**Land of Green Ginger Creative Development Session**

**30 November 2016, Fudge**

**Present:**

Simon Sharkey – Artistic Advisor for Land of Green Ginger and workshop facilitator

Hull 2017: Chris Marr – Digital Editor

Lisa Mayes – Marketing & Brand Manager

Lou Yates - Producer

Phil Batty – Director of Marketing, Communities & Legacy

Katy Fuller – Executive Producer

Elizabeth Bergeron – Assistant Producer

Gareth Hughes – Head of Production

Artists: Joshua Sofaer

Thor McIntyre-Burnie & Chloe Osborne - Aswarm

Damian Wright & Claire Raftery - Periplum

Dominic Wilcox

**Apologies:**

Artists: Gary Winters & Gwen Van Spijk – Lone Twin

Davy McGuire & Rosie Belben – Davy & Kirstin McGuire

Hull 2017: Elinor Unwin – Senior Monitoring & Evaluation Manager

Laura Smith – Head of Marketing & Brand

Where we are at:

Today in HDM: article about a found archive of chests from the Land of Green Ginger: starting point for planting curiosity in people around Hull. When it comes to your piece, you determine what size the crate is, and what it contains. Later, Margaret from Longhill says oh we have crates at the allotment here, then curators from the archive go out to examine these crates. Bells: connecting tissue that helps unites us in this story. Build a structure in a central location that will give clues as to what’s going on: maybe bells, voices, spy hole, etc. Something that people can interact with as if it’s a living thing. As other things are discovered, what’s the relationship between this central cache and the others: is there a puzzle somewhere, or instruction that says the object needs to go to another neighbourhood in order to stop buzzing? That becomes part of the psyche of how we experience the overarching story.

What we’ve let go of: big case with library and narrator, but we’ll find another way to make that storytelling thing happen so that we have a chapter for each thing.

Reactions:

* the idea of it surfacing in official destinations: real game across the city.
* The physical manifestation: crates of any size which may or may not be a part of the central cache. With a LOGG logo and similar style of packing: ‘To Hull from the Land of Green Ginger’. We can decide what they are.
* Physical thing that people can encounter before and after each commission. Building people’s curiosity in your location.
* Needs to be a slow build thing for places like Bransholme because people won’t show up for a big thing.
* Consistency and repetition might be a good thing for people to latch onto, similar to Liverpool [lambanana](http://www.superlambanana.eu/history.html). The case isn’t necessarily what's exciting, it’s what’s inside it that is exciting, and how you open it. Maybe if someone from the public gets to open it, that might add to the drama.
* [Red Ball Project](https://redballproject.com/): giant red beach ball that tours around the world and inflates in really interesting and unusual places. Made a public space playful and how it interacted with its surroundings. The way the crate plays with its surroundings could be as interesting as what’s inside it. Depends on the size of the crate: these choices will affect how the public reacts to it.
* Wrapped present and what it represents. It’s not just the opening, it’s the idea that it can be opened and you don’t know what’s inside. It’s both the act of opening, and the possibility that it can be opened. How that thing over the course of the year could lead to something?
* The ritual of how it’s received. Is there something about how it’s found, and the safeguarding, etc. The theatricality around that. Like a forensic team that appears around the box, which may take away the need to reveal what’s inside the box.
* It needs to serve each artist’s idea. Can have different iterations in each location, as long as it has something, whether that’s aesthetic or sound, that connects us back to the route of it. An identifiable motif allows it to mutate to whatever fits your project.
* Flash mob. What people start to do around the chest: normal people have been transformed by its presence adds to the sense of magic and theatricality.
* Is there another way of thinking of this thing rather than an overarching thing that hangs over everything? What is the narrative that leads from one project to another?
* The idea of collecting something from project to project.

Summary of Projects:

1. **Periplum**. While they have a number of ideas, they are currently stuck between sites which could change the narrative. In researching what themes to use they noticed that on Preston Road people really like to blow up and/or burn things, like bonfires in shopping trolleys. Periplum really want to tie into that along with Preston Road's local history and folklore of the Seventh Alley. The history part dates back to WWII when the estate was first built for families who lost their homes in the Blitz. This theme of movement still occurs as old houses are demolished and new houses built in their place. Thus was born the idea of ash people, who would appear around Hull freefalling from the sky and migrating back to Preston Road, thinking that these characters are ancestors landing in Preston Road. The Ash People will ring bells and have lanterns, appearing on high buildings in unlikely places like Archbishop Sentamu Academy as a pre heralding activity. People will be invited to the main event, which include a journey to search for the truth while facing your fears. Location-wise, they've become obsessed with the Holderness Drain near where the Seventh Alley originally appeared. They'd love to have it physically at the Seventh Alley, but if not that is not viable then at least use the fear that the Seventh Alley instils in the locals. They have lots of images in mind and haven't decided on which ones to go with, but it will definitely end with some sort of aerial spectacle.
	1. **Crate**: the crate arrives with ash people, either floating down drain or being pushed in a trolley by ash people. Open it up and find sound installation, bells, burnt shoes, artefact, etc.
2. **Dominic.** What he got from this is that local people wanted to get involved. He wants to put a spin or twist on what people normally do. Everybody likes games, which would be an easy way to put a twist on the everyday. Land of Green Ginger Wonderland. Turning the everyday, like drinking a pint, and giving it a twist so that it becomes a game of sorts. He'd also like to tie in historically connected themes, and maybe have it take place within a games tent, or something along those lines. He's always wanted to bring art and games together, which is the ultimate entertainment. He believes that changing the mundane into something is a really LOGG ethos.
3. **Joshua.** 2017 is the 50th anniversary of Bransholme Estate being built. Bransholme means 'wild boar water meadow' in old Nordic. Theory of nose comes from the origin of the name. During all the lead up construction for 2017, a ginger gold nose was found in one of the digs. Nobody knew what it was for, or where it came from. This ginger gold nose appears in the Lost and Found Office and identified as belonging in Bransholme, so returned there in a **crate**. The Nose Guardian takes the Nose out of the crate and into a glass case in an empty shop in North Point, which is called ‘Nobody Nose’ because nobody knows exactly what it’s about or why it's back exactly. This shrine becomes a social space, which you can book if you’d like for your own party, etc. You can make wishes to the Nose, on rice paper, and those will eventually be dissolved in the river at the finale ceremony (i.e. nose parade). ‘Sky Breath’ is little room at the back of the shop that you walk into that fits only one person, with massive nostrils above. You say your wish into the nostrils and hopefully your wish comes true. Also workshop space where people are encouraged to make things, which will hopefully get people involved and interested in being a part of the parade. This will hopefully build some kind of ground swell of interest by making nose hats, nose banners, etc. There will be weekly workshops for nose flute orchestra to become a part of the parade through Bransholme. The wishes on rice paper dissolved into water at the end of the parade. Parade needs to go past people’s houses. The one thing that Joshua is worried about for now is people’s commitment. During the Pilot Project, a lot of people who made appointments didn’t always show up for them the following day, though they were always filled with walk ins. As of now, the shop will open 17 June and close 19 August.
	1. **Crate**: if a nose is found in one of the cases, and we know that it belongs in Bransholme is a great way to connect it back to the overarching narrative. Nose then goes on, taken into the world of the little people. Joshua would make three gold noses: one for Dominic, one for Davy and one for Joshua’s project. Hasn’t quite resolved ‘is it big’ question in terms of the size of the crate.
4. **Lone Twin**. What their Pilot Project revealed was that there were lovely stories that needed to be told about Longhill and the people who live there to the wider world. Thus was born the idea for The Guild of Commoners. New participatory performance project in Longhill which will generate a series of artworks and performances that will be co-created by Lone Twin with collaborating artists and the 100 members of the Guild, who will also perform the works. The 100 members will work in smaller groups to create and perform the artworks in 2017, realising a programme of events that culminates with a mass coming together for a finale. The Guild can thereafter meet en masse once a year to mark the anniversary of the first gathering. Timing-wise probably early part of July.
5. **Aswarm**. The main motif is a vocal colony that can occupy a public space, an Extraction Factory or maybe a derelict space or public park. Instead of a phone box, they'd like to put a voice collection device on the back of a Rediffusion van that you don’t necessarily need to interact with. How can they work with groups of voices rather than individual voices, and how can these groups become advocates for this project? The idea is that this voice collection device would be an interactive individual experience which would later be funnelled into voice vessels. These vessels would be spread across the city, like hives, which buzz with voices and look unstable. For example one would hang off a lamp or in the corner of a bus stop shelter. Hopefully people would report them as unsafe, and the Extraction team would come to collect them and bring them back to the vocal colony, which is lots of these vessels together. How do these vessels interact with one another and work together? You as the visitor are the person who triggers the colony, possibly by your physical presence, but also with your voice. Because there would be voice collection devices that people can still input into the colony. By exciting it in this way with your presence and/or voice, it starts to get louder and more animated, thus affecting and triggering things in the public space, like different coloured street lights and green smoke coming out of water fountains. Not sure about location yet.
6. **Davy** would like to go into the Bingo Hall, which is revealed as a tiny people metropolis. They’ll build a set out of cardboard of sky scrapers, etc. and then use projection scenes. Hull in microcosm using local people and hopefully overlap with Hull Fair at the start of October. They are playing around with the ending because in reality the bingo hall is eventually going to be made into flats, so they're thinking of ending with the tiny people being told to leave. Lots of interest and love for that building in that neighbourhood, so we’ll need to be careful about how we end it. For example, even if they're not in the Bingo Hall, the tiny people will be here in the city still. Maybe they could leave with the Hull Fair. Maybe they send a postcard to the HDM to say where they’ve gone…!
7. **Macnas**. You’ve all met Noeline at the start of the project. Macnas didn’t fit initially with the pilot project phase, but they want and we want them to come back for the final phase of this project. Interesting that Davy & Kristin work with tiny people and Macnas works with giants. The thrilling darkness and energy that you get from Macnas' work is perfect for Hull. This is only the start of the conversation, so there are no solid plans as of yet. We’ll need to explore with Macnas about how we end the Land of Green Ginger. We are creating the chapters within this book.

We need to have a clear idea of how and why. How that starting point, and what the idea that when you open this chapter, how does that connect back and fit within the larger frame, leading towards the final piece, which is that we begin telling this story. We’ve started this archive, which will lead to the distribution of the book to all of Hull. The idea of the crates, how do we make sure that is connected back to the overarching story. We want to make concrete decisions about how it connects to other ideas, iterations and chapters. This is the exercise now.

In terms of the connective tissue in your work, it can be passing of the baton, or it can be more like tree limbs coming from one trunk, which doesn’t necessarily have to come as a chronological through-thread. For example, the diffusion van comes to record the nose orchestra. Ash people are silent, which is an interesting link to Aswarm. The tiny people don’t disappear, they drink the elixir and they become giants…

Vision for the book.

* Katy doesn’t want the book to drive the rest of it. It’s a device to report, expand and play with rather than defining what everything has to be.
* Simon: the book has to be a reaction to the narrative. It comes from the trunk and its branches, and the book turns that into a through line that looks at the reactions to each of the chapters, and find the connecting tissue within that. Whether the writer makes that very explicit is up to them. Meanwhile this is happening, which doesn’t necessarily mean it’s connected. Macnas should bring it all together. We need to work out how the liveness gets distilled into the possibility for a book, being the next chapter of the story.
* We start with the crates, then we find the connective tissue as the narrative. We need to work this out, and make it quite simple, come to decisions today about what the connections might be, so that we can start interrogating each other about what will work and what won’t.

Remainder of day: begin to imagine and use some of the ideas and what possibilities might be. We don’t want each project to be self-contained. Members of the public need to feel like they are part of something larger. How does your own idea fit into the overarching structure, potentially borrowing from other ideas? But also integrated into your own aesthetic and experience.

* Could use HDM or digital manifestation. We don’t need to answer this now, but what is the conceit that we set up online. Is it the archivist who is an online embodiment, etc.? We can invent another place where we can fill in some of those gaps. Radical archivist grounded in the scientific rationale who logically explains the magical. This person, or organisation, would be able to represent this to the public via media interviews, etc., and give it a level of credibility. They could be totally digital as well.
* The sound of bells or voices, beautiful and melodic that gives clues. A webcam on that would be so great as a digital embodiment to bring in more audiences. Has a sense of something alive; it is an entity. ‘Something that speaks has to have a soul.’
* Dominic’s Inventor’s Project could connect to the Lost & Found aspect…?

Afternoon session

Simon asked a series of questions designed as guiding principles so that we were able to interrogate and determine what the content for each 'Chapter' should be and how it relates to the heralding moments, the central conceit of a land of possibility becoming pervasive throughout Hull and finally the catalyst for a book.

The questions were as follows:

1. How can you explicitly link your experience to the starting point; how do the creates arrive/feature?
2. What is contained in your experience that explicitly links it to LOGG?
3. What is contained in your experience that explicitly links it to another of the experiences?
4. What other opportunities/ideas are there to connect to the other experiences: travel book of anywhere, 3 words GPS, flash mob behaviour, calling in the Lost & Found experts, horses?
5. What are the connective aesthetics: crate, sound, street signs, horses?
6. What do you want your chapter in the book to record/look like?
7. What does the audience 'take away'?

To finish:

Would be good to have a chance to chat direct with one another about your ideas. We need to get out of the hypothetical and have practical conversations. How does it go from the crate to your projects and how does it connect back to LOGG? Come up with 3 options then we can have a budgetary responsibility questions. Remember this doesn't need to be a baton passing exercise. If there is a theme that connects to another project that doesn't fall chronologically before or after your project, don't let that stop you from using it.