

***Interactive comment on* “This bookmark gauges the depths of the human: how poetry can help to personalise climate change” by Sam Illingworth**

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Thank you for taking the time to read this manuscript, and for providing helpful and specific feedback for how to improve this work. Below I have responded to all your comments (which for ease of use I have **written in bold**), and indicated how I have changed the manuscript to account for these changes. Any line references refer to those provided in the *Geoscience Communication Discussions* preprint.

The role of emotions in science communication is not explicitly addressed but seems to be critical. Here, further reference to current research on the role of emotionality in science communication can increase the rationale for this article. (e.g. Smith Leiserowitz (2014) The Role of Emotion in Global Warming Policy

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Support and Opposition. Risk Analysis. Vol 34 (5). Doi:10.1111/risa.12140 [Line 86 to 90] Stuart Hall's concept of 'Encoding – Decoding' can help to shed light on the central problem discussed in this publication. While the 'academic language' is used by scientists to convince decision makers to take action against climate change, this language is not successfully decoded by the public. Poetry can offer a different "language" that might help to decode climate change from another perspective. Hall – while being somewhat outdated – might present a theoretical frame for this article from a social or even cognitive science perspective and to introduce a somewhat more critical perspective on the interpretation of poetry as well. Hall, S.: *Encoding/decoding in Television Discourse*, in: *Centre for Contemporary Cultural Studies: Culture, Media, Language: Working Papers in Cultural Studies, 1972–79*, Hutchinson, London, 1973.

I agree that further reference to current research on the role of emotionality in science communication would help to strengthen the justification for this research. I have stopped short of using the suggested works to determine the theoretical frame for this article, as I believe that I have already provided a detailed description of the research design for this study. Whilst such a re-framing is beyond the scope of this current work, it is certainly something that would merit further investigation in a future study. As such I have inserted the following text after Line 787:

In considering how poetry might offer a different perspective to science in interpreting climate change and its effects, future studies might also wish to consider the role of emotions (see e.g. Smith and Leiserowitz, 2014; Roeser, 2012), particularly with respect to establishing a common language.

[Line 157 to 175] To better understand the sample, an introduction into the readership of the *Magma* magazine would be helpful. Otherwise, one might wonder about potential social-cultural biases or a moral framing effect (maybe even some sort of confirmation bias) related to the overall magazine's concept and marketing strategy.

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This is a very good point. I have inserted the following text after Line 787 to address the potential social-cultural biases that this may introduce:

While the poetry that was used for this analysis was selected because of its broad range, there is a potential limitation introduced by the relative exclusivity of submitting to poetry journals such as *Magma*. While *Magma* does not charge poets for submitting to their magazine (as was the case for 'The Climate Change Issue'), this is not the case for other journals. Furthermore, submitting work to poetry journals requires a certain level of cultural literacy that may risk excluding a range of diverse voices from contributing.

Methodology and operationalization is very well described in chapters 2.3 and 2.4. Nevertheless, the description of the analytical method lacks reference to e.g. the thematic analysis approach, which has been critically described for example by Braun and Clark (Braun Clarke (2006). Using Thematic Analysis in Psychology. Qualitative Research in Psychology Vol. 3 (2)).

Thank you for pointing this out, I agree that an additional reference could be provided here, and as such the following text has been added after Line 222:

A traditional approach to coding data during qualitative content analysis (see e.g. Braun and Clarke, 2006, and references therein) would be to begin by identifying meaning units in the text, condensing these down to smaller units and then labelling these units with codes.

[Line 406 to 412] A very lively discussion among anthropologists is addressed here – the conception of nature and the role of humans within (or outside) this concept. This could be addressed by referring to e.g. Habermas (2004). The Future of Human Nature. or Descola (2013). Beyond Nature and Culture.

Thank you for bringing my attention to these studies, and the references therein. I agree that my argument in this section would be strengthened by referring to this work,

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and as such the following text has been inserted after Line 408:

This analysis supports the ongoing debate in anthropology about the conception of nature and the role of humans within this concept (see e.g. Descola, 2013; Habermas, 2014).

[Line 727 to 741] I highly appreciate the critical element in this chapter, but I may have missed the link to the analysis of the climate related poetry. While I fully support the statements in this paragraph, I would like to recommend a more robust transition from the analysis results to the statement proclaimed. Since 3.6 represents the core message of this article, a sound argumentation is needed to strengthen the claim, that “the central role occupied by humankind” can be derived from the poetry analyzed.

The emergence of “the central role occupied by humankind” came through a consideration of the five major categories that are discussed in Section 3.1 – 3.5 with respect to the RQs. The emergence of this theme is a result of the qualitative content analysis that I had described in Section 2.4, specifically Lines 226-228 and 284-286. In order to make this approach clearer I have inserted the following text after Line 286:

In determining these emergent themes, I re-considered each of the emergent categories with respect to the RQs, looking for any commonalities and/or overlaps, in a manner analogous to the emergence of the original codes and categories that is described above.

[Lines 769 to 770] I am surprised, that there is no category dedicated to the actors/main characters of the poems. Especially, while you argue that all categories are “underpinned by an emergent theme of the need to re-center climate change around humankind.” Maybe you can briefly explain, while you have not focused on the actors?

I agree that exploring the actors of the poems would be interesting, and indeed in

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my initial research design it is something that I had considered. However, I was not confident that I would be able to fully identify who the actors of the poems were in every instance, and that as such I would be introducing an additional degree of subjectivity that would potentially have weakened the reliability of the analysis. Future studies could certainly be aimed in this direction, perhaps aligned with either an interpretation of the poetry by multiple researchers (see 'Response to Referee 1') or a correspondence with the poets to more accurately represent the actors in the poems.

References

Braun, V., and Clarke, V.: Using thematic analysis in psychology, *Qualitative research in psychology*, 3, 77-101, 2006.

Descola, P.: *Beyond nature and culture*, University of Chicago Press, 2013.

Habermas, J.: *The future of human nature*, John Wiley Sons, 2014.

Roeser, S.: Risk communication, public engagement, and climate change: a role for emotions, *Risk Analysis: An International Journal*, 32, 1033-1040, 2012.

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