

barbican

10 Years

Barbican Guildhall Creative Learning

**GUILD
HALL
SCHOOL**



Introduction

by Jenny Mollica, Director of Creative Learning at the Barbican and Guildhall School of Music & Drama

This year we are proud to say that Barbican Guildhall Creative Learning is celebrating its tenth anniversary – that’s ten years of supporting people of all ages and backgrounds to access and engage with the arts; ten years of sharing our knowledge and passion for the arts with the thousands of people who have participated in our programmes.

In this publication you will find a highlight from each year of our existence, spanning our learning work across film, music, theatre, dance, visual arts and poetry. With so many highlights to choose from, we have picked one per year that we hope tells a wider story about the depth and richness of our programme. We are also delighted to include an essay from children’s author Michael Rosen, a regular collaborator on our Barbican Primary Box, and a poem by Kareem Parkins-Brown, an alumnus of our Young Poets programme.

Over the past ten years, Creative Learning has supported over 100,000 people to find and develop their creative voice. These achievements have only been possible because of the brilliant partnerships we have – including schools, teachers, artists, young people and community organisations – locally, nationally and internationally. These partnerships form the lifeblood of our programmes; informing our work at every stage and providing the conditions for genuine exchange, co-creation and two-way learning. I firmly believe that it is our open approach to partnership work that has allowed us to remain relevant, inclusive and engaged with the people we collaborate with, and we aim to continue this approach in the years to come as we expand our relationships with our Associate Schools, Community Collaborators and partners.

When I joined Creative Learning ten years ago, we were at the very beginning of this journey. I vividly recall being aware that this was a unique moment in time as two institutions, the Barbican and Guildhall School, came together with a shared vision of what is possible when an international arts centre collaborates with a world-leading conservatoire to shape and deliver new approaches to engagement with the arts.

The unique nature of what we do has always emerged from this dynamic meeting point. Since the formation of Creative Learning in 2009, our department has gone from strength to strength and our team now deliver more than 40 programmes and events alongside 150 partners to more than 22,000 participants every year. This is testament to the demand for our work, the generous support of our funders and to all those who continue to support us on our journey.

I am immensely proud to lead an exceptionally talented team of arts education specialists who are truly committed and dedicated to our mission: Creative Skills for Life. This underpins all aspects of our work and approach in the design and delivery of meaningful and impactful learning experiences across all our art forms, and the three core pillars of our work: Education, Employability and Enrichment.

I am grateful to all the members of our team – past and present – for all they have done and continue to do to support our work in creative and cultural learning. I’d like to thank my predecessor, Sean Gregory, for all his work to establish our department and set it on the unique course that we continue to build upon today.

While this is a time to look back and celebrate the achievements of Creative Learning and everyone we have worked with, it’s also a timely moment to look to the future and think about what we want to achieve together over the next ten years. In our ever-changing social and political times, it is vital that the Barbican and Guildhall School continue to lead the way in championing a wide range of voices and stories, advocating for the unique role that arts-based learning can play in supporting us all to realise our potential.

We know that the arts have the power to transform lives and I look forward to working with our colleagues and partners to ensure that Creative Learning continues to provide opportunities for everyone to discover and engage in a lifelong love of the arts, and to develop their own creative skills for life.



Michael Rosen © Matthew Kallenborn

Long-term Barbican Guildhall Creative Learning collaborator **Michael Rosen** shares his thoughts on the value of arts-based learning for everyone.

I'll begin with some questions:

how do we **know** about the world around us?
 how do we know who we are?
 how do we know about how we fit into the world about us?
 how do we know how we think?
 how do we get to know about how others think?
 how do we know about how our forebears thought about these things?

These are important questions. If we don't ask them, we are passive; we accept what is given to us; we hand over our rights as human beings to others. If we look at those questions we can see that they are about our survival, about how we might co-operate to survive and about the meaning of what we are doing here.

Science helps us with some of these questions. It does this by coming up with **hypotheses (what ifs)**, testing them and if they appear to be valid, seeing if doing the same tests again we come up with the same results. The results of the sciences have produced the world we see and use. The arts come up with hypotheses too but in general the arts are much less interested in seeing if these what-ifs are 'valid'. And the arts are mostly not very bothered about whether

exactly the same results turn up again and again. In fact, they are usually more interested in results being **different** rather than the same.

The arts may not start off by trying to answer that list of questions. It may be that the answers start to **happen** when we produce art, **take part** in it, or **'receive'** it in some way or another as an audience.

How do they do that?
 And what do we mean by 'the arts' anyway?

The core idea with the arts is some kind of **making or doing**. The making and doing will nearly always involve producing something **new**, and it will nearly always involve taking something that is **already there** and **changing** it. The phrase we can use for that is **'transforming sources'** and this connects us to 'change'. But what do we change? That depends on which kind of art!

Dance changes the body. We change the shape or speed or rhythm of our bodies or the amount of space we take up - and much more - when we dance.

To make music we change sound using scraping, tapping, blowing, plucking or changing our vocal cords.

To paint or draw we change pens, brushes, paints, pencils, paper, canvasses.

To sculpt we change stone and plaster and other materials. To make other visual art pieces we can **assemble** objects - humanly made or found in nature.

To write, we change language and **express** this with our voices, computers, pens, paper.

To design, we change design tools and materials to come up with shapes that can be used to **construct** things.

To make films we use machines to **capture** sounds and images and string them together in **sequences**. And so on.

This tells us that one of the things we do when we practise the arts is, we **play with the materials** we change. Some might call that **'investigating'** materials. We investigate paint, we investigate language, say. This helps us to find out what is possible. What is **possible** to make and do with the 'stuff' that we are changing? ('Possibility' is an important word in the arts too.)

Every time we **take part** in the arts, we start with something that is already there. We learn from what has gone before, whether that's the materials we use, the stuff we find, or what other artists have made before us. As we get to work, we learn things about ourselves like 'what is possible to make or do - given I am who I am?' 'What is possible for this group of people to do - given that the group is this particular group?'

This means that at the core of the arts are **discoveries**: discoveries about what the **'stuff'** we are using can do, and what we can do as individuals or together.

This is exciting - it's about our **potential** as human beings: our potential to **think**, to **imagine**, to **be**, to do and to make. It's about how we can **extend** our minds and bodies beyond what they did yesterday.

So, if we go back to those questions I began with, we can see that it's through **experimenting** with the 'stuff' we use that we can indeed begin to find some **answers**:

How do we know about the world around us? If we play with 'stuff' we find out **how it works**, what **shapes** we can make with it, how fast or far or glittery or wobbly or smooth it can be - that's about the **'qualities'** of materials (and much more of course!)

How do we know **who we are**? If we play with stuff, we find out **what kind of people** we are, how confident, how sad, how angry, how careful we are (And much more!)

How do we know about **how we fit** into the world about us? If we play with stuff, we can **relate** what we do to what others are doing and how they do it.

How do we know **how we think**? As we make and do the arts, we can **listen to ourselves** thinking. As we say to ourselves, 'I'll **try** that, I'll experiment with that', we can also **'monitor'** ourselves thinking, or **remember** how we were thinking as we were making and doing later, after we have **finished** the work of art. **Memory** is often important in art: the memories we use as we make the art, the memories of making the art, the memories of other people's art. These memories are a major part of who we are, and how we **behave** in the world. Taking part in the arts helps us find out what these memories **mean**, what **matters**, what's good, what's sore, what's bad, what's warm.

How do we get to know about how others think? If we work with others, we **co-operate** through listening to others and **hearing back** from others what they think about what we say and do.

How do we know about how our forebears thought about these things? If we look and hear and study **the works of others**, we get **insights** into how people thought about all these things before us, whether that's from something made yesterday or 3,000 years ago.

Over many years I've worked with the Barbican Guildhall team with thousands of children. We've **explored** many of the arts: painting, sculpture, poetry, stories, music, video. This has nearly always involved working in several art forms at the same time, often being an audience one moment and then making something new in **another medium**. This takes us to that all-important word **'interpretation'**. How might we 'interpret' some photos by writing poems? How might we 'interpret' the stories of our families' lives by making models? This is a form of **concealed abstract thought**: picking out **elements** in one art form that we can express in another, finding **themes** common to both but expressed in different ways.

All this work has involved huge amounts of co-operation with artists from many **genres** working together to **enable** children to see the possible, saying in effect: 'you can **match** what we **try** to do by trying to do things too.'

Teachers and parents who see their children over time have told us many times that they have seen their children feel **excited** and **fulfilled** by this kind of work. It is a way of thinking about yourself as a **producer**, a **co-operator**, a person looking for possibilities, looking for what can be done with the 'stuff' they're working on.

This tells us something profound: **when we change the 'stuff' we use, we change ourselves**.

I've been very lucky in my life because from the time I was very young to now, I've had **time and space** in my life to both be an 'audience' to the arts in theatres, art galleries, cinemas, or with books and listening to stories and songs but also to make the arts that **suit me** - poetry, plays and stories. I **'use' the arts to help** me **understand** the world and to help me understand other people to help me understand myself, and to help me see myself in the world.

For the last 45 years or so I've also been lucky enough to have had the pleasure of helping children make and do the kinds of things that I've been doing. I've seen them discover possibilities about themselves and my work with Barbican Guildhall Creative Learning has been a huge part of that. It has **affected** what I write, how I write and how I work with children.





1 international arts centre

1 world-leading conservatoire

10 years
of Barbican Guildhall Creative Learning

Over 100,000 participants

2009

Young Poets

Barbican Young Poets is one of our longest-standing programmes, spanning the full ten years of our history. It showcases our approach to training for young artists: skills development in the context of a nurturing community, in which young people are encouraged to develop their unique creative voice.

Led by internationally renowned poet and educator Jacob Sam-La Rose, Young Poets is a six-month mentoring and workshop programme which provides a space for young people aged 16–25 to cultivate their writing and performance skills, build their confidence over time, and have their work published and performed in front of audiences at the Barbican and beyond. The huge popularity of their work is demonstrative of their incredible talent: Young Poets alumni have gone on to achieve such accolades as becoming Young Poet Laureate for London, a title awarded to Aisling Fahey and Theresa Lola in 2014 and 2019 respectively and becoming a top 15 winner of the Foyle Young Poets of the Year Award, as Cia Mangat was in 2019.

Young Poets alumni have also gone on to collaborate with us on new artistic commissions, including *A Change is Gonna Come*, a collaboration between Young Poets and young dancers from Barbican Artistic Associate Boy Blue and 2018's *Subject to Change*, which invited twelve poets to respond to the burning issues of our time through original poetry. These poems were published in text and video format on the Barbican blog, with some also covered by the Evening Standard and BBC. As of January 2019, the videos had been viewed over 75,000 times.

'It felt like I had found a community or a family. The support from the teacher was amazing and I met incredible poets from all walks of life. The showcase at the end was one of the best things I've ever seen. The room was full of love, happiness and positivity.'

Amina Jama, Young Poets alumnus

'It is very unlikely that I'd have had the audacity to try and pursue a career in the arts without Creative Learning. You lot changed my life.'

Omar Bynon, Young Poets alumnus





2010

Disruption

Disruption brought together 87 young east Londoners from a range of backgrounds to respond to Barbican Art Gallery's *Future Beauty: 30 years of Japanese Fashion* exhibition through fashion, music and dance. The project culminated in a public performance at the Barbican which showcased clothing designed by young people with the support of London College of Fashion, a specially-choreographed routine by fifteen young dancers from Boy Blue and original pieces of music from Creative Learning's Future Band. *Disruption* was a landmark project, helping to pave the way for future learning programmes that have taken Barbican Art Gallery exhibitions as the starting point for the development of new creative work by young artists, including the Young Visual Arts Group and Barbican Art Box.



'It really taught me a lot about being independent and outgoing, normally I'd be in the corner not doing much, but this has allowed me to be more independent, and more open about myself.'

Disruption participant



Barbican Box © Camilla Greenwell

'Working with The Barbican and Complicité has been amazing. For students from a small town in the North West to be able to work with two world-known theatre establishments has really helped to put their learning into a wider context and establish aspirations beyond their local area. The CPD and support provided for teachers has been outstanding too, it has given me the inspiration to try out new methods and explore different ways of working.'

Teacher, Barbican Box

2011 Barbican Box

Our flagship schools programme, Barbican Box, is a dynamic arts learning process that supports and empowers students to create original creative work inspired by the Barbican's arts programme. Launched in September 2011 in twelve secondary schools across Hackney, the first Barbican Box was theatre-based and developed with Told by an Idiot, a theatre company that has toured nationally and internationally. The programme has been a trailblazer ever since: we launched the Art Box in 2012, the Music Box in 2014, and in 2016 we were proud to both expand the programme nationally, and to develop a primary school version. Thanks to the generous support of our funders, we are delighted to be continuing to build on this success today through the ongoing development of a network of regional partners across England who collaborate with us on Barbican Box. A total of 6,300 students have taken part in the programme to date.

Our aim to leave a positive, sustainable legacy of arts-based learning in the classroom is underpinned by our CPD sessions for teachers, which focus on the development of their skills to ensure the Box has a lasting impact on schools that take part.

To date, we have had the privilege of working with a number of extraordinary artistic partners on Barbican Box, including: Åbåke, Bellatrix curated by Serious, Complicité, Holly Casio, Hunt and Darton, Internationaal Theater Amsterdam, Laura Braun, Marcus du Sautoy, Max Richter, Michael Rosen, Native Instruments, One of My Kind, Sam Mumford, Slung Low, Soweto Kinch curated by Serious, Tamasha Theatre Company, and Told by an Idiot.



Barbican Box © Camilla Greenwell



Barbican Box © Creative Learning



Barbican Box © The Garden School with Laura Braun

'Unleashed has immense drive and focus, bringing in different aspects of performance without losing its momentum or freshness. It's an angry, open and joyful show.'

The Independent



2012 Unleashed

Unleashed was an early example of our mission to support and champion the work of burgeoning young creatives: connecting them with established artists, enabling them to find and develop their authentic creative voice, creating space for collaborations across art forms in the development of original artistic work and providing a professional platform for audiences to enjoy this work.

This was an ambitious new project that brought young people together with members of Boy Blue to create a newly devised cross-arts theatre production under the direction of Walter Meierjohann. The project involved young people from the Creative Learning programme including Drum Works, Future Band, Young Poets and Young Filmmakers, resulting in a critically-acclaimed performance in the Barbican Theatre which attracted approximately 2,500 people across two days of performances.





Walthamstow Garden Party © Camilla Greenwell

2013 Walthamstow Garden Party

Over the past ten years, widening access and participation in the arts for all has been fundamental to our mission in Creative Learning.

A highlight of this has been Walthamstow Garden Party. Since its launch in 2013, Creative Learning has played an integral role in supporting the planning, programming and delivery of this festival attended by over 30,000 people every year. The Earthly Paradise Tent showcases the best of both local and Creative Learning-based creative work by and for young people, from poetry, to music, to theatre and dance. Our Artistic Associate Drum Works is now a regular performer at the festival, bringing 200 drummers to Lloyd Park and putting on outstanding performances and workshops for festivalgoers. Our work goes beyond the festival itself, with our Community Ambassadors promoting our work in children's centres, schools, libraries and community organisations in order to encourage partnership working as well as to bring our programme to people who may not have heard of the Barbican or Guildhall School before.



Walthamstow Garden Party © Susan Sanroman



© Camilla Greenwell



© Camilla Greenwell

'As a celebration of our differences and an avowal of what unites us, the Garden Party, as it has done consistently since I've moved to London, wasn't just a damn good day out, but an idyll of Walthamstow, London, and the UK at its best.'

London In Stereo

'Walthamstow Garden Party is a great opportunity to bring people together from across our whole programme. Participants get a huge buzz from collaborating with each other to share the work they have created with a big audience on a high-profile platform.'

Jenny Beer, Managing Director, Drum Works

2014

Artist development programmes

We pride ourselves on the opportunities given to emerging artists, preparing them to work in a wide range of contexts, and getting them ready for a career in the arts.

Over the last ten years, Creative Learning has worked with hundreds of students from across the Guildhall School of Music & Drama, to enhance their educational and collaborative skills, and develop their artistic practice in contexts including schools, hospitals, and prisons. The MMus in Leadership, a Masters programme at the Guildhall School delivered in association with the Barbican, supported artists to develop their participatory music practice and pioneered new projects such as Future Band and (Im)Possibilities, reaching approximately 500 students over the last ten years. Close relationships have been built with a number of organisations and in 2017 Music, Memory and Me, a partnership project between University College London Hospitals NHS Foundation Trust and Barbican Guildhall Creative Learning, won Best Collaborative Arts Project at the Building Better Healthcare awards. The BA (Hons) in Performance and Creative Enterprise (PACE) was also launched to give prospective graduates the skills they need to develop their practice in socially-engaged participatory settings, and has engaged a total of 33 current students and graduates.

Across the Barbican, Creative Learning artist development focuses on experimentation and cross-arts practice, encouraging individuals to push the boundaries of their work in order to take it to the next level. Our annual Open Labs programme provides artists with the space to explore a new idea or provocation without the pressure of delivering a final product and has supported nearly 400 artists to date. Weekend Labs are an opportunity for practical exploration and discovery, inspired by the Barbican's international theatre and dance programme, and have been led by artists including Katie Mitchell and Thomas Ostermeier – over 450 artists have participated in a Weekend Lab to date.

Connecting Conversations brings practitioners from across the creative industries together to engage in frank debate, exchange ideas and network, with a social theme at the heart of the conversation, while our schools-based Junior Poets programme for children and young people aged 11-13 has trained over 60 of our Young Poets alumni in the art of poetry facilitation in educational contexts.



'Open Lab has been fundamental in our development as a company. It was such a brilliant experience and a wonderful place to have a creative residency. Our work has since been booked at a number of venues and opened up really important opportunities.'

Rhiannon Faith, Open Lab artist

'Everyone I know is talking about this festival.'

Sight & Sound

2015 Chronic Youth

Chronic Youth is a two-day film festival programmed every year by our Young Programmers who take charge of its curation, marketing and programming; this often includes UK premieres, Q&As, an open submission shorts programme, and a showcase of British archive films. Launched in 2015, the programme sees twenty 16–25 year olds come together on a weekly basis for seven months, sharing their passion for film and programming Chronic Youth, which takes place in the Barbican Cinemas. Led by Suzy Gillett in collaboration with the Creative Learning and Cinema teams, the programme connects young people with industry professionals, develops their knowledge of film and gives them a public platform to develop the valuable skills and knowledge required to enter the world of film.

Career pathways of Young Programmers alumni include film-making, working in film curation at well-known institutions, film marketing, running cinemas, programming their own pop-ups, writing, studying, and having their own films screened at festivals.



Young Programmers © Betty Zapala



Young Programmers © Matthew Kaltenborn

'I was able to get a new job almost entirely on the back of being a Young Programmer and the things I'd learned having been a part of the programme. It has given me confidence, motivation and the aptitude to move far closer to places I'd like to be. For me the course has been priceless and a real personal asset. This can only be attributed to the generosity of the Barbican (which astounds me) and the unfaltering care and passion which I have received from each one of the course leaders.'

Young Programmer alumnus

2016

Associate Schools

In September 2016 we launched our Associate Schools programme with three schools – Greenleaf Primary School in Waltham Forest, Sydney Russell Secondary School in Dagenham and The Garden School in Hackney. The Associate Schools programme focuses on a whole-school relationship, involving senior leaders, teachers, students and their families. Over the course of a three-year in-depth partnership, we provide a range of tailored arts and learning opportunities, aiming to support and empower participating schools to harness the power of creativity in their educational setting, and to embed a lasting ethos of creative and cultural

education within the school that continues beyond the life of the programme itself. Underpinning the philosophy and approach to the Associate Schools relationship is a commitment to two-way learning and exchange, in which both Creative Learning and the partner school grow and evolve together – informing and influencing the life of both institutions.

Highlights from our first cohort of Associate Schools (2016-2019) include Change Makers, a year-long artistic residency held at Sydney Russell School, which explored art as a vehicle for activism, agency and change.

The residency involved 21 artists working with students and teachers from across the school and culminated in a theatre production developed with world-renowned theatre company, Complicité, and an exhibition at Valence House Museum.

More recently, we were delighted to be awarded the SEND Achievement (Special Educational Needs and Disabilities) at the National Creative Learning Awards for our partnership and work with The Garden School, a school for learners with autism aged 4–16.

'Being an Associate School changes how other organisations see us. When we go to an event now we don't go as the special needs school. We are different but not inferior. We add something unique. The Associate Schools programme has given us attitude.'

Teacher, The Garden School



Greenleaf Primary School © Matthew Kaltenborn



Greenleaf Primary School © Matthew Kaltenborn



Primary Box © Camilla Greenwell

'This work is so important to trigger development and talent in order to create real and long-lasting opportunities for disabled young people and children, I applaud the approaches and commitment shown by the Barbican and look forward to seeing the results for years to come.'

Judging panel, National Creative Learning Awards



NOYO © Stephen Burnett

'It is often said that music is the universal language, but unfortunately a great many disabled people are still left out of the conversation. We are overjoyed to be working with the Barbican and the Guildhall School to deliver the world's first disabled-led national youth orchestra.'

Barry Farimond MBE, Chief Executive,
National Open Youth Orchestra



NOYO © Stephen Burnett



NOYO © Stephen Burnett

2017 NOYO training centre

In November 2017, Creative Learning became the official partner for the world's first disabled-led national youth orchestra, the National Open Youth Orchestra (NOYO). The Barbican and Guildhall School of Music & Drama is the London training centre for the orchestra, helping to signpost potential musicians, hosting auditions and providing music tuition and rehearsal space. Disabled and non-disabled musicians play together in NOYO. This is a hugely significant partnership for us, which indicates our commitment to greater diversity and inclusion in the arts. By partnering with NOYO, we are committing to better progression opportunities for young disabled musicians, changing perceptions and embedding greater inclusivity across the sector.

2018 Tuning into Change

Tuning into Change brought together 42 young creatives from London, Los Angeles, Gateshead, Scotland and Bristol to develop a manifesto in response to the Barbican's 2018 season The Art of Change which explored how artists respond to, reflect and potentially effect change in the current social and political landscape. Over a period of six months they explored how young artists can create lasting change in the world around them, resulting in a manifesto which calls on world leaders, the government, arts leaders, journalists, teachers, young people and the general public to prioritise access to the arts. This was the perfect way to recognise and celebrate our ongoing relationship with the Los Angeles Philharmonic, in which over 500 young people from across the UK have worked with world-renowned conductor, Gustavo Dudamel. It also demonstrated our passion for amplifying youth voice, something we value highly and deliver through the Barbican's Youth Panel, which gives young people the chance to be part of the decision-making process at the Barbican.



'Tuning into Change: A Youth Manifesto for the Arts is proof that, regardless of our age, we as young people are just as capable of generating and executing ideas to change the world.'

Participant, Tuning into Change

'Art offers lessons and tools for us to improve ourselves, and like in an orchestra, fosters an environment where all can express their voices, share their experiences, and in the spirit of learning, compassion and respect, create a more harmonious world together. That ideal is what this Manifesto represents and why I am confident the young people whose ideas are included - as aspiring artists and committed citizens - will be great leaders in creating a better tomorrow.'

Gustavo Dudamel

2019

Squish Space

Our dedicated early years programme, Squish Space, was launched to encourage parents and carers to explore the universal language of play with their under-5s. Housed on Level G of the Barbican, Squish Space is a curiosity-driven playground for children and adults to think differently about sensory exploration and play as a tool for learning.

Underpinning the approach to our work with children and families is a focus on developing the environments and conditions for active learning, in which parents and children can follow their creativity and curiosity.

Within its first 100 days, Squish Space attracted over 10,000 visitors, demonstrating the demand for this developing area of our work, and the need for an accessible, familiar space in which families with young children can create and learn together in the heart of the Barbican.



Squish Space © Storrton Wallace



Kareem Parkins- Brown

An Apple Tree's Diet Can't Consist of Apples

Whoever knows where talents are hidden in the body,
please let me know. That would be a talented individual indeed.

We are all talented. We all have gifts inside.
Some of us don't believe we have gifts because
we haven't given them away.
Parents say we are gifts, and to prove this
they wrap us up soon as we arrive.
But sometimes I still look at my birth certificate like it's a receipt.

Many talented people keep to themselves
but a gift should live outside its wrapping;
you don't see apple trees chewing on apples.

One day, you were lifted up by a Wind.
Which begs the question: How do winds begin?
Maybe after someone shuts a door or a lazy person's final yawn.

For that Wind who picked me up while I was falling apart
and said *You're not falling apart,*
you're being unwrapped, because you were always
meant to be a gift.

It's not that Thank-Yous are never enough
it's that there can be never enough Thank-Yous.
If you wrote a note to thank the Wind for what has been possible
then you also have to thank those you will never meet
– charmers of apples from trees & DJs of Invisibility –
then thank the chemical reactions that happen under your nose
and above your head. Thank you to the sky and
the floor keeping us fed.
How lucky are we that the ground keeps pushing food at us
even though we walk all over it. Bouquets to Bees and the Worms
& boxes of chocolates for atoms of oxygen.
Then we go back to the people we will never meet
the ones in the ground becoming chemicals and energy.

A Thank-You isn't enough and imitation is flattering
so blow Everyone a kiss and see a new Wind begin.

Each of us is a gift.
We end up in a box, anyway.





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