

LAND OF GREEN GINGER

Digest across the year

Jan 2017 – Simon S/Katy F

Following our last session and some shaping of the ideas shared at it, we have a crystallised version of the overarching narrative for Land of Green Ginger. As you know our aim has been to provide a framework in which the projects can have their own identity and worlds and yet there is “connective tissue” evident throughout and a flow of a story across the whole project.

The following digest shows how the narrative flow could work. This is NOT PRESCRIPTIVE and is there as a guide for you to develop with us and with each other how the stories flow in and out of each other.

This document only contains the briefest notes on the main content of each individual project, in order to focus more on the connective tissue. We will circulate all proposals in due course to fill in the gaps.

Additional notes are given in [green](#).

PROLOGUE

There once was a land that nobody believed existed. And every day people passed by it or around it or over it or through it, but never once saw it or felt it or heard it or knew any person or thing in it. Until, one day, the land revealed itself..

[The above paragraph appears in the next published season guide which will be in circulation from beginning of March.](#)

In preparation for Hull’s year as City of Culture, the Council has carried out a huge programme of public realm improvement. The city centre was thoroughly dug up, lines of orange barriers interrupted usual walking routes, businesses were disrupted and disgruntlement was rife.

During this process, workers made an interesting find, near to the junction of Whitefriargate and Land of Green Ginger, when they happened upon what appeared to be the roof of a previously unknown underground chamber. Further investigation showed this to be an annexe of vaults under Exchange Buildings on Lowgate.

Workers broke through to this previously unopened chamber to find inside a cache of neatly stacked packing crates, each stencilled with “To Hull from the Land of Green Ginger.”

An investigation was instructed and the find reported to the press.

[A newspaper article appears describing the find and explaining that the crates cannot yet be opened as they need to be acclimatised first. Some have been x-rayed and found to contain books and other unidentifiable objects. Some of the crates are behaving oddly, ringing with the sound of bells for example.](#)

Experts are brought in from the “Institute of Rediscovered Wonders”. They talk, with confidence and knowledge, of the probability of the cases containing artefacts that are of the utmost curiosity to students of the weird and wonderful. It is no surprise to them that no one knows the origins of the name “Green Ginger” and that there are many mythologies surrounding it as there are throughout Hull. They talk about the mythologies that have no physical evidence but still remain somewhere in the psyche and folklore of the communities. They are looking forward, with great confidence and excitement, to unearthing some hidden mythology -and who knows what this might unleash.

The Institute set up a temporary HQ in Hull. They have an operational/transport arm called “The Re-Rediffusion Team” who, in their uniforms and branded truck, carefully move the crates to the HQ so that they can be acclimatised. CCTV is set up on the crates and the Institute begin their investigations.

The Institute has a blog and a facebook group and through this and the media, they begin to catalogue their findings, appealing to the people of Hull to come forward if they have anything to contribute to the investigation. The Institute only really exist online and in the media, rather than physically in public.

A few weeks later, a crate – of the same style and with the same stencilling – appears in the Preston Road area. It also bears information – dates and times...

Each time a new chapter is about to happen, it is preceded by the appearance of a crate or crates in that location. There are various ways the crates can appear:

- they could appear overnight
- They could be discovered / revealed by someone in that locale
- They could be transported there from the central cache by The Institute / Re-rediffusion Team, as they decode clues or find instructions suggesting this should happen.

The crates act as a large-scale visual marker that something is about to happen in that area. Each can then have its own means of conveying more information to the public, or giving clues to what might be about to happen. There needs to be a degree of consistency in how they look, but they can behave differently – most may open to reveal things, some may not. Some will be stencilled with more information. Some may stay in situ for two weeks, others may be removed to be taken to Institute’s HQ.

The Institute becomes the vehicle by which we can communicate clues and more overt information to the public. As they open more crates they discover objects whose application may only become clear once the next chapter of the story unfolds. They post photographs of these objects and invite interaction / explanation from the public. They also help to drive the narrative forward. They reflect on what has happened so far, they react to the way the wider public are responding to the pieces. They hypothesise about what this all means.

The Re-rediffusion Team are the practical means by which we can transport things around, deliver, open, remove crates, change street signs etc.

Each time a chapter finishes there is a suggestion or clue of what or where the next chapter will be. The Institute can report, analyse and interpret this.

CHAPTER 1: 7 ALLEYS (PERIPLUM)

[From Periplum updated proposal 9/1/17].

On the morning of Saturday 22nd April, staff and visitors arriving at Freedom Centre, discover a large has appeared outside. It is marked with the legend, 'To East Hull with love, from the 7 Alleys'. Over the coming days it emanates sound – harmonic drones, hushed voices speaking urgently, as if from a faraway place, of the Land of Green Ginger and the 7 Alleys, and the ricochet of horses' hooves galloping.

The arrival of the crate triggers a series of subtle manifestations. New road signs have mysteriously appeared, evoking the poetry of a parallel reality or the ancestors of East Hull revisiting, and signs of 7 appear in the subtlest places, infiltrating the neighbourhood.

On Monday 24th April, as if from another time and place, two beautiful black horses appear pulling an elegant carriage bearing the name of its origin and destination: '7 Alleys', a sign that this magical place of folklore is coming to life again. The carriage is accompanied by a retinue of runners and riders, including a team of local participants, timelessly clad in black. They bring beautiful music and spectacle. Riding with them through the residential estates, a violinist plays live fiddle across sweet, weaving drones, drawing home-dwellers out of their houses and into the streets.

The horse-and-carriage transports a smaller wooden crate, also stamped with the brand 'Seven Alleys / Land of Green Ginger'. It contains messages to be delivered to hundreds of Preston Road residents. The message heralds the reawakening of the alleys, challenging the public to seek signs of 7 and look out for the arrival of the mysterious ash people. The message also contains an invitation to enter an on-line portal – a web page where they can find out about the performance event and book places. It tells them when and where the portal of the 7th Alley will open and finally reveal its magical truth.

The following weekend, inspired by local legends of apparitions emerging from the 7 Alleys, a series of ghostly figures appear in different prominent and elevated sites around the neighbourhood, by day and also glowing up against the night sky. The public are encouraged to seek out these sightings. They appear from time to time in the heart of the neighbourhood, moving across the rooftops, flickering across the alleyways and bridges, lit by lanterns and ringing bells. One bears a wooden crate fashioned into a little home to transport their remaining possessions, wheeling this on a smoking shopping trolley from which erupt little whirlwinds of drifting book pages. In their wake these spirits leave a trail of burnt pages, fragments of scorched story from the book of the 'Land of Green Ginger' and its opening chapter.

Press and social media reports of a strange apparition on the rooftop of Archbishop Sentamu rooftop are broadcast, with film footage captured by the Daily Mail circulated on local TV and web. The story is promoted that the cinders of bonfires appearing by the drain-side, along with abandoned shopping trolleys, scattered shoes and debris are signs of their presence, creating a mythology around familiar present day phenomena in the Preston Road area.

The Institute issue a statement: within the central cache they have uncovered various items seemingly related to 7 Alleys, but as yet have not been able to ascertain exactly what they are as most of them are burnt, or nearly burnt to ash. There is one singed but mostly intact mechanical device – they are, as yet, unable to confirm what this was used for, but post pictures.

One current possibility – sitting with Dominic for further consideration – is that instead of doing a neighbourhood project, Dominic works with a couple of the other projects to develop an invention which answers a problem in their Green Ginger world. The experts can find these objects in the central cache of crates, but not be able to confirm what they are actually to be used for until the project has happened, then the Experts can join the dots. In this instance it might be a mechanical condenser that can reform ash into its original shape, or a spring-loaded harness which would allow someone to enter the 7th alley but stay tethered to the real/mortal world.

From Wednesday 3rd to Sunday 7th May, the project enters a new phase. The legendary 7th Alley is brought to life through a 30-minute performance repeated each night:

Audience gather at a meeting point – a ‘7 Alleys’ signpost – a short distance from the performance site. (Audience have to confirm attendance in advance on one of the five days.) Met by Guardians of the 7 Alleys, each audience member is given a lucky gift to protect them on their journey.

The audience are led into the flickering landscape accompanied by fire torches and are cautioned to stick to the path, forming a long, narrow procession.

Reaching a dark area of the park, audience are halted and wait in anticipation. Suddenly, lamp-lights high on poles either side of them flicker into life. Without forewarning the audience have arrived in the 7th Alley.

Action and imagery unfold in the expanse of field on either side of the ‘alley’ through alternating scenes, firstly on one side, then on the other. This expanse becomes a magical realm, a space where the imagination can conjure strange and beautiful realities, where characters and images appear, disappear and reappear elsewhere in the blink of an eye. The work takes the images of the 7 alleys apparitions and characters like the White Lady, Bubble Boy and Statue that weeps and reimagines these with a local historical root. The ash people are revealed to be the evacuees who migrated to East Hull as a direct impact of the blitz bombing of the city.

As the performance concludes, a confetti drop of burnt pages drifts across the site. Audience can pluck a page from the air to keep. It will contain a clue to the next LoGG performance. As the ash people appeared from nowhere, so they disappear, in a drift of smoke and leaving behind a ring of fire.

The audience find that the pages they have gathered carry a story about the mythical Wild Boar of Bransholme and mention of a talisman which protects the area. They are nonplussed, wondering what connection this has to the performance they have just witnessed.

INTERLUDE

The ministry is inundated by press and media asking to explain what just happened, what does the page mean, are these crates dangerous, what might we expect next? They have no concrete

answers, although they do reveal their theory about the object they found (see above). They also reveal a new find, which – again – they cannot yet determine the purpose of (later turns out to be an invention connected to Nobody Nose).

They also reference a book which tells of several other crates having been deposited throughout Hull...

“ we want people to be on the lookout, search your loft and basements and if you have any sightings or strange sounds, behaviours please report them immediately. “

The ministry reportage will always be done through press, media and online. It will be full of pictures of the crates in situ in Preston road and of the show etc.

CHAPTER 2: NOBODY NOSE (JOSHUA SOFAER)

[SS / KF notes – to be adapted by Joshua]

A stack of crates in pyramid form appears in Northpoint shopping centre atrium. They carry the Land of Green Ginger stencil. The centre management contact the Institute who declare the crates to be bona fide and say that although they appear to be stable, they will send in the Re-rediffusion Team to bring them back to the HQ for investigation.

For a few days, the crates become a fixture, also providing a somewhere for weary shoppers to sit. At certain times, the crates ring with the sound of bells – the tune is identified by the Institute as being the same as was heard at Preston Road.

The Re-rediffusion Team arrive and, as trying to load the crates onto a trolley, they trigger a reaction and the centre begins to fill with green smoke. A mini evacuation is caused until the smoke dispenses. When the shoppers return they see the Re-rediffusion Team gazing at a beautiful nugget of gold, shaped like a root or nose. They remove the nose and the volatile crate, leaving the others in place.

The evacuation is reported on social media and in the press. Information boards around the centre describe the golden object and ask people to contact the Institute if they know any more about it.

The Institute determine, from various information received from the public, that the golden object is the Gold Nose of Green Ginger. The Gold Nose was unearthed when the foundations were laid for the Bransholme Estate. Many theories abounded for where it had originally come from – including one about a Wild Boar, which they link to the pages left behind after the 7 alleys story - and for the magical properties it had, including the luck it could bestow on the area. However, it was lost shortly afterwards and hasn't been seen since.

Various groups verify this story – including the group looking after Bransholme's 50th anniversary celebrations. So strongly do this group feel about the protective properties of the nose that they start campaigning to bring it back to Bransholme, petitioning people around the remaining crates in the shopping centre. The Institute deny that they are refusing to return it and say they would be happy to, if a suitable place can be found for its safekeeping.

The campaign brings further attention to this element of the story. Joshua to determine whether the Nobody Nose Space and the Nose Guardian are appointed / owned by the community in this part of the story, or are more pop-up.

On the appointed day, the Nose returns to Bransholme. Announced by bugle calls, the Nose Guardian, dressed in a nose tunic and accompanied by banner bearers arrives carrying the nose in a casket and walks it into the shopping centre in a solemn procession to its new home which has been prepared in readiness.

This marks the beginning of a two-month period of activity in Nobody Nose, an enchanted house, a social space, a space for collective and individual activity where visitors can make wishes to the Golden Nose, take part in Nose Flute classes, have their own nose cast, build a relationship with the Nose Guardian and so on.

...to be continued...

CHAPTER 3: THE GUILD OF COMMONERS (LONE TWIN)

Overlapping with this, Margaret, from the Longhill Allotments reports that she has ten crates stacked in an abandoned shed. She's already opened them and there are 10 tabards, bells, shoes and hats in each. She's also discovered a constitution for "The Green Ginger Guild of Commoners."

This is reported in the press and on social media. The Institute report that they are in contact with Margaret to advise her following other discoveries they are making in the central cache.

She's taken it upon herself to follow the instructions in the constitution and is recruiting volunteers through a network of Longhill organisations and institutions. Within the constitution is a directive that demands that its members "create and display acts of wanton wonder that originate from life experience, manifest in all forms and a celebrate the spirit of place." The group plan to establish a Guildhall on the estate and create a series of performances and artworks – particularly inspired by the rivers which provide the names for many of the streets. They hope the wider community of Hull will come and experience their works.

[to be continued...]

INTERLUDE

The Institute post photographs of one of the strange objects they have found in the central cache boxes. They are excited about this discovery because they think they know exactly what it is for. They have been experimenting and it appears possible to capture voice within it. They have received some additional funding in order to be able to prototype voice collecting systems to see if they can learn more about what the voice capture vessel does once it has been "charged" with voices. They promise to keep everyone informed of their progress.

CHAPTER 3: THE GUILD OF COMMONERS cont.

The week of activity arrives and the Guild of Commoners present a series of works which inspire people to explore the estate, its history and all it has to offer.

More detail needed from Lone Twin on the activities and outcomes which will take place on the Longhill Estate. Also need to look at timings and how any lead in (the “Margaret” story) needs to tie in with the real recruitment they are doing.

Perhaps one of the stories or presentations could include the story of an ancient members of the Guild who was (like Gulliver) coerced by some Tiny People to stand guard while the constructed a secret metropolis. This story is dismissed as fantasy, but the tinkling of tiny bells and the presentation, by the Guild, of some tiny clothes and a boat made of a take away dish is enough to get us questioning the veracity of the claims.

On the final night of the presentation, the residents create a bonfire from the crates so that the guild may live in perpetuity, free of the constraints of the past.

This doesn't have to be a bonfire, but we need something which brings this section to an end and provides some material for the next interlude, to give some interest to the story of the Institute.

INTERLUDE

The experts are in uproar about the burning of the crates. It has upset the harmony of the discoveries. They explain that, contained in the crates was a set of instruction on how to gather cryptic clues which will unleash the full force of the Land of Green Ginger. This bonfire could jeopardise their research and collation of an invaluable resource for the people of Hull. However, the Guild reports that a plaque has now appeared at the site of the crate bonfire which appears to carry the cryptic clue they were searching for. At the same time, the Freedom Centre reports that another, distinct plaque has appeared there...

CHAPTER 4: RE-REDIFFUSION (ASWARM)

In another area of town, more crates are being discovered. This time there are many and they are appearing at schools, community centres, on top of bus stops, in car parks.

The Institute dispatch the Re-rediffusion Gang. In removing one of the crates (at a place with a captive audience – e.g. a school) they drop it and green smoke billows everywhere. When the smoke clears they find that this crate contains one of the voice collecting vessels which had previously been discovered in the central cache.

The Institute are seriously excited as they have been developing the voice collecting apparatus for some months now. The next day the specially trained Voice Extraction and Rediffusion Operatives are sent in with their strange apparatus – looking a bit like the Ghostbusters - and collect all the voices from the school children into the voice cocoon. They leave the vessel, filled with compressed, bottled voices and ask the school to inform them immediately if anything changes with it. This is all captured by media.

The Re-rediffusion Operatives become a regular sight around the neighbourhood over the next week, tracking down all of the crates, releasing the voice cocoon and either using their apparatus to collect voices from the groups in the area, or simply leaving the vessels in public spaces – bus stops

and so on - so that individuals can “donate” their own voice to the collection process. All the vessels are left with a sign: “If this vessel exhibits any strange or unusual behaviour, please report it immediately to the Re-rediffusion help-line.”

[to be continued...]

CHAPTER 2: NOBODY NOSE cont...

After a period, the Golden Nose has received so many wishes that it starts to appear unstable. The Institute suggest that the nose is overloaded with goodwill and needs to be moved to a space which will allow it to breathe more openly.

The Nose Guardian begins to plan a procession to take the Nose to its new home. When the time comes, the Nose Guardian leads a parade out of Northpoint Shopping Centre. Banner bearers mark a path to a waiting horse drawn carriage and the Nose Guardian carries the Gold Nose of Green Ginger in its casket with the sealed box of wishes on a velvet cushion. People wearing nose costumes, false noses and playing the nose flute walk behind it on the journey to Noddle Hill Nature Reserve where a boat is waiting. The Nose Guardian boards the boat to scatter the ashes on the water and then returns to the horse drawn carriage to depart with the Golden Nose in its casket.

By the time people Return to Northpoint, the windows are already painted out. Nobody Nose has gone. However, outside the shop unit is another plaque and - hanging above people’s heads is a Voice collecting unit, left by the Re-Rediffusion Team.

INTERLUDE

The Institute reveal that they have found a set of instructions which may explain the plaques. They believe that the individual panels together make up a larger image, but they can’t be sure of what exactly this image is. They encourage people to visit the plaques, take rubbings and see if they can unlock how the puzzle might fit together. They suspect that there will be a total of 6 or perhaps 7, but, as yet, cannot divine where the other plaques might appear.

CHAPTER 4: RE-REDIFFUSION (cont.)

People start reporting that their voice vessels have started to glow or vibrate or pulse. The Re-Rediffusion Operatives are called in and remove the unstable vessels.

The Institute report that they believe this means that the power of the collective voices has given some sort of “life” to these vessels and, even more interestingly, when they get two or more together, they start to interact with each other. They post footage of Re-rediffusion Engineers, testing how the voice vessels change behaviour as they become closer to each other.

A week later the Institute report that the “swarm” as it has become known, is becoming too volatile to keep at their HQ and will be moved to an outdoor location where its behaviour can be explored in more detail. If all can be made safe, the public will be invited to see this phenomenon.

Information is circulated that the swarm is to be moved to a certain location and dates are given. When the public arrive, they find a large collection of the voice vessels. En masse, they occupy the space puffing, breathing, humming and convulsing with vocal energy. The colony is not simply

something to observe, however. It is “alive” and reactive to our presence and to our own vocal input in-situ. The individual vessel reacts to each becoming more excited and activated by each other as well as by the visitors.

People wander amongst them, realising that they can shape and sculpt the sound. The vocal colony also has the power to reach out, influence and play with its surroundings, making street lights flicker, the water fountain erupt or green smoke emerge from the drain covers.

The re-rediffusion engineers move amongst the swarm, occasionally tapping the vessels which are particularly animated to draw of a curious liquid into tiny bottles. These are presented to the visitors to take away and rediffuse the distilled power of the collective voice, whenever you need your voice to be heard. The bottles are labelled with the Land of Green Ginger stamp and come with instructions on when they might be used, e.g.:

- At a referendum
- In a conflict with a spouse or boss
- When reading a bedtime story
- When soothing somebody
- When making someone laugh
- When rallying your team to win
- When talking to yourself

After the final night, the voice vessel colony disappears overnight. In its place, another plaque. And already, the stand for the plaque is covered in tiny graffiti tags which appear to be advertising a party to be held at the Carlton Theatre on Anlaby Road in a few weeks' time...

INTERLUDE

The Institute reveal that they are very pleased with their experiment and nurturing of the voice vessels. They feel that they are beginning to understand why the Land of Green Ginger has reappeared now, but know that they are missing some clues. They reflect on all of the Acts of Wanton Wonder which have happened so far. Resurrection of a past shown by the Ash People, a space to contemplate celebrate and change your life shown by Nobody Nose, the collective power of action shown by the Longhill Guild and the collective power of the voice demonstrated through the vocal colony.

When questioned about the Tiny People story, they confirm that they have found the origins of this and that clues have been evident throughout the year – tiny footprints, tiny voices, tiny spray tags. They reveal tiny crates filled with tiny artefacts and ask the public to be on the look out for other tiny things.

CHAPTER 5: CARDBOARD CITY (DAVY AND KRISTIN MCGUIRE)

Hundreds of tiny lego sized crates are found around the Anlaby Road area, along with tiny shoes, cars, pots pans. At the same time, a massive banner appears at the entrance to the Carlton Theatre, with the projected fireworks. The banner reads:

“We are moving and you are invited to our leaving party

Signed, The Tiny People of Green Ginger”

Invitations go out more widely, detailing that the Tiny People are moving from their old home to a shiny new estate and are throwing a huge leaving party. The public are given dates and times and invited to book a ticket.

The Carlton Theatre opens and the Tiny People Metropolis is seen in all its glory. This giant cityscape suggests that the Tiny People have been there since the Bingo Hall shut its doors. They have collected all the waste of Hull and repurposed it for themselves. Many wonders are witnessed including tiny versions of local people you might find in bars, at school, at the dentist or hairdresser. There is a tiny Hull Fair and a shipping port with ships made of take away dishes. And a tiny orse and carriage which races across a number of the scenes.

After the final night, the Bingo Hall is closed up. A sign is hammered to the door saying it has been sold to XXX (giant character from Macnas chapter). A plaque has also appeared on the outside of the building.

INTERLUDE

The Institute declare that their work is almost over.

They believe that they know why the Land of Green Ginger has revealed itself and the residents of Hull can find the answer too if they go to all of the plaques and then solve the jigsaw puzzle of the pieces. There is a final plaque still missing but they are confident it will appear too. There are several crates left but these are clearly marked that they should not be opened until 2018, so they plan to leave these and return at a later date.

There is, however, the puzzle of another enormous crate from the initial cache which seems to have disappeared. It couldn't have been lifted easily, let alone fit through the door so where has it gone? The people of Hull are asked to search for it.

CHAPTER 6: MACNAS

A giant crate appears at the junction of Whitefriargate and the Land of Green Ginger. Periodically it rings with the now familiar sound of bells and, at times, it is joined by the same tune played on the bells of the Guildhall to the North and the bells of Holy Trinity church to the South.

The crate carries a date and a time, a stylised map and the legend “The Land of Green Ginger unleashed.” Other crates from the other projects start to appear along the route shown by the map.

On the appointed day, a parade gathers. Strange giants, kinetic structures, masks, music and performance. They have all of the behaviours of a cast of people who are confident of their ability to encourage imagination, reflection, reinvention, contemplation, having your voice heard, taking action, being inventive, inquisitive and bigger than your size. The parade is punctuated by familiar figures from the Land of Green Ginger: ash people, people from the nose parade, the Guild of Commoners, a beautiful horse and carriage, even the Rediffusion Gang and Van.

The parade demonstrates that the Land of Green Ginger has truly been unleashed

At the rear of the parade is a platform carrying a timeless, ageless figure. She carries a book and reads aloud:

There once was a Land that nobody believed existed. And every day people passed by it or around it or over it or through it, but never once saw it or felt it or heard it or knew any person or thing in it.

Until, one day, the Land revealed itself...

And because of that, people began to believe and behave in all sorts of strange and wonderful ways. They wanted to leave work and play and wonder and be part of this amazing world. They wanted to share it with friends, and family and neighbours and visitors and strangers.

And because of that, the real world changed too. The status quo was not so fixed and people questioned things they had always accepted.

Until one day, the Land started to fade away and things began to return to something more akin to normal, but traces and reminders and changes remained. Perhaps, one day, the Land will return, but for now, our world is a little more like it.

ENDING

The final findings of the Institute are simple. They say that this practice of packing away memory and possibility was not a simple act of placing history in a time capsule to be discovered; it was in fact a way of changing people's daily practices and behaviours in light of the needs to conform to a greater good. It's a bit like the very normal practice of "putting away childish things" when you become grown up and that it's not until you dig them out again for grandchildren that you remember how things were and how much fun you had.

The final plaque appears on the Land of Green Ginger. When all of the pieces are gathered and put together, they show...(XXXXXXXX)

What could this be? A riddle, or set of clues that would lead people to a final hidden installation (for example something different hidden behind the narrowest window in the Land of Green Ginger)? A picture or epigram which reveals Hull as an eternal place of magic and wonder (too trite?). A nod to the book without giving it away?

EPILOGUE

Brown envelopes, stamped with the Land of Green Ginger stencil start arriving on people's doormats. When opened, they are found to contain a book, which is full of beautifully drawn adventures of the city of Hull when it became the Land of Green Ginger and the most wonderful things were possible.