

The Weather Report.

2022-23 Inclusion, Collaboration, Connection.

We all live under the same sky, we all experience the weather and how it affects us, it can be the start of a conversation....

117

people actively participated in workshops and film screenings.

10

venues in England, Wales & Aotearoa (New Zealand) hosted film screenings / talks/ exhibitions/ workshop events.

6

UK arts organisations support funded the project by taking part in 6 online training sessions exploring different aspects of inclusion led by Disability Arts in Shropshire (DASH), Curious Arts, Sunderland, & Diverse Artists Network, Bristol.

36

creative/cultural practitioners took part in training/ hosting events.

1

British Sign Language (BSL) interpreted screening & workshop event.

1

Environmental Festival, The Weather Report film was included in 'Ancestor We' in Auckland, Aotearoa.

4

artists, Jill Impey, Jamila Walker Thomas, Emily Wilkinson & Tanya Raabe-Webber, collaborated on a tool kit for creatively sharing ideas of inclusion from different lived experiences of disability, neurodiversity, non-binary and racial awareness.

Project Aim: to instigate culture change & shift towards greater inclusion in Visual Arts & Heritage.

The Weather Report training workshops...generally encouraged me to think about how to include a wider range of audiences and participants in art projects. Using a broader spread of communication methods especially online (as explained by DASH's Paula Dower).

The workshops have made me feel more confident about making contacts with a wider range of artists and arts organisations outside Shropshire. Have made me reflect on how what we do, say and make as artists can have a much wider and varied cultural impact than I previously imagined.

The project has made me think in a much wider sense about how our creative output is informed by not only what has been made before but what has happened before.

Elizabeth Turner, Participate Contemporary Artspace (PCA).

With thanks to all the supporting arts organisations: & Arts Council England. DASH, Drum & Brass, Leicester, PCA, Media Active, Shropshire, Curious Arts, Aspace Arts, Southampton, Take A Part (Prince Rock Primary) Plymouth, Shrewsbury Museum & Art Gallery, The Hive, Shrewsbury, Meadow Arts & The Arts Institute, Plymouth.



Supported using public funding by
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ENGLAND**

Workshop & Film screening responses.

Connecting to nature connecting to each other, hosted by Jill Impey UK and Jasmine Teei NZ. It's about connection, isn't it? Like they were saying on that film? Like we're all the same? And you realise that you might look at somebody in the streets, I've got nothing in common with that person, but you realise talking to them that you have. Jane, Barmouth workshop.



What does it mean to be a 'good ancestor' ?

I'm an Asian woman, born in England and I'm deaf, BSL is my language. It's a visual language. First of all, I wasn't sure what you were talking about, then I started to watch the film, they were talking about the world,..and connection to the sea...and I felt calm, and we held the shell.

I was starting to pick things up and it started to make sense, and I felt warm inside, and it made me feel warm in my heart and it made me feel really happy, the whole thing.

Bhuppy, Wolverhampton.

Really interesting work. I loved all of it. The poems, the films, the small print postcards. I feel like the Sun has come out for a while and is warming my face. Roxane, exhibition visitor.

A calm, safe atmosphere..Lucida (Jill Impey's performative character is) a warm workshop leader, encouraging adults to express themselves, no judgement, (they) shared willingly, their thoughts and dilemmas. Julie Harrison, Critical Friend & Coach.

Exhibitions /workshops: The Hive & Theatre Severn, Shrewsbury; Prince Rock School, Plymouth; The Dragon Theatre, Barmouth; The Old Art School, Raglan, Aotearoa; Wolverhampton Arena Theatre; Shrewsbury Museum & Art Gallery; Shropshire Supports Refugees.

Screenings: The National Maritime Museum Auckland, Aotearoa & The Arts Institute, Plymouth.

Name.

I drew a Shell,
my name is Shelley,
it helped me to belong,
to be home.

Heart, Amelia, Love.

Calm, someone else's home.

Empty, difficult.

Awkward.

Time is short, tense.

Peace, love again.

Happy just being.

Hope.

You can do this, keep going you've got this.

Relax.

Be kind.

Love like the flow of the sea that connects
us all.

Learn like an acorn falling from the
branches of a great oak,
to put down roots.

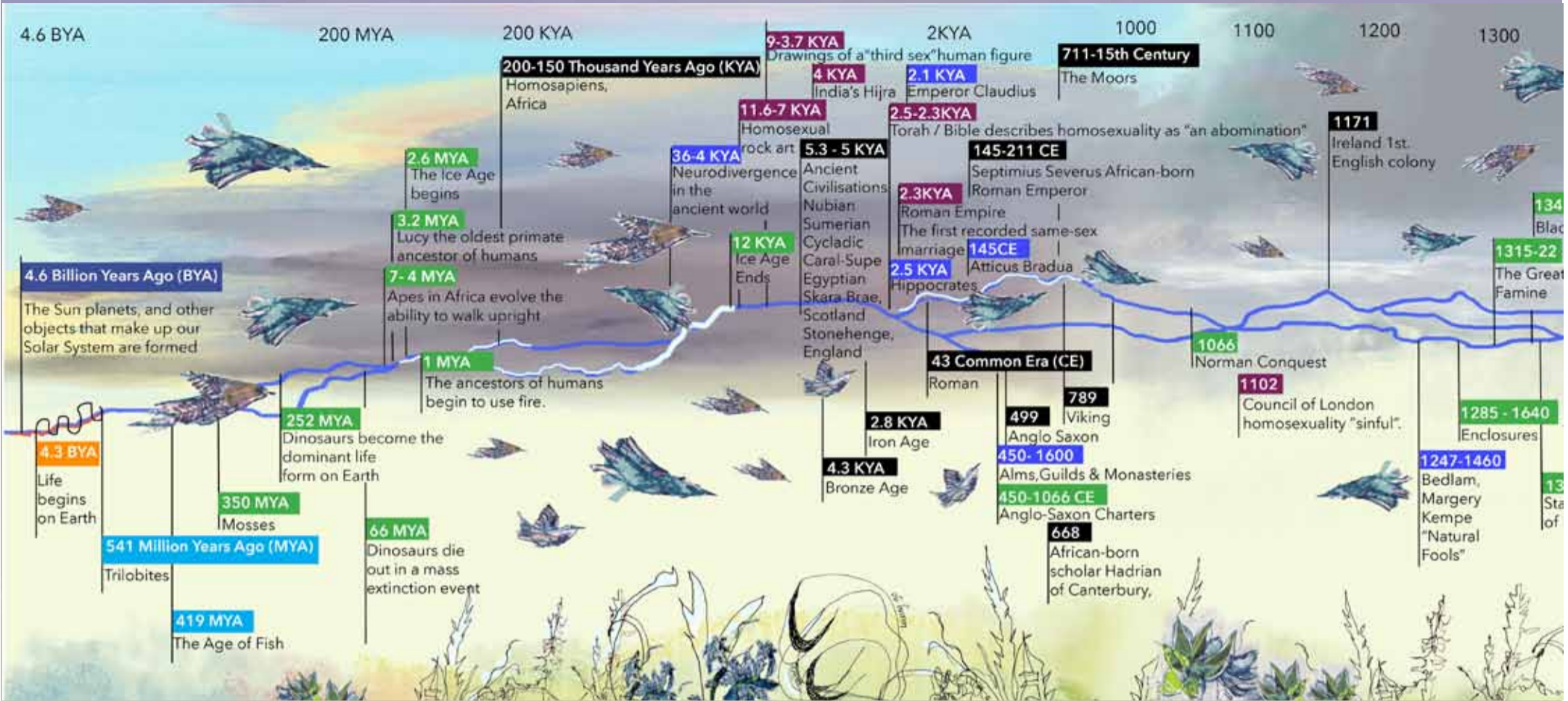
Parents and children, Plymouth.



Exhibition installation view, The Hive.



The Inclusion Toolkit.



Jill Impey's timeline exploring intersectional histories from 4.6 billion years ago & into the future.

This project encouraged me to consider intersectionality in much more detail than previously, and added new complexity to what appears to be a complex landscape. However the toolkits showed clear ways towards creating a much healthier and considerate arts practice by the process of creating and conversing with issues in mind. Julie Hoggarth, Drum & Brass.

I really like the openness and spirit of connection in four dimensions. I'm quite curious in how on focusing on the self it challenges us to think about our connections with others... I just like the way you've taken an open approach and not tried to challenge various fixed views or anti-woke views, you've kept things quite light and easily accessible. Andrew Howe, Creative Practitioner for Meadow Arts.

Emily Wilkinson: Future Self.

A visual art and meditation activity to envisage our future selves within the intersectional landscape.

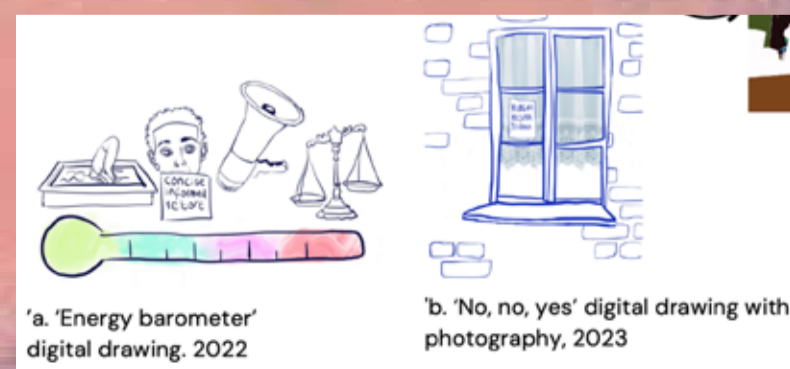
<https://soundcloud.com/weavingpoetry/future-self-meditation>



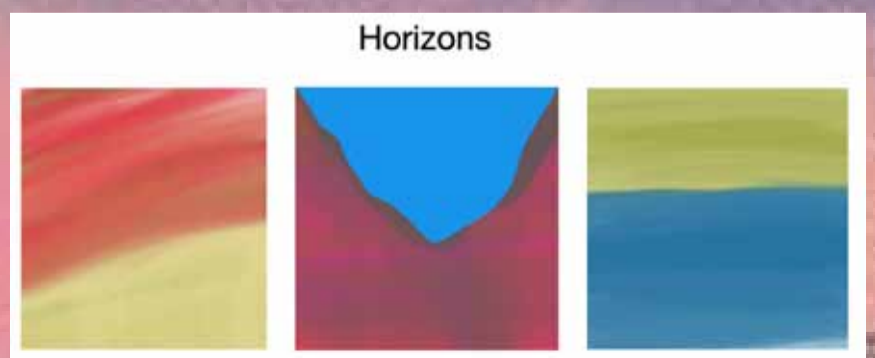
Jill Impey: Mask.



Jamila Walker Thomas: Lables and Energy.



Tanya Raabe-Webber: Together With us, Not Without Us.



I have learnt how to put inclusion into action, how to collaborate generously, creating a safe space that allows for sadness, awkwardness, playfulness and joy and one that offers a variety of "ways in" ways to connect. Jill Impey Project Lead.