserving a seat on a bus leaving the Loch Rannoch Hotel by 9.30AM (07786 063 678).

A Guided walk with: Anne Benson and Rob Coope, Black Wood Ranger and FC ecologist, Mary Chambers, Rannoch Forest and Paths Volunteer, and David Friskney, Loch Rannoch Conservation Association.

**BLACK WOOD WORKSHOP OVERVIEW**  
 Anne Benson - Artist, Host and Black Wood Advocate  
 Tim Collins and Reiko Goto - Artists, Glasgow

**RESPONDENTS**  
 Jane Dekker - Rannoch and Tummel Tourist Association  
 Peter Fullarton - Forestry Commission, Scotland  
 Paul McLennan - Perth and Kinross Countryside Trust

**SPONSORS**  
 Forestry Commission Scotland Community Seedcorn Fund  
 Imagining Natural Scotland, Creative Scotland Programme  
 Landscape Research Group

RSVP@collinsandgoto.com




## The 'Future Forest' workshop Kinloch Rannoch November 2013









## Proposals identified in the break-out sessions

### **1. Deep mapping**

- A multi-layered, bio-cultural map, compiled with the aid of GPS receivers, and linked to a series of texts and images that celebrates the Black Wood.
- Workshops and events in the forest would explore what is known, what is suspected, what is invisible to the untrained eye and what isn't known but should be.

### **2. Forest planning**

- An inclusive planning process with FCS and other agencies to establish productive working agreements regarding awareness, access and branding.
- A carefully organized programme of discussion with key points to be agreed and rigorously debated with various speakers brought in to provide critical and independent insight.

### **3. Forest Way initiative**

- A proposal to link specific areas, forests and communities through a landscape trail defined by arts, culture and Gaelic themes.
- Take into account the life and poetry of Duncan Ban MacIntyre (1724-1812) who was born at neighbouring Loch Tulla and is best known for his poem 'In praise of Beinn Dorain'.

### **4. Arts, humanities and ecology residencies**

- An interdisciplinary residency programme, which could help establish new social and cultural relationships to the Black Wood.
- It could also develop the ecological evidence base required to allow forest managers move beyond the 'precautionary principle' while ensuring the Black Wood continues to be recognised and celebrated for its ecological value.

## Black Wood of Rannoch – a brief history

- **1439** Rannoch estate given to the Robertsons of Struan for apprehending the murderers of King James 1<sup>st</sup>
- **1689-1745** Estate is forfeited in 1689, 1715, and again in 1745. Heavy exploitation; 960 trees per year.
- **1745** The forest was much feared by local people as a haunt for 'broken men', outlaws from the failed Jacobite rebellion. A garrison was established.
- **1750** The forest was judged to be in bad shape. Yet felling continues at 1200 trees/year.
- **1757** Sawmill burnt down by an evicted tenant. New sawmill built 1758.
- **1781** The forest is completely enclosed to protect it from domestic animals.
- **1784** Estate returned to the Robertsons (till 1857).
- **Late C18<sup>th</sup>** Swine put in forest to break up soil for regeneration.
- **1803-15** Napoleonic Wars sees significant felling. Canals dug to float timber to market.
- **Early C19<sup>th</sup>** Opened again to farm stock; sheep farming in full swing.
- **Mid C19<sup>th</sup>** Highland clearances; more sheep. Human population halved in number.
- **1895** Enclosed as a deer forest. Roads constructed along canals.
- **1889-94** 1000 trees felled for West Highland Railway.
- **1918** - Opened for general grazing.
- **1939-45** 8,000 trees cut for the 2<sup>nd</sup> World War effort.
- **1947** Protected again from deer.
- **1957-67** 5,000 trees cut by Forestry Commission.
- **1974** Fully protected as Forest Nature Research, later becoming an SSSI.

## Three categories of cultural benefits (Church et al. 2014)

- 1. Identities** – e.g. belonging, sense of place, rootedness, spirituality.
  - “Cultural meanings [associated with ecosystems] through which people understand themselves and their relationship to the world around them”.
  
- 2. Experiences** – e.g. tranquillity, inspiration, escape, discovery.
  - “Benefits that are produced, mentally or physically, through immediate contact with ecosystems”, for example feelings of calm or aesthetic pleasure.
  - Includes benefits associated with consuming nature through a television programme”
  - To this, we would add experience of cultural artefacts in museums, galleries, etc, and other ‘cultural goods’ located outside the forest.
  
- 3. Capabilities** – e.g. knowledge, health, dexterity, judgement.
  - “The role ecological phenomena play in shaping individual and social capabilities to understand and to take action”, e.g. through acquisition of knowledge (e.g. making sense of biodiversity), skills, wisdom, judgement and insight, and acquiring employment.

## Indicative assessment of possible impacts of six management scenarios on the cultural and biodiversity benefits of a Caledonian forest (1=low, 5=high)

Scenario description			Cultural benefits per beneficiary (Scale 1-5)				Total benefits (Scale 1-5)		
a	b	c	d	e	f	g	h	i	j
Scenario name	Level of intervention	Number of beneficiaries (Scale 1-5)	Identities	Experiences	Capabilities	Average cultural benefit*	Total cultural benefit**	Total biodiversity benefit	Total benefit*
1. Untouched wilderness	None	1	1	5	1	2.3	1.5	5	3.3
2. Sacred & cultural Ecology	Insignificant	3	4	5	3	4.0	3.5	3	3.2
3. Native forest conservation	Significant but minimal	2	3	4	2	3.0	2.5	4	3.2
4. Social & ecological restoration	Significant	5	5	4	5	4.7	4.8	5	4.9
5. Revived (bio)cultural landscape	Substantial	2	4	3	4	3.7	2.7	3	2.9
6. Community forest economy	Substantial	5	5	3	5	4.3	4.6	2	3.3

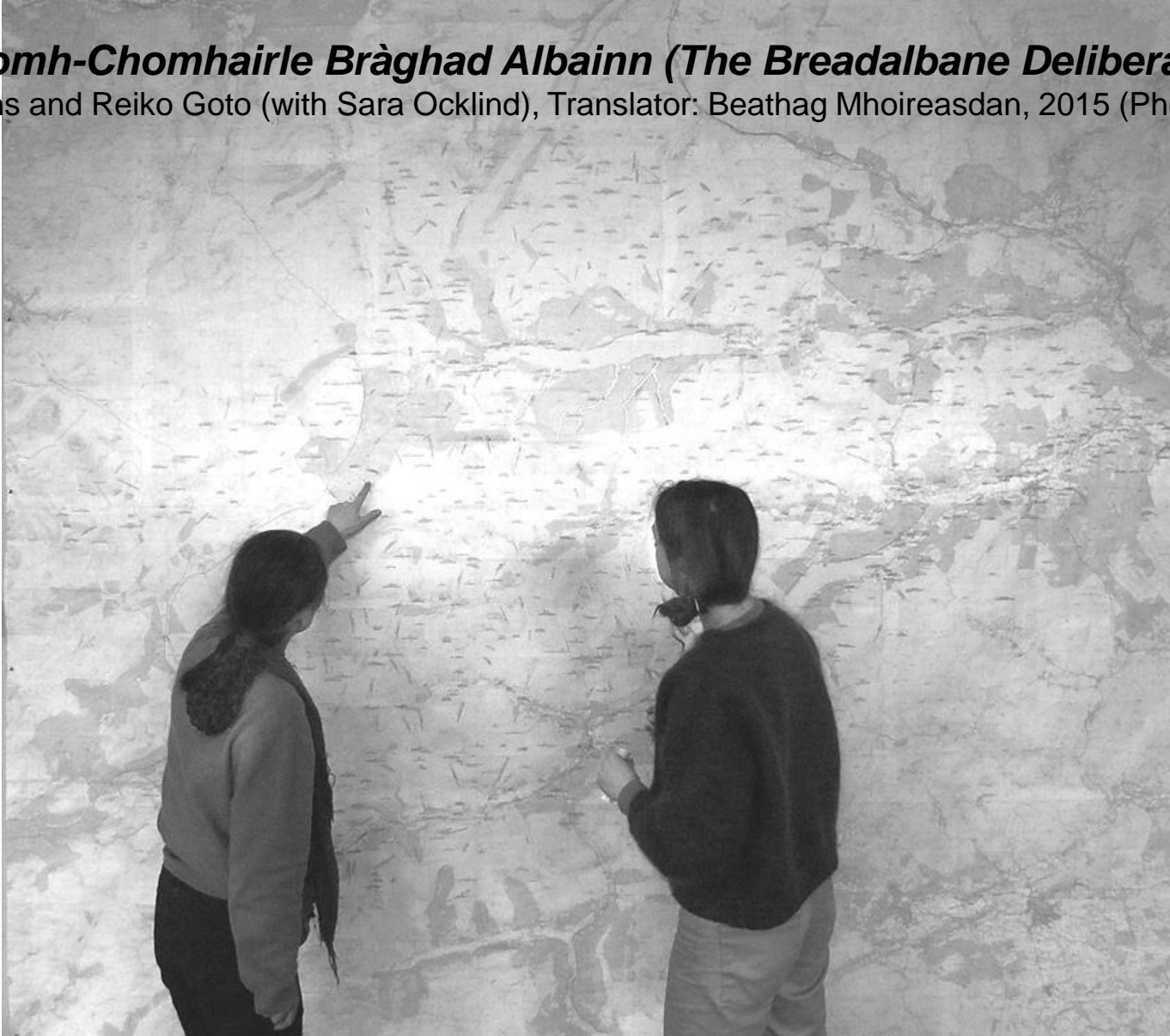


Detail of ***Coille Dubh Rainich (The Black Wood of Rannoch)***  
Reiko Goto and Tim Collins, 2015



***Comh-Chomhairle Bràghad Albainn (The Breadalbane Deliberation)***

Tim Collins and Reiko Goto (with Sara Ocklind), Translator: Beathag Mhoireasdan, 2015 (Photo T. Collins)







## SYLVA CALEDONIA

Collins and Goto Studio • Gerry Loose and Morven Gregor • Chris Fremantle, ecoartscotland

Summerhall, Edinburgh, Scotland, 2015



## The Caledonian Everyday

Convened and hosted by Chris Fremantle, ecoartscotland

At Summerhall, in the Anatomy Lecture Theatre  
Summerhall Place, Edinburgh EH9 1PL

The *Caledonian Everyday* is a series of 4 discussions that will focus on the cultural importance of the Caledonian forests of Scotland. Details on the speakers will emerge on [ecoartscotland.net](http://ecoartscotland.net) over the coming weeks.

**Sunday 12 April at 2-3:30pm**

Paul Tabbush, Chair of the Landscape Research Group will join the exhibition artists Tim Collins, Reiko Goto, Morven Gregor and Gerry Loose to discuss key questions about imagining the future of forests in Scotland.

The 2nd discussion with curators, Saturday 25 April at 2-3:30 pm

The 3rd discussion with invited artists, Saturday 9 at 2-3:30 pm

The last discussion with foresters, Saturday 16 May 2-3:30 pm

### Key Questions

**Who knows what about the ancient woodlands of Scotland?** Management of forests is no longer restricted to issues of exit action vs biodiversity. Who decides how and what to manage? Who benefits? Who speaks for the forest and other living things?

**What can the arts and humanities contribute to well-being of the non-human?** The iconic and of the everyday: where is the Caledonian forest embodied in the central hall? Can a deeper ecological connectivity and its aesthetic experience be nurtured within a city?

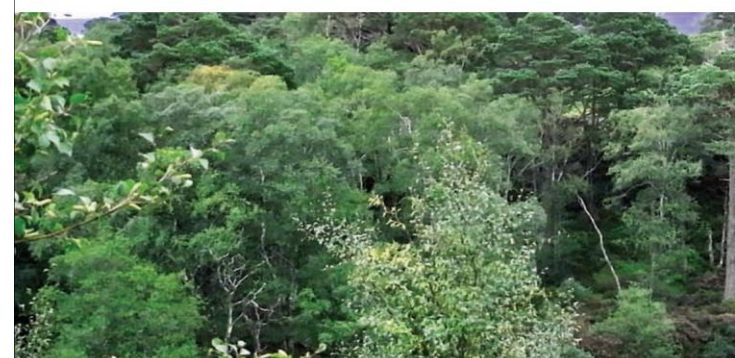
**How can the arts and cultural institutions of Scotland enrich our relationship with ancient woodlands and forests?** We know that the arts and humanities can create connections. What are the examples of practices making these connections?



SUMMERHALL

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**science**  
**festiva**

ascus  
art & science





ved public interest as a result of that on-going success. Finally we will touch on the ideas that 'the forests are on the n



ing that shapes culture as surely as culture shapes it. We want to consider the historic moment when the Black Wood w

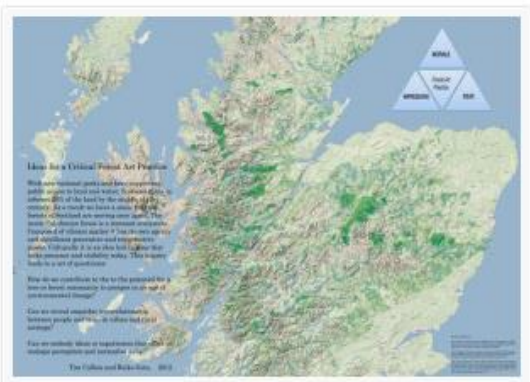


# Imagining Natural Scotland

Background Information Sessions Projects Conference Publication Blog

## 1. A Critical Forest Art Practice.

by Tim Collins on November 1, 2013 in The Forest is Moving



Text with a map showing the 35 remaining Caledonian Forest patches in Scotland.

Above is a sketch, an image created for an exhibition 'Eden3: Trees Are the Language of Landscape', presented at the Tent Gallery in Art Space and Nature at Edinburgh College of Art, University of Edinburgh in May 2013. It sets the threshold for the work that began in July 2013.

In 2012 we had chosen the Caledonian forests of Scotland as a topic of research and creative inquiry.

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### Recent Posts

- 2. A Critical Forest Art Practice: Onsite in the Black Wood.
- Making Space for Water
- Imagining Barnacle Geese on Islay
- Scotspine Portraits INS Exhibition
- A New EIA for Natural Scotland – Project Update

### Recent Comments

***FUTURE FOREST***  
**The BLACK WOOD**  
**RANNOCH, SCOTLAND**



Tim Collins and Reiko Goto  
 Collins & Goto Studio, Glasgow, Scotland  
 Art, Design, Ecology and Planning in the Public Interest

with David Edwards  
 Forest Research, Roslin, Scotland  
 The Research Agency of the Forestry Commission



## What kind of 'art' is it?

### Art as social interaction:

- 'Community', 'collaborative', 'participatory', 'dialogic' or 'public' art, 'social practice', or 'socially-engaged art'.
- A dialogue, facilitated by an artist, in collaboration with a community of participants, becomes the artwork itself, or a central component of it.
- The process of conversation becomes the artist's medium, and the condition and character of the exchange are among the criteria through which it is critically appraised.

### How does it work?

- A workshop, a political demonstration, or collaboration in the production or interpretation of a tangible artwork.
- It might be a discrete event, or unfold over several years.
- "It creates a space in which certain questions can be asked, and certain critical analysis articulated, that would not be accepted or tolerated elsewhere".
- It might reveal uncomfortable truths (!)
- Participants (and artists) might reach a common understanding, or build their capacity for action, with potentially emancipatory outcomes.

## How does it differ from conventional deliberative approaches?

### 1. Aims and purpose:

- It probably doesn't have a pre-defined agenda – although agendas might emerge.
- Unlikely to be conceived of as part of an idealised policy cycle.

### 2. Participation and audience:

- Artists may choose to work with a narrowly-defined community, or bring in new voices with challenging or inspiring ideas – even if this appears to over-represent certain interests.
- One key audience is the critical art world, who judge it as both a social intervention and a symbolic action.

### 3. Format:

- The artist might seek to ironize, problematize, and even enhance tensions around a subject, in order to provoke reflection (Helguera).
- Topics are taken beyond their established disciplinary boundaries and institutional settings into an ambiguous and uncertain space.



#### 4. Empathy and identity:

- The deliberation literature focuses on changes in values rather than identities.
- 'Empathetic identification' – "We literally re-define 'self', and come to both know and feel our connectedness with others" (Kester).
- "A shift in value orientation towards the common good" might only reflect a "temporary suppression of self-interest" (Kenter, Reed & Fazey 2016). Arts-led dialogue can generate an enduring sense of shared values and identities, at times with unanticipated consequences.

#### 5. Pathways to impact:

- Conventional valuation (CBA and deliberation) typically tries to support option appraisal, conceived as a single, discrete 'moment of decision'.
- Yet - decisions are rarely discrete events: they emerge from organizational routines, procedures, habits and norms rather than from a specific deliberative process.
- Supported by a virtues-based ethical position.
- Helps us understand how arts-led dialogue can have an impact – by focusing on, and influencing, the 'character' of organisations and individuals, and how this shapes historical patterns of decisions and actions.

## Conclusions

- The arts and humanities offer more than communicating the findings of scientists, economists, and social scientists.
- Arts-led dialogue can focus critical attention on the ethics and character of organised interests, and seek new meanings and relationships - rather than evidence to support decisions, or neutral facilitation to reach some consensual decision point.
- By changing meanings and relationships, it can change structures and procedures, challenging historical patterns of decision-making.
- The approach is highly dependent on the character of the artists leading the process.
- There is an important role for intermediaries, working with a host institution, who can help guide the process through periods of uncertainty and change towards constructive and rewarding outcomes.

**Thank you for your attention!**



**David Edwards**

Social and Economic Research Group, Forest Research, UK

**Tim Collins and Reiko Goto**

Collins and Goto Studio, Glasgow, UK



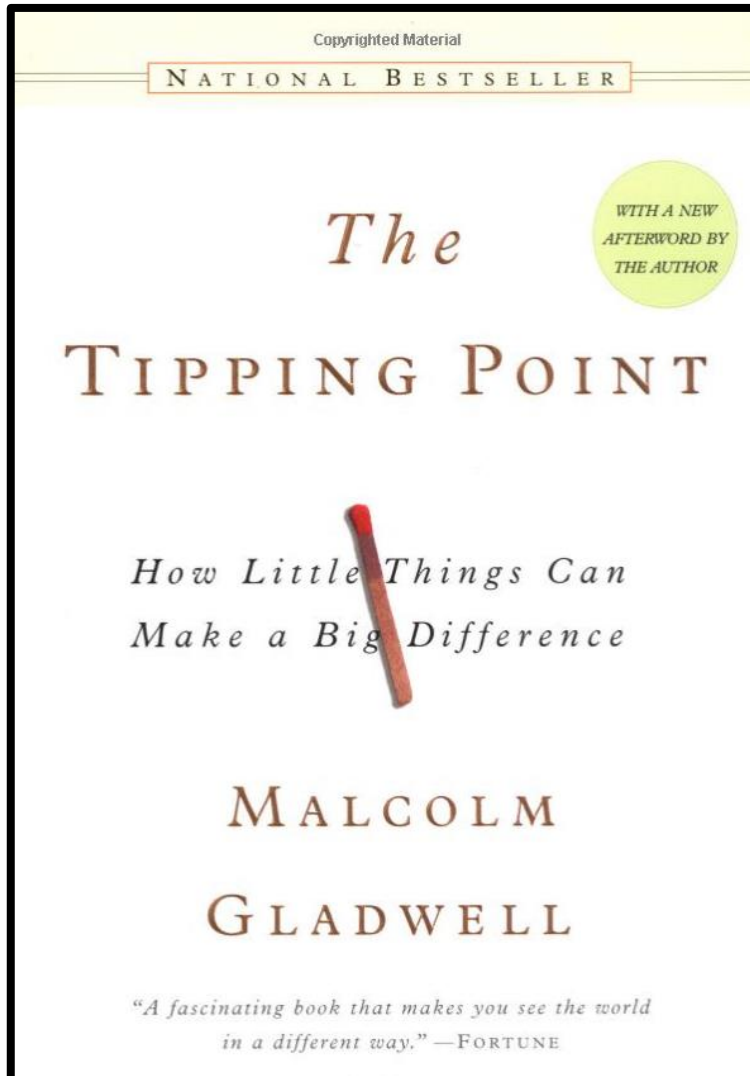
# **Upside tipping points: nudging bottom-up initiatives and pilots to the mainstream**

**Valuing Nature Annual Conference 2016**

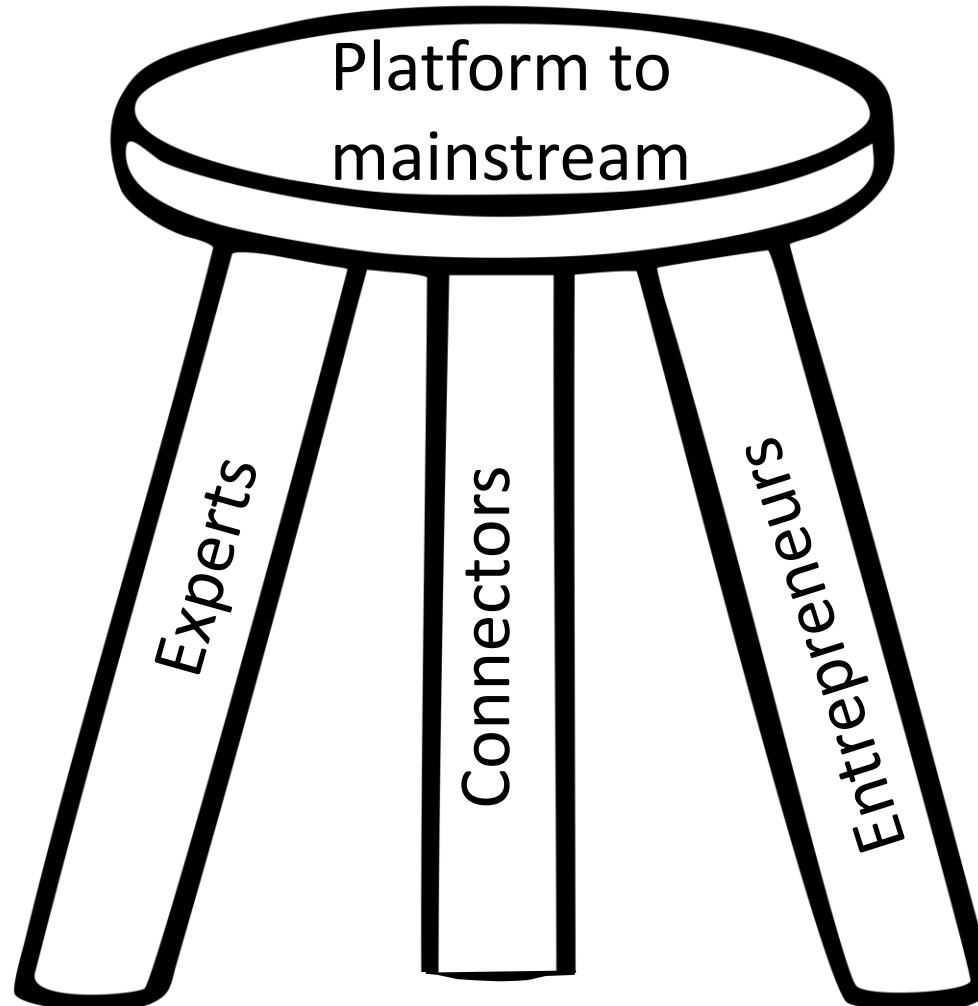
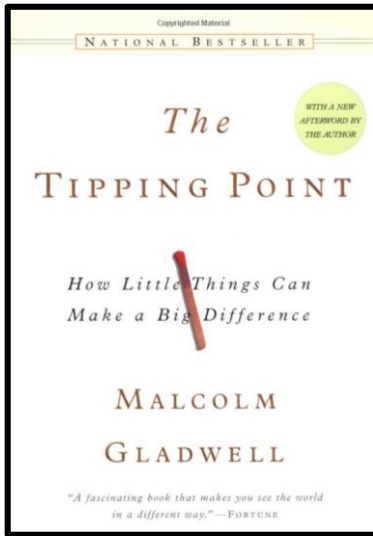
18 October, 2016. Manchester Town Hall

Dr. Rosalind Bark

R.H.Bark@leeds.ac.uk







## The experts

- Participatory and applied research
  - Good news (for nature) pilots and initiatives
  - ...and lack of long-term funding
- Social science evidence to nudge funders to fund the transition?
  - Upside tipping points
    - Evidence: ES, monetary valuation, modelling
    - Case studies lessons
    - Visioning and scenarios
    - Translation
    - Knowledge exchange
- There is urgency
  - Real alternative futures, where
    - Natural capital not as resilience to change
    - Different mix of ES
    - Little room for novel futures

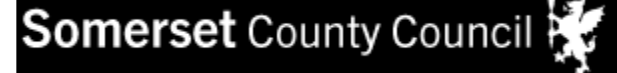
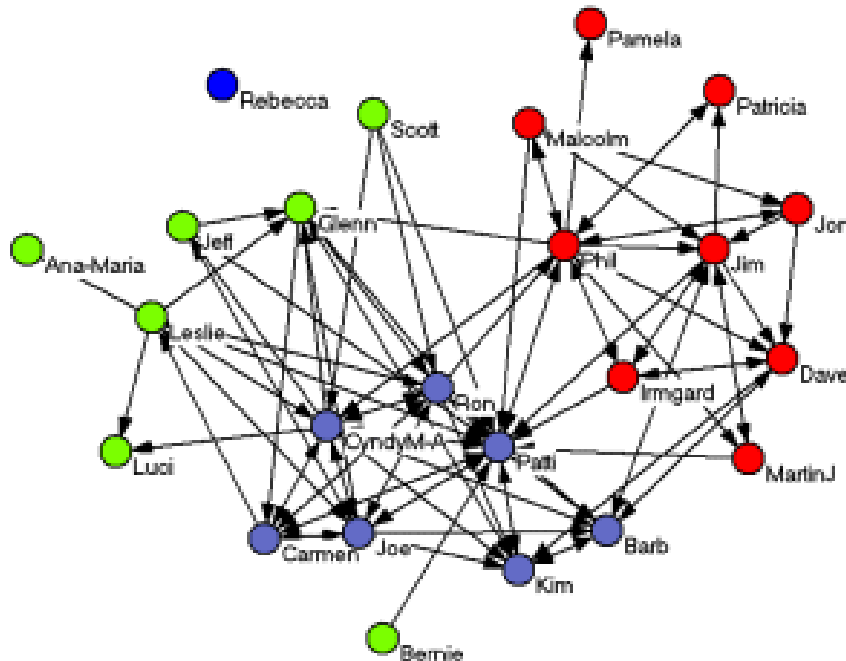
## First mover, conservation expertise and *connector*: Nature Foundation SA, Australia. [Robinson et al., 2014]



## Learning-by-doing innovations, *partnerships* and volunteers for nature: Treesponsibility, flood risk management, Upper Calder Valley, Yorkshire



## Learning about *connectors*: Gaps, gate keepers, evidence and funding flows



**Intangible values of catchment approach**



## Nudging pilots to markets: Reeds to briquettes

- RSPB, DECC and DEFRA pilots
  - Innovators
  - Connecting with farmers and green consumers?
  - Learning from trials and failure



## Novel funding models: *Social entrepreneurs*, new development charge and precepting, Aire catchment Yorkshire and Somerset



Cultural & flood regulation ES + economic development

## Farming change: Farmers as entrepreneurs and change makers

- Leaders in new practice, tenure arrangements
- Trialling change
- Translating change
- Marketing speciality





- **Trusted advisor role**

- **References**

- Robinson, C., Bark, R., Garrick, D., Pollino, C. (2014). Sustaining local values through river basin governance: community-based initiatives in Australia's Murray-Darling Basin. *Journal of Environmental Planning and Management*.

- **Contact**

- R.H.Bark@leeds.ac.uk



H2020-MSCA-IF-2014\_ST 659449



## Social cultural valuation in Scotland

Marc Metzger

Katja Schmidt, Isobel Jones,

Louise Sing, Anja Liski, Aster De

Vries Lentsch



# What does society value ? And why?

- Monetary approaches dominate
- Need to acknowledge value plurality
- Need for reliable social cultural methods
- Importance of co-design



# Ecosystem Services Community Scotland

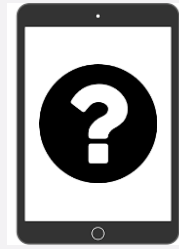
- Encourage dialogue between Science, Policy and Practice
- Align Scottish ecosystem services research
- Organise and promote events to support knowledge exchange



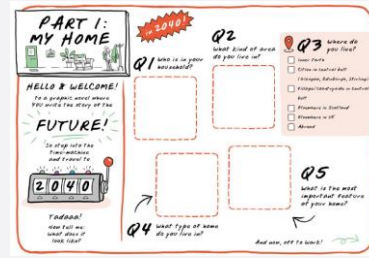


**Edinburgh**  
*urban*

survey n = 152



Streamline n = 60



**Inner Forth**  
*rural*

survey n = 350



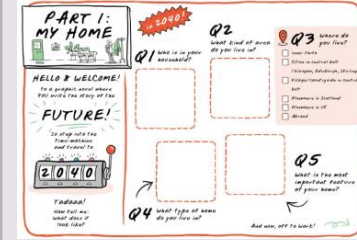
deliberative workshops  
n = 109



interviews n = 15



Streamline n=20



**Pentland Hills**  
*rural / peri-urban*

survey n = 466



workshop n = 20



**Lochaber**  
*deep rural*

survey n = 230





## Preferences in the Pentland Hills Regional Park

Katja Schmidt



# The Pentland Hills Regional Park



- Designated Regional Park since 1986
- Covers area of approx. 10,000 ha
- Comprises various landscape features, land uses and land owners

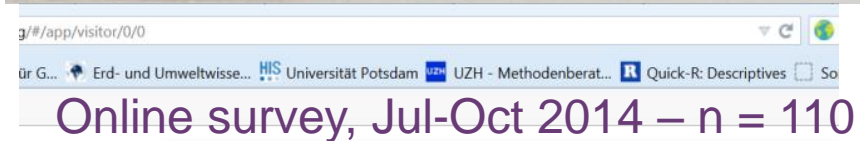


# Pentland Hills user survey (n=563) 2014

- Which ES are considered important in Pentland Hills?
- How do visitors visualise the Pentland Hills in 10-15 years?



Face-to-face interviews, Jun-Jul 2014  
n=466



Online survey, Jul-Oct 2014 – n = 110

Welcome to our survey on Social Values of Landscapes in and around Edinburgh!



This survey is being carried out by the University of Potsdam within the scope of the EU funded project OPERAs [project.eu](#) and in collaboration with the Pentland Hills Regional Park. We hope to gain a better understanding of the ecosystem services provided by the Pentland Hills Regional Park as well as other landscapes in and around

All names and email addresses on completed questionnaires will be entered for a **prize draw** with the first name **£50 voucher for outdoor equipment at TISO Outdoor Clothing Equipment Shop**. The prize draw will take place on 10 November 2014.

We would be grateful if you would have 10 minutes to answer these questions by ticking the appropriate boxes or provided. All your answers will be treated in the strictest confidence and will be combined with those obtained from

# Visualising preferences

Question 19 of 24

**Ideally, which combination of benefits will be provided by the Pentland Hills Regional Park in the next 10-15 years?**

Please note that certain combinations are limited as some land uses interact and you may not be able to adjust all sliders to the desired level. Please prioritize your preferences.

Please indicate the role that inspiration plays in your vision of the Park over the next 10-15 years by selecting (0 – “not at all important” to 5 – “extremely important”). Your choice will not be reflected in the picture of the landscape.

0 1 2 3 4 5

0 1 2 3 4 5

0 1 2 3 4 5

0 1 2 3 4 5

0 1 2 3 4 5

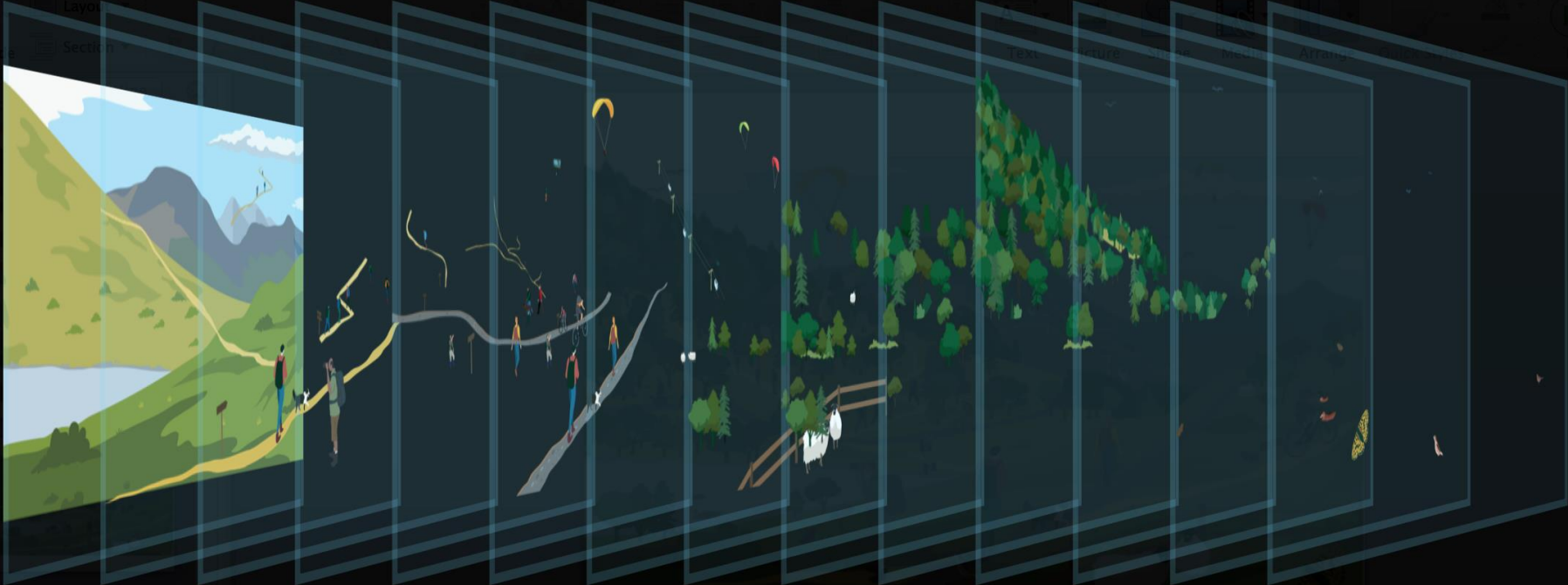
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0 1 2 3 4 5



Next Question

Home Themes Tables Charts SmartArt Transitions Animations Slide Show Review  
Slides Font Paragraph Insert Format Slide Show  
Layout Section Header Text Styles Table Borders Background Styles  
New Slide Play





# Visualising preferences

Question 19 of 24

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Sheep farming	<input type="radio"/> 0	<input type="radio"/> 1	<input checked="" type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5
Native forest	<input type="radio"/> 0	<input type="radio"/> 1	<input checked="" type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5
Birds	<input type="radio"/> 0	<input type="radio"/> 1	<input type="radio"/> 2	<input checked="" type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5
Wind turbines	<input checked="" type="radio"/> 0	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5
Carbon sequestration	<input type="radio"/> 0	<input type="radio"/> 1	<input checked="" type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5
Recreation	<input type="radio"/> 0	<input type="radio"/> 1	<input checked="" type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5
Inspiration	<input type="radio"/> 0	<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input checked="" type="radio"/> 5



The illustration depicts a vibrant rural landscape. In the foreground, a man with a backpack is taking a photo of a sheep. A woman is walking a dog on a path. In the middle ground, there are sheep grazing, a small lake with a stork, and a group of people walking on a path. The background features rolling green hills under a blue sky with birds and clouds.

Next Question

# Clustering preferences

Question 19 of 24

Ideally, which con...

Please note that preferences.

Please indicate the...  
Your choice will...

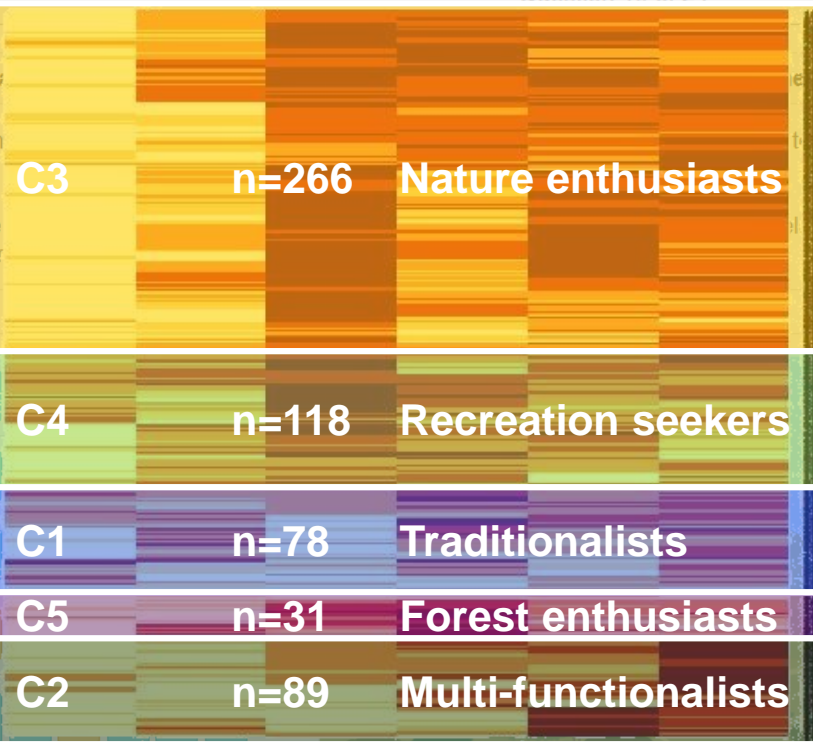
Sheep farming

Native forest

Birds

Wind turbines

Carbon sequestration



Recreation



TOwind

TOsheep

TOinsp

TOrecreation

TObirds

TOforest

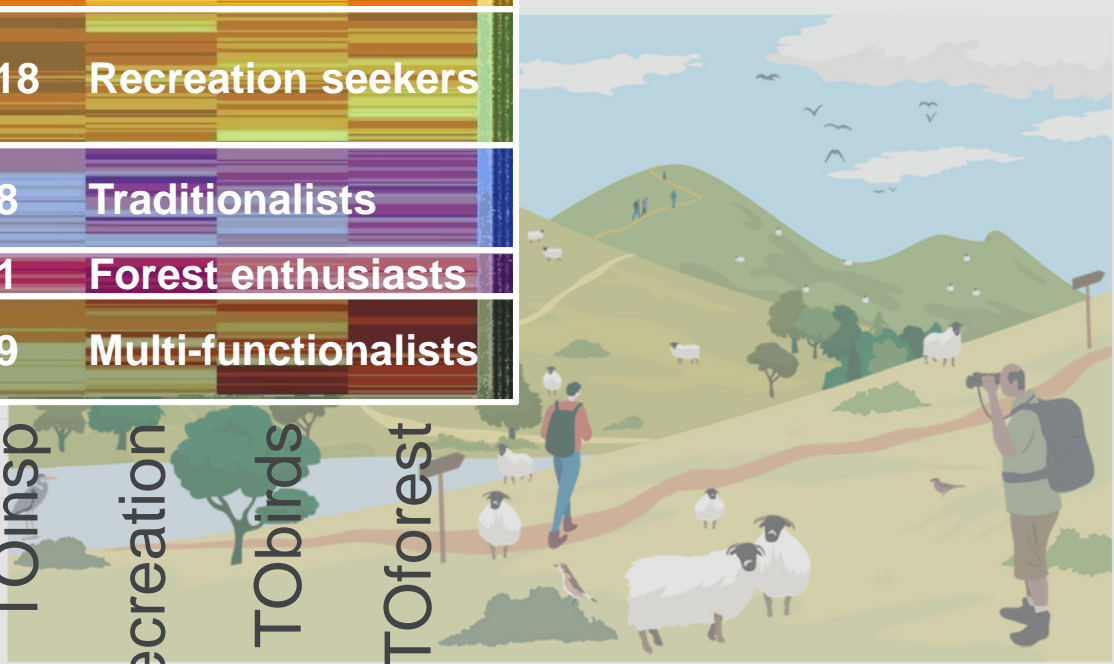
Inspiration



...next 10-15 years?

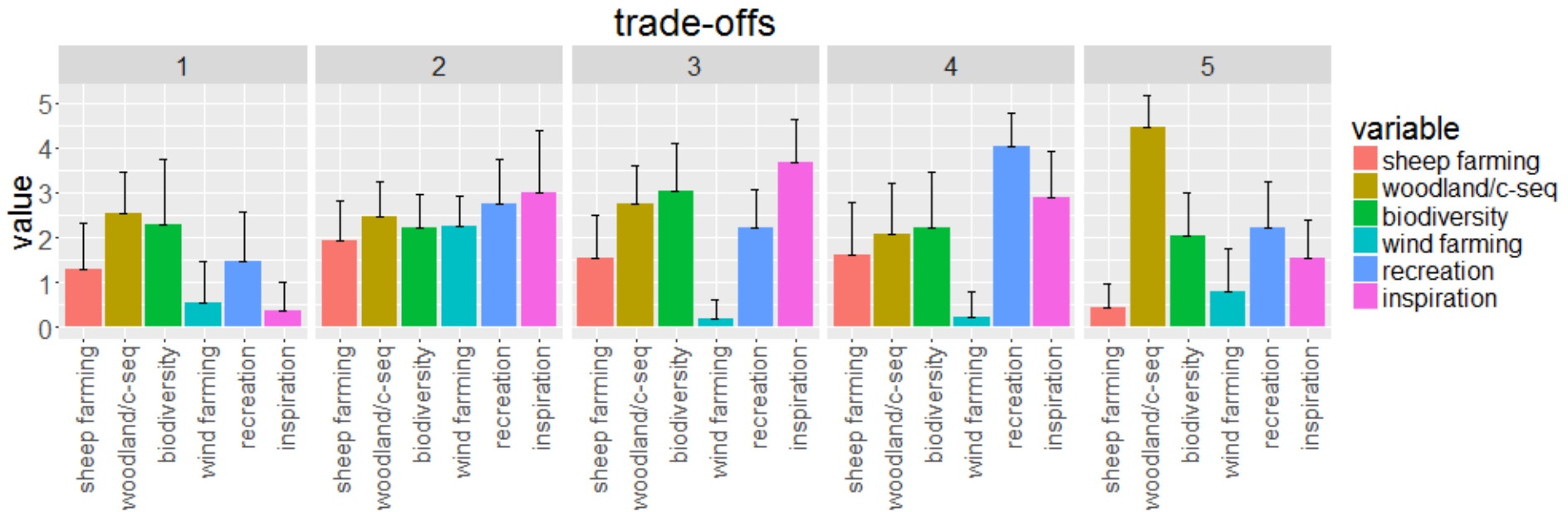
...adjust all sliders to the desired level. Please prioritize your

...ing (0 – “not at all important” to 5 – “extremely important”).



Next Question

# Clustering preferences

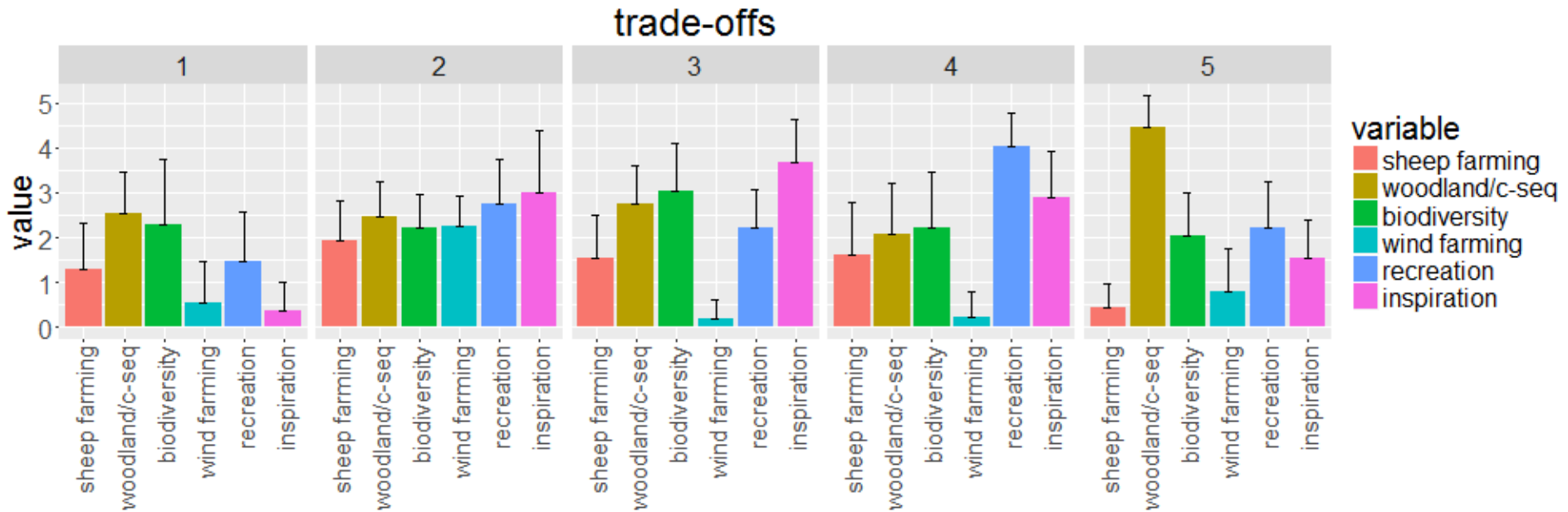


Traditionalists





# Clustering preferences



n=73

Traditionalists

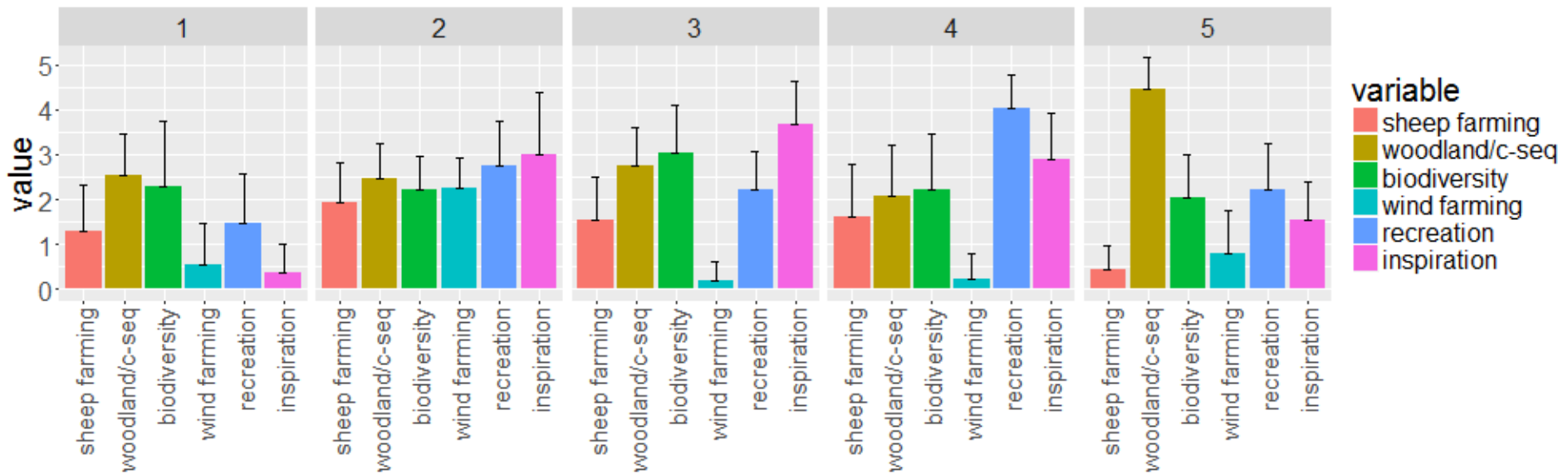


n=88

Multi-functionalists

# Clustering preferences

## trade-offs



Traditionalists

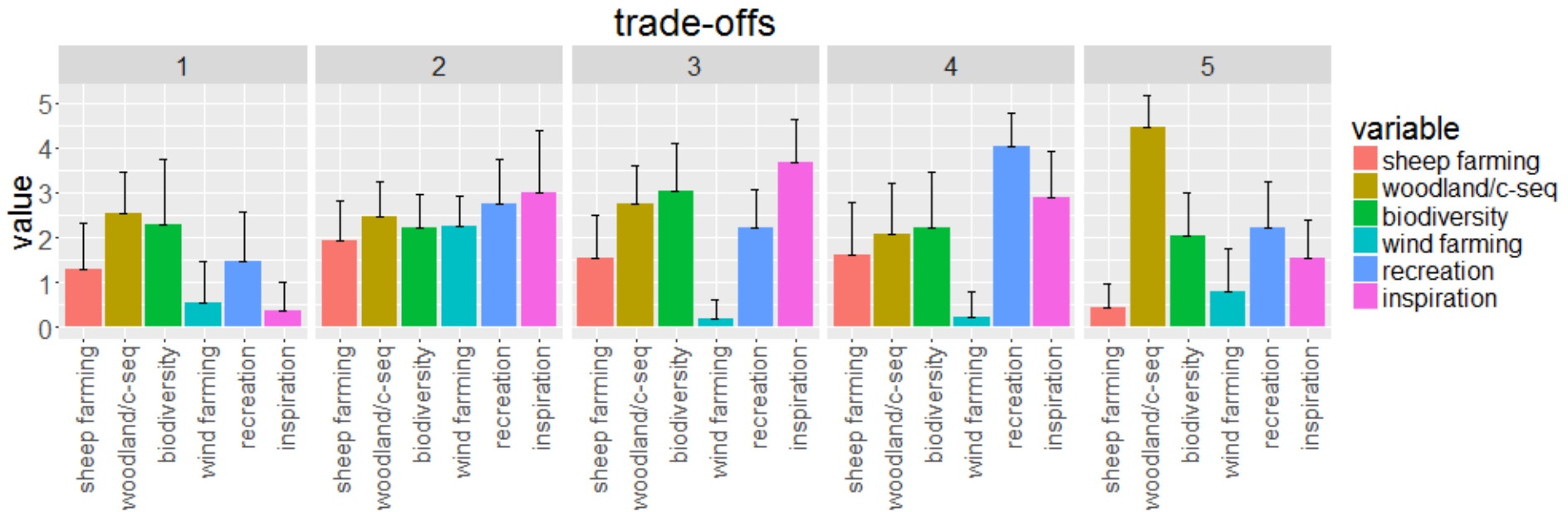


Multi-functionalists



Nature enthusiasts

# Clustering preferences



Traditionalists



Multi-functionalists



Nature enthusiasts

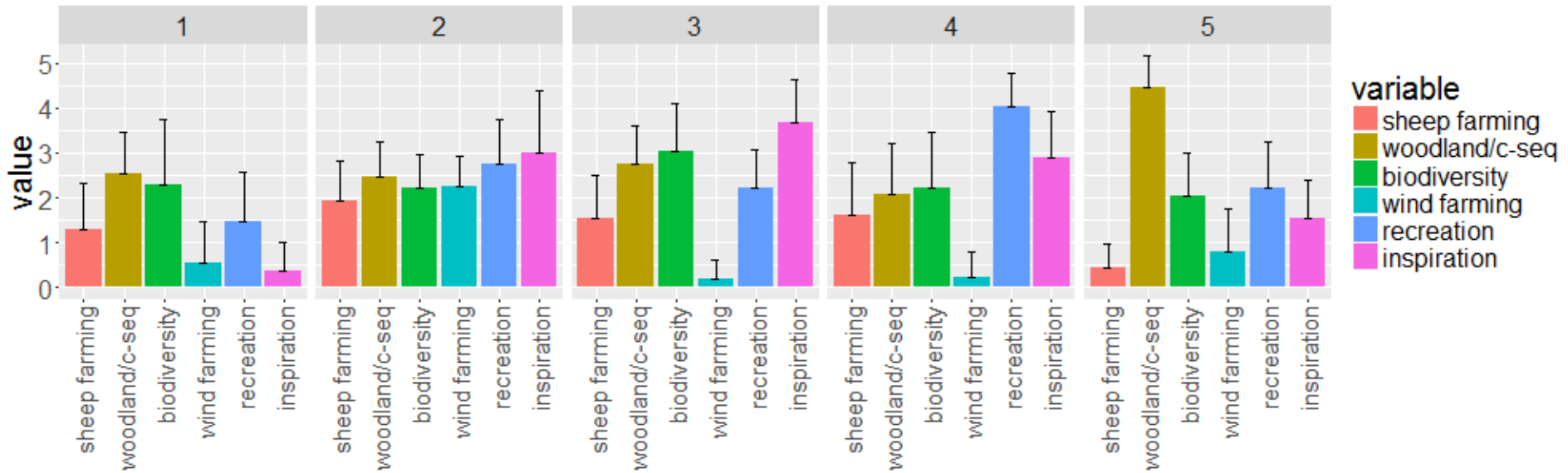


Recreation seekers



# Clustering preferences

## trade-offs



Traditionalists



Multi-functionalists



Nature enthusiasts



Recreation seekers



Woodland enthusiasts



- SNH funded follow-up to work with Consultative Forum and land owners to support next 10 year management plan





**Ideally, what combination of woodland and other land uses would you like to see in Lochaber in the future? Imagine you can design the landscape to provide the amounts of benefits from 0 (no benefit) to 5 (maximum benefit).**

Note that certain combinations are not possible because of the way that they some land uses interact. We have used some rules to reflect these interactions and you may not be able to set all the benefits to your preferred level. So please prioritise your preferences. There is a carbon indicator to show the potential level of carbon sequestration provided by the woodland in the landscape.

Turbines

0 1 2 3 4 5

Recreation

0 1 2 3 4 5

Sheep

0 1 2 3 4 5

Commercial Forestry

0 1 2 3 4 5

Native Woodland

0 1 2 3 4 5

Wildlife

0 1 2 3 4 5

Carbon sequestration

0 1 2 3 4 5



Is there anything in this landscape that you would like to be different?





# Talking Forth

Citizen participation in  
climate change adaptation  
in the Inner Forth, Scotland

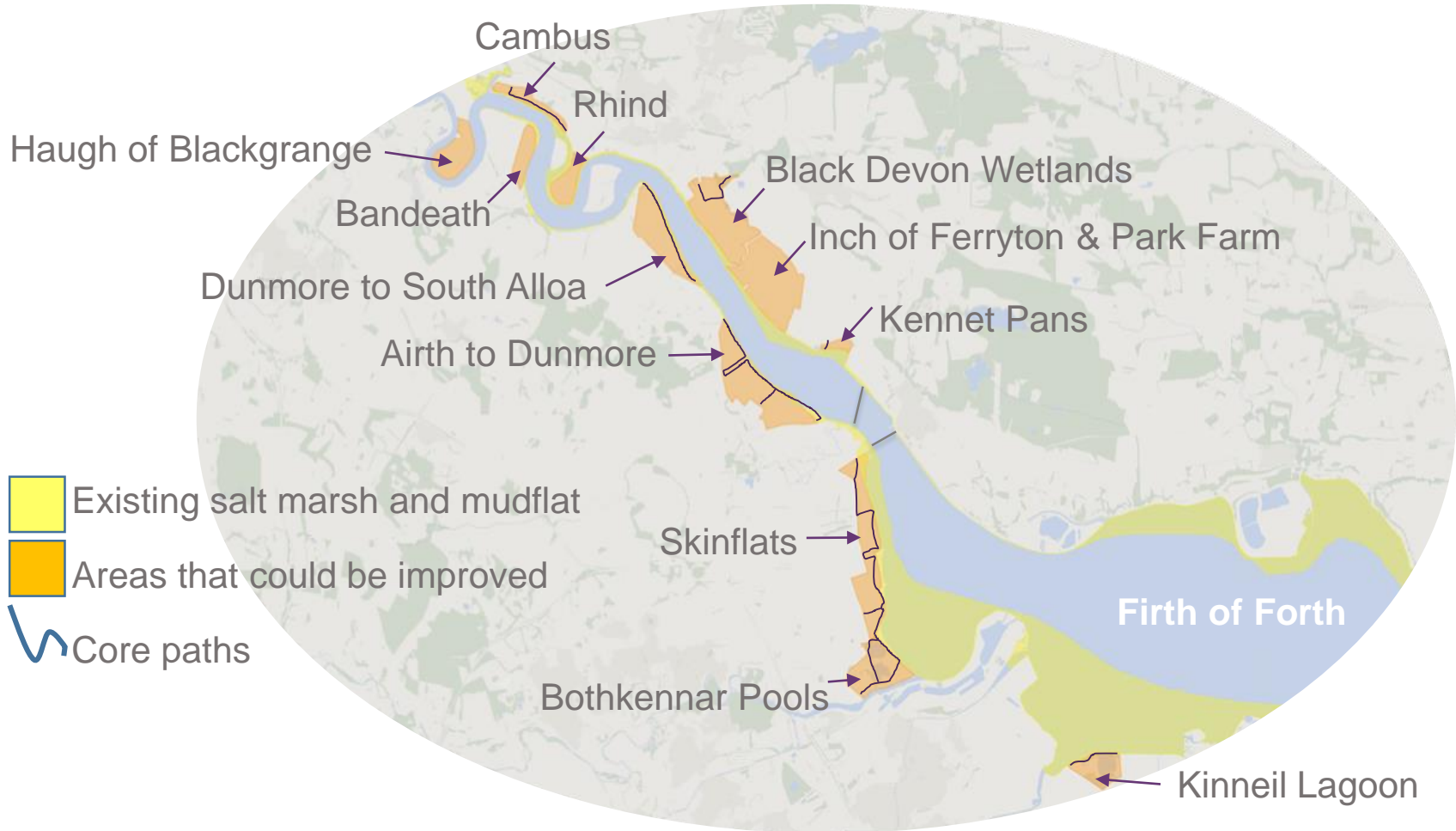
Anja Liski

Twitter @AHLiski

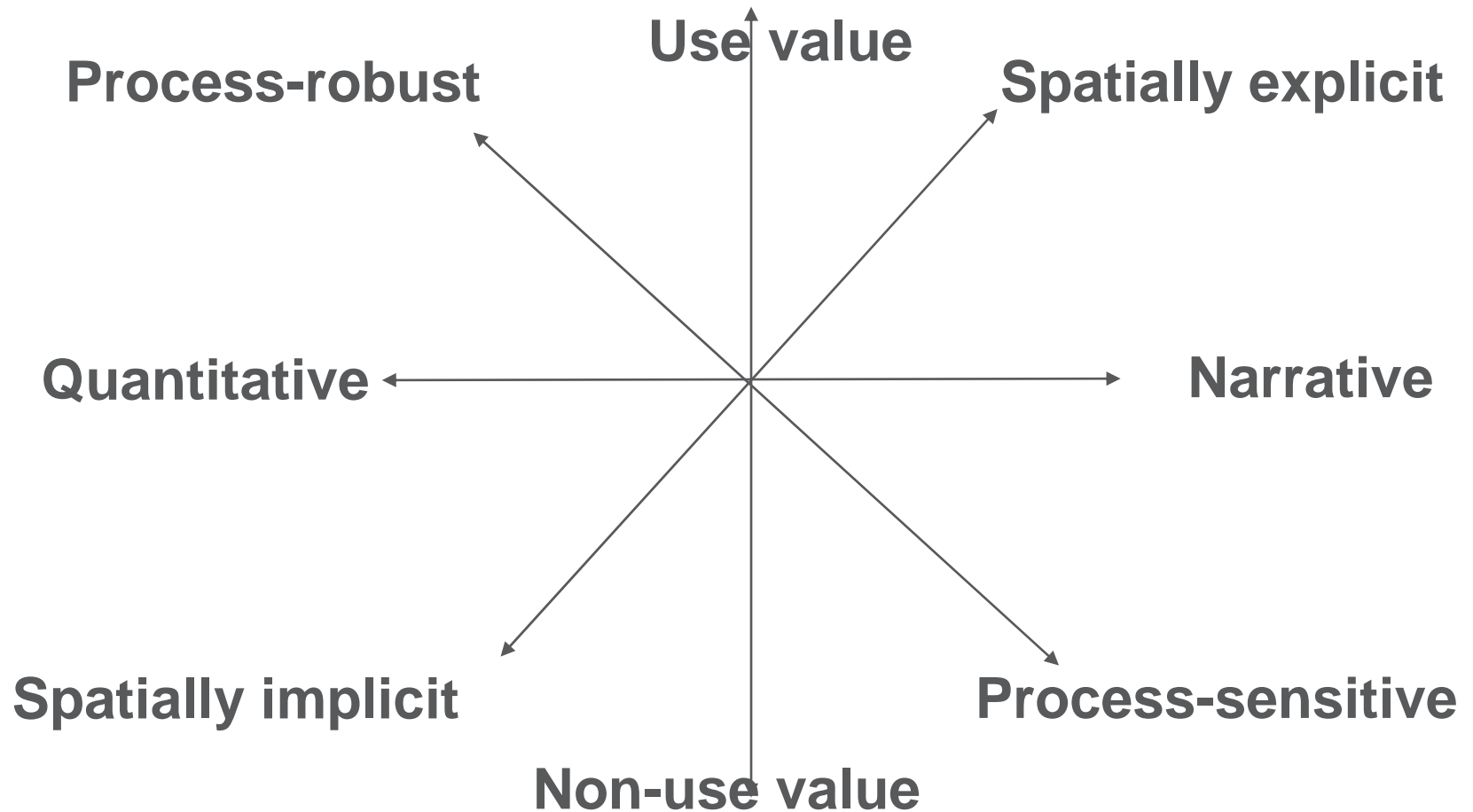
PhD candidate

**#talkingforth**

# Wetland vs. farmland?



# Value compass





# Indicator set

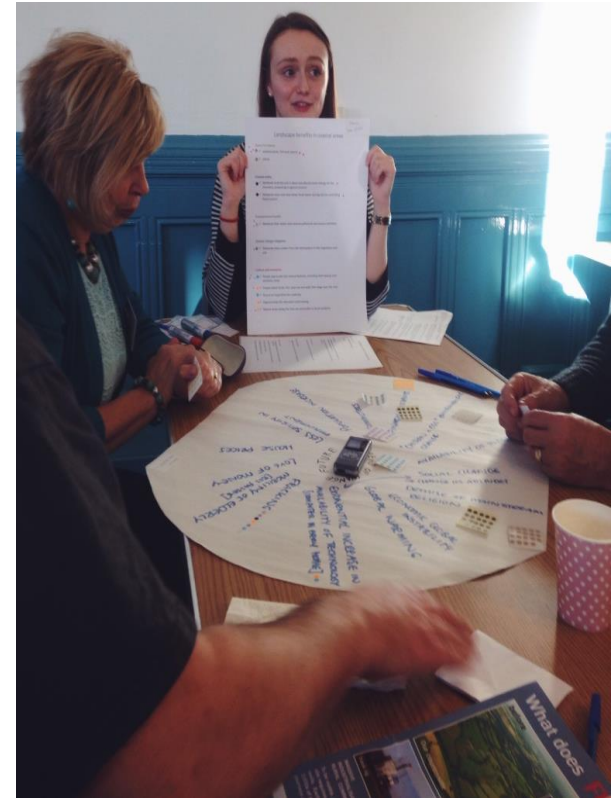
**use value  
indicator**  
how often?

**non-use value  
indicator**  
score 1-5

**narrative indicator**  
Why?

**spatial indicator**  
where?

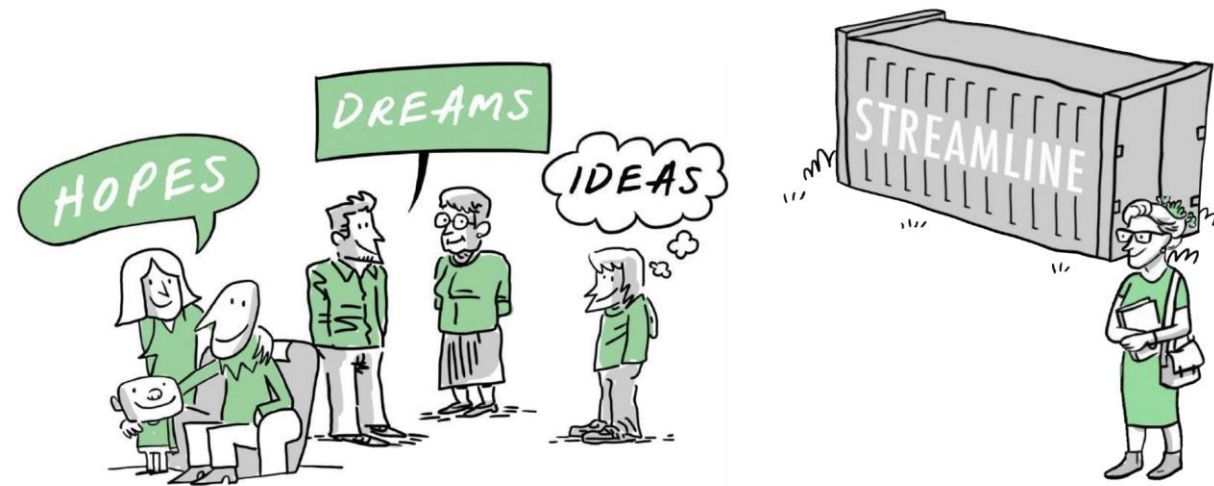
**process indicator**  
Change in WTD during workshop



(only 3/5 of data)

# Talking Forth workshops





## STREAMLINE

a new interview format  
for social cultural  
valuation

Aster de Vries Lentsch

*"Bonkers but Good!"*







## STREAMLINE

a bespoke scientific interview format  
enabling public participation in  
policy, planning and research.

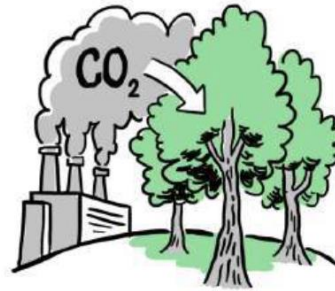
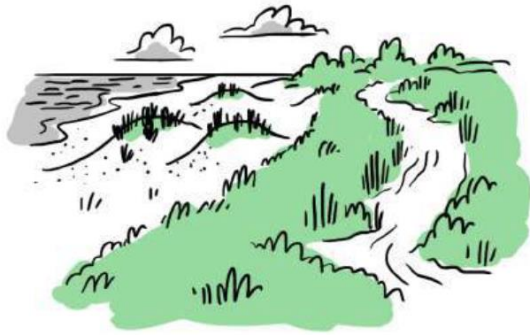
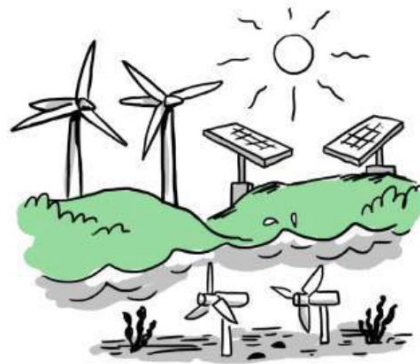


“Empowering people to exert control and resolve problems is a good thing in its own right: improving governance, deepening democracy and rebuilding trust.”

- Institute for Public Policy Research



# Ecosystem Services







Start where they are

# PART 1: MY HOME

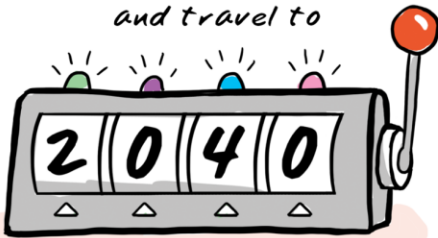


HELLO & WELCOME!

to a graphic novel where  
YOU write the story of the

**FUTURE!**

So step into the  
time-machine  
and travel to



Tadaaaa!

Now tell me:  
what does it  
look like?

in 2040!

Q1 Who is in your household?

Q2

What kind of area  
do you live in?



Q3 Where do  
you live?

- Inner Forth
- Cities in central belt  
(Glasgow, Edinburgh, Stirling)
- Village/countryside in central  
belt
- Elsewhere in Scotland
- Elsewhere in UK
- Abroad

Q4 What type of home  
do you live in?

Q5

What is the most  
important feature  
of your home?

And now, off to work!



# PART 1: MY HOME

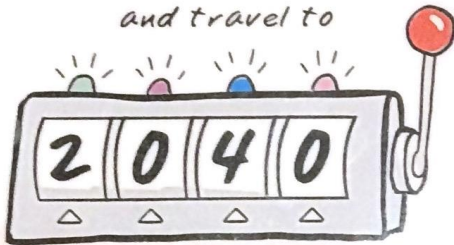


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**Q4** What type of home  
do you live in?



**Q5**

What is the most  
important feature  
of your home?



work!



# PART III: ACTIVITIES & USES

in 2040!



## Q3

Does the landscape help you to...

### Q1

What do you do in the landscape?

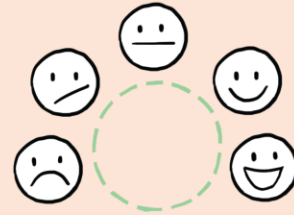
### Q2

What does the landscape do for you?

Get a sense of belonging or identity



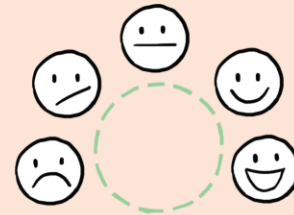
Gain perspective & a sense of freedom



Connect to nature or be part of something larger than yourself



Strengthen community and social ties



Feel responsible for taking care of the environment



And now, on to my aims!



# PART III: ACTIVITIES

in 2040!

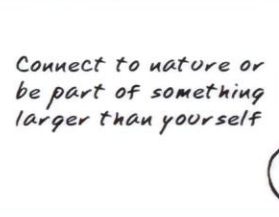


Q3 Does the landscape help you to...

Get a sense of belonging or identity



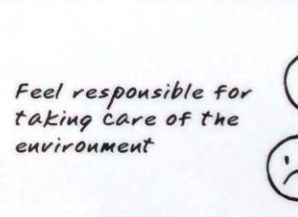
Gain perspective & a sense of freedom



Connect to nature or be part of something larger than yourself



Strengthen community and social ties



Feel responsible for taking care of the environment



Q2 What does the landscape do for you?



30



20

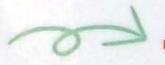


20



30

And now, on to my aims!





# PART VI: MAKING IT WORK

in 2040!



**Q4** How are you involved in the decision making process?

**Q1** Who takes part in making the vision happen?

- Individual members of community
- Local councils
- Charitable organisations/partnerships
- Businesses (private sector)
- National government (agencies)
- A special regional taskforce
- EU projects

**Q2** What are their roles?



Please explain how all these elements come together

**Q3** How is it paid for?

- Individual donations from local households
- Council Tax
- National subsidy (from taxes)
- Corporate levies/donations
- EU subsidies and funding
- Commercially (by generating profit)
- National charities/interest groups

And now, on to Legacy!



# PART VI: MAKING IT WORK



**in 2040!**

## Q4

How are you involved in the decision making process?



## Q1

Who takes part in making the vision happen?

- Individual members of community
- Local councils
- Charitable organisations/partnerships *NGO*
- Businesses (private sector)
- National government (agencies)
- A special regional taskforce
- EU projects



Please explain how all these elements come together

SOME ~~BE~~ FINANCIAL STATE, SOME BANKING

PLENTY OF MISTAKES

HAVE VALUE SO WHAT I THINK, NOT WHAT THE EXPERT THINKS IS BEST



"MY OPINION MATTERS" BECAUSE

DEMOCRACY/ACCOUNTABILITY PARTICIPATION

ABILITY TO DISAGREE BUT STAY FOR CONSENSUS

SHARED VISION

## Q3

How is it paid for?

- Individual donations from local households
- Council Tax
- National subsidy (from taxes)
- Corporate levies/donations
- EU subsidies and funding
- Commercially (by generating profit)
- National charities/interest groups

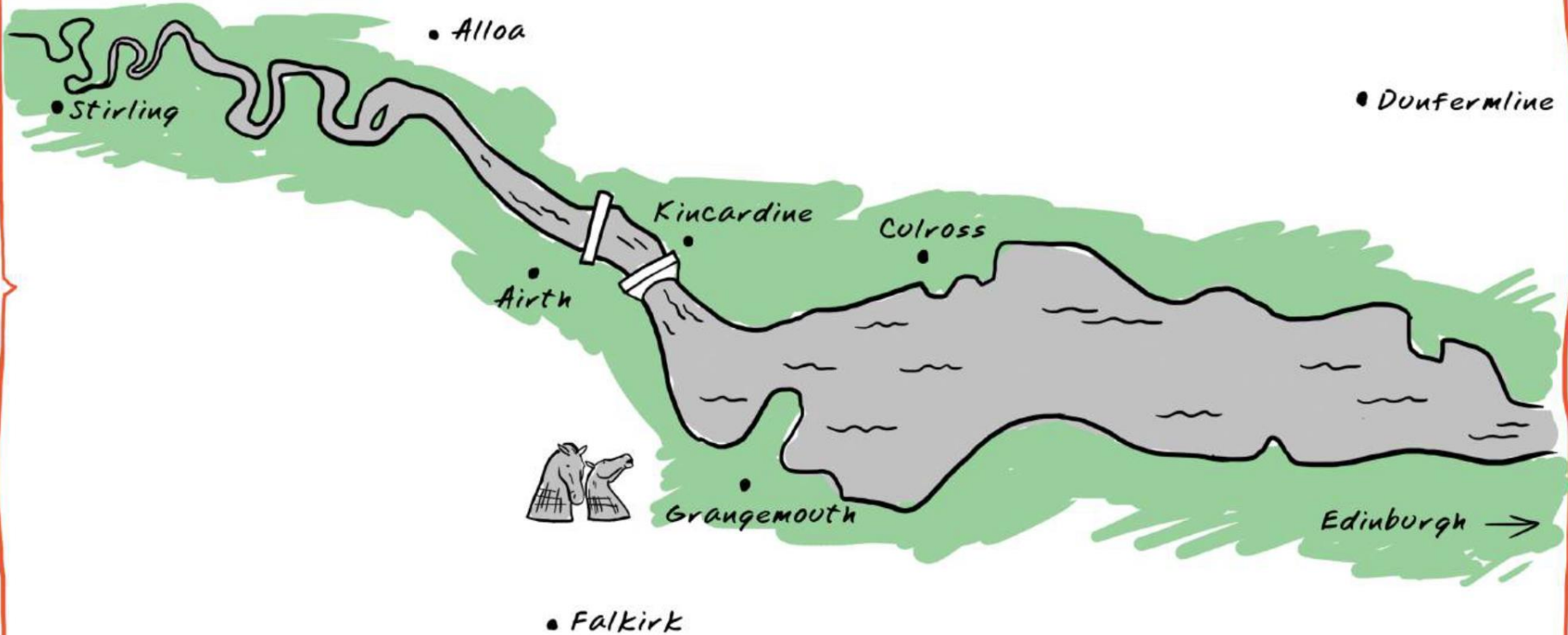
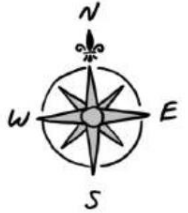
## Q2

What are their roles?

NGO - POSH ARTS MA  
COUNCILS - FACILITATE LEADERSHIP  
BUSINESS - DOING  
NATIONAL - TECHNICAL  
INDIVIDUALS/COMMUNITY - AT HEART

And now, on to Legacy!

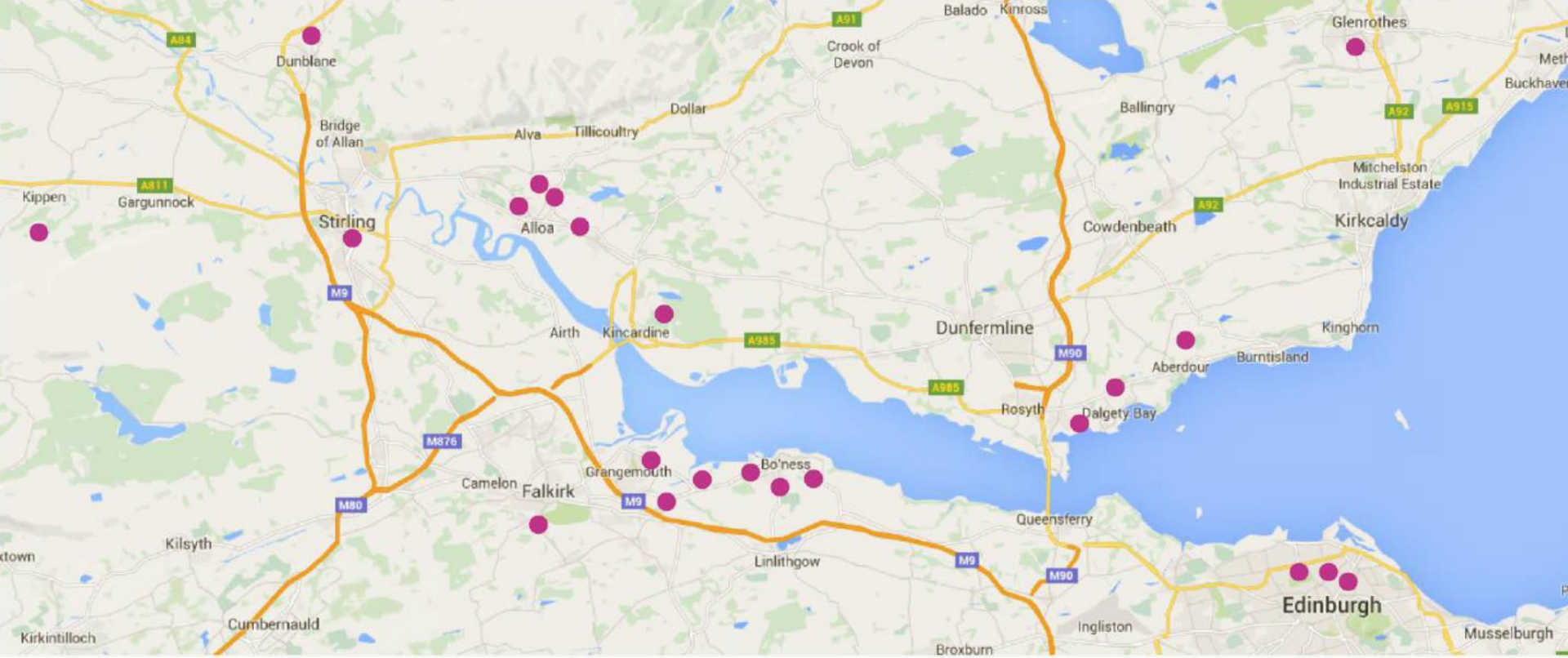
# PART V: MY MAP



And now, let's make it work!







# 20 Interviews



27

70+



8



14





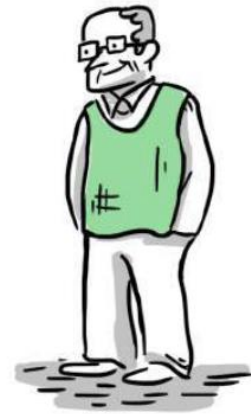
“Thought-provoking”



“Very interesting.  
Challenging. Fun.  
Enjoyable. Quirky.”



*“Bonkers but Good!”*





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[www.streamline-research.com](http://www.streamline-research.com)



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