Evolving the Forest

June 19-21 2019 • Dartington Hall

Incorporating the 2019 Annual Conference of the Royal Forestry Society

art.earth

RFS
ROYAL FORESTRY SOCIETY

TIMBER STRATEGIES

Evolving the Forest is hosted by Dartington

welcome

Simon Lloyd, Conference Co-Convenor and Chief Executive of the Royal Forestry Society

A very warm welcome to Evolving the Forest. We are very excited to have so many speakers and delegates with such a broad spectrum of interests, many leading authorities in their field, and all with a passion for trees and woods, gathered together here at Dartington. I am sure that the conversations we have here will be rich and rewarding, and will be remembered for a long time to come. On behalf of the RFS I wish you an enjoyable and memorable visit.

Dr Richard Povall, Conference Co-Convenor and Director, art.earth and Visiting Research Professor, UNIST, S. Korea)

I'm delighted to welcome you to Evolving the Forest. We believe this to be a unique gathering of voices, coming from industry, the arts, sciences, humanities, and policy and resource management. This broad range of backgrounds inevitably means an array of opinion and I would very much encourage you to move outside your confort zone and engage with and explore the differences on offer here.

Sadly, I am not able to be with you for the event.. In mid-May I underwent major surgery and complications from that surgery leave me under daily treatment and unable to attend.

Jeremy Ralph, Conference Co-Convenor and Director,Timber Strategies

It has been an ambition to run a deep-thinking broad-ranging conference considering the future of forestry for many years and the Centenary of the Forestry Commission has proved the ideal platform. 1919 was a pivotal moment. Our forests had all but vanished, timber supply a national crisis. Outside the woods the Treaty of Versailles laid the foundation for post-war politics, the Bauhaus movement was creating a century-long shift in how we think of architecture, British Airways flew the first air-mail. Today has the feel of a new pivotal moment. Changing climate and technological revolution are significantly changing society. With it's need for long-term decision making we must think carefully about what forests and trees will mean for future generations. I hope you get as much out of these few days as we have had in organising it. My one request is to challenge yourself with at least one session outside your normal silo, that you feel uncomfortable or challenged by, and open yourself to the incredible number of voices here.

Convening Organisations

Founded in 1992, The Royal Forestry Society is the largest and longest-established education charity promoting the management of woods in England, Wales and Northern Ireland. Its thinking is at the heart of this event: that all woodlands should be actively managed and valued by all for their social, economic and environmental benefits. Its 3500 members include woodland owners, professional foresters, arborists, countryside professionals, conservationists and ecologies and many others who have an active interest in the care of woods and trees. www.rfs.org.uk

art.earth is a family of artists and organisations whose work focuses on contemporary arts and ecology, the environment, and the natural world. You can find more information about our broad range of work at artdotearth.org.

art.earth is led by Richard Povall; co-Directors are Julia Bond, Mark Leahy, Mat Osbourne and Minou Tsambika-Polleros. www.artdotearth.org || @artdotearth

Timber Strategies works at the forefront of contemporary questions and innovation around wood, particularly how its growth and use must develop within modern societies. We explore new digital tools, processes of manufacture, business models and landscape-wide silvicultural approaches and are primarily proponent of using wood as a sustainable building material. www.timberstrategies.com

useful information

Symposium HQ, Registration and Information Desk 7 in Dartington Space

Wednesday 14:30 to 15:30, Thursday from 09:00 to 18:00, Friday from 09:00 to 15:30. 7

Registration in the Great Hall 2 is also open: Wednesday from 14:30 to 15:30 and Thursday and Friday from 09:00 to 10:00.

Accommodation

If you are staying at Dartington all questions regarding accommodation should be directed to Guest Reception which you will find in the Courtyard. 4

Lunch

Lunch is provided for all registered participants in the Great Hall 2

The Tilhill Forestry Gala Dinner (Wednesday evening)

This take places in the The Great Hall 2 is for **pre-booked** delegates/guests only

Buffet supper (Thursday evening)

The buffet supper takes place in the The Great Hall 2 and **must be pre-booked.**

There are various other options on the estate:

- White Hart Restaurant and Bar 10:00 - 23:00 (food service stops at 20:45) 2 **advance booking highly recommended. 01803 847111**
- Roundhouse Café (light refreshments) 11.00 - 20.00 6
- The Green Table (café / bistro) 08:30 - 18.00 (food service stops at 17:00) 3

There are numerous restaurants in Totnes and the local vicinity at a range of prices.

Internet access

Wireless internet access is available throughout the estate with good coverage within and adjacent to almost all the buildings. To gain access simply choose 'Dartington (Public)' as your wireless access point and follow the registration instructions. If you are staying onsite you will be given an access code. Otherwise, use the WiFi as guest.

Transport

Recommended taxi firms are Badger Cabs 01803 840400 and Totnes Taxis 01803 868686.

The mainline rail station is Totnes, five minutes by car, approximately 30 minutes on foot.

Country Bus 165 serves the Dartington estate, departing from the bus stop outside the Granary 12 at 08:15, 09:50, 11:50, 13:50, 14:55, 17:05 and 18:05. These buses take around 15 minutes to get to Totnes town centre and stop near the Station (get off just past the traffic light).

Help

In an emergency: contact a steward or staff member who will take appropriate action. If the emergency is imminently life-threatening **dial 999** to reach the emergency services. You are at Dartington Hall – the postcode relevant to the Great Hall area is TQ9 6EL, for the Space Studios area is TQ9 6EN. It's essential that you let us know you have done this.

In the event of a fire alarm, the fire muster point is the Great Lawn 9

Where to get help: find stewards and staff/crew around, wearing these badges:

Parking for Blue Badge holders can be found in the main car park outside Guest Reception 12 and at Space Studios 1

Access for wheelchair/scooter users for the Great Hall by the east entrance to the White Hart Bar & Restaurant 5

Programme credits:

Editor: Nancy Sinclair; Image editing: Cat Radford; Design: art.earth.

Sarah Abbott: Rethinking the Forest: Tree Sentience, Relationality, and Environmental Empathy

STUDIO 6 • Friday June 21 • 10:00-10:30

Audience members will be invited to consider forests and trees beyond usual disciplinary perspectives such as botany, earth sciences, resource management, and economics as the paper considers trees as individual, agentic beings with sentience, intelligence, perception, and consciousness, responding to and impacting their surroundings and communities. Trees in this holistic context are related to as "biosocial becomings," an understanding conceptualised by Tim Ingold that views nonhuman and human life as evolving equally and intrinsically through both social and biological influences. Relating to trees from these perspectives naturally enhances environmental empathy and human moral responsibility toward nature. Eco-empathy, as I also term it, is in keeping with ancient knowledge and Indigenous worldviews that know, respect and incorporate interrelations with nature in their cultures. Environmental empathy moves beyond environmental sustainability and related terms that perpetuate the separation between humans and nature, characteristic of Western worldviews. Anthropocentric assumptions at the heart of sustainability tend to maintain the position that humans are superior and central, nature is ultimately inert material for satisfying human needs and desires, and attributing moral standing to nature is nonsensical. As Eduardo Kohn states in his book, How Forests Think: Toward an Anthropology Beyond the Human, "How other kinds of beings see us matters. That other kinds of beings see us changes things, [and] force[s] us to recognize the fact that seeing, representing, and perhaps knowing, even thinking, are not exclusively human affairs."

Camilla Allen: Three Cathedrals of Trees: From Allegory to Architecture

STUDIO 1 • Thursday June 20 • 10:00-10:30

There are three formal Cathedrals of Trees in Britain, distinct and unusual places of worship, burial, contemplation and recreation; little-known, yet constantly growing and evolving. Two were built in the years immediately after the Great War: the first in Glencruitten near the port town of Oban in Scotland; the second on the edge of the village of Whipsnade in Bedfordshire; and over fifty years later, a third was added in Milton Keynes.

Buildings constructed from living trees, with walls and columns growing branch by branch, rather than stone by stone. All three share similarities and ambiguities: only one is formally part of a park; two are places of internment; two are war memorials; all are laid out on the footprint of medieval cathedrals; and they all use trees as the primary material. They are manifestations of unusual creative vision and are evidence of the potential that tree planting has to mediate between humankind and the rest of nature; places of rest, beauty, meditation which offer a heightened experience of nature in a sylvan temple.

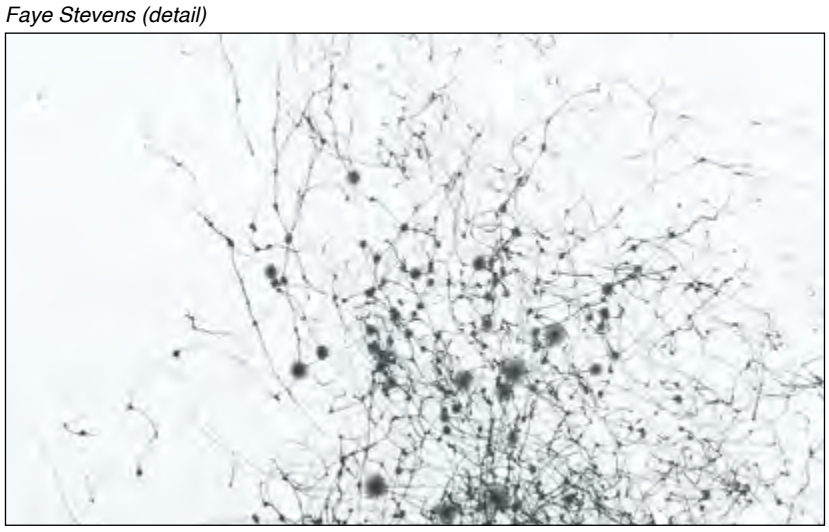
I will introduce these three examples of ambitious botanical architecture and frame them within the concept of tree-like cathedrals and cathedral-like trees, theories about the evolution of buildings and sacred spaces, the inter-war art of Paul Nash, and the activities of a shadowy society whose history takes the story of these cathedrals of trees from the Palatine in the seventeenth century, through to the town planning of Milton Keynes in the late twentieth.

Dr Jude Allen: Talking Trees: Close Encounters of the Sylvan Kind

STUDIO 6 • Friday June 21 • 10:30-11:00

Beginning with a short sound recording, I will consider the voices of trees - first literally, and then through literature. I will trace a journey through tree communication linked to soil and mycorrhizal, drawing on the work of Elaine Ingham and Peter Wohlleben. Alongside this, I will consider our current understanding of the ways in which we may hear the voices of trees in relation to fictional accounts of talking trees in both child and adult fiction.

Faye Stevens (detail)



Omer Aloni: Forests, Timber Production, and Fears of Deforestation at the League of Nations

THE GREAT HALL • Thursday June 20 • 16:30-17:00

My study on the role of the League of Nations reveals the entanglements of forests and timber production issues under the auspices of the institution during the interwar period. As my discussion will show, different bodies of the League were occupied with a double aim: on the one hand, the League, as an international forum for industrial cooperation and economic prosperity, was striving for increasing the global production of timber, cellulose, and other wood residues. The crisis of the Great Depression even put timber as one of the most central raw materials the League was focusing on during that period.

On the other hand, other voices have also started to be heard in Geneva. As the intensive discussions of recruiting international law and its mechanisms for supporting timber production worldwide increased from 1929 and during the 1930s – literally until the very last moments of the League – a growing sense of alarm has started to be faced by the League. These worried voices pointed out the danger of deforestation and erosion in Europe, Soviet Russia, Northern America, and other regions across the globe, as a direct result of the effort by producing countries to increase timber production.

Both of these aims reflected, as I elaborate in my paper, different faces of a modernizing campaign. Timber production, as the League was enthusiastically encouraging, considered to be one of the main phases of completing the Industrial Revolution – especially in these parts of the world in which the Revolution has not yet been completed.

Inez Aponte: Inhabiting the Forest

STUDIO 6 • Thursday June 20 • 16:30-17:30

The relationship between humans and forests is an ancient one. Yet in an age where forests are under threat from industrial human activity, that relationship feels broken, with the human species often seen as a plague rather than a native. This panel discussion centres on the importance of rebuilding this ancient relationship, in particular for our children and young people.

Invited guests include Roger Worthington from Forestry England; Ann-Marie Culhane, an artist who works within the natural environment in socially- inclusive ways; Mark Renouard (CEO EarthWrights); and Chris Salisbury, Director of Wildwise.

Bram Arnold: Transparent Modular Specifics: Towards Eco-logical Footprinting

STUDIO 1 • Thursday June 20 • 17:00-17:30

On the morning of the 8th October 2018 National Trust's South West Great Outdoors Festival began dismantling itself in Devon whilst in Korea the Intergovernmental Panel on Climate Change (IPCC) published its Special Report on Global Warming of 1.5°C. Beyond lumbering and un-catchy titles these two events seemingly share little else but as Jenny Holzer once pointed out so graciously "ALL THINGS ARE DELICATELY INTERCONNECTED" (Holzer, Truisms 1977).

On the morning of Friday 5th October, the opening day of the festival, a large gathering of scientists and government advisers were making their final agreements as to the publication of the document whilst I was stood in a field in Devon, talking to a lay audience at a festival with a focus upon the Great Outdoors about eco-logical footprinting and a performance installation called Transparent Modular Specifics. This presentation draws a line between those two places, those two events, and attempts to draw the world together in the delicately interconnected shadow of a small forest that is now growing on Howton Down on the Eastern edge of Dartmoor

Is carbon sequestration really a viable option?
If the best time to plant a tree was 30 years ago is it still worth it?
Can you really measure the carbon footprint of anything if everything is interconnected?

Paul Newman (detail)

Oh no, I've shared this on instagram!?

This presentation aims to tackle these questions and concerns as we enter a new dark age, wherein technology claims to answer all our questions, yet answers in a language we can never fully comprehend.

Carol Ballenger: Defining Treescapes

STUDIO 6 • Thursday June 20 • 12:45-13:15

Arts Live are researching and bringing together a project looking at diverse elements of woods and forests. Our project will include a Shinrin-yoku inspired video, and interpretations and reflections of woodlands, from mythic legends to the latest scientific discoveries about trees and their relationships to each other and to ourselves.

Through art, creative writing, text and sound, this project will combine the sublime of the forest with science and conservation, with our connection to nature being at its core. Our species evolved in forests and we in modern society are in danger of losing our grounding connection to our historical relationship to the forest, which in turn leads to lack of understanding and concern for trees.

Much of the work will be inspired by and made on the Dartington Hall estate. Photographer Carol Ballenger, who has been photographing Dartington's trees for over 20 years, is working with writers John Powls, Susan Taylor and Simon Williams. They will be joined by others including musicians, a Taoist scholar and a scientist. Work produced during the project will be presented as an exhibition and a related performance with an associated artist's talk also possible. We are also planning to make a book.

Douglas Barrett and Katerie Gladdys: Eccentric Grids: Mapping the Managed Forest

STUDIO 1 • Friday June 21 • session time

Eccentric Grids: Mapping the Managed Forest is a series of art projects about the pine ecosystems, deeply rooted in the economy, culture and history of the southeastern US. Through exhibitions, pedagogical experiments and community workshops we seek to raise awareness about the complexity and diversity of pine forests by inviting the audience to experience pine forests as texts that can be "read" or sensually discerned through the textures, sounds, odors of the resident plants and animals. Past investigations have included artwork that ponders our cultural constructs of time contrasting the managed forests with the life cycles of old growth pines, visualizations comparing the tree density of managed commercial pine plantations harvesting for pulp and lumber with the natural spacing of longleaf pine forests and visual meditations on interactions between the various stakeholders (humans/ wildlife) and southern pine forests. Eccentric Grids: Mapping the Managed Forest operates in a variety of settings: the Forest Art Colab Space (FACS), a repurposed fire tower structure affixed to a custom trailer, traditional gallery spaces, state parks, wildlife refuges and science research facilities. Our intention is to create dialog that encourages the public to see the wonder and to wonder about our complicity in forest economies.

Tilla Brading: Unfurling the Forest: trees in contemporary art, poetry and performance

STUDIO 1 • Thursday June 20 • 10:30-11:00

A Short Exploration of Trees in Contemporary Art, Poetry & Performance with particular reference to examples such as Tacita Dean, Martin Boyce, Ian Hamilton Finlay, Frances Presley, Peter Larkin, Camilla Nelson and Sarah Blisset. Through this exploration I seek to find how such artists and performers are engaging with aspects of 'forest' in 21st century culture in contrast to the recognised pastoral tradition.

Mark Broadmeadow: Horses for courses: developing policy to support adaptation

Forestry Commission

THE GREAT HALL • Thursday June 20 • 10:00-10:30

Last year's publication of new climate projections (UKCP18) highlighted the need to adapt to a warmer world with greater extremes – and plan for warming to be greater than the 1.5-2.0 degree rise in temperature that policy-makers are aiming to limit warming to. This poses problems for foresters and policy-makers alike. Both have to deal with the uncertainty inherent in climate science and the nature of extreme weather events that are likely to be the main determinants of forest composition and performance. Foresters need to consider how species choice, provenance choice and management systems will cope under both current and future climates, particularly the extremes of weather. Policy-makers need to ensure a balanced approach through incentives, regulations and advice that supports and promotes adaptation but does not unnecessarily or inadvertently damage woodland ecology or act as a barrier to the management objectives of woodland owners. Evidence suggests that woodland owners are gaining confidence in diversifying species, largely in response to pest/disease concerns. However, many decisions are taken in isolation rather than as part of a planned approach to adaptation that considers provenance, management, regeneration, ecology and future timber use alongside species choice.

FC's evidence-based policy supporting adaptation will be described, at the heart of which is the core theme of different approaches for different woodland types and management objectives. It is clear that a one size fits all approach would be likely to lead to maladaptation and not enhance woodland resilience or maintain the services that woodlands currently provide to society.

Abi Bunker: Resilient Landscapes: a Woodland Trust presentation

WOODLAND TRUST

THE GREAT HALL • Thursday June 20 • 9:30-10:00

Today, our woods and landscapes need to be resilient to threats that could not have been imagined 100 years ago when the Forestry Commission was created, or even 50 years ago at the birth of the Woodland Trust. Two recent International Panel reports have issued a stark message to the world, that we need to act now with radical changes to the way we use land, seas and resources, if we are to avoid dangerous climate breakdown and a catastrophic loss of species. Trees and woods will need our help. But they also can provide an important part of the solution. How can we work together to enhance the resilience of our woods and landscapes, for the benefit of people and wildlife? The Woodland Trust is the UK's leading charity for Woods and Trees and champions the role of native trees and woods in creating resilient landscapes.

Amy Burnett: Forest capital: incentivising a transformation in capitals for net gains to trees and their environs

STUDIO 1 • Friday June 21 • 10:30-11:00

The concept of "Forest Capital", is a proposed financial tax incurred on all forestry products (including palm oil taxed at the point of consumption) to promote environmental and social well-being. Forest Capital can be reinvested back into initiatives that provide net positive gains to trees and their environs (including humans), including sustainable woodland (including in typically urban areas), promoting awareness-raising of the forest as a source of connection and meaning in an age of hyper digitalisation and to fund initiatives that seek to re-prioritise trees and woodland over consumerism.

This will be a joint exploration with the audience about what Forest Capital is, its potential benefits and existing examples that could be scaled up, deepened or transformed to challenge both land use development models and how certification of woodland projects can be integrated with formal systems of taxation and revenue raising. In particular, the role of Community Land Trusts as a mechanism to support effective forest governance

Rafael Santos

for community and nature's benefit in perpetuity is explored by drawing on CLT models in the UK and overseas and the successes and limitations these might have in generating and reinvesting Forest Capital.

Clive Cazeaux: The aesthetics of the forest: visual and sensory aesthetics, theorising sensory experience

STUDIO 1 • Thursday June 20 • 9:30-10:00

This talk is derived from my paper which aims to expand the appreciation of forests by calling attention to an aesthetic property that is often overlooked, but of vital importance within philosophical aesthetics. This concerns our nature as beings who are immersed within an environment, as opposed to being isolated minds who confront an external world. The work on immersion seeks new ways of articulating the self–environment relation, and rethinking the senses plays a central role. The experience of being in a forest is significant in this respect. To be in a forest is to be surrounded by forms above, below and on all sides: trunks, branches, leaves, the sound of wind through the trees, and the rustles that accompany our movement and the movement of others, all combine to create a sensation of being within an environment. This state is different from being in a landscape of fields or on a mountainside, since these encourage a sense of being a self on a surface, and thereby reinforce a sharper self–world distinction.

The focus is on the sensory experiences that come from being inside forests, and shows how they can be understood in philosophical terms drawn from the debate on immersion. Theorizing sensory experiences of forest in this way, I propose, not only demonstrates how they become meaningful in terms that go beyond personal experience, but also reveals how experience of the forest becomes a state of immersion that has significance for the wider ecological project of articulating states of existence that avoid oppositional self–world thinking.

Cullinan Studio: What is the Future of Working with Timber?

STUDIO 6 • Thursday June 20 • 10:00-11:00

This is a roundtable session to imagine together the future of working with timber — audience participation will be actively encouraged. We'll look at emerging timber technologies, how these might revolutionise design concepts and thinking and how they connect to the realities of future availability of timber. Who holds the reins, the designer or the grower; or should both be closer connected? How should the pedagogy of architecture change to open-minds to the realities of building with anisotropic material or should we continue down the path of engineered timber – homogenous stuff far removed from the forest but which is pushing timber to the forefront of materials use once again. Does closeness to the concept of the forest matter in a timber building? Are structural properties of timber everything, do we forget hapticity at the risk of losing what people actually crave in timber use? Panellists include: Charley Brentnall of Xylotek, Chris Marrow of Chris Marrow Forest Management, Dr Dan Ridley-Ellis of Edinburgh Napier University and Carol Costello of Cullinan Studio, chaired by Hannah Durham of Cullinan Studio. Placed limited.

Edwina Fitzpatrick: Looking inside trees from different perspectives

STUDIO 1 • Friday June 21 • 11:30 - 13:00

'The Archive of the Trees' was commissioned by Fermynwoods Contemporary Art and was ACE funded. It involved interactive fieldwork fusing cross-disciplinary approaches to image and imagine climate change and extreme weather in a specific woodland context. Edwina invited Swansea University's UK Oak Project team to look inside trees. They collected, scanned and analysed dendrochronology cores from ten species in Fineshade – some 'native', others 'introduced'. The cores revealed each tree's specific age, growing patterns, stresses such as diseases, and responses to changes in weather across seasons, years and decades.

Fineshade Wood is a remnant of the much larger ancient Rockingham Forest, so there is a long regional history of human and arboreal lives being intertwined. Edwina reflected this by also inviting forest residents, foresters, local groups and Fineshade visitors to contribute their observations about both the Wood's trees and unusual weather they've experienced in the area, spanning nine decades. The core's scientific images and data were combined with these human narratives about climate change and extreme weather as large scale digital prints on canvas. They were presented in two ways. The weatherproofed prints were wrapped around the cored tree to create a woodland trail. There was also an indoor exhibition in the Wood of vertical banners: one side showing the bark of the cored trees; the other the inner cores allowing the viewers to also look inside trees.

Caroline Greenslade: Breaking down the barriers - engaging with owners to encourage greater woodland utilisation

STUDIO 1 • Friday June 21 • 9:30-10:00

The South East of England has an abundance of woodland which offers a potential timber and fuel resource in parallel to being a much-loved part of rural life. An ever-increasing quantity of mature broadleaved trees available for harvest forms a sustainably extractable potential, set against the backdrop of only 10% of demand currently supplied from UK-grown resource. This research aims to understand why woodlands are not being managed, identifying the human, structural, financial and environmental issues at play, before identifying the 'trigger points' that move an owner towards management.

The presentation will outline the findings from the initial phases of research which identified 48 blocking factors impacting on the ability of the sector to upscale, innovate and adapt, and later research focusing on how cooperation might unlock potential. It will focus in detail on the findings from interviews, questionnaires and case study analysis of woodland owners in order to explain their reasons for choosing either to manage, or not manage, their woodlands.

The results of the research have been graphically represented through a series of 'rich pictures' providing a visual and intuitive way of engaging with stakeholders, including policymakers, aiming to provide a baseline of evidence to develop a package of interventions to result in better utilisation of woodland resource, offering sustainable support to rural communities and economies.

Jason Griffiths: Reading the Forest: insights into people-forest relationship through literary heritage

STUDIO 1 • Thursday June 20 • 16:00-16:30

'A sort of robustic wild people, that must be civilised by good discipline and government,'(cited in Nicholls, 1858) wrote Dr Parsons at the end of the seventeenth century describing the people of the Forest of Dean. Over two hundred years later, two thousand people gathered in Speech House field to protest against the UK Government's plan to privatise the nation's public forest estate. After a march, speeches, and music, a symbolic model of parliament was burned.

The successful Hands Off Our Forest (HOOF) campaign drew on a deep sense of connection and custodianship felt by the Forest of Dean community towards its woods. The Forest is a landscape of trees, but also a place of people, mines, quarries and industry, and the, 'strong visceral feelings,' (Tuan, 1975) amongst Foresters towards the woods of the Forest is more complex than that of simply environmentalism, or romanticism.

This presentation investigates and illuminates the strength and complexity of the Forest of Dean community's feeling towards its woods through the lens of the region's rich literary heritage, from the early nineteenth century poet Catherine Drew, to Dennis Potter and Winifred Foley in the twentieth century, to contemporary novelists such as Sarah Franklyn. Can highly localised literary culture offer unique insights into our complex relationship with trees and woodland?

Stella Carr

Paul Langdon

Mandy Haggith: A-B-Tree – Seeds for Creativity

STUDIO 1 • Thursday June 20 • 17:30-18:00

Did you know that each letter of the Gaelic alphabet has an associated tree? A-B-Tree is a creative research project celebrating this ancient link between writing and trees. Over the past decade, more than a thousand 'tidbits' of knowledge have been collected about the species in the alphabet, covering names, ecology, uses, folklore and poetry. The project aims to use and develop this knowledge base as a stimulus for creativity and learning.

The A-B-Tree project began in 2011, as a celebration of the International Year of Forests, with a creative writing event for each tree/letter in woods and gardens around Scotland. In 2013, as poet in residence at the Royal Botanical Gardens Edinburgh, I ran events working through the trees in alphabetical order. Over the years, A-B-Tree has involved sensible events like walks and writing workshops, publications including an anthology of tree poems, Into the Forest, and crazy ideas like poetry kidnappings, tree-hugging tutorials, a 'forest of Tweets' and a tree booze-up. The latest incarnation of the project is inside the Scottish School of Forestry at the University of the Highlands and Islands, where we have painted a tree on the canteen wall in blackboard paint and invited students and staff to chalk on it as we work our way through the alphabet over the course of an academic year.

This presentation will introduce the project through audience participation with the tidbits for a particular tree (species negotiable), inviting creative responses and celebrating some quirky folklore, ecological wonders and poetry of trees.

David Haley: Trees of Grace: the last ash and the return of the Green Dragon

STUDIO 1 • Thursday June 20 • 12:45-13:15

This artistic provocation questions our society's inability to see the trees for the wood. As Manchester murders mature city species to make way for pompom designer development trees, World Heritage condemns Lakeland landscapes to industrial sheep culture and tourism. Sprawling Masterplans provide housing for the migrating rich as they seek the high ground from sea level rise at the expense of ancient woodland and governmental mendacity declares a Northern Forest, for peanuts, within the 'Powerhouse'. Meanwhile, we live in the context of Climate Change and the Sixth extinction of species; arguably the greatest transformative challenges to befall the biosphere and all life within it.

A contextualising preamble will call upon the UK projects of Helen Mayer Harrison and Newton Harrison and focus on Haley's work to reflect upon the necessity of forest, culturally and on the ground. This includes poetic and practical interventions that take into account the role of forest in the metabolism of landscapes, from the scale of diatoms to that of continents. Timescales and psychosocial factors present further issues for reflection.

Adopting and adapting forms of Socratic questioning and Forum Theatre, the presentation will then generate a dialogue 'to turn the face of disaster to the face of opportunity'. It will challenge the myths, preconceptions and dogma of indigenousness, resource management and silviculture aesthetics to consider the futures of 'trees of grace'.

Naomi Hart: Forest Time - performative talk

STUDIO 1 • Thursday June 20 • 15:30-16:00

Temporality, our relationship to time, is shaped by culture, nature, economics and history. Time is a form of social change. Time is non-linear, it is unstable, and continuously being made. Time has multiple rhythms, continuity and moments of discontinuity. This non-linearity can lead to chaotic outcomes. A small change in, for example river flow speed, can become amplified to trigger a response out of proportion, a 'jump'. Therefore nature has multiple temporalities; plants, seasons, light and climate all create and shape time. Nature does not have a stable equilibrium state or a moment where it is perfectly balanced, rather it has multiple stable states which nature alternates, or oscillates, between.

We have been exploring time in the forest in the Tarkine, an old growth forest in NW Tasmania, Australia. We have explored these multiple temporalities: the tensions of time between the slowly evolving trees, organisms and ecosystems, the carbon cycling through the system, charcoal and ashes nourishing the new growth, and the rapid human incursions as destructive and protective forces. The art was made in place and in timed moments, deep in the forest. It evolved through a process of sitting uncomfortably, becoming part of the landscape, being absorbed into the drawing and the place, yet utterly alien to it, not belonging. This exhibition and performative talk will explore these temporalities through a series of timed drawings with graphite on eco paper, blind drawings - drawn through graphite paper onto eco paper, and sound recordings of the ancient forest.

Andrew Heald: Planning the future: who, how and where, the UK's new sustainable forests

THE GREAT HALL • Thursday June 20 • 17:00-17:30

Over the past 100 years we have moved from 3% to 12% forest cover, a major leap forward but still woefully behind our European neighbours, our predicted demand for timber and need for carbon sequestration. How do we go about reforestation within the context of competing land uses? Who is responsible for overseeing and delivering and what land is available for the massive scale of reforestation that will be needed in the next 100 years to fulfil all our ambitions for trees and forests.. more words?

Jane Hull: Tree Urbanistas: The urban forest at the heart of 22nd century living

THE GREAT HALL • Thursday June 20 • 12:15-13:15

A roundtable and whole group discussion exploring the proposal that by 2118, as climate change has ravaged urban existence, urban areas only function with trees and nature at the heart of the economy. We will explore this considering productivity, health, welcome and values.

With **Jane Hull**, Principal Adviser Social Forestry, Forestry Commission; **Jude Hassall**, Senior Policy and Programmes Officer, Sustainable Development - Greater London Authority; **Prof Alan Simson**, Professor of Landscape Architecture and Urban Forestry, Leeds Beckett University; **Helen Davies**, Postgraduate research student, Centre for Environmental Science, Southampton University; **Nick Grayson**, Climate Change and Sustainability Manager Birmingham City Council and Birmingham University.

Huda Halawachy: Are Storks Back to Nests? Trees as a Resource in the Academic and Non-academic Mousli Heritage

STUDIO 1 • Friday June 21 • 11:30 - 13:00

Urban greening and afforestation have become a trade mark of a healthy atmosphere for many years now in global longitudinal studies. In Iraq, as a war zone area for decades, the rehabilitation of sectors, provinces, woodlands, and even croplands is not pretermitted in the sphere of search definately. There is still no room for the practical needs for "green economy", "sustainable forest management", "green building", "green jobs", "wood energy", "environmental services", "communication", "economic ,and financial crisis". This paper comes to trace the history of forestry in Mosul. It is chosen by design being renowned of the Woodlands located in the left side of the city, and being terribly devastated in the last savage war. Trees for Mosuli citizens are implanted firmly in their ceremonies, folklore, traditions and even educational structures of Mosul. As a member of a number of international societies and associations seeking for sustainability, my paper in its different sections aims at: (1) Launching an appeal to experts, specialists, and decision makers to start the departure point in the rehabilitation of forestry and greening in Mosul; and (2) moving outdoor learning, which is innovative and pioneering, to the cutting edge as it is a virgin area in our spot. My paper is full of

Douglas Barrett and Katerie Gladdys

peppered issues which may help the storks to come back to their nests peacefully one day!

Beatrice Jarvis: The city is a tree: the oldest forest of a new town. Urban Forests as platform for somatic experiences in the city

THE GREAT HALL • Thursday June 20 • 11:45-12:15

Milton Keynes was developed in the 1960's. From 2015 to 2018 I undertook a project with my father, Dr Robert Jarvis, one of the original town planners of the city, to investigate how the first forest plantation of the city embodies key ideas of the urban planning of the city.

This paper explores a dialog between dream and reality, probing the expectations for the city with the lived experience. As time marches on, narratives of Milton Keynes continually shift and some dissolve, some are becoming ever more concealed or forgotten, if these trees could speak. Through the presentation of documentation of a detailed series of somatic workshops in the forest, this paper will present a detailed project which explores the history of a new town through the roots of a forest exploring how far somatic practice can generate new narratives of terrain.

The intention of this work in the forest of Milton Keynes is the generation of a heightened sense of awareness of the body and its movements through space, and how far this application can be developed as an interdisciplinary research platform. Exploring physiological, emotional, interactive, psychological, and behavioural impacts of heightened awareness of the body in space, key structures of perceived power and agency within the spatial structure of the public built environment can be explored. Traversing across the mediums of narrative, oral history, sociology, urban planning and site-specific performance, this interdisciplinary and intergenerational research seeks for the individual dream of the city to be explored.

Keith Kirby: Evolution or Revolution for Future Forestry: Re-planting for climate change

STUDIO 1 • Thursday June 20 • 11:45-12:15

We may have only a generation to act to hold global temperature rise to less than 2 degrees. Major changes to how we use resources may be needed in Britain over the next 50 years to avoid major environmental catastrophes. Habitats and species have declined on a massive scale through intensification of farming and modern forestry practice. 'Traditional' conservation measures have had local successes but have not succeeded in reversing these trends.

Radical and large-scale changes in land patterns are likely to be needed, e.g. reductions in cattle and sheep production might free 3-7 million hectares of land for different uses. These should include large-scale rewilding, but also expansion of production forestry. Forest expansion is unlikely to supply all our future wood demand. Which are the products and locations where home-production have a competitive advantage in future world wood markets, where China and other, developing countries, are likely to play an increasing role? What mitigation measures are needed to offset our continuing imports' environmental footprint?

Forestry regulations are here to stay, both worldwide and in Britain. Continuing divergence between the devolved administrations seems likely. How is coherence on Britain-wide issues to be maintained? Is the forestry sector ready to respond to future social media campaigns, for example against large-scale afforestation, against game management, for a right-to-roam in all woods? A new compact with trees and forests is needed to respond to these changes, but have we time for a gradual evolution towards this?

Simon Leadbeater: Restoring the Sacred to Britain's Woodland Groves: exploring degrees of sentience and how these affect our relationship with trees

STUDIO 6 • Friday June 21 • 9:30-10:00

Plato undermined faith in Artemis, as later Christianity's dominion ethic the Druid's pagan deities, and increasingly today the erosion of traditional beliefs and external pressures are contributing to the deterioration of forest segments in India and elsewhere. Could, however, the discovery of tree sentience recast them, undoing their transformation from dwelling place of gods to their commodification as raw materials and fuel? Might modern scientific discoveries concerning how trees relate to one another rekindle our ancient sense of reverence, not for divine entities, but for the trees themselves and their sacred groves.

Roderick Leslie: Transforming the Forestry Commission

THE GREAT HALL • Thursday June 20 • 16:00-16:30

The inside story of the Forestry Commission's journey from environment pariah following the Flow Country controversy of the late 1980s to the popular hero of the Forest sales Fiasco of 2010/11 - and a glimpse into the next 100 years.

Nicole Manley: Seeing the wood or the forest

THE GREAT HALL • Friday June 21 • 11:30-12:00

The is a presentation about artwork based on a scientific study questioning how we manage forests in relationship to mitigating flooding. The artwork contrasts a 40 year old Scots pine plantation to an adjacent 350 year old Scots pine forest located in the Cairngorms, Scotland. The viewer is presented with sequences of images relating to Scots pines under different management, alongside these images are audio sounds that relate to soil water and rainfall data measured within the two Scots pine forest. The intent is to enable the viewer to become immersed in the outcome of rainfall within these two forests and question how we manage forests in relation to the water cycle.

I will also discuss the importance about understanding the element of time beyond our own life span, where over hundreds of years single trees develop and interact to their surrounding environment, adapting not only what is seen above ground, but also below ground. This will be supported by scientific data observed in the Rothiemurchus Ancient Caledonian Forest, Scotland, which shows the need to understand that the concept for planting trees to mitigate flooding should be viewed not simply as planting tree cover and yielding biomass, but rather a system of interactions and feedbacks where the trees and associated understory vegetation interact with the environment and through time the soil system develops and feeds back to the forest system.

Stuart Mugridge: Alder Carr: a poetic exploration of a Norfolk wet woodland

STUDIO 1 • Thursday June 20 • 16:30-17:00

Carrs punctuate the mapped and walked Norfolk Broadland landscape; they are the wet woodland habitat of Scandinavian etymology (from Old Norse kjarr meaning 'wet ground' or 'copse'). Carr woodland is not unique to the Norfolk Broadlands but here, where sky and water seemingly squeeze the land to a horizontal minimum, it becomes a truly representative woodland habitat; Carr hovers ecotonically at the brink of irreversible inundation.

Alder, willow and birch predominate in the Carr's canopy; briar and bramble form a tangled understory; and mosses, lichens and ferns abound. There is little economic value in a carr; historically financial returns would have been hard-won. This lack of 'value' (financial and aesthetic) adds to the carr's attraction; repelling human interest through its multiple liminal status.

Marchant Barron

Marchant Barron

Carr woodland can be the penultimate stage in hydroseric succession as an area of wetland transitions to (dry) 'climax woodland'. Equally, carr woodland might form one jigsaw piece of a more complex wood system. The label slips and slides until pinned by the cartographic surveyor when human interest becomes written into a carr. An eye cast over the Broadland map reads stories tangled in the carr names — Decoy, Sarah's, Mulberry, Spong — stories of use, ownership and uncertainty. A walk taken through a carr encounters the tangled understory and flooded ground, obfuscating human progress.

Adrian Newton: Increasing awareness of forest collapse through science and art

STUDIO 1 • Thursday June 20 • 12:15-12:45

Ecological collapse of forest ecosystems is becoming a global environmental issue, resulting from the combined effects of climate change, fire and spread of pests and diseases. In the UK some of our most ecologically and culturally valuable forests are demonstrating ecological collapse, indicated by increased mortality of mature trees and dieback of entire stands. Our research has documented the collapse of ancient native woodlands, and explored the implications both for biodiversity and the provision of benefits to people. Yet management responses and public concern have been limited. Is this because people simply do not care, or because they are unaware of what is happening to our trees and woodlands? This presentation will explore the communication of forest collapse through both through scientific and artistic practices, and examine how the two approaches can potentially be integrated. This will be achieved by reference to three case studies: (i) 'All trees are clocks', focusing on collapse of the ancient beechwoods of the New Forest, (ii) 'Heartwood', focusing on ash dieback, and (iii) 'Sonification of tipping points', focusing on the impacts of agricultural intensification on Dorset ecosystems. In each case, scientific research has been accompanied by development of multi-media compositions drawing from a range of artistic practices, including sound art, choral compositions and performances, photography and video. These artistic interventions will be summarized during this presentation.

Raj Patel: Old Skills New Ways: Exploring creativity through using traditional skills

STUDIO 6 • Thursday June 20 • 16:00-16:30

An introduction to The Old Skills New Ways project which has been developed to enable primary school children from a range of backgrounds and abilities to work with master craftspersons in local woods. OSNW has been developed as a way to support students' wellbeing, developing their confidence and self-esteem through connecting with nature, exercising their right to explore their creativity, learning new practical skills and developing enterprise.

We are working with The Grove primary and KEVICC secondary schools in Totnes. The current, pilot project, is based at The Glade in Dartington and focuses on traditional and contemporary crafts practice and enterprise development for young people through learning about sustainable woodland management, the craft of using hand tools to work green wood and developing an in-school wood based social enterprise.

Dr. Gillian Petrokofsky: Making nature's values visible: can our trees and woodlands make us healthy, wealthy and wise?

STUDIO 6 • Friday June 21 • 11:30-12:30

This session will be a facilitation/discussion with a roundtable panel whose members believe it is timely to ask questions about the role of trees and woodlands in rural and urban settings in delivering multiple benefits to society and economic benefits to landowners and managers. The discussion will focus on engaging with people at the conference to discuss some of the most challenging questions surrounding natural capital assets and flows:

- How do you identify and measure which natural capital assets currently provide the greatest societal benefits?
- Is it possible to put a monetary value on these identified assets and if so, how?
- Should we be putting a monetary value on natural capital assets?
- How do you determine the best places to enhance natural capital assets, and how should we calculate their cost?
- Can urban trees and woodlands save the NHS money – by improving human health and well-being?
- If urban green is a societal benefit, what type of green is best?

Jenny Pickerill: Forest futures: lived-in, living and live

THE GREAT HALL • Thursday June 20 • 17:30-18:00

The social and environmental uncertainty and volatility of everyday life leads to conflicts between humans and the environment that are too often publically simplified into a false environment or economy dichotomy. Yet forests are lived-in, dynamic environments.

In Tasmania, Australia there have been decades of conflict over old-growth forests: a culture war between loggers who argued there is an economic imperative to their operations, and that the forests need to be tamed, made productive, made less dangerous, especially from the threat of fire, and environmentalists who countered this narrative by articulating the need to retain wilderness and 'the wild'. Yet there has been a shift in recent years to a greater acceptance that forests are lived-in places, an acknowledgement not just of a history of peopled-places but of a richness and variety in the ways that people have differently engaged with the environment in Tasmania.

This talk uses the 2012 Tasmanian Forest Agreement (TFA), and qualitative interviews, as an important example of how conflicting environments can be approached differently. The TFA created the opportunity to challenge a decades-long conflict. In the case of the TFA it required environmental organisations to listen to, understand and work with the logging industry. It required environmentalists to talk about the market, economy, money and jobs. It required environmentalists to work on securing an economic future for the forest industry. It created new possibilities for a different type of forest future.

Programme

Wednesday, June 19

14.30	Registration (Tea/coffee)	Great Hall	2
	Symposium Office and Information		2
15.45	Welcomes: Sir Harry Studholme; Rhodri Samuel; Andrew Woods, President of RFS; Jez Ralph, Timber Strategies	Great Hall	2
16.00 to 17.00	Keynote 1: Prof Fiona Stafford ; Why Trees Matter Tickets are available to non-delegates	Great Hall	2
17.00	White Hart Bar open for pre-dinner drinks	White Hart	5
18.30	The Tilhill Forestry Gala Dinner (pre-booked delegates/guests only)	Great Hall	2
20:00	Presentation of the James Cup for the best article in the Quarterly Journal of Forestry 2018. Awarded to Jonathan Spencer	Great Hall	2
20.05	A Marking of Centenary of Forestry Commission followed by A Conversation with Sir Harry Studholme (Chair of the Forestry Commission, Beccy Speight (CEO of Woodland Trust) and Piers Taylor (Invisible Studio Architects) chaired by Prof Gabriel Hemery (Sylva Foundation). (See p. 14 for abstract.) Tickets are available to non-delegates.	Great Hall	2
21.45	Session ends; Bar remains open until 23.00	White Hart	2

Thursday, June 20

07:30	BREAKFAST White Hart Dining Room (if staying at Dartington) 5				
9:00	Registration (Tea/coffee)			The Great Hall	2
9.15	PLENARY: Housekeeping			The Great Hall	2
	The Great Hall 2	Studio 1 1	Studio 6 1		
	Climate change impacts (1): Resilient Landscapes	The Sublime Forest / the mythic forest	Material: contemporary timber-based design		
9.30	Abi Bunker: Resilient Landscapes *a Woodland Trust presentation*	Clive Cazeaux: The aesthetics of the forest	Dr Dan Ridley-Ellis: From forest to last *a Tilhill Forestry guest presentation*		
10:00	Mark Broadmeadow: Horses for Courses: developing policy to support adaptation	Camilla Allen: Three Cathedrals of Trees: from allegory to architecture exploring botanical architecture.	Roundtable Conversation: Cullinan Studio: What is the future of working with timber?		
10.30	Chris Reynolds: Resilience: alternative species for resilient forests	Tilla Brading: Unfurling the Forest: trees in contemporary art, poetry and performance			
11:00	BREAK (Tea/coffee)				
	Urban Forestry	Climate change impacts (2): Working the Land	Landscape / Responses to Landscape	Workshops: Meet in Studio 1 & 3 Foyer 1	
11.45	Beatrice Jarvis: The city is a tree: the oldest forest of a new town. Urban forests as platform for somatic experiences in the city	Keith Kirby: Evolution or Revolution for Future Forestry: re-planting for climate change	Adri Schokker and T S Anna: The Forest: inside the virtual forest	Workshop: Mick Bracken and Harriet Bell: Pioneering Agro-forestry at Dartington Workshop: Karen Price & Liz O'Brien: How to Hygge a tree Workshop: Heather Marie Wilson: Forest Bathing for Wellbeing	
12.15	Roundtable: Tree Urbanistas: the urban forest at the heart of 22nd Century living	Adrian Newton: Increasing awareness of forest collapse through science and art	Lotte Scott: Hyle - Wood and Matter in the Avalon Marshes		
12.45		David Haley: Trees of Grace: the last ash and the return of the Green Dragon	Carol Ballenger: Defining Treescapes		
13.15	LUNCH (Great Hall)				
14.15	Launch of the Dartington Forest Manifesto, followed by The Royal Forestry Society's NDG James Memorial Lecture: Prof Kathy Willis CBEL The framing of the UK's Forests: past, present and future			The Great Hall	2
	The Great Hall	Studio 1	Studio 6		
	Forestry future / Policy	Landscape	Health and Wellbeing	Workshops: Meet in Studio 1 & 3 Foyer 1	
15.30	Myc Riggulsford: The Charter of the Forest and our common rights	Naomi Hart: Forest Time - performative talk	Tomas Remiarz: Forest Gardening	Workshop: Justin Carter: Blood from Stone: exploring human connections with trees through ink-making, klecksography and storytelling Workshop: Cullinan Studio in collaboration with Workshop Collaborative and Xylotech: Prototyping with Timber Workshop: Harriet and Rob Fraser: Space for Imagining Workshop: Dartington Estates team: Tours of the Dartington Estate	
16:00	Roderick Leslie: Transforming the Forestry Commission	Jason Griffiths: Reading the Forest: insights into people-forest relationship through literary heritage	Raj Patel: Old Skills New Ways: Exploring creativity through using traditional skills		
16.30	Omer Aloni: Forests, timber production and fears of deforestation at the League of Nations	Stuart Mugridge: Alder Carr: a poetic exploration of a Norfolk wet woodland	Panel / Conversation: Inez Aponte: Inhabiting the forest a group discussion and panel presentation		
17:00	Andrew Heald: Planning the future: who, how and where. The UK's new sustainable forests	Bram Arnold: Transparent Modular Specifics: eco-logical foot-printing			
17.30	Jenny Pickerill: Forest futures: lived-in, living and live	Mandy Haggith: A-B-Tree Seeds for Creativity			
18:00	Sessions close				
18.30	Launch and celebration re-publication of Oliver Rackham's *Ancient Woods of Helford River* (Little Toller Books) in the Great Hall 2				
19:15	Buffet Supper (pre-booked only) The Great Hall 2				

20:30	Film Screening of *Arcadia* (£5 on door with your conference badge) **see page 17**	The Barn Cinema	13
20:30	Midsummer at The Glade: an evening of performance art, poetry and storytelling. The bar will be open until 23:00. **see page 17**	The Glade	11
21.45	Nightpaddle (pre-booked only - check https://evolvingtheforest.uk/shop/nightpaddle/ for remaining availability)	Meet Studio 1 & 3 Foyer	1

Friday, June 21

07:30	BREAKFAST White Hart Dining Room (if staying at Dartington)	

9:00	Registration (Tea/coffee)	The Great Hall	2

	The Great Hall 2	Studio 1 1	Studio 6 1	
9.15	PLENARY: Housekeeping			
	Forestry Futures	Value / Natural Capital	Ethics and Sentience	
9.30	Panel/Roundtable discussion: Jez Ralph: Timber has been of central importance in UK forest policy for much the last 100 years. Do we need to renew our focus on timber or concentrate on other priorities? If timber production isn't the primary motivation is the Forestry Act still fit for purpose?	Caroline Greenslade: Breaking down the barriers: engaging with owners to encourage greater woodland utilisation	Simon Leadbeater: Restoring the Sacred to Britain's Woodland Groves; exploring degrees of sentience and how these affect our relationship with trees	
10:00		Kate Prendergast: The cynic in the forest	Sarah Abbott: Rethinking the forest: tree sentience, relationality, representation and environmental empathy	
10.30		Amy Burnett: Forest capital: incentivising a transformation in capitals for net gains to trees and their environs	Jude Allen Talking Trees: Close Encounters of the Sylvan Kind	
11:00	BREAK (Tea/coffee) Stations at The Great Hall and HQ			
	Climate change impacts (3): environmental shifts	Artist presentations	Value / Natural Capital (2)	Workshops: Meet in Studio 1 & 3 Foyer 1
11.30	Nicole Manley: Artist presentation - Seeing the wood or the forest	• Edwina Fitzpatick • Lizzie Sykes • Douglas Barrett & Katerie Gladdys • Petra Regent • Stacey Righton • Iyamari • Cherie Sampson (via Skype) • Flora Wiegmann • Huda Ismael (video presentation)	Round table: Making nature's values visible: can our trees and woodlands make us healthy, wealthy and wise?	Workshop: Christopher Salisbury *Hunting Party* Workshop: Christine Fentz & Inger Kaergaard: *Being here: from anthropocene to biocentric participation* Workshop: Dartington Estates team *Experimental Forestry at Dartington* Workshop: John Bruce: *Resilience - forest planning*
12:00	Andreas Rutkauskas: Artist presentation - After the Fire			
12.30	Lisa Schneidau: Grief, regeneration and inspiration: stories of the Ash tree.			

13:00	LUNCH	The Great Hall	2
14.30	Facilitated discussion / closing event	The Great Hall	2
15.30	END		

Kate Prendergast: The cynic in the forest: challenging contemporary discourses of economic value

STUDIO 1 • Friday June 21 • 10:00-10:30

Oscar Wilde's Lord Darlington famously described a cynic as someone who "knows the price of everything and the value of nothing". This paper explores current discourses around the competing concepts of value as they refer to our view of woodland and forests. In particular, it seeks to shine a light on how these concepts have become separated in many dominant economic analytical and discursive frameworks, and to explore how our current economic crises may provide us with an opportunity to begin to close this gap. Woodlands and forests, it is argued, are among the front-line territories in which these battles are being fought, and therefore for exploring how it may be possible to reclaim and restore the concept of value from the grip of the cynics.

Jez Ralph: Forestry futures: policy and design

THE GREAT HALL • Friday June 21 •9:30-11:00

Timber has been of central importance in UK forest policy for much the last 100 years. In that time our cultural perception of the forest has changed significantly from modernist imposition of our will on the landscape in the form of plantation forestry through eco-religion and a drive to a platonic verdant ideal to a new approach of agro-ecology exemplified in continuous cover forestry. Timber was once the material of choice, surpassed by oil-based products but now in resurgence. Likewise our forests, once a place of fear are now a place of leisure. New science tells us that a forester's traditional upward stare should be reversed and soil health is the key to long-term resilience.

Do we need to renew our focus on timber or concentrate on other priorities? If timber production isn't the primary motivation is the Forestry Act still fit for purpose? Scotland has changed, does England need to? What is the primary purpose of a forest now, what does it need to be in 100 years? This session encourages active participation to discuss the role of the public policy in setting the agenda for UK forestry for the next 100 years. We will be recording the conversation for future publication.

With: Ian Gambles, Director Forestry Commission England; Adam Milton, Carpenter Oak; Crispin Golding, Forest agent and silviculturalist; Gabriel Hemery, Director, Sylva Foundation and author of The New Sylva; Andrew Heald, Technical Director of Confederation of Forest Industries.

Petra Regent: RED OAK - 79 YEARS

STUDIO 1 • Friday June 21 • 11:30-13:00

Chance brought me to this huge, beautiful Red Oak log – grown from an acorn in 1935 in Pill, Bristol, and felled in 2014 – I counted the tree rings, and there are 79. Each tree ring represents a year in the tree's life, a "blog" written in wood, preserved until the tree dies and rots, returning the stored energy sequestered from the sun, back to the earth. My hand-burnished, life-size print of annual rings is a true record of the energy from the sun for each year since the tree grew from its acorn.

RED OAK DIARY – I wanted to find a way to convey the huge scale of this oak's life, set against world events and the personal landmarks of my own life. I wrote text for each year of the oak's life, faithfully following the contours of each annual ring, but replacing the tree's yearly "journal" with human landmarks and events.

THE OLDEST TREE ON EARTH – Roger McGough's The Curse of Methusalah is a dark interpretation of our relationship with the natural world, – and the shortness and insignificance of human life, when measured against the four-thousand-year lifespan of the Methuselah tree. I wanted the poem to be embedded in the actual work I was creating – not just as text on a page, but as something more enduring. Enamel is one of the most resilient materials known to man.

Tomas Remiarz: A new old practice to transform how we live in cities

STUDIO 6 • Thursday June 20 • 15:30-16:00

Forest gardening is a young but rapidly growing practice of combining trees, shrubs and perennial plants to create landscapes that provide food and other useful products together with social and environmental benefits (Hart 1996, Jacke 2005). Inspired by traditional home gardens in the tropics and first proposed and piloted by British agroforester Robert Hart in the 1980s (Hart 1996), temperate forest gardening has since spread across the temperate world with many examples in Europe and North America (Remiarz 2014).

Forest gardening is attracting increasing interest from urban planners, landscape professionals and researchers. Recent publications have highlighted the potential of forest gardens to transform how we design, use and interact with public spaces (Remiarz 2017, Bukowski 2018, Urban Forestry and Urban Greening 2018).

Forest gardening offers a new approach to urban landscaping which has spread from private gardens to housing estates, public parks, schools and hospitals. Forest gardens can be designed to provide a wide range of ecosystem services from drought proofing and flood alleviation to enabling access to fresh, diverse and nutritious food, health and wellbeing and public participation. Crucially, they offer a space where urban dwellers can experience and develop nature connection and are thereby well placed to assist in the shift towards a culture of true sustainability and resilience (Wartman 2018).
This presentation will give an overview of forest gardening in urban settings and explore its potential to transform urban landscapes and improve people's wellbeing.

Chris Reynolds: Resilience – alternative species for resilient forests

THE GREAT HALL • Thursday June 20 • 10:30-11:00

Nine tree species dominate British forestry and make up over 90% of our forests. This lack of diversity puts our forests at increasing risks from the challenges of new pests and diseases in addition to the uncertainty over the future impacts of climate change. We need to diversify our species mix to ensure our forests thrive into the future.

1. Evaluation of alternatives to, for example, Sitka Spruce, a principal species where a single disease or pest could affect 50% of UK productive forests. We can re-evaluate species such as grand fir grown extensively but mainly as small scale in plots or provenance trails.

2. Expanding our knowledge of trees already in trials or those where silvicultural information is limited. This involves further planting across a wider geographical and climatic range with the addition of new provenances. An example species is European silver fir where Kerr et al (2015) reassessed 33 existing provenance trails already established across the UK. This identified the Calabrian provenance from the 'toe' of Italy as the first choice for planting in the UK.

3. Identifying species that show potential from specimens growing in the network of Forestry Commission arboreta and other botanic gardens. Likely candidates can be progressed into planting experimental plots to assess silvicultural issues and forestry potential.

Through this work we are gaining new information on growing and tending a range of alternative species.

Dr Dan Ridley-Ellis: From forest to last What is the role of wood in the future circular bio- based economy, and how will we need to adapt the way we build

STUDIO 6 • Thursday June 20 • 9:30-10:00

What is the role of wood in the future bio-based economy, and how will we need to adapt the way we build? What resource availability challenges may future generations

Richard Dawson (detail)

face? Do we need to reconsider design based on species, reuse & recycling, future technology or better engineering to reduce over-specification to protect our growing resources.

Rowan Reid: The economics of growing quality forests – it's about capital not income

Faustmann's laws of economics (Discounted Cash Flow Analysis and optimum harvest age) spread throughout the new world and have dominated the thinking in contemporary plantation forestry ever since. While we know what a quality plantation might look like—the species, the size of the trees and their age—having developed a mechanism for understanding its worth, economists ensured that no rational investor would consider growing one.

Discounted cash flow analysis provides a clever mathematical way of collapsing many years of costs, and the long wait for a return, into a single number called the Net Present Value. But, if a grower plants trees for timber there is no way of collapsing time itself. They still need to wait and, while they do, they will grow older. Discounting does not solve the long investment problem inherent in forestry; it only serves to highlight it as a problem. If farmers are going to plant high-quality, long-rotation forests for timber they will need an alternative economic paradigm.

Of course, growing trees takes time. But time is just something that passes while we live out our lives. Time is not just a cost, it is also an opportunity: an opportunity to grow forests that not only give purpose and meaning to our own lives but that also provide the prospect of a cash return, and leave a legacy.

For me, the key to understanding the economics of tree growing lies in the other distinguishing feature of a forest: it cannot be moved. Forests are part of the land on which they grow. If a farmer can establish multipurpose forests that sustain or improve agricultural productivity, enhance landscape values and offer the promise of future income this will be reflected in their feelings for the land and its value. For those hoping to pass their farm on to the next generation, what greater gift is there than thirty or forty years of time wrapped up in living trees firmly rooted in their land?

Myc Riggulsford: The Charter of the Forest and Our Common Rights

THE GREAT HALL • Thursday June 20 • 15:30-16:00

The Charter of the Forest is the 800 year old law which gives us as ordinary people our rights in Britain today (Magna Carta just protected the Norman barons from being taxed and imprisoned). The Charter of the Forest recognised the rights and restitution needed for people displaced from the Crown's hunting forests such as Dartmoor and Exmoor, and today may give a legal underpinning to allowing everyone, especially poor and displaced people living in marginal communities, the right to have access to food, fodder, household goods and other needs for life, a right currently being talked about by alternative economists as Universal Basic Income, which would be its equivalent today. By knowing more about our lost rights (and rights which we may still have legally but have forgotten about) we can work towards changing the existing unfair systems, protect our common assets such as ancient woodlands, and make sure that young people in particular have opportunities to explore alternative more sustainable ways of living. The information we have lost is also just interesting in its own right, concerning pannage, estovers, agistment and other archaic practices from the days before plastic. This lecture is a mixture of performance, history, smallholding skills, and some fun sedition.

Andreas Rutkauskas: After the Fire

THE GREAT HALL • Friday June 21 • 12:00-12:30

The Okanagan Valley is a fire-adapted ecosystem lying in the heart of the interior of British Columbia, Canada. Living in the Okanagan for the last two years, I have witnessed the most devastating wildfire season on record (2018), and the second most devastating wildfire season (2017). Prompted by climate change and intrigued by the general lack of representation of wildfire as subject matter in the history of Canadian art, I have been investigating the ecological effects of forest fires with my 4x5" view camera, including the mechanisms and procedures involved in various fire regimes. I anticipate that my photographs will contrast popular representations of fire as a destructive force as demonstrated in the media, with alternative views that embrace the reintegration of fire in our daily environment.

After the Fire examines firefighting tactics employed in the wildland-urban interface, and juxtaposes them with wildfire regeneration in remote areas and wilderness parks. As the climate continues to change in radical ways, and at an unprecedented pace, discussions of wildfire are becoming a global issue. Through an aesthetic examination of the indelible marks that wildfire, and its control, leave on the landscape, I hope to address questions of how to live cooperatively with fire in a cultural context. I feel strongly that my presentation will activate dialogue, particularly conversations surrounding ecocriticism, sustainability, resource management, and climate change.

Cherie Sampson: Eudaimonia (flourishing)

STUDIO 1 • Friday June 21 • 11:30-13:00

When -the call- came in, I fumbled to press record: "We have the results of your biopsy, honey, and unfortunately, we did find cancer in the results." From that moment, I began translating what was to become the most harrowing experience of my life into art. Turning the camera onto myself and my confounding new reality, hereditary breast cancer patient, as the site of artistic and somatic research, I collected many hours of audio-visual material documenting my diagnoses, treatments, procedures and alternative healing modalities throughout 2017. Discovering a beautiful environment on my home property in the spring of that year, I mustered the energy to create a new video-performance work in the manner I have been doing for over 25 years in diverse landscapes from the boreal forests of Scandinavia to Midwest America, characterized by an extremely slow and deliberate pace. This piece, Eudaimonia, was created a few weeks after my last chemotherapy treatment at the site of a large, half-alive cottonwood tree in the woodlands near the Mississippi River. The video is comprised of both footage shot just days before my body was forever altered by breast surgery, as well as images of the post-surgical body. It was the last opportunity to make a work in this manner with my body as I had known and worked with it my entire life as a performance artist.

Lisa Schneidau: Grief, regeneration and inspiration: stories of the Ash tree

THE GREAT HALL • Friday June 21 • 12:30-13:00

Ash dieback will transform the British landscape in the next 5 – 10 years, as our second most common tree becomes much rarer. This is not just a physical change to the landscape and the living things around us, but a change to our emotional relationship with the ash tree and the wooded landscape. Right now, the scale and grief of this change seems almost too much to bear. Lisa Schnidau offers a storyteller's perspective of the ash tree, the World Tree, the trickster tree. During the session we will explore world and British myths about the ash, the way ash has been used throughout history, the stories of ash trees that we all hold, and some creative responses to the tragedy of ash dieback that is quietly working its way through our ash population.

Adri Schokker and T. S. Anna: The Forest: inside the virtual forest

STUDIO 6 • Thursday June 20 • 11:45-12:15

In the fall of 2018 the artists started experimenting with making 3D scans of forests in the Netherlands. At first they were playing around with making video recordings with a drone in the forest and soon realised that they could make 3D models out of the video sequences. Shortly after they started experimenting with building their own Forest Scanners to get more detailed scans of the woodlands. What started with a playful act of 3D scanning and observing, evolved into the groundwork for a new participatory process-led artistic research path titled The Forest.

The Forest is a virtual exploration of the beauty and wonders of the many forests that make our life on earth possible. The artists see it as a combination of a digital archive and a Virtual Reality installation that lets the spectator virtually wander through a patchwork of 3D scanned forests from all over the world forming a global forest. During this presentation Adri and Anna will give an insight into the making process with a focus on different methods and self-made tools that they use, and give a demonstration of the initial results of the scanning.

Lotte Scott: Hyle - Wood and Matter in the Avalon Marshes

STUDIO 6 • Thursday June 20 • 12:15-12:45

As an artist I am interested in place, time and material. For the last 6 years my work has focused on the peat moors of the Somerset Levels, exploring the peat as a living archive of the landscape and of the people who inhabited it. Centuries of peat cutting in the moors have unearthed an extraordinary wealth of prehistoric wooden artefacts – material never normally present in archaeological sites. In this water-logged landscape, we glimpse how wood and trees were used by our ancient ancestors. Neolithic trackways, hunting platforms, canoes and long bows have emerged from the peat, immaculately preserved for thousands of years. Once uncovered and exposed to oxygen, these ancient wooden objects become vulnerable; peat cutting both reveals, and obliterates these traces of the past.

In Ancient Greek philosophy, "hyle" (the word for forest or wood) is used to describe matter itself – the very stuff of the universe. In traditional Somerset peat cutting, a hyle is a structure used in the initial stages of air drying peat turves, so that carbon from primeval forests and swamps becomes available again as fuel.

I am drawn to the processes of transformation and preservation seen in the peat moors. With wood gathered from nature reserves established on former peat land, I use pyrolisation (charcoal making) to create sculptures and material for large, spatial drawings. As with peat, charcoal is organic matter distilled and reduced to its carbon essence. These materials have a primacy which I return to again and again in my artwork.

Prof Fiona Stafford (KEYNOTE) Why Trees Matter

The Great Hall • Wednesday June 19 • 16:00-17:00

Professor Fiona Stafford is Professor of English Language and Literature, Fellow of

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This address opens the symposium with reflections on why trees matter. Author of The Long, Long Life of Trees (Yale 2016), writer and presenter of the BBC Radio 3 series The Meaning of Trees, Prof. Stafford will remind us of the cultural importance of trees within literature and society from the 18thC on.

Professor Stafford studies Romantic poetry. Her research interests include Ossian, Austen, Burns, Wordsworth, Coleridge, Keats, the Shelleys, Byron, Heaney, Carson, literature of the Romantic period, the literature of place, nature writing (old and new), Scottish poetry after 1700, dialogues between English, Irish and Scottish literature, literature and the visual arts, and contemporary poetry.

Her most recent book, the acclaimed *The Long, Long Life of Trees* (2016), is a tribute to the diversity of trees in 17 chapters – each of which is dedicated to a common British tree – drawing on material from fields including folklore, natural science, literature, cultural history, European art, ancient mythology and modern medicine to illuminate each tree's central place in western civilisation.

Sir Harry Studholme, Beccy Speight, Piers Taylor: A public conversation: our trees and forests

The Great Hall • Wednesday June 19 • 20.05 – 21.30
A conversation between Sir Harry Studholme (Chair of the Forestry Commission), Beccy Speight (CEO of Woodland Trust) and architect and broadcaster Piers Taylor (Invisible Studio Architects) about the future of forestry in the UK, why we love trees, and how we must learn to live differently with them. This session is chaired by Prof Gabriel Hemery (Sylva Foundation).

Three of the most important voices in the UK in any discussion about how we live with trees, how we use them and how we love them. Sir Harry Studholme has been at the forefront of environmental thinking and policy-making for 2o years and in 2010 conducted the Independent Forestry Panel report on the future of the UK's state-owned forests (with the Bishop of Liverpool) after the government announced plans to sell off the British state forests; Beccy Speight spent many years with National Trust before joining the Woodland Trust as CEO in 2014. She, too, has been involved as a policy-maker in helping to shape how we view and respect our woodland and public spaces within nature. Piers Taylor is founder and CEO of Invisible Studio, a radical design firm that encapsulates Taylor's illustrious and wide-ranging career as an architect and academic. Invisible Studio aims to be a different organisation; we operate through collaboration, experimentation, research and education. Probably best known as the writer and presenter of BBC2's The World's Most Extraordinary Homes. Taylor and Invisible Studio was also the subject of a recent (Jan 2019) feature in The Guardian.

Lizzie Sykes: The Greeting

STUDIO 1 • Friday June 21 • 11:30-13:00

Lizzie Sykes is a screen based artist working with dance in landscape. Lizzie was a awarded a residency at Mottisfont National Trust and worked with a range of projects and dancers. One group was made up of older dancers, and working co-creationally, we created a dance documentary (17 mins) and an accompanying dance film (5 mins).

Mottisfont was, and still is, a meeting place, where artists met, made and discussed their practice. This group and I continued this tradition, meeting and moving in response to the trees in the grounds. The outcome captured the intimate connection the group discovered they had with these trees and how they found a way to express that through a series of movements and meditations. Ideas around ageing, time, and a sense of place come together in this touching piece of work that demonstrates the value of trees in our wellbeing. Members of the group went on to form Dance 6-0, a highly successful group of older dancers based at Salisbury Playhouse. The film has been exhibited at Sadlers Wells and at Mottisfont itself.

Flora Wiegmann: Reduction Burn

Studio 1 • Friday June 21 • 11:30-12:30

Reduction Burn explores the idea of a forest fire.. It is a contemplative and mesmerizing video that represents 6 different stages of a forest during this natural and regenerative process; the dance breaks down in a way that suggests alteration of form, disintegration of the movement, movement as rubble, and finally, a place for regeneration. Both the sound, composed by Ben Shemie, and the costumes by Nancy Stella Soto shift and change for each stage of development.

Regeneration can follow a period of destruction -- not just in the forest but as a larger concept for human existence. This is a metaphor for multiple environments today: the political, the social and the natural. The recent fires in California remind me that a small spark can set off a violent course of transition. In forest fires, this is a healthy thing, laying the ground for new, vigorous growth. Similarly, the mythical story of the Phoenix rising from the ashes begins a new life cycle. In today's uneasy world, this work relies on the hope that our world is in the midst of a transitional stage, and out of the rubble, something better will rise.

The Royal Forestry Society's NDG James Memorial Lecture (KEYNOTE)

Prof Kathy Willis CBE The framing of the UK's Forests: past, present and future

STUDIO 1 • Thursday June 20 • 14:15-15:30

Policies to manage, conserve and enhance forests have seen a dramatic shift in their framing over the past decade. Terms such as "natural capital" and "nature's contribution to people" are now commonly used. The focus of this framing is upon determining those aspects of forests that underpin important societal benefits. These range, for example, from identifying their role for carbon sequestration and equitable climates, to those that prevent soil erosion and reduce flood risk potential. There is also an emerging interest in the value of forests for underpinning important physical and mental well-being benefits.

Many countries, including the UK are now developing 'Natural Capital' registers to understand where their most important natural capital assets are located at national, regional and local scales and many of these are considering predominantly forested landscapes. They are also devising payment mechanisms to ensure that those aspects of nature that are important in this respect, receive funding to ensure no further degradation and their maintenance and enhancement.

Whilst the steps to undertaking these assessments appear relatively straightforward, in practice it is quickly becoming realised that one of the greatest obstacles to enabling a natural capital approach to become operational is a paucity of datasets and models that can understand the dynamics of forests in space and time. There is also almost no appreciation of the impact of current and future climate change upon the natural capital assets provided by forests and their flows.

This talk will illustrate, with examples, the huge potential of forestry data, from historical records to more recent satellite imagery and newly emerging models, to fill these knowledge gaps. It will discuss a number of excellent studies that have been published in the past few years that are starting to demonstrate the importance of these data from understanding natural baselines of the assets provided by the UK forests and their variability in time, to the ecosystem services provided, and their resilience. Finally, the talk will discuss the important steps that the forest community at large needs to consider taking in order for the UK's valuable forests to become firmly embedded within natural capital framing, and ultimately the shaping of our current and future landscapes.

Professor Katherine (Kathy) J. Willis CBE is Principal of St Edmund Hall and Professor of Biodiversity in the Department of Zoology, University of Oxford.

N.D.G James OBE, MC, TD, FRICS 1911-1993
Jimmy James was one of the best known names in British private forestry. After being lecturer in forestry at the Royal Agricultural College, Cirencester, he became Land Agent for Oxford University and the Clinton Devon Estates. He was President of the Royal Forestry Society (RFS) (1962-64) and, as president, set up the Society's examinations in arboriculture which continue today. He was awarded the OBE for services to forestry and was widely known in forestry circles for his many forestry books. Best known are the Forester's Companion (1955), A Book of Trees (1973) and A History of English Forestry (1981).

In 2000 his family made a generous donation to the RFS to establish the NDG James Memorial Fund to promote the educational work of the Society. This has enabled the Society to organise a number of forestry conferences. This is the second NDG James Memorial lecture hosted by the Society. We are very grateful for the generosity of the James family which makes this lecture possible.

workshops

MEET **PROMPTLY** FOR ALL WORKSHOPS in Studios 1 & 3 Foyer 1 Stewards will take you to the appropriate locations.

Karen Price & Dr. Liz O'Brien: How to Hygge a Tree – Wellbeing at Westonbirt Arboretum

Thursday June 20 • 11.45 – 13.15 1

Evidence of the effective role woods and forests can play in improving mental health and wellbeing is growing and this is being increasingly recognised in policy, including the Defra 25 year Environment Plan. Based on a 5 year Community Programme at Westonbirt, the National Arboretum, we will share research into the impact of the activities on participants and identify key success factors for those looking to create similar programmes.

This interactive workshop incorporates hands on practical activities and discussion to explore the use of trees and woodland for positive wellbeing. Using key themes from the Scandinavian concept of Hygge, the workshop will enable participants to explore how creating moments to experience togetherness, sharing, creativity, nature, fire and atmosphere can support better mental, physical and emotional health. The workshop will end with a facilitated Q&A and sharing of practice and ideas.

Harriet Bell and Mick Bracken: Pioneering Agroforestry at Dartington: The benefits of trees in agriculture: agro-forestry

Thursday June 20 • 11.45 – 13.15 1

Agro-forestry is the integration of trees, shrubs, agricultural crops and livestock. These systems simultaneously protect natural resources such as clean water whilst potentially increasing production on a given land area. Trees can enhance productivity and improve animal welfare. They might influence natural pest regulation and pollination services. This workshop will look a two different models of agro-forestry (silvo-arable and silvo-pastoral) systems on the Dartington Estate in productive systems and should interest anyone working in farming or horticulture. The tour will be led by Harriet Bell from Dartington Hall Trust who has been instrumental in developing the agroforestry at Dartington and Mick Bracken from the Woodland Trust who have supported some of this work. (3-4km walk, walking boots or shoes required)

Dartington Estate Team: Forestry at Dartington

Thursday June 20 • 17:00 – 18.00 1

The workshop is aimed at anyone interested in innovation in tree-growing, woodland systems and wood products. We will tour the historical and current innovative systems on the estate including the Redwoods developed by Wilfred Hyley in the 1920s. We will go on to see the Eucalyptus and Forestry Commission trial plots finishing at Woodlands Yard to look at estate level innovation in timber processing. During the tour the Estate Manager, John Channon and Forester Mike Gardner will discuss how the Estate's woodlands must develop and become more resilient to future climate, and future ecological and societal needs. We will also discuss how forestry and other land uses are becoming increasingly integrated on the estate. This is an opportunity for a guided visit to a number of forestry sites on the Dartington estate (transport provided).

Harriet and Rob Fraser: Space for Imagining

Thursday June 20 • 15:30-18:00 1

In the landscape, artwork becomes a partnership between nature, the elements, people, space and time. 'Space for Imagining' will bring a huge, old oak tree into a piece that provokes thought and conversations – not just about trees, but about the interconnected systems of nature and an interplay of wonder, discussion and action at a time when change is happening fast. We will begin with a brief presentation of our work, which spans poetry, photography and land art, and share our process of conveying a sense of place through walking, camping, conversation and active research. Then we'll lead a short walk in Aller Park to an installation that draws on one of the pieces created during The Long View project and has been adapted to suit this site. Join us to encounter a magnificent tree shading a set of seven books, suspended in mid-air, each wrapped in cloth, retitled, and containing a living sapling. This artwork spins in the present but brings together past and future, with the saplings floating between the two; knowledge, history and the earth as compost, the space around and beyond as a trigger for contemplations and response. We'll invite consideration of issues ranging from spiritual connections with trees to UK policies on trees and forestry, from the role of walking in art to climate change. Bring your own ideas and share them in an interactive, conversational workshop – and you'll also have a chance to make your own piece of visual, poetic art with materials provided. Find more information on Ron & Harriet's work at www.somewhere-nowhere.com

Justin Carter*:* Blood from Stone: exploring human connections with trees through ink-making, klecksography and storytelling

Thursday June 20 • 15.30 – 18.00 1

In 2018 I began a residency at Fermynwoods Contemporary Arts in partnership with the Forestry Commission as part of a wider project entitled 'The Forest is the Museum'. Initial research developed my understanding of the site as an area of ancient industry with iron smelters having been fuelled by the abundance of wood fuel from Rockingham Forest. My appreciation of the relationship between Oak and Ore developed further through an investigation of ink making and printing processes using locally sourced material.

By combining rust (from excavation machinery used in the quarrying process) along with oak tea (made from oak galls and bark) I developed a range of printing inks. These were then used to create klecksographic prints suggesting various life forms ranging from zoological specimens to human portraits. My intention here is to discuss this body of work.

This is a hands-on workshop where participants will learn about making ink from oak galls, bark and rust. Participants will then explore the process of klecksography or ink-blot printing in a playful and speculative way. Resulting work will then be displayed at the end of the workshop.

Cullinan Studio in collaboration with Workshop Collaborative and Xylotech*:* Prototyping with timber

Thursday June 20 • 15.30 – 18.00 1

An opportunity to work in a group to investigate the use of wood in lightweight structures. The workshop will take ash timber from diseased and dying trees, sawn into a variety of light-weight sections and build a simple but elegant structure. Using this ash will allow an investigation of future attitudes to timber, how we cope with the effects of changing climate on timber, how we must adapt our architecture to biological availability. Can we afford to build with high-volume engineered timber or can small lightweight structure show us a way forward to clever use of renewable materials to maximise the available resources we have whilst also protecting the ecology of the forest? This will be a practical workshop aimed at building a structure which will stand for some time. The Workshop will be led by Hannah Durham of Cullinan Studio, a practice with a rich history in innovative timber buildings; Workshop Collaborative, a young innovative designer-maker practice based at Dartington and Xylotek involved in the design & fabrication of advanced timber structures. No previous experience required.

Chris Salisbury: Hunting Party

Friday June 21 • 11:30-13:00 1

Chris, from Wildwise, is leading a hands-on experience/workshop around foraging and cooking. **Fully booked.**

Christine Fentz and Inger Kaergaard: Being here: from anthropocentric to biocentric participation

Friday June 21 • 11.30 – 13.00 1

We will alternate exercises with sharing perspectives, information and reflections about the multispecies paradigm shift. A shift which we hope is unstopable, as a natural and balancing consequence to the Anthropocene and the climate breakdown. We share and offer possible approaches, some based in animist worldviews, others simple dialogues – the focus is to dig and walk beyond the distancing embedded in Western culture. For instance via dialogues about and close interaction with trees: What is the first tree you remember? Have you ever lost a tree?

John Channon, Jeremy Ralph and the Dartington Estates Team: Forestry at Dartington

Friday, June 21 • 11:30 to 13:00 1

A speed tour of the estate forestry concentrating on how the current woodland, making up 25% of the estate, may change in the coming decades from majority high-forest to complex matrix of species and ages. We will visit Woodland Yard to consider what this change means for timber users. The tour will be tractor and trailer based but may have some stops. Walking boots or shoes recommended.

workshops

John Bruce: Resilience – forest planning

Friday June 21 • 11:30-13:00 1

Forests created over the last 100 years have developed a wide range of economic, social and environmental values, often unforeseen when they were first planted. Many are now at a cross-road with the advent of climate change, pests and diseases and new societal expectations. Thetford Forest is such a place; one of the first timber reserves planted by the Forestry Commission and Britain's largest lowland pine forest. Dothistroma needle blight in Corsican pine has infected 60% of the forest, reducing growth rates and, in places, causing mortality. This is forcing urgent re-evaluation of forest plans.

To inform new plans, influencing factors must be considered including: climate change, SPA/SSSI designations, population growth, increasing recreation, timber, local community and the iconic Brecks landscape. Each factor creates constraints but complexity comes from the interrelationships between them.

There will be a 15 minute scene-setting presentation on the issues facing Thetford Forest, including a short video from a recently deceased forester, powerfully evoking how we are curating the legacy of people who went before us, as well as considering those who will follow. The workshop will follow, where each of the factors will be explored in groups. The output will be a series of questions that the management team need to consider, along with sources of relevant information such as links to other research and projects. Participants will help shape the future of one of the country's best known forests and gain insights useful for their own woodland management and engagement.

in 2020

'All in the End is Harvest' on death, dying & change

This is an early notice of our next art.earth Creative Summit. In the Autumn of 2020 we look forward to welcoming you to a three-day gathering at Dartington, bringing together a rich diversity of voices related to death and dying, and to the many ways in which unsought processes of change impact upon, sustain and underpin all our lives - human or otherwise.

We will seek out performers, practitioners and makers alongside provocateurs, celebrants and professionals to an assembly whose remit will be broad, and inclined towards the unpredictable: opening a space where a palliative care professional may find themselves sharing a conversation with a dancer, a poet and a climate scientist, and where the nature of our theme may steer such conversations towards the urgency, honesty and generosity called for by a time of accelerating change.

art.earth

films

The film programme runs all day on Thursday and Friday in Studio 3 1 . The full programme with approximate running times will be posted on the door of the screening room.

We have selected films from a long list of entries, and they represent many different aspects of film-making and many different stories about trees and woodland.

The programme (not necessarily in screening order):

Amber Agha: Playground

Jess Allen: Cacophonous Silence (the sound of falling wildly)

Annette Arlander: Sunday with a Pine / Walking in Nid

Veronica Castro: Portrait with a Shunu (kapok tree)

Nitin Das: Healing Forests (documentary)

Rebekah Dean: To my dear daughter

Hannah Durham: Fifty years of working with Timber

Evgenia Emets: Eternal Forest

Mark Harvey: Wattle Wrestle I and II

Iyamari: Telescore

Beatrice Jarvis: the city is a tree

Adrian Newton: (Common Ground: Increasing awareness of forest collapse through science and art)

Cherie Sampson: Uphold (from below)

Kevin Stannard: Active Forests – trees and woodland for health and wellbeing

Lizzie Sykes: The Greeting

Annie Watson: Four Heartbeats and Four Waves

Flora Wiegmann: Reduction Burn

Michal Krawczyk & Giulia Lepori: Yuyos

Roy and Kathryn Nelson: Forest Glade

podcast

David Clark: The Duet of the SoArWing

Timber: tools, heat and sophisticated materials to replace steel, plastic and glass. Trees: a million leaves harnessing the quantum energy to make sugar from the sun. Forest: the unfathomable complexity of systems chemistry; life. Critical times. As the chainsaw splutters into life, so the tree soars to its own song. A duet. The complex music of nature dancing with the guttural noise of machine. A duel that leaves no victors. Act I: The Song of the Saw. Act II: The Song of the Soar. Act III: The Duet.

thursday evening

Cinema Screening: Arcadia

Barn Cinema 13 • Thursday June 20 • 20.30 - 21.50

A special screening in Dartington's Barn Cinema. (£5 at Box Office or book at https://www.dartington.org/event/arcadia-12a/)

A provocative and poetic new film exploring our relationship with the land. Directed by BAFTA-winning director Paul Wright, Arcadia is a sensory journey into the beauty and brutality, magic and madness of our changing relationship with land and each other. The film combines over 100 years of archive film with a grand, expressive new score by Adrian Utley of Portishead and Will Gregory of Goldfrapp. £5.00 (discount) entry to conference delegates.

Midsummer at the Glade 11

An evening of performance art, poetry and storytelling at The Woodland Presents project deep in the northwoods on the Dartington Hall Estate. The Glade will offer crackling fires, a woodland bar and nationally acclaimed performance artists and poets. Full programme below. Free to all conference delegates (public tickets also available on the Dartington website).

Performance: Tom Marshman: We need to talk about Bambi [20.30 - 21.10]

Hazy nostalgia has brought Tom Marshman to think about Bambi. The iconic Disney film is responsible for twists and turns in Tom's life and is a curious filter to look back.

Stumbling upon the forest path, Tom leads audiences ever deeper into the woodland, unfolding narratives through visuals and storytelling. An intimate skip through the forest, where seasons bring new adventures, and glimpses into the past make you feel a bit fuzzy inside. This event is free but **places are limited**. There will be a signup sheet at Registration; any places remaining will be made available to the public.

Performance: Philip Stanier: A Clearing [20.30 - 21.00]

'A Clearing' is a 30 minute solo performance which explores our relation to trees and wooded landscapes, and their relation to us. It is a walk through a Forest, without entering one. A journey through layers of memory, story, fact and rumour with an untrustworthy guide. This event is free but **places are limited**. There will be a signup sheet at Registration; any places remaining will be made available to the public.

Performance: The Woodland Presents: Poetry Performances [21.00 - 21.30]

Five celebrated poets: Camilla Nelson, Tilla Brading, Bram Arnold, Matti Spence and Amkus Gladston-Noble, will read from their own works inspired by trees and woodlands.

Performance: Chris Salisbury: White Hart Dreaming [22.15 - 23.00]

As the evening turns to midsummer's night, come and sit by the fire where Storyteller Chris Salisbury will draw out the mystery, music and magic of the Arthurian questing tale 'White Hart Dreaming'.

Space for reflection: Sarah Gray [22.15 - 23.00]

Join sound recordist and radio maker Sarah Gray in the creation of a collective audio piece reflecting on experiences of Evolving the Forest.

art exhibition

As we go to press the final details of the Evolving the Forest art exhibition are still being finalised. The exhibition opens to delegates and the general public on Wednesday June 19 and continues throughout the summer, to the beginning of September, taking place at various sites across the Dartington estate.

In the Dartington Space Gallery you will find work by Douglas Barrett and Katerie Gladdys, Karen Howse, Joanna Brown, Deborah Middleton and others.

In the Green Table Café there is a curated exhibition by artists from The Arborealists will include work by John Blandy, Stella Carr, Kevin Tole, Ann Blockley, Annabel Cullan, Blaze Cyan, Paul Newman, Michael Porter, Paul Ridyard, Tim Craven and Philippa Beale.

At various woodland sites (a separate flyer and map will be available) find work by Harriet and Rob Fraser (somewhere-nowhere, Richard Dawson, Sarah Kelly and Bob Budd.

Poet Marchant Barron has created a number of new poems responding directly to some of the trees in Dartington's formal garden. These are hung as banners from a number of special trees in the garden. This work has been supported by

Many of the artists are also participating as delegated and/or presenters at Evolving the Forest.

sponsors

Tilhill Forestry is the UK's leading forestry management and timber harvesting and marketing company. We operate nationally from a network of offices across the UK.

We offer a full range of forest and woodland management services to owners, including forestry and woodland investment expertise. We supply roundwood into all major UK processors and biomass energy markets. We also apply our skills to landscaping our environment.

Our qualified and experienced managers care for your woodland or forest to get you the best possible return and access to the premium timber prices. Our unique internal interaction between our sustainable forestry and harvesting managers means we provide an unrivalled service to our customers.

Tilhill are the proud sponsors of the Tilhill Forestry Gala Dinner on June 19.

They are also sponsoring a session Wood as a material/contemporary timber-based design.

In 1972 a group of friends sat round a kitchen table in Devon planning how they could protect a nearby ancient wood from a developer's axe.

The table belonged to Ken Watkins, who together with his wife and friends founded the Woodland Trust by buying and saving that fragile, threatened woodland.

Now, more than 46 years later, we're proud to stand up for trees everywhere as the UK's largest woodland conservation charity.

Every year we fight to save woods under threat, campaign for better protection for ancient woodland, restore damaged woods, create havens for wildlife and plant millions of new native trees.

The Devon woodland we first rescued has been joined by 1,000 more across the UK, all free and open to visit, and we now have more than 250,000 members united behind our cause.

Thanks to our amazing supporters, we're on our way to achieving our vision – a UK rich in native woods and trees, for people and wildlife.

Woodland Trust proudly sponsors the session Climate Change impacts / Resilient Landscapes.

In September 1919 the Forestry Commission was founded to restore the nation's woods and forests following the First World War, and the passing of the Forestry Act.

We are now England's largest land manager looking after over 1,500 forests. We deliver internationally renowned research in sustainable forestry and help other landowners make their woodlands more productive, better for wildlife, and prepared for the challenges of a changing climate. This year we celebrate 100 years of forestry, and looking ahead to the future.

sponsors cont'd

The DR Company provides expert advice, friendly professional support and practical assistance to enable rural and coastal businesses and communities to achieve their goals.

Our team is made up from local consultants and advisors, who have wide experience and knowledge of supporting rural businesses, from small scale enterprises to multi million pound capital ventures involving many partners.

The South Devon Coastal LAG and Greater Dartmoor LEAF funding programmes are currently closed. If funding becomes available we will announce this on our social media channels and on this website. Alternatively please add your details below and you will be the first to know if more funding is available. We will also keep you informed about any other funding streams that may be of interest and other activities that we are undertaking at the DR Company.

Adam Milton is the founding director of Carpenter Oak, award-winning specialists in the design, construction and raising of timber framed structures. Carpenter Oak produce buildings across the UK and in 2017 started the journey to becoming a worker owned company.

academic partner

Science Walden is based at the Ulsan National Institute of Science & Technology in S. Korea and is a scientific and artistic community (as an engagement laboratory) designed to connect scientific technologies to human cognition and perception with behaviors and memories. Visit sciencewalden.org

hosted by

The Dartington Hall estate has a long association with modern forestry. Leonard K. Elmhirst was an important voice in the development of modern forestry and the subsequent formation of the Forestry Commission. A leader in the post-WWI discussions about the rural economy, agriculture, and industrialisation, the Elmhirsts vision of a thriving rural economy that balanced rewarding work with a rich spiritual and aesthetic life brought many new ideas to early 20th Britain. It balanced Indian spirituality and thought with hard-hitting profit-driven American capitalism. Dartington today continues to work experimentally with forestry, and there will be plenty of opportunities to explore some of Dartington's new forest innovations and learn more about new thinking in forestry.

The Woodland Presents CIC is a not-for-profit organisation seeking answers to the challenges British woodlands are facing in the 21st Century. TWP strategic focus is in 4 areas: Social Forestry (getting people back into the woods); Production (re-establishing local timber processing chains); Ecology (managing and creating woodlands for biodiversity); and Education (training and facilitating others to do these things).

site map

1	Studio 1 / 3 / 6	8	Higher Close (student accommodation)
2	The Great Hall	9	Great Lawn (fire muster point)
3	Green Table (café)	10	Main Archway (Courtyard)
4	Accommodation Reception (Courtyard rooms)	11	The Glade (Thursday evening performances)
5	White Hart Bar and Restaurant	12	Bus stop (bus to Totnes)
6	Roundhouse Café	13	Barn Cinema
7	Conference HQ • Garden Room • Dartington Space Gallery	14	Tiltyard / Gardens