

THE GREAT IMAGINING

Pilot 1: November 2022

EVALUATION DOCUMENT



Project Aims

Proof of concept

We set out to explore what The Great Imagining was as an immersive exhibition and what the ingredients of that experience might be.

Our intention was to understand how contributors, partners and audiences of all ages, cultural and social backgrounds will experience The Great Imagining from and to learn for the next iteration.

We had a series of areas, focuses and filters through which to deliver the project.

OUTCOMES: The project exceeded our expectations in regards to the number and diversity of people and regions who participated as well as the variety and quality of the experiences. As well as the level of engagement within many of our topic areas.

FUTURE LEARNING: Training sessions for all participants and volunteers to enable maximum audience engagement. Clear interpretation information displayed in the actual space about what the exhibition as well as each individual piece of content is aiming to communicate. More programmed sessions from artists and content producers working with the audience to activate the artwork.

* **AIMS: Produce a four day event and exhibition**

OUTCOMES: The event was open from 6–9pm on Friday 22nd November; 10am–9pm on Saturday 23rd and Sunday 24th; 10am–7pm on Monday 25th and Tuesday 26th

There were over 85 contributing artists and designers in the exhibition. In addition there were 7 contributing schools with around 100 students.

* **Workshops and talks**

AIMS: To host a series of activities every day to animate and promote the exhibition and the ideas around the exhibition.

OUTCOMES: We had a minimum of 6 workshops happening each day that ranged from making Corn Dolls, Cyanotypes, preparing food using regeneratively farmed ingredients, beer can votives, drawing, modelling, meditating and yoga. We had talks on food sustainability, fermentation,

the future of death and the funeral industry, poetry readings, music and product design. Oliver Wallace ran an immersive storytelling session for future dreaming.

The Botanical Illustration workshop did not have a workshop leader so did not happen.

FUTURE LEARNING More time to plan and produce the workshops.

* **Multisensory**

AIMS Working with all the senses stimulates imagination. Smell, sound, visuals, tastes, textures, doing and making.

OUTCOMES: Re-Peat young peatlands collective brought a Peatland perfume from Norwegian and Chilean artists.

Zivi Sainsbury put together four soundtracks which were a soundscape to the event with sounds from nature, birdsong, folk and traditional music, whale song as well as other ambient music.

All weekend we had delicious food from our food and agriculture partners, Moro, Jolene Bakery and Wildfarmed. We also had vegan food from Gaia Pulses and Zest Kitchen.

* **Regenerative production**

AIMS Minimal impact materials and low impact logistics. Minimal carbon footprint analysed and transparent.

OUTCOMES: Some of the content travelled from Cornwall, Birmingham and Margate. We intend to decentralise to ensure that the work is accessible to people without travelling.

Most of the art direction was made to be reusable - the corkboards, the calico banners and the wooden signage.

Because of the short time scale we bought some supplies from unchecked supply chains such as purchases from Amazon.

FUTURE LEARNING source all purchases from ethical supply chains and run a professional carbon analysis on the exhibitions to look at its carbon footprint per head of the visitors.

Work with institutions who have the capacity and equipment to produce events of this nature and support smaller organisations and schools through toolkits and equipment supplies as well as inkind loans or rentals.

Crowdfunding

AIMS: We set out to raise a budget of £30,000 for the exhibition in four weeks. We ran a crowdfunding campaign to start to market the ideas to a wider audience, build brand awareness and identify some funding partners who could support us. This budget was to cover the management of the exhibition, all production costs, creative commissioning fees and evaluation.

OUTCOMES: We successfully raised the money and have produced the exhibition within budget.

We filmed and edited our own video and set a campaign on Crowdfunder to raise £30,000 which we achieved.

FUTURE LEARNING: more time to raise money, set budgets and plan.

In-kind corporate sponsorship

AIMS: To engage companies and businesses in supporting the work and offering expertise.

OUTCOMES: We had inkind sponsorship from Sam Clark at Moro, Jeremie Cometto Lingenheim and David Gingell at Jolene and Edd Lees from Wildfarmed.

Our cinema was sponsored by Waterbear who gave us a selection of films to show as part of our programme.

Insight Lighting Ltd donated our sound and light system.

FUTURE LEARNING: to build on this exciting part of the process with more lead time, dedicated sponsorship decks, corporate sponsorship team and work with partners PR and marketing teams.

Start the process of inclusive engagement

AIMS: To involve a wide range of people and organisations in the first pilot. Our criteria was people and organisations who were:

✳️ Regional as well as London based

OUTCOMES: We had contributions and participants from Cornwall, Birmingham, Bristol, Margate, Norfolk and Manchester.

✳️ International as well as UK based

OUTCOMES: We had contributions from the Brazilian Amazon rainforest, Uganda and The Netherlands.

✳️ Academics, experts, people with lived experience and people who are new to futures thinking

OUTCOMES: The people involved in making the exhibition as well as visiting ranged from international creatives, academics and experts to local people from Newham.

Inclusive culture

AIMS: To be fully inclusive to people of all ages and all cultural backgrounds at all stages in the process from content generation to audience and for them to feel valued when they get involved.

OUTCOMES: We had a huge variety of participants in the exhibition, talks programme and workshops all of whom invited friends and family to the 4 days of the programme so we had every culture, socio economic background and age-group.

On Saturday from 5pm till 9pm there was a teenage takeover by TGI Radicles and Candlelit Matinee on Sunday from 6pm till 9pm was a takeover by under 24 year olds.

SneakAheads are a new campaign to mobilise activism in young people through sneaker design. The team who included academics aladin aladin, Daria Badiei and Better Shoes Foundation shoe designer (notably Star Wars) Sven Segal, ran a series of workshops and talks.

Through our relationship with Westminster College we had a team of young people working with us on the social media, communications and production.

We also worked with teenagers and students from Newham through our work experience programme.

As part of our exhibition we worked with departments in Royal School of Needlework, Paloma Gormley's students from Practice Architecture and Material Cultures at Central St Martins and young people not in education or training from Inspire Training, Swansea.

Some of the participating students came with friends and family.

Cullinan & Buck architects showed a couple of architectural models and young architect Raphael Haque lead a talk.

Upcycled clothes designer Anna Kompaniets displayed a costume made mostly from crocheted nylon tights.

Designer Nina Tolstrup from Studio Mama and Vic Buurman loaned us upcycled furniture and textile artifacts.

FUTURE LEARNING: Build in a strategy from the beginning to ensure that there is a wide range of participation and audience representation. This will ensure that everyone can feel represented and have the best chance of contributing quality work to future activities.

Cross-curricular content

AIMS: To cover a wide range of content inspired by our foundation concepts, our Thinklopedia topic areas and value pillars so that the exhibition is fully inclusive and demonstrates the systems we are living within and the interconnectedness of topics.

OUTCOMES: The content explored and engaged with every concept and topic area as well as value pillar. These could have been more obviously connected in the minds of the audience. There were some topics that arose in the process of curation that are obviously a hugely important area to explore with a wealth of learning for example Debbie Malynn who is a Death Doula and gave a presentation about the culture of death and sustainable futures.

FUTURE LEARNING: Curating through topic areas ensures the most sophisticated, clear and stimulating exhibition.

Create Issue One of The Great Imagining newspaper

AIMS: To produce a newspaper that was distributed to the visitors to the show. This would include articles about each topic area to support the work that was produced for the exhibition.

OUTCOMES: We invited dozens of contributors to submit articles about their organisation or their specialist topic area. We decided to postpone the publication of this as a printed newspaper till after the event.

Instead the pages that were finished were displayed around the exhibition in different topic areas. As a consequence of this delay we have been able to include all the work from the exhibition which we would not have included if it had been distributed at the time.

We are planning to print and distribute 10,000 copies of this to schools, universities, organisations, families and corporations through a crowdfunding campaign. We are also uploading content to our purpose built gallery website.

FUTURE LEARNING: The online and printed newspaper will be a key marketing device and content generator for inspiring and documenting ideas as well as a product for fundraising.

Visual identity

AIMS: Generate exciting visuals around TGI for brand awareness purposes as well as creating playful and engaging visual content for inspiration purposes going forward.

OUTCOMES: We commissioned maker Vivienne Havell to create 28 topic banners which hung from the walls of the exhibition. The logo was created on wooden panels and hung high up on the end wall.

We designed ideas cards, name stickers and topic headers on the noticeboards to give some cohesion to the experience.

Climate, Water and Earth were represented throughout the exhibition through three parallel ribbon lines

The newspaper was also designed with a playful environmental feel in a contemporary visual language (QR codes, etc.)

FUTURE LEARNING: Build on our strength as a visual arts lead organisation to offer resources to partners and engage the wider audiences. More diversity of visuals within a strong visual identity. Budget for professional documentation and training for a social media team.

Build partnerships

AIMS: to start building partnerships with colleges, schools, creative organisations and institutions.

OUTCOMES: We built the foundations for long term partnerships with Universities: RSN, London College of Fashion & CSM product design courses at UAL.

As well as Waterbear, food outlets, Handsworth Association of Schools, Step into The Amazon and many others.

FUTURE LEARNING: Build strategy for inviting all partners to experience exhibitions, and write articles for newspaper.

Fundraising

AIMS: to start conversations with future funders.

OUTCOMES: We built a relationship with Zivi and Mark Sainsbury and with the support of Sian Ferguson from the Sainsbury Family Trusts we have secured 2 years of core funding from Mark Leonard Trust.

John Fairbairn from Esmee Fairbairn foundation also gave us a small grant towards the exhibition. There were several larger donations on our crowdfunding campaign and we were supported by 106 donors.

FUTURE LEARNING: Build strategy for inviting funders to experience exhibitions, and send copies of newspaper to them.

Start working on Corporate Sponsorship.



THE GREAT IMAGINING Greener Fairer Wiser WHAT'S GOING ON

FRIDAY 18th November 2022 www.thegreatimagining.org
 6-9pm **OPENING EVENT** Exhibition Preview Talks Performance by Fari Bradley @ 7pm Food from Zest Kitchen

SATURDAY 19th November 2022

10am-9pm **THE GREAT IMAGINING EXHIBITION:** 70+ artists, architects, designers & students of all ages
 HIGHLIGHTS: Step into the Amazon Journey to 2070 Ethical Apps Corn Dolly Collection Art & Design for the Future

10am-2pm **DESIGN THINKING & SCIENCE INVESTIGATIONS** with Arts Republic & special guests Engineering Cyanotypes
 What Does the Future Smell Like? Seed R&D Carbon Literacy

2-6pm **MEGAPHONE:** Live Scribing with Josh Knowles and the animation crew **BOTANICAL ILLUSTRATION** with Deborah Curtis
BEER CAN VOTIVES with Billie Vigne

10am-6pm **FOOD & AGRICULTURE WORKSHOPS** with Samuel Clark from Moro

10am-6pm **FILM PROGRAMME and SOUNDSCAPE**

2pm **TECHNOLOGICAL TORNADO WOMAN** Tamara Tyler introduced by artist

3pm **NINE EARTHS** - just played in Green and Blue Zone at COP27 introduced by Director Mike Faulkner DFUE

4-6pm **SNEAKAHEADS** (LIVESTREAMED) Sven Segal with Darya Badiei & Professor Aladin Aladin Activism & the Fashion Industry

ART, FASHION AND ACTIVISM HACKATHON FEAT. Gavin Turk & Special Guests

5-8pm **TGI RADICLES TEEN TAKEOVER:** Picture This Identity & Community Photography Image making Spoken Word

SUNDAY 20th November 2022

10am-6pm **THE GREAT IMAGINING EXHIBITION** continues

10am-12pm **SUNDAY RELAXATION** Meditation Yoga Nutrition with Asa Simonsson Lisa Dunne
 Corn Dolly making with Vivienne Havell

1-4pm **YOUNG CODERS HACKATHON** Current & Future Tech Biotech Artificial Intelligence

2pm **LOVE LOSS LIFE** - Debbie Malynn - a workshop on death

4pm **FUTURE ARCHAEOLOGY LIVE** - Interactive narrative - Oliver Wallace

5pm **SOCIAL DREAMING MATRIX** with Prof. aladin aladin + Gavin Turk

10am-6pm **FILM PROGRAMME and SOUNDSCAPE**

4-6pm **SNEAKAHEADS** (LIVESTREAMED) [SEE SATURDAY]

6-9pm **CANDLELIT MATINÉE UNDER-25s ARTS TAKEOVER:** Dress Up Drawing Meditation Sharing Circles
 INCLUDING Jay Slyce Felix CW Rory Farragher Evie Lancaster Amy James

MONDAY 21st November 2022

10am-6pm **FILM PROGRAMME and SOUNDSCAPE**

10am-6pm **THE GREAT IMAGINING EXHIBITION** continues

WORKSHOPS and talks about the future of The Great Imagining lead by Deborah Curtis & Gavin Turk and other artists from the exhibition

TUESDAY 22nd November 2022

10am-7pm **FILM PROGRAMME and SOUNDSCAPE**

10am-7pm **THE GREAT IMAGINING EXHIBITION** continues

4-7pm **THE FUTURE OF AGRICULTURE** Food Workshop with George Lamb from Wildfarmed Jeremie Cometto-Lingenheim David Gingell

ALL WEEKEND, Monday & Tuesday free **GREEK HOME COOKING & SOURDOUGH BREAD** from Gaia Pulses & Wildfarmed



Budget first pilot

Income	£
* Trusts and foundations	5,000
* Private donations	5,000
* Crowdfunder	19,220
* Gift Aid in process	
TOTAL	29,220

Expenses	£
* Art direction	500
* Artists and performers (workshops and commissions)	2,600
* Communications, printing and PR	400
* Direct costs - materials and equipment	2,500
* Event catering	1,500
* Event travel expenses	400
* HoFT Grant to HAOS for schools workshops Birmingham	1,500
* Production and management	7,600
* Transport and logistics	500
TOTAL	17,500

In-kind donations	£
* Communications, printing and PR Inkind donation print and paper	400
* In-kind art direction donations (banners and other textiles and signage)	1,400
* Tools, equipment and materials donation	2,000
* Production and management donation	4,000
* Studio hire donation	8,000
* Sponsored workshops in-kind	2000
TOTAL	17,800

OUTCOMES: plenty of scope for corporate sponsorship
IN FUTURE: Clearer signage showing all funding sources and corporate sponsors. More inkind donations through sponsors would bring costs down. Centralised production on for example signage and bulk ordering of printed resources.
 More funding to run management team.



THE GREAT IMAGINING November Pilot in numbers

People involved
in building Pilot

300

* INCLUDING *

85
artists and designers

20
filmmakers

10
chefs and food experts

30
musicians

50
experts and writers

12
workshop leaders

40
primary school students

50
secondary school students

30
SEN students

20
college and university students

* INCLUDING *
90
contributors to the newspapers

Visitors over 5 days
and 3 evenings

500

People impacted
by project initiatives

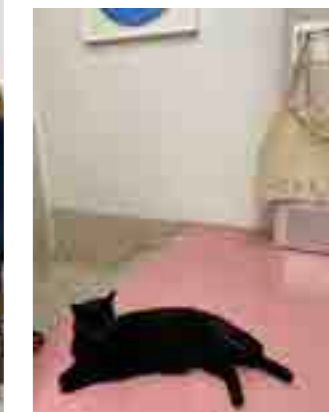
2,400

including students in Birmingham,
Wales and East London

80
members of
the Kambeba community in the Amazon
and the Ayowecca community in Uganda

People reached
through social media

10,000+



Talks and performances

Over the course of the weekend we had a programme of live talks and performances

✿ Edd Lees: wildfarmed and regenerative farming

Edd Lees who is one of the three partners in Wildfarmed came on Tuesday evening and spoke about the process of regenerative farming and how his company is developing farming in this area.

✿ Asa Simonsson: fermentation presentation

This workshop focused on gut health and fermentation. Asa who is an experienced Nutritionist demonstrated how to pickle vegetables and how this can reduce food waste whilst improving immunity.

✿ Fari Bradley: Iranian women talk and folksong

artist and activist Fari Bradley opened the Great Imagining exhibition with a speech, song and banner dedicated to those fighting for womens freedom in Iran. This was a rallying cry for transformation for this this land with its extraordinary heritage. She spoke passionately of the experience of the Iranian people in the UK as well as Iran itself and the luxury of imagination.

✿ Debbie Malynn: Love, Loss, Life

Debbie is a death doula and spoke about the importance of culture in death and mortality and how this can reframe ideas about life itself as well as our attitudes to the environmental effects of burial and cremation and other alternatives.

✿ DFUSE – 9 Earths

Mike Faulkner gave a talk about the making of his 9 Earths film which is being shown in Climate and Environmental events around the world including the recent COP27.

✿ Tamara Tyrer: films

Tamara is a film maker and artist and she spoke about her recent phd discussing film and feminism before showing a screening of two of her choreographed films.

✿ SneakAheads: activism and the shoe industry

Professor aladin aladin, Darya Badiei and Sven Segal

✿ Oliver Wallace: Future Archaeology

Oliver lead an hour of mythological story telling, performance, future dreaming, meditating on possible pathways and writing to encourage imagination in the audience. This was commissioned and designed for The Great Imagining.



Ripek Shah had his idea for a Pin Palace during lockdown. The Boulevard of Broken Dreams was born from a catastrophic day in which he'd been trying to fix a couple of lamps, and so matter how hard he tried, couldn't. Having attended Arts Depot Pin Palace as a visitor for numerous years, he was going to join in with them, but realised that maybe better than travelling to Pinchley, he could make a Pin Palace in his own area. — Harrow.

"The Boulevard of Broken Dreams came out of a bit of a nightmare. It was in the middle of lockdown and my daughters had a couple of lamps in their bedrooms which were broken, they weren't standing upright. It was a Sunday morning and there wasn't much else to do, so I thought I'd try to fix the lamps. Basically I bled miserably four hours later I was stuck with this bit that wouldn't open and I was in floods of tears, because lockdown was already an emotional time. It was about being incapable, but also that the help holding the lamp together wouldn't be under with a normal person to be found, so I felt frustration at the time, but as I felt frustration at the time, I was thinking about my daughters bedroom and a world where we just seem to throw away more and more stuff. So that night I dreamt of this Boulevard of Broken Dreams where people could learn to live with what's broken in their lives by transforming their experience through celebration, play and creativity."

He recruited the Mayor Team from WRAP (Waste Recycling Arts Project) who he works for and his own personal contacts. WRAP has a list of its members and he realised that just saying that he was looking for makers and artists who would be interested in taking part in the Pin Palace.

It started off quite quiet and I was a bit anxious and worried, there are all these magazines and publications here to help support staff, and I was worried about what they were going to be doing if we were turned up. But then people started coming in and we started making stuff and making stuff and transforming things.

LINK We Go Forth together for a change world Economy

LINK Pin Palace: A national celebration of community, play and art.

READ THESE Books that inspire you to act

CONSUME LESS MORE and improve the world

STUFF Fixing things and making them last

ON PLAYING Fixing things and making them last

LISTEN TO THIS PODCAST! From a Series With People



THE GREAT IMAGINING Newspaper

We're tying together the exhibition, and the 2022 year, by publishing a newspaper featuring lots of the amazing things that happened over the weekend.

The newspaper contains informative articles, artworks, imaginings and case studies addressing the topics that build The Great Imagining. Reflecting the exhibition, it is written by young people, journalists, artists, local students and by The Great Imagining core team, with each contributor given equal weight.

As well as a recreational newspaper, it's an educational resource which will be distributed around schools to inspire Futures Thinking and participation in The Great Imagining.

Through a Crowdfunder for the printing costs, the newspaper will be available both paid-for and to those who cannot pay.

FUTURES LEARNING: to use the newspaper to raise awareness, inspiration and finances.

THE GREAT IMAGINING
GREENER • FAIRER • WISER Issue #1

ECONOMY

BUSINESS CAN HELP

BY MICHAEL CROTON

I'm a management consultant, which is fancy words for saying I help people in businesses get their ideas across and bring people with them. Most of my clients are leaders in very big companies, which means it matters a lot that their teams understand and believe in the work they and their company are doing.

I asked a client, who works for a bank in the US, if he thought that banks could help bring about a greener, fairer and wiser world. This is what he said:

"Absolutely we can. We're a community bank and the whole reason we exist is to make a difference in the communities we serve. Our job is to work with leaders in the community to learn more about their needs so that we can make investments and provide financing that makes a real difference in to people and businesses in areas that are disadvantaged.

"At the same time, we absolutely need to do more. We need to bring people into our business and onto our Board who will open our eyes to the future. We need to think again about the role of banks and the nature of money. And we need to re-imagine how we can have more impact across more communities.

"That's where projects like THE GREAT IMAGINING are incredibly important. You can help us see further and see differently. You can take our consciousness to a different place and help us set a path towards greener, fairer and wiser world that's grounded in the here and now."

POWER.FILM

This is the second collaboration between Dan Edelstyn and Hilary Powell who are a film-maker & artist duo. Their previous project *Bank Job*—pulled off a community heist on the financial system by setting up our own bank, printing money and literally and metaphorically exploding £1.2 million of local predatory debt.

This involved the setting up of the Optimistic Foundation committed to investigating and tackling urgent economic, philosophical and social issues through "searching, joyful cultural production", bringing their community into the heart of the production process and turning hope into action.

"Artists played a key role in the US New Deal of the 1930s. We're not waiting for a Public Works of Art Project or Works Progress Administration—propelled by the urgent need to act on the interrelated climate/energy/economic crisis we will make our own Green New Deal through shared learning, training and employment across film and art, green technology and sustainable construction. We believe in 'Broad and Deep'—in the adversarial, radical imagination and the power and need for the surreal and comic in dark times—leading to more just ways of organising and living."

READ THESE: Exploring the economy for a healthy planet

- MARK CARNEY
- DOUGHNUT ECONOMICS
- THE PRODUCTION OF MONEY
- VALUE(S)
- KATE RAWORTH

GLOSSARY
anticipatory innovation

Engaging with emerging innovations with potential to shape the future, requires imagination to explore and test assumptions. Using operative design frameworks to anticipate and manage significant uncertainty, this includes horizon scanning and futures thinking.

THE GREAT IMAGINING
GREENER • FAIRER • WISER Issue #1

CLIMATE CHANGE

TO PREVENT CLIMATE CATASTROPHE, WE NEED TO GET TO WORK AND FAST

Energy Revolution
Green Energy

COMING SOON

THE GREAT IMAGINING
GREENER • FAIRER • WISER Issue #1

BUILDING A COMPASS IN

CIRCULAR ECONOMY

REFUGEE STORIES

THE UNDERSTORY

Workshops

✿ Vivienne Havell: Corndollies

The Corn Dolly workshop was led by Vivienne Havell and continued to develop the theme of heritage and folk crafts that ran through the exhibition. The workshop took place over Sunday afternoon and evening and engaged people of all age groups. Young people found it refreshing to work with their hands on an ancient craft whilst thinking about their relationship to the land, food production and our climate and whether systems — as well as the cultural presence of religion and superstition.

Vivienne is meeting with some of the young people this year to continue their conversation and craft.

✿ Prof aladin aladin and Darya Badiei from Sneakaheads with special guests Sven Segal and Gavin Turk

SneakAheads, a youth-led organisation addressing the climate footprint of the sneaker industry launched their campaign at the exhibition. This was a multi-day launch which featured an interactive information stand, a discussion and debate, and a live transformation of a pair of sneakers into newspaper-covered artwork by artist Gavin Turk. The transformation drew attention to the possibility of repurposing sneakers and the fact that 100% of sneakers available are unsustainable, as well as the significance of newspaper and the written political word in art. Sven Segal is a shoe designer and founder of Better Shoes Foundation. Sven designed the footwear for Star Wars and other films and used the budget to develop new innovative materials for the shoe industry.

✿ Cyanotypes

This photographic process involving direct contact of object to paper prepared with a light sensitive coating. This workshop encouraged empathy with nature through thinking about science, physics and the seed pods and plants from the Amazon.

✿ Seed R&D

This workshop encouraged empathy with nature through learning about seed distribution while modelling invented seed pods

✿ Josh Knowles and Megascope

Professional scribe and illustrator Josh Knowles lead a drawing workshop around the ideas in the exhibition.

✿ David Gingell: pasta workshop

Edd Lees from Wildfarmed joined David Gingell & Jeremie Cometto-Lingenheim to close The Great Imagining exhibition with a discussion about food and farming followed by an interactive cooking workshop focused on fresh pasta. Edd talked

us through the history of Wildfarmed which was set up by three partners: himself, George Lamb (the TV presenter turned educationalist) and Andy Cato (from Groove Armada), before taking us on a fascinating tour around regenerative land use, soil health and biodiverse farming methods. There was a brilliant set of questions from the audience, some of whom have experience of running their own farms and navigating complex legislation and technical constraints. One of the most interesting discussion points was around purpose-driven businesses being a liberation from conventional paradigms.

The team at Jolene Bakery supplied bread for the entire The Great Imagining exhibition and it was eaten to accompany delicious stews from Gaia Pulses. We then enjoyed the flour itself through a workshop with Jolene founder and head chef David Gingell who made tagliatelle and ravioli using 00 Wildfarmed flour and fresh eggs with bright orange-red yolks.

✿ Lisa Dunne: yoga and meditation

On Sunday morning Lisa led a yoga and meditation workshop to focus the audience on mind body and spirit and wellbeing through breathwork and movement.

✿ Tech Hackathon

Young coder Curtis Turk led a workshop looking at modern tech apps and their relevance to the contemporary crisis and what contributions they could make. The group looked at different applications and how they can solve some of our contemporary issues and then came up with some ideas for future apps.

✿ Tom Wilkinson and Arthur Schiller

Kinetic designer Tom Wilkinson and 9-year-old inventor Arthur Schiller led a workshop exploring the future of renewable energies. During the workshop they used everyday items to build electric models which they used to explore the possibilities and limitations of renewable energies. The pair were introduced in preparation for the exhibition and continue to speak about physics, perpetual motion and new inventions and will be running another Future Energies Explorers workshop at another iteration.

✿ Deborah Curtis: Orienteering futures literacy

The compass points activity was engaging, inclusive, brain-activating

We suggest that anyone curating an exhibition does this once a day with their participants

(But not with stickers: these were hard to remove from the floor)

FUTURE LEARNING: Regular sessions to facilitate exchange of ideas, contacts and thinkings between regional hubs.

Tom and Arthur's workshop came about by chance but was an excellent demonstration of cross generational learning and invention.



Royal School of Needlework

First-year Embroidery students at the Royal School of Needlework responded to our provocation of a Greener Fairer Wiser future by embroidering baseball caps depicting their hometowns accompanied by embroidered patches depicting their wishes for the futures of their hometowns.

The students were delighted to have their work displayed in an exhibition and the task helped the first-years to connect with their new peers. One guest had a cap commissioned after one of the caps really impressed him and this helped develop the self-confidence of the student.

We now have warm connections at RSN and will develop more projects with them for future exhibitions.



THE GREAT IMAGINING
GREENER • FAIRER • WISER Issue #1

CIRCULAR ECONOMY
BY DAVE SWINDELLS

Design is about so much more than whether a product looks 'cool'. Design is the way we create products, systems and services, and circular design thinking includes significant decisions about how a product is manufactured, how it is used and what happens when it's no longer needed.

Design isn't about to rescue us from the climate emergency, but the use of sustainable, reusable or recyclable materials, and designing in a circular way (in which waste and pollution are designed out of the lifecycle of the product or system) could significantly reduce its impact and lead us along the path to zero waste.

Experimentation and failure are built into the circular design process, as any innovative concept requires new prototypes to test the effectiveness of each iteration (or version) of the product. 'We relish imperfections,' is how one designer put it, because these highlight that new solutions must be found long before going into production.

Nevertheless, in reality not all new products are made with circular design principles guiding the process. If companies are primarily concerned about costs and what the end-user wants then sustainability can easily be forgotten. This is evident in the sheer number of products which are described as 'monstrous hybrids' (a concept introduced by Braungart and McDonough in their groundbreaking book, 'Cradle to Cradle'), because they are made from a combination of technical and organic materials — for example PVC and paper — that are fused or glued together, which consequently cannot be separated and have to go straight to landfill. Should such monstrous hybrids be banned? In theory, yes, but they are particularly prevalent in packaging, just as metal fused to plastic is widespread in consumer technology products. Will they be? You can guess the answer. It's down to consumers not to buy monstrous hybrids.

The circular design process —
Understand > (get to know user and system)
Define > (put it into words)
Make > (ideate design and prototype)
Release > (launch your design)
 — is NOT the same as the circular economy model.

LINKS
 Ellen McArthur Foundation
 Circular Economy

SUPERFLUX
 Pioneers of speculative design and design fiction, Superflux imagine and build visceral, experiential future worlds.
 Working with business, their work develops strategic insight into long term decision-making through imagination-led futures. "Being open to uncertainty is not a motivational space or a meme but an actual rigorous and quite exhausting practice that requires holding multiple possibilities simultaneously and being able to see connections and between these possibilities; and not retreating from the ache."
 ANNA JAIN (co-founder)

READ THESE:
 Describe them in a few words if you want!
 CRADLE TO CRADLE
 A CIRCULAR ECONOMY: BARRIERS FOR BUSINESS AND SUPPLY CHAINS
 Waste to Wealth



Food

We set out to provide healthy, educational, vegan food experiences at little or no cost to the audience throughout the weekend

✿ **Sam Clarke of Moro/Morito**

On Saturday Sam Clark and Jane ran an informal educational food workshop outside in the yard.

He prepared stews and flatbreads and taught the audience about composting, soil, supply chains and even how to eat

✿ **Jolene Bakery + Wildfarmed**

On Tuesday Jeremie Cometo Linguinheim, Edd Lees and David Gingell produced a talk and a workshop around supply chains, regenerative agriculture and farming. David Gingell taught the audience how to make fresh pasta from the Wildfarmed flour. Everyone got to taste the delicious produce.

✿ **Zest Kitchen**

This young business run by Saskia and her team provided the food for the opening. This vegan food inspired by Vietnamese cooking was perfect for this busy event.

✿ **Gaia Pulses**

Yolanda Antonopoulou and Erik Perero and the team from Gaia Pulses prepared over 120 meals for the course of the weekend. We served these in bamboo leaf bowls and wooden spoons with fresh bread picked up each day from Jolene Bakery.

The stews were based on beans and pulses from traditional greek vegan recipes with an education and healthy ethos.

IN FUTURE: Sponsorship by talented chefs, compatible future facing food trucks and vegan caterers are brilliant way to engage audiences in high quality food experiences.



Soundscape

This was put together by Zivi Sainsbury and was four tracks, each of which was played in different sessions giving an ambient sound to the event

* TGI 1 Wild Aesthesis

Birdsong from African savanna, Amazon rainforest, Borneo rainforest, Cloud forest, Congo Jungle

Jason Singh *Cutting Edge*

Jason Singh *Wave Five*

Jason Singh *Wave Eight*

Brian Eno & Jon Hassell
Delta Rain Dream

From *Earth Moments Laya Project Vol. 1*
(2004 Project to visit countries affected by the 2004 tsunami)

Sri Lanka Temple *dome ambience*

Sri Lanka *beach ambience, fisherman songs*

Nepal *Namche bazaar*

India *tea shop*

* TGI 2 Weather Report

Weather Report Ambience montage by Chris Watston (released as an album)
Real recordings condensed in time

Jason Singh *Romeo & Heer*

Brian Eno & Jon Hassell
Charm Over Burundi Cloud

Jason Singh *Wave One*

Jon Hopkins *Music for Psychedelic Therapy №3 Tayos Caves*

Jason Singh *Wave Two*

Jason Singh feat. Yazz Ahmed)
Water Songs Passing Light

Field recordings: Borneo rainforest, Southern Ethiopia cloud forest recorded by George Vlad, Wild Aesthesis

From *Earth Moments Laya Project:*

Phuket, Thailand *beach waves*

Bagan, Myanmar *village ambience*

Bagan, Myanmar *temple ambience*

Mayanmar *ShweDagon Pagoda*

Koh Samui, Thailand

Oceanea Project, Australia
humpback whale song

Diamond Beach, Iceland
ocean sounds

recorded by Nomadic Ambience

Sweden *Mystical Sounds of the Ice*

* TGI 3

Jon Hopkins *Music For Psychedelic Therapy №7 Ascending Dawn Sky*

Sweden *Mystical Sounds of the Ice*
rec. Jonna Jinton

* TGI 4 Sam Lee

Beautiful, very varied playlist that Sam made to accompany his book
The Nightingale; Notes on a Songbird

Brian Eno & Harold Budd
Above Chiangmai

Jon Hassell & Farafina
Out Pours (Kongo) Blue

Jon Hassell & Farafina *Kaboo (Play)*

Erland Cooper *Music for Growing Flowers*

Brian Eno & Jon Hassell *Rising Thermal*

Erland Cooper *Music for Growing Flowers*

Jason Singh
The Soul's Reward Memories Full

Jon Hopkins & 7RAYS *Music for Psychedelic Therapy №8 Arriving*

Jason Singh *Dream*

* Part Four Field Recordings

HaRuKo Blue Star Child Kokopeli Lullaby, native American flute

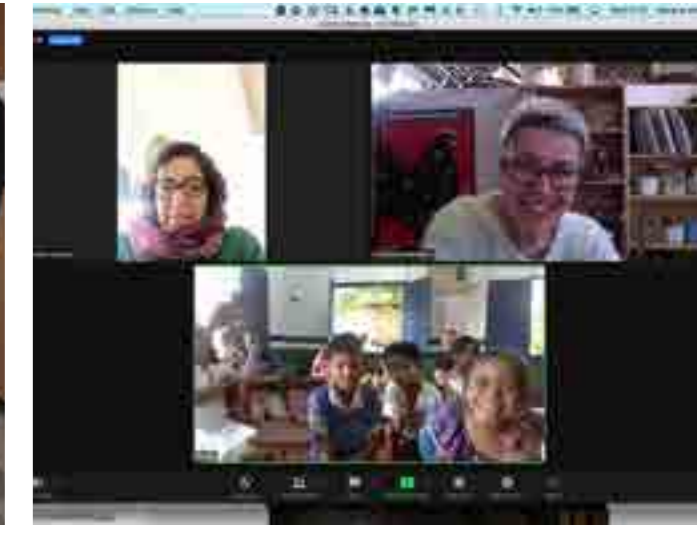
Borneo, Rainforest recorded by George Vlad, Wild Aesthesis

Water drums; Baki, Yeli & Forest Party; Baka Forest People near Moloundou, Cameroon recorded by BakaBeyond;

Orchestre Baka Gbine, Voice of the Rainforest recorded by BakaBeyond;

FUTURE THINKING: A soundscape is a brilliant way to bring feelings and mood into an experience.

a dedicated sound engineer and curator would ensure the playlists and sound levels complement the workshops and talks programmes



Candlelit Matinee

Under 24s takeover

AIM: to attract a specific agegroup of young people to the exhibition.

OUTCOME: Led by young artist Amy James over 30 young people aged 18-24 gathered at The Great Imagining exhibition for a Candlelit Matinée of spoken word, poetry, performances and a screening of Nausica, Valley of the Wind.

Performances from chemistry student Nemo Pederson, artist designer Amy James, and actor Conrad Khan as well as guest appearance from Los Angeles based puppeteers Enormous Face who performed a surreal and challenging puppet show set in the future.



Picture Me

TGI Radicles Teenage takeover

This evening curated by Sofianne Wignall, brought together a teenage group of TGI Radicles - The Great Imagining's teenage wing - to build confidence and have a relaxed evening talking to other young people about the biggest topics of our time - through self-portraiture, music, self-care 'matchbox making' and the practice of relaxing into illustrating and decorating tiles.



Artists

The invitation curated by Alice Herrick reached out to artists, designers and makers to loan something to the exhibition which rose to the brief.

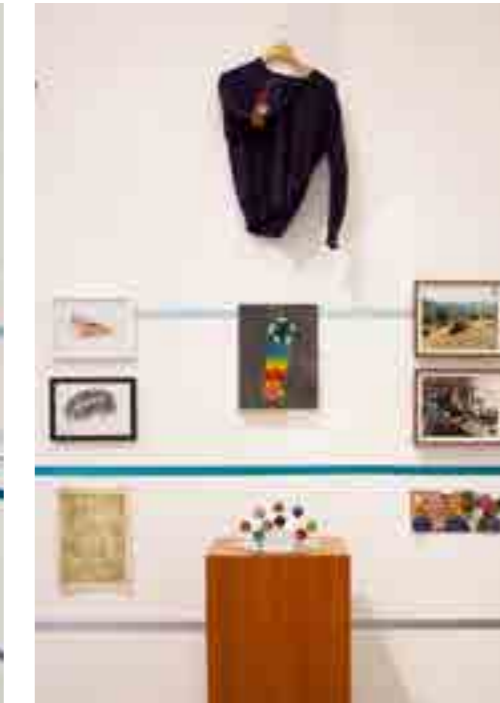
The invitation was to ‘offer something to the future which demonstrates how we were great dreamers’

- Chiara Ambrosia
- William Bock
- Aoife Bowens Leal
- Vic Buurman
- Rebecca Cambell
- Angela Cockayne
- Dawn Cole
- Felix CW
- Rohan Eason
- Sian Evans
- David Eveleigh Evans
- Melissa Eveleigh Evans
- Rory Farragher
- Polly Fleury
- Alison Gill

- Carolyn Gowdy
- Marcella Haddad
- Catherine Halpin
- Marcelle Hanselaar
- Vivienne Havell
- Paul Hazleton
- Clive Jennings
- Josh Knowles
- Anna Kompaniets
- Evie Lancaster
- Dan Lobb
- Ty Locke
- Debbie Malynn
- Hadrian Pigott
- Arthur Schiller
- Lindsay Sekulowicz
- Jay Slyce
- David Spero
- Calum Storrie
- Emma Tornero
- Billie Vigne
- Mark Wallinger
- Ella Warren
- Tasha Marks, AVM Curiosities

- ✿ **Central St Martins**
 - Zahra Badaoui
 - Elise Blackmore
 - Zhongyang Chen
 - Paloma Gormley
 - Leo Hui
 - Emilia Kepista
 - Emily Lkumigusin
 - Joy Matashi
 - Michael Parish
 - Hannah Robinson
 - Dilushanan Selvarajah
 - Sabina Shaybazyan
 - Rowan St John
 - Adam Stanford
- ✿ **Handsworth Association of Schools**
 - Stephen Whitehead, Countershade
 - Shanee Parvez, Eko Pathways
- ✿ **Optimistic Productions**
 - Hilary Powell,
 - Daniel Edelstyn
 - Mark Lawson Bell, Plinth Design
 - Frankie Turk, Re-Peat

- ✿ **Angie Wyman**
 - Royal College of Needlework
 - Izzy Ager
 - Beatriz Braga BA1
 - Stella Buckingham, BA1
 - Clara Donald, BA1
 - Charlotte Farrant, BA1
 - Alana Holmes, BA1
 - Lowri James, BA1
 - Ruta Malik, BA1
 - Gwyneth Melling, BA1
 - Edith Miller, BA1
 - Olaitan Onibuje, BA1
 - Phillipa Palmer, BA1
 - Severina Seidl, BA1
 - Tilya Swinndal, BA1
 - Maddie Walker, BA1
 - Chloe Angrave, BA3
 - Kirsty Farrar, BA3
 - Jenna Riddell, BA3
 - Dominic Cullinan, SCABAL
 - Adriana Meirelles, Step Into The Amazon
 - Jack Mama & Nina Tolstrup, Studio Mama
 - Demelza Watts
 - Jonathan Olwenyi,
 - Ayowecca Uganda





Marketing

* Mailchimp

We mailed out to 5,000 people on our mailchimp email database. We also individually emailed them with invitations to come to the exhibition.

* Flyers

We created 200 flyers which were distributed by some local community workers in Newham.

OUTCOMES AND FUTURE LEARNING:

Strategy and lead time for flyers and local partnerships.

* Audience mailing list

Names/contact details were collected at the desk by work experience team/volunteers,

Most people who came were involved in the exhibition, or were friends or friends of friends.

A diverse/wide range of people/backgrounds/opinions.

OUTCOMES AND FUTURE LEARNING:

Creative ways of gathering feedback and data

Raining for welcome desk and volunteers

Partnering with institutions

Social media strategy

Bookable workshops online.

More advance planning

Reframing the experience as a 'festival' instead of 'exhibition'

Corporate and community invitations.

* Social Media/Press

The social media was active and successful: lots of visitors posted about the exhibition

OUTCOMES AND FUTURE LEARNING:

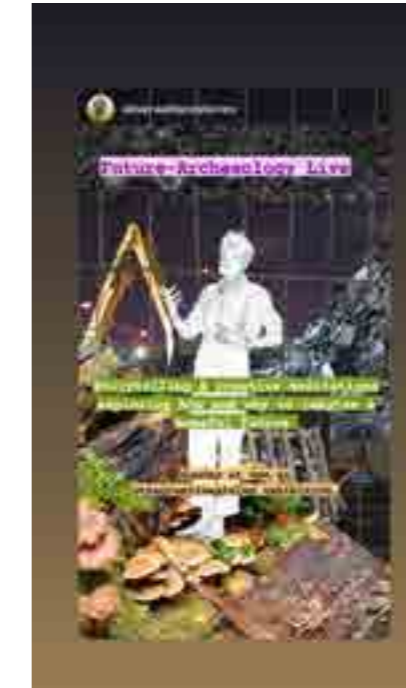
Longer leadtimes

Press releases and PR and marketing strategy

Dedicated photographer/media team

Post-event strategy

Formalise hashtags/social media and track community engagement



Cinema & Soundscape

The cinema programme

Each day we had a different programme of educational films from different topic areas.

On Sunday Night the Candlelit Matinee under 24s takeover showed a Studio Ghibli environmental allegory *Nausicaä of the Valley of the Wind*

All these films were accessible also by QR code on the posters outside the cinema.

* The Great Imagining

The vast and endless sea...

* DFUSE Mike Faulkner

9 Earths

Powers of Us

* Waterbear

Football's Climate Story

Behind the Scenes of Circularity

Redres the Future Ep1: Redressing

So Hot Right Now Ep 1: Climate Optimism

Beaver Man

The Breakdown

Extract. Destroy. Repeat.

The Black Mermaid

Mother of the Sea

Mama Coumba Bang

* Re-Peat

A Tale of Formation

Rights of peatlands

Peatlands and Agriculture

Peatlands and The Global Energy System

Peatlands and Landownership

Peatlands and Gardening

All about Peatlands with Frankie Turk

* Kambebas Community

Rivers in the Sky - Step into the Amazon

Playing in the forest & climbing trees

Shall we chat about the future?

Have you heard about Zarabatana

Moving about in the Forest

Playing in the water is fun

Tara Kambebe tells you about

her favourite things

* Ayowecca Uganda

Partnership with The Great Imagining

* Robert at Children's Climate Championship

World Engineering Day

Flooding in Pakistan with Fatima

Dianna Cohen of Plastic Pollution

Coalition

Neev from India!

Gabrielle of Gabby Gives and Junior Miss

Georgia Earth!

Jada from Kenya

How to Waste Less Food with Christine

Tizzard

* Greta Thunberg

As You've Never Seen Her Before: Memes, Beans and Climate Activism

* Purpose Disruptors

Good Life 2030 Documentary

'It's Me, You' feat. Alice Levine

'Good Stuff' by Iris

'Less is More' by Gravity Road

* Liliane Lijn

Stardust Ruins

* Frankie Turk

Soily Eggs

* WWF

Elegy to the Arctic

* Forest of Imagination

FUTURE LEARNING: the film programme could be projected on to the walls and in dedicated screens with headphones as well as in the cinema it is a way of layering the concepts, topic areas and opening peoples experiences to new ideas.



RECLAIMING JOURNALISM FOR PEOPLE AND THE PLANET

BY STEPHEN COLGRAVE

byline.com

Journalism is essential to investigate and reveal what is really going on in the world. This has never been more important than today when our planet is under threat.



Too many newspapers and social media networks are owned by billionaires. All they care about is their own agendas not the planet or the people who live in it. Byline has created a different type of media which is paid for by its readers and viewers by subscription.

INDEPENDENCE

We value our independence. Other papers follow each other, we don't. We spend our time looking for stories and representing people that the others don't. We are not afraid to investigate people or organisations we think are destroying the planet. Only by revealing the truth about the need to save the planet and the best ways to do it, can real change happen.

Byline finds that most politicians are far behind the people they represent in acting on climate change. At Byline, we are determined to hold them and their governments to account and encourage our journalists to be fearless in making sure this happens.

We look forward to a future where all media is independent and trustworthy. Where individual billionaires are not allowed to own newspapers or social media sites. All news in social media sites will be properly verified and fact checked so everyone can trust it and the brightest people want to become journalists. Importantly everyone will know the truth about the planet and anyone who is destroying it will be revealed by the media and held to account.



WHY CULTURE MATTERS

BY VICTORIA BURNS

Culture Declares Emergency

The Earth is in crisis, and humanity faces the combined catastrophes of global heating, mass extinction of vital biodiversity, and ecosystem health degradation.

But it doesn't have to be like this.

Why do arts and Culture have such power to generate change?

Culture is the system of values, beliefs, stories, customs and capabilities that bind our relationships with each other, other species and the Earth. Culture is created and recreated in our psyches and imaginations. Artists are emancipators of our imaginations. They can facilitate new ways of seeing, expose ideologies, stimulate creativity, imagine better futures and liberate for change. Once we see we can re-story our story, we can imagine different and greener, fairer, wiser futures.

In the UK, cultural practices and spaces can offer opportunities to prodigious patterns of belonging, kindness and stewardship. Arts and cultural practice can energise people's capacities for action to respond collectively to challenges. Alternatives to the story of 'limitless' growth and 'continuous' can be

imagined. We can learn and honour other cultures, acknowledge the power and privilege of our own, explore non-competitive ways of working, open up space to rebalance realities of living within ecological limits, shape better ways of being human in our relationships with each other, non-human, resources for survival, and knowing ourselves as part of nature.

Being bold, active players in this great (re)imagining is why and how Culture matters.



Step into the Amazon

AIMS: We commissioned Adriana Meirelles to create an immersive experience which connected the Kambebas Community in the Amazon to the visitors to the space.

OUTCOMES: Her installation was in a dedicated space and was activated by touching and feeling plants and seeds from the amazon. Films of the children playing, working and sharing stories in the village and the forest. An illustrated interactive made from cardboard and recycled materials. This told the story of how our consumption here in the UK generates the carbon dioxide that affects the weather in the Amazon as well as illegal deforestation. All of which affect the children and their community in the rainforest.

It worked really well to have Adriana there talking and engaging with people who came into the space.

This area was accessible to quite young audiences as well as older one.

FUTURE LEARNING: Commissioned installations with the creatives and experts talking and engaging with the audience is going to be a powerful way of stimulating ideas and imagination.



STEP INTO THE AMAZON

An innovative, educational project to explore the Amazon

The Amazon rainforest is under threat

Its destruction is having an impact both locally and globally. This exhibition has evolved from a project, which was initially funded by the Geographical Association (GA)'s Initiatives Fund, and is the

culmination of input from Adriana Meirelles, a Brazilian animation director, Emma Epley, an experienced teacher and freelance consultant and Marcella Haddad, a Brazilian photo journalist.

"A strong connection with the Kambeba indigenous community in the heart of the Amazon has been formed during the process and we are continuing to work collaboratively to build bridges between the UK and Brazil. This exhibition reinforces key messages from our project. Through our work, we hope to inspire people to lead more sustainable lifestyles and become part of the solution to a pressing global issue."

REFUGEE STORIES

That's what literature does, you see. It distils the big important themes — love, friendship, fear, hope, tragedy, redemption, very hungry caterpillars — into stories that help us to understand the world better, dropping us into situations from which we emerge moved, enlightened and hopefully entertained. Whatever the outcome, they get us thinking.

Refugee stories have been part of the literary canon for almost 2,000 years. Take The Odyssey, in which Homer charts Odysseus's decade-long journey home to Ithaca after the fall of Troy. Towards the end Odysseus is shipwrecked — long story, rubbed Poseidon up the wrong way, Poseidon sent a massive storm — and he washes up on the island of the Phaeacians. He's lost everything, even his clothes. Before long the princess Nausicaea arrives at the beach with her maids where they wash some clothes and mess about for a bit. Odysseus, holding some carefully arranged leaves to preserve his dignity, approaches them for help. Now, to these women the man walking across the sand towards them is not the King of Ithaca with a heroic tale to tell, he's a stranger, a foreigner, a man who has come from the sea, dirty and unkempt. For them he has no context, no story, he doesn't even have clothes. What does Nausicaea do? She gives him clothes, feeds him and gives him shelter. Refugee stories like this speckle the entire history of literature,

from Odysseus to Paddington Bear via Arthur Dent and even Superman, tales in which the forcibly displaced seek first shelter and then a place in the universe, either returning home or making a life somewhere new. In recent years there have been some excellent novels charting the experience of those forced into movement by circumstance. I think you might enjoy them, or at least get something out of them, something to put a bit of life into all those reports and briefings anyway.

Taken from an open letter to the home secretary in *The New European*, by CHARLIE CONNELLY

LINKS

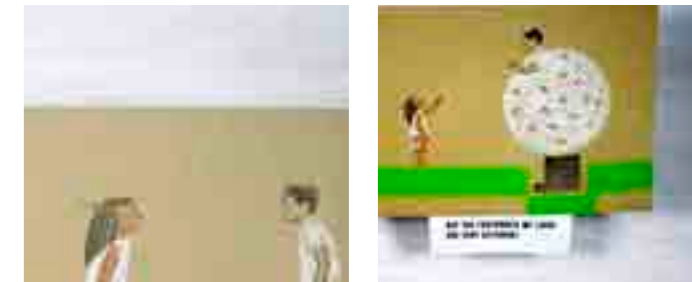
JourneySt Ethelburgas to 2030 Centre

REFUGEE SUPPORT

Far from the Dovecote
Stories of Birds and Angels for People in Flight

Illustrated by a programme of traditional Aleppo music with Jada Bala (Syria), Anissa Gammara (Iraq) & Samira, Sultanat, Waqar (Iraq)

St. Ethelburgas Centre for Peace & Reconciliation
71 Rathfriland, London EC2N 4AG
Friday 9th December 2022
7.30pm - 9.15pm. All welcome provided by Deborah Wilt and hosted by Anna Taylor & Louise Epley (UK) with Sophie Broadbent from Ethelburgas Centre for Refugees, London Island, Greece
All proceeds to go to Epley, Roberts at the door 10% or reserve by emailing Louise at lrbroadbent@a4.com



Green Influencers: Handsworth schools

The Green Influencer Scheme is an Ernest Cook Trust initiative to realise young people's potential as influencers within their communities. Green Mentors are trained by the trust and work with young people to engage them with the nature around them in the interests of local ecosystems, their communities and the mental health benefits of being in green spaces; so far, 40 Green Mentors have been trained across 37 host organisations.

Stephen Whitehead, a Green Mentor in Birmingham, teamed up with The Great Imagining and host organisation the Handsworth Association of Schools to run the Carbon Literacy Project across five schools in Birmingham. His aim was to create a community of Green Influencers within schools so that even once the Carbon Literacy Project was completed, the project and its benefits to the ecosystems and communities would continue. Stephen said: 'If I do my job properly, the young people become Green Influencers'.

The process of the Carbon Literacy Project across Birmingham was similar for each of the five schools but with diverse outcomes, as students created the framework to play in themselves. It's empowering because they're discovering things for themselves by going through the creative process instead of being told things. The steps Stephen took were:

- To create empathy between students and nature
- To facilitate students to work creatively with the information they were provided with
- To empower students to take meaningful action
- To build community and begin a movement so that influencers aren't worn out

'Empathy for nature is the first step in taking climate action: pure awareness has never been enough', says Stephen. He believes that most people think that other people don't care as much as they do about the environment, so people don't act because they believe others won't follow. Therefore, his projects are based around personal change which in students' cases often falls into either food and diet or local ecosystems: 'We need to be actively reducing our own carbon footprint. Once people have empathy and care, they start changing their lives'.

The Outcomes of the Carbon Literacy Project in Birmingham were shown in The Great Imagining exhibition in Canning Town during November 2022 and more widely impacted approximately 2000 school students in Birmingham. Asked about the effects of showing them in an exhibition, Stephen said: 'I think it's the fact that we have certain ways of observing and interacting with things depending on how they're capitalised and putting them in an art exhibition really slows people down and gives them time to think about it in a context where they feel comfortable and don't need to understand art history: we help people through the thinking process - it's together, not confrontational'. And certainly, conversations - especially about meat consumption - were sparked...

St James and St Clare's Schools

St James and St Clare's schools focused on personal changes that they could make to reduce their own carbon footprint. Asking questions such as 'How long is my hot shower?' and 'How am I making my hot drinks?', they used the artistic practice of photomontage to show how small actions combine to create a 'normal' and how these together build a reality. When we Explore our world through cutting up and reusing images of our everyday world, we may see things differently: photomontage can make the familiar unfamiliar and can create uncomfortable associations between the consumption and the effects of that consumption on the whole planet.

Following this Carbon Literacy Project, St James and St Clare's schools focused their attentions to food. The Influencers have negotiated with their school caterers to go meat-free on Mondays and to stop serving the most carbon-emitting meats, beef and lamb, altogether. The students have declared that they want to 'eat their way around the world' and are speaking to their catering company about ways that they can experiment and make low-carbon foods more exciting.

Oasis Academy Foundry

Oasis Academy Foundry is in Winson Green, Birmingham where there is little green space so the garden needs to be used in really savvy ways. Water pipes run through the hot composting system so that warm water can be circulated underneath the raised beds, increasing the soil temperature and thereby extending the growing season; there is also a food pantry stocked with vegetables grown on-site among other groceries as an alternative to a food bank.

Despite this innovative backdrop, Oasis Academy Foundry students were worried that there was little biodiversity on their small plot of land: they were aware that hedgehogs and birds lived there but were conscious that the land was not rich in wildlife.

With their Green Mentor, Influencers explored land use and biodiversity and modelled this to inspire the changes that they wanted to make including creating a designated area for rewilding. The students built bird boxes and bat boxes and are planning to grow extra flora to attract insect species, creating a liveable habitat for wildlife. Because of the nearby canals which act as wildlife corridors, these areas have the potential to be rich in biodiversity and the correct land use means that animals will soon arrive. 'Even in quite small spaces you can really improve the area and its biodiversity', says Stephen, the leader of the project. Stephen hopes that he has inspired the young people sufficiently that they feel they can continue with their work with the support of the school and that the project is self-regulating and self-sustainable with just small interventions from time to time.



Handsworth Wood School for Girls

Having discovered during the Carbon Literacy Project that approximately half our carbon footprint relates to the food and products that we buy, students at Handsworth Wood School worked on how they can influence others to think about this, especially in the context of food. The important part in choosing this focus area is that it's not someone else doing something else: it's our own choices.

The Influencers are doing a pop-up Carbon Literacy workshop at school on the last day of term where fellow students can learn to design a healthy low-carbon meal and then go to the canteen and choose their lunch with this in mind. The Influencers are also selling crafted and upcycled clothes to spark conversation about not always buying products brand-new. In addition to this, the Green Influencers are demanding a meat-free Monday from their canteen management and have calculated that this change at school will save the equivalent of 3,425 tennis courts of green space over one year (calculate your meat-free Monday savings by scanning the QR code!).

It emerged from discussions that there is lots of waste at the school because students are not excited by the food choices, meaning that they don't finish their food. Having researched and debated food options and knowing that food is deeply culturally rooted, the Influencers are giving fellow students samples of things that they never thought they might like. In Stephen's words 'you need to be able to design a cultural shift instead of a food revolution - people need to know that they already like the food'.

For The Great Imagining exhibition, participants designed an immersive space where you can sit down, read and then leave the 'house' and pick up sustainable products such as a repurposed poncho, trainers and bag, normalising and decreasing hesitance around carbon-friendly choices: 'People need to picture themselves in a more sustainable future', says Stephen.

One of the Handsworth Wood Green Influencers is currently designing a Carbon Literacy card game which will be played at the next exhibition... Watch this space!

Hamilton Special Educational Needs School

This is a very urban school with limited green space which the school hopes to extend. Stephen and the students went outside into the green space to develop an understanding of students' relationship with nature and especially with trees. Supposedly, it's more difficult for people on the autistic spectrum to express empathy - but this was relatively disproven. Following their sensory explorations and noticing the joy that the feel of the trees brought to them, the Green Influencers made banners of trees with hundreds of little leaves which rustle in the wind. This was an expression of their feelings towards the trees and local environment.

Having appreciated the benefits of sharing empathy with the surrounding natural environment, the Influencers' goal now is to go outside more often and to spend more time with local trees, both grown and not yet grown. The Influencers' long-term goal is to plant more of the area's native hawthorn and blackthorn hedgerows as well as wild trees including horse chestnut, rowan, oak, lime and chestnut.

Future learning this was a very resolved schools partnership project and is a great model for working with creative partners and networks who work in schools with different agegroups and participate in The Great Imagining exhibitions.

THE GREAT IMAGINING
GREENER · FAIRER · WISER Issue #1

HOW DO WE THINK?

YOUNG PEOPLE & ECO-ANXIETY
BY VESNA SOKOLOVSKA GREEN CULTURE MONTENEGRO

BY CAROLINE HICKMAN www.caroline-hickman.com

Eco-anxiety sounds worrying and feels uncomfortable. But I want to suggest that instead of worrying about it or trying to get rid of it, instead, we should feel proud of feeling it.

You are only feeling eco anxiety because you care about the planet, your futures, animals, nature, and climate justice. We measure mental health by looking at how we respond to external things, and so to care about the planet and the efforts being made for a greener and fairer world is mentally healthy, and wise.

I also think that everyone who cares about the planet will be feeling eco anxiety now, sometimes as sadness, or frustration or guilt. All these feelings are a healthy part of eco anxiety. I suggest that we should understand our eco anxiety as a sign that we care and use it to help create understanding and empathy with others all over the world who are imagining, working for, and creating a better future for us all. If we see eco anxiety as an ally in this then it can become eco care, eco community, eco empathy, eco compassion and eco justice.

So, don't be scared of it, feel proud that you care.

When this kind of love is felt in the middle of your chest, your intention is pure and realistic and double, achievable. And what comes after that is that slow Steven Kotler and others are talking about ... doors are opening, real people are crossing your path, your soul tribe is appearing in front of your eyes and there's nothing which seems impossible to materialise ...

Because Only Love is Real

Green Culture project is bridging UK and the Balkans, particularly Montenegro and Macedonia. Let's come together to create our collective greener, fairer, wiser future. www.greenculture.world

LINK

Core Arts Promoting Positive Mental Health

READ THESE:

- It's Not Just You: Teen's Guide
- I May Be Wrong
- Human Kind: A Radical Theory

Think again.



Production

Management

* Creative Content

Faye Hahlo & Deborah Curtis were supported by Adrienne Merryll & Elizabeth Forrester.

* Production

Gavin Turk worked with Angelo Carnielo, Paul Sakoilsky, Jim Hollingworth, Tom Crawford from the studio.

The install took place over 3 days.

FUTURE LEARNING:

A clearer floor plan

An extra set-up day

A detailed project plan with advance planning

More funding for a bigger team with clear roles/responsibilities.

Sound and Light

* Soundscape

We initially were going to bring in professional Sound and Light team but there was a miscommunication on the dates so in the end this was handled in house.

FUTURE LEARNING: The soundscape worked well on a smaller sound system. We need a dedicated engineer through the weekend to change soundtracks and volume to complement the talks and workshops.

* Cinema

This set up in a small annex room worked well after the loan of a larger projector

FUTURE LEARNING: Next time a dedicated Cinematographer would improve the quality of this experience with a bigger screen. The cinema could have been promoted better.

Catering

* Zest Kitchen

We had a catering van for Friday Night opening who provided 60 free portions and then afterwards they charged. This was effortless, efficient and delicious.

FUTURE LEARNING: would be good to offer subsidised food that is paid for by the audience to reduce this cost.

* Gaia Pulses

Delicious stews were delivered by Gaia Pulses in large tupperware containers that fitted into our fridges. The excess was frozen.

FUTURE LEARNING: a dedicated chest freezer would ensure this kind of food would be freshly made with no waste.

* Bar

On Friday and Sunday night we had a paybar run by volunteers.

FUTURE LEARNING: this would be good to be a professionally run income generator with more soft drinks offered.

Installation

* Artworks

This worked well with Alice Herrick curating the art and supervising the hang. She is an experienced curator and the work looked great.

The ribbons denoting Climate, Water and Soil created a cohesive feel to the gallery of artworks.

FUTURE LEARNING:

More time and planning

Dedicated team with clearer roles

Sound and light engineer





