

- Hi there. My name's Richard Watts, and this is Alice Sharp, and we are going to be co-hosting the Green Light Programme. And we're really excited about the initiative, and we thought it made sense to just spend a couple minutes telling you a bit about what that is. So I run an organization called People Make it Work, and Alice runs a brilliant organization called Invisible Dust, and the first question I was just gonna ask you Alice was, why is Green Light needed at the moment?

- Thank you, Richard. Yes, I'm Alice Sharp. I'm the Artistic Director at Invisible Dust, and we've been working for about 13 years on this area. And I just really realized that there was an opportunity to share some of that learning, knowledge, and experience really with the sector, and that people are now really excited about developing ideas around climate crisis. They want to involve their audiences, but they maybe feel that they haven't got that first step on the ladder to where would they approach, what sort of partners would they talk to? How would they work with the scientists? Those kind of things. And so, working with yourselves at People Make it Work, it gives us an opportunity to do something, which is about taking organizations on in a kind of organisational way, as well as from the programme point of view. And I guess that's the other point is that, because we can now concentrate on something very much about programming. So there's been a lot of work, fantastic work, about reducing carbon footprint, but actually, if you look at, for example, the Let's Create Investment Principle on Environmental Responsibility, which, you know, requires everybody who's going for that to actually look at this area of programming, what could you do? Could you organize an event? Could you do a commission with an artist? And I think we are really keen to get all different types of people from arts organisations, trustees, you know, curators, librarians, people from all all parts of an organization involved in looking at this area and seeing what ambitious plans they can go for. And I think some people are right at the start of that process, but they can still think ambitiously, 'cause we're really keen on really making a sort of big difference to the sector's possibilities, you know, and really thinking high, let's really do some fantastic work about climate change with arts and the creative sector. You know let's really be ambitious for it.

- I'm so excited about that, and I must say that I feel like the opportunity for cultural organizations, artists, as you say, trustees, to witness some of the work that Invisible Dust has been doing, 'cause you you have absolutely been leading creatively in this area for a number of years. And so, you know, what might feel like kind of niche practice at the moment, that you've really harnessed and really developed, seeing that kind of mainstreamed across the sector in order to respond to that investment principle around environmental responsibility, but also to respond to the climate emergency, right. And to respond to what audiences want to see and to respond to what artists want to make, which is reflecting the world we live in today. Why is it that art, why is it that artists and cultural organizations are so important do you think to responding to the climate?

- Yeah, I think that's a really interesting point, and I think that what's really become evident is that in order for people to really tackle the climate crisis first of all, they have to be looking at it on their own terms, so they really need to have that personal connection. And what we're all

about at Invisible Dust is really reaching people, who maybe not have seen themselves as environmentalists, but actually are quite interested in looking after their local river or interested in looking at the, you know, the birds that are in their garden. So there are kind of ways of people going into environmentalism, which maybe are sort of more tentative steps, but actually are really, really important, and I think that arts are in this wonderful position, where they can tell those stories about things, they can connect to people's personal emotions. It's quite overpowering quite often, when you get a report which is written by a scientist about climate change, but actually, if an artist or a writer writes a poem about something that resonates with you personally, then you want to do something about it. So I think that's very much what this programme's all about, but I also think we've got an opportunity to hear from a really leading climate communicator, called Asher Minns, who's from the Tyndall Center, and some fantastic artists, including Fran Disley, who's working with Rebecca Lazarou from Kew Gardens. So the kind of art and science relationship, so we'll have some real inspiring people that will really get people using their imagination. And the other thing to say is that this is very much a springboard. This is a starting point for us, and we'd really love to offer more things together in the future. And one of those is, which is already available, which is a one-to-one session about this, to help you towards the ideas you want to put into your NPO or other funding applications that you're doing, but then on from that, more embedded programmes for the future.

- I love this combination of kind of inspiration, information, enablement and making it easy to get started. But I feel like that's so important at the moment, and that might be starting with some ideas that you can yeah, absolutely reflect in your application to Arts Council or to other funders, or it might be about like starting a conversation with your audience, or starting a conversation with artists that you want to work with. So like, you know, for me, when I think about it, I'm kind of like, I don't know where to start, so these, for me, these masterclasses fit right into that space, don't they? And, as you say, our intention is that we'll create some more development programs that will run later this year, that'll enable organizations to kind of get moving, you know, like to really start to like realize the promise that they might have, that that they might have developed in one of these sessions. And also, right now, we'll be offering some wraparound one-to-one coaching for anyone that wants it, that relates to like turning an idea, a seed, into a little, yeah, a little seedling, that can go into a funding application that can start to be a plan that might run over the next few years. It feels really exciting. I'm so glad that we are working together, and that we're, you know, that these opportunities are coming up for people. Is there anything else you wanted to say before we let everyone get on with the rest of their day and get booking, I suppose?

- No, I just encourage people to come, and we have got up something, where you can come as an organization, as many people that you want to, so from the person who works in reception to the chair of the board of trustees. So would really like to encourage people to book that, and that enables you to go to all four sessions as well. You can decide which ones. There's ones on community, there's ones on international working, the climate communication, and then the art and science, so there's different options for people. So yeah, just encourage them to book.

- I love that, yeah. One ticket from an organization to up to 20 people can come to all of those sessions. We've got a freelancer price as well, haven't we?

- Yes.

- I think it's just five pounds for that hour long session. Bring a cup of tea, be prepared to be inspired, to be ready to be like scribbling down some ideas that are generated in the session that get you started on this journey. Thanks ever so much, Alice. I'm really looking forward to co-hosting those sessions with you and really looking forward to those who are watching this to go to Eventbrite and make a booking, so that you can be there too. See ya, bye, bye.

- Bye.