



Forestry Commission Scotland
Coimisean na Coilltearachd Alba



Diwali Bandi Chhor Divas & Black History Month at the Botanics

Report

Contact dates: 28th & 29th Oct 2016
Venue: Royal Botanic Gardens, Edinburgh

Date: 9th January 2017

Diwali Bandi Chhor Divas & Black History Month at the Botanic

Completion Report

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Activities took place in and around the Botanic Cottage, the community woodland and the John Hope Gateway and were complemented by a Diwali/Bandi Chhor Puppet Show and other Diwali activities on the John Hope Terrace and talks and guided walks organised and delivered by RBGE. The event was open to all ages and abilities and was organized by Creative Art Works CIC and formed part of Black History Month 2016.

“A celebration and exploration of BME history, heritage, culture and achievements. Black History Month, Scotland celebrates and commemorates the individuals and events, which have shaped BME communities living in Scotland today. This includes those of African, Afro-Caribbean, Arab and Asian descent. It also provides an opportunity to acknowledge their contributions to modern Britain and to other countries around the world.” (www.blackhistorymonth.org.uk)

Everyone was very pleased that the Linnean Society archives have been used in this way, and said that this was a perfect example of engaging communities, which have been difficult to connect with in the past. The fact that they are keen to promote this as a model example of education and outreach shows how much they valued the event

1. Introduction

My children all had such fun playing and doing art among the trees... It was lovely seeing them running around so happy and full of life

Forestry Commission Scotland Black History Month/Diwali 2016 was an inter-generational event held over two days at the Royal Botanic Gardens, Edinburgh (RBGE) on the 28th and 29th October 2015.

The event was delivered as part of Black History Month (BHM) and the annual Diwali celebrations and was designed to compliment the current RBGE exhibition at The 'John Hope Gateway' entitled 'Flora of Nepal: a 200-year connection'

The main aim of FCS Black History Month/Diwali 2016 was to bring to life, through storytelling, puppetry and a short performance, the story of Francis Buchanan 18th Century Scottish medic and Botanist, and the group of talented but largely unknown Indian artist who worked closely with him.

The focus of the performance was to be the artists themselves, most of whom remain uncelebrated in history. The story was to be told from their point of view by a multi generational group from Edinburgh's Indian and Nepalese communities. At the same time as being inspired by the story and the 18th Century Indian Artists the project included guiding the group through some simple playful botanical drawing inspired by the original paintings.





CREATIVE
Art
WORKS

Forestry Commission Scotland
Coimisean na Coilltearachd Alba

Royal
Botanic Garden
Edinburgh

The
LINNEAN
SOCIETY
of London

OCT
2016
BLACK
HISTORY
MONTH

2. Participating Organisations and Individuals

The event was devised, created and delivered by Creative Art Works CIC (see Appendix 4). The core team included:

Joanna Boyce

Creative director, community liaison, capacity building and artistic delivery

Fay Purves

Administrative director, project development promotion, on-site management, playwright and narrator.

Lindsay Snedden

Project development, on-site management, promotion and Photography

Assistance on the day included:

Sunil Mangaonkar

Practising Indian Artist living and working in Edinburgh

Lyver Chavez

Technical and artistic support and delivery

Forestry Commission Scotland (FCS)

Additional help and support was provided by:

Dr Mark Watson

Head of Major Floras/Editor-in-Chief Flora of Nepal, RBGE

Ian D. Edwards

Head of Public Engagement, RBGE

Sutherland Forsyth

Botanic Cottage Community Engagement Coordinator, RBGE

Alison Taylor

Events Manager, RBGE

Maeike van Dijk

Events Coordinator, RBGE

Linnean Society

The committee of the Linnean Society endorsed the project through allowing us to make archive quality prints of original Indian botanical paintings and drawings from their archives. They also commented that the project served as a best practice example of community engagement. (See Participant Feedback, page 12 and Appendix 3)

3. Community Engagement

Prior to the event Joanna Boyce (CAW) approached the leaders of several local communities to gauge initial interest.

These groups included:

- The Sikh Sanjog, Edinburgh
- The Edinburgh Gurdwara
- The Nepal Scotland Association
- The Positive Future Lunch Club
- The Indian Mandir & Cultural Centre

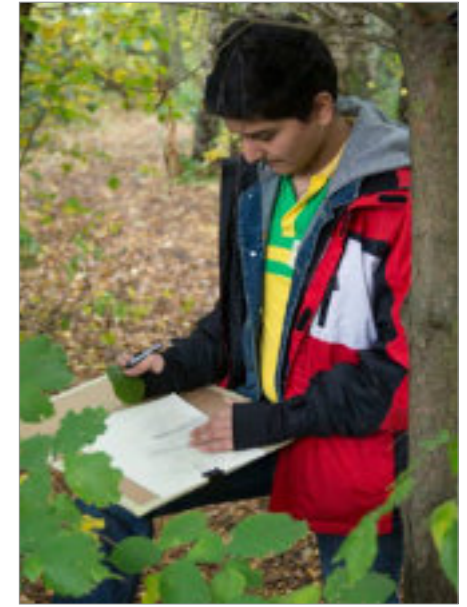
The group we finally worked with was a mixed group from the Indian Mandir and Cultural Centre (St Andrew Place, Edinburgh EH6 7EG). Not only did this group fit the profile we were looking for it also had a diverse age range, and most importantly, it was a group that had not worked with CAW and FCS before. In addition most in the group had never been to the Botanic or local woodlands before.

The participants, all from Edinburgh's Indian community, included:

- 8 adults
- 4 teenagers
- 5 primary aged children.
- Nila Joshi, the community group coordinator Nila Joshi

Nila is currently exploring the possibility of becoming an FCS Community Champion and has been involved with CAW in several FCS projects including:

- Spring Holi Day (2014)
- Woodland Rambling (2015 and 2016)
- Edinburgh Mela (2003- 2015)



My group thoroughly enjoyed themselves over two days. It was wonderful to see my group make such positive connections - not only to the group leaders and Artists but also to nature, trees and the woodlands

Edinburgh's Temple in Leith would really love to see this show go forward



This was the first time that many of the children had visited the Botanic Garden, and they are keen to return with friends and family

What a lovely surprise - We came for an hour's stroll and ended up staying all afternoon

4. Project Delivery

Pre-community engagement

- 3X Meetings with RBGE team at the newly opened Botanics Cottage
- Liaison with community group/s
- Meeting with Mark Watson to check facts and time-lines
- Devising and writing the script
- Preparing/constructing template for the life size model of Francis Buchanan-Hamilton

Friday group contact day

10.00am Adults met at John Hope Gateway – Patrick Geddes Room to complete the Francis Buchanan Model and hear about the Indian artists who worked with him.

11.00 - 12noon The Adults in the group attended a RBGE talk called From Leith to Kathmandu: 200 years of exploring in Nepal's natural history. This took place in the same room where Buchanan-Hamilton was taught botany during the Scottish Enlightenment. Dr. Mark Watson revealed the story of Francis Buchanan, Scottish medic who travelled the world and became an eminent botanist. (www.rbge.org.uk/whats-on/event-details/4466)

12.30pm Children arrived and spend time in the Patrick Geddes room learning about The Indian Artist, studying some of facsimiles of the original paintings. And imagining being in role as artists.

1.30pm - 2.00pm The group of Adults and Children enjoyed time in the RBGE. This included relaxing amongst trees, catching falling leaves, and playing with and creating art with fallen leaves.

2.00pm - 3.30pm Working with Artist Sushil Mangaonkar with sketchpads, art boards and a collection of graphites (of varying grades from hard to soft.) The group enjoyed collecting Scottish native leaves, ferns and other flora and creating a large collection of plant rubbings using graphite on paper.

3.30pm - 4.30pm Back in the Patrick Geddes room the group spent the rest of the day working into their drawings with pencil and rubbers under tutelage of Sushil and Joanna and working with Fay on first staging of the Indian Artist Performance and some initial run through and collating of props and costume.

Saturday Performance day

10.30am Adults and Children arrived for run through and set-up

11.30pm Group set up space downstairs and practise delivering leaf rubbing Activities with the public

12.00 noon Costume and dress rehearsal in woodland. Also Mark Watson, RBGE equipped each member of performance group with a collection of relevant plant samples of Himalayan origin.

12.30pm Performers practice with props and plants in-situ in the John Hope courtyard space John Hope space

1.00pm Invited audience arrive

1.30pm BHM performance

2.00pm - 3.00pm Sunil's group - puppetry performance

3.00pm Tree walk with Ian Darwin Edwards, RBGE and leaf rubbing workshop

4.00pm End

5. Promotion

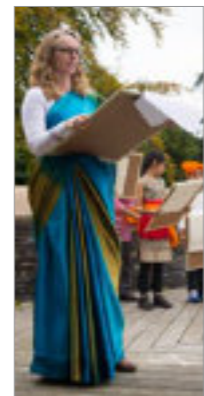
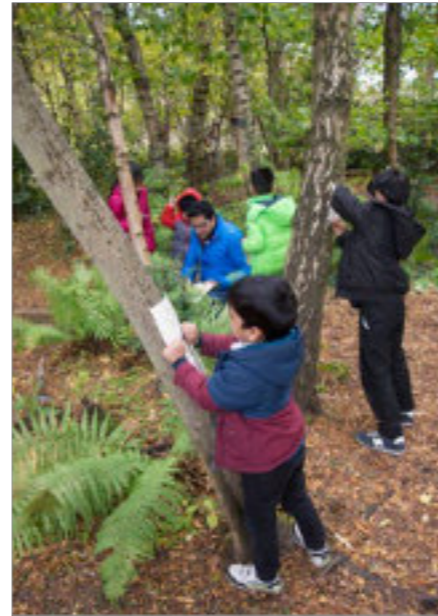
Creative Art Works CIC created a poster, which was displayed around the RBGE and in Indian Temple. E-flyers were sent to all communities groups targeted above, and among our contacts within the Edinburgh Indian and Nepalese communities. Additional promotional activity included

- Listing on the Black History Festival website (www.blackhistorymonth.org.uk)
- The RBGE website (www.rbge.org.uk) and The RBGE quarterly what's on guide (Autumn/Winter edition)
- A large Audience were also recruited via the FCS funded Diwali/Bandi Chhor delivered by Sunil Sharma working with a mixed group including representatives from the Edinburgh Sikh community. This project ran over a few weeks and culminated with a public puppet show designed to coincide with our performance on the John Hope Gateway Terrace on the same an afternoon/evening. (This event will be reported on separately) Both Sikhs and Hindus celebrate Diwali (the festival of lights) for distinct and different reasons. Sikhs celebrate Diwali as Bandi Chor Diwas (Prisoner Release Day). It was the day that Guru Hargobind (The Sikh's 6th Guru) was released from Gwalior Fort along with 52 Rajas (Kings), who held the strings attached to the dress of the Guru, hence the Guru was called Bandi Chhor.
- The Botanic gardens and its John Hope Gateway is a popular venue for many tourists and locals to the area and we anticipated that the event would attract some "passing trade" and this proved to be the case.

I enjoyed playing in the trees and under the trees. Next time I want to climb them

The work on the Indian Artists has been so worthwhile and has worked up our appetite for doing more multi-generational creative activities with our children

6. Image Gallery





I hope that there will be more opportunities to use art, science and history to bring people together, strengthen mutual understanding and promote awareness of the event

7. Participant Monitoring

Core Community Group & Leaders - Fri 28th & Sat 29th		
	Male	Female
0 - 4 years	-	-
5 - 11 years	4	1
12 - 15 years	2	2
16 - 25 years	-	-
26 - 60 years	4	2
+ 60 years	1	1
Total male/female	11	6
Overall total	17	

Audience for Performance - John Hope Gateway Terr - Sat 29th		
	Male	Female
0 - 4 years	9	7
5 - 11 years	14	8
12 - 15 years	8	3
16 - 25 years	5	4
26 - 60 years	16	22
+ 60 years	9	16
Total male/female	61	60
Overall total	121	

Visitors to Event - John Hope Gateway - Sat 29th	
	Visitor numbers*
Opening - 12.00pm	481
12.00 - 1.00pm	493
1.00pm - 2.00pm	675
2.00pm - 3.00pm	417
3.00pm - 4.00pm	183
Overall total	2,249

*Visitor numbers supplied by RBGE

8. Participant feedback

"Huge thanks FCS, Joanna's team and Indian Mandir cast for the 18thC Indian Artist performance at RBGE - I totally loved it and it went down so well with everyone there. The whole cast looked like they were enjoying it too!"

Conor McCutcheon

"My friend and I were passing through the Botanic Gardens and we stumbled across this delightful performance on the John Gateway Terrace - through watching the play unfold we, not only discovered the real life story of a group of Indian Artists who worked with a Scottish Medic 200 yrs. ago, we were also touched enthusiasm of the children-actors from the Indian Temple.

"I am a teacher myself so I am always interested to see imaginative and creative approaches to learning .The use of some actual Himalayan plants found in the garden was a lovely touch - along with copies of the beautiful original paintings created by the Indian Artists in time-past. My family and I loved the children's own botanical leaf rubbings too - and even had a chance to try out our own. We also enjoyed the puppet show that followed. There was a very happy atmosphere on the terrace."

B. O'Brien

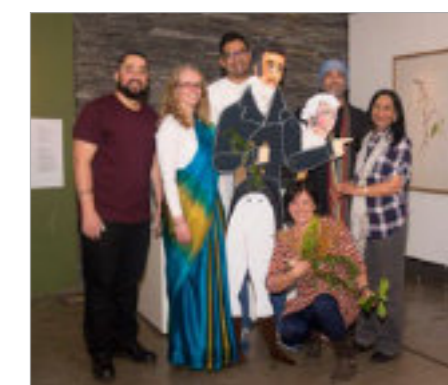
"My group thoroughly enjoyed themselves over two days. It was wonderful to see my group make such positive connections - not only to the group leaders and Artists but also to nature, trees and the woodlands. The Children from the Temple had never done a play before so it was quite a challenge for them - it really boosted their confidence. This has been a really exciting and colourful event, which has caught the imagination of our whole community."

Nila Joshi

"We had passed these gardens many times before but we had never been in. We shall definitely come again. My children all had such fun playing and doing art among the trees. They especially enjoyed throwing and catching autumn leaves and burying themselves under them. It was lovely seeing them running at around so happy and full of life. The gardens were so well kept and full of nature. We all enjoyed sitting under the woodland trees and doing the special leaf rubbings."

(Parent of cast)

"I've really enjoyed being part of this project. Its been good for my confidence because I thought I'd be too scared to stand up in front of an audience -but I wasn't."





"What a lovely surprise -We came for an hour's stroll and ended up staying all afternoon"

"It was fun playing with leaves and looking at the beautifulness of them. I drew two ferns using the rubbing that Sushil showed us."

"I enjoyed playing in the trees and under the trees. Next time I want to climb them. The art was good too and being in the play was amazing."

"Edinburgh's Temple in Leith would really love to see this show go forward. Perhaps we could recreate the play to go round local libraries and community centres. We all learned so much and the story of these talented Indian Artists is an inspiration that more people should know about. The Temple would welcome an exhibition or touring show."

"It's worth mentioning that two families involved in the play had never been out to the Botanic gardens let alone the woodlands. They came back enthused and told others. Since the event in October, motivated by general enthusiasm in the Mandir, 6 or 7 different families have now visited the gardens. We are talking about ways to encourage groups further afield into the woodlands in spring. We are currently putting forward candidates for the FCS community champion scheme."

Temple Committee member

"The Black History Month activities with the Indian Mandir Group had a big impact on me. Not only was it miraculous to see Francis Buchanan-Hamilton come to life in the amazing life-sized puppet, but also the engagement and enthusiasm from the Indian community in telling his story and getting immersed and connected with the Indian artists who worked with him was a delight to see. I have been researching Buchanan-Hamilton for over 6 years and 'till now there has been no known likeness of him - he is has been a ghost in history. The puppet, inspired by portraits of his mother and eldest brother, brought everything to life - with him visiting the Botanic cottage, where he was taught botany in 1780s, and the Flora of Nepal exhibition which included original paintings prepared by his Indian artist in 1802. The Indian children for their own artwork of trees and shrubs used copies of these paintings as inspiration, and they were genuinely fascinated by the story behind them - that an un-named Indian artist painted them over 200 years ago. These copies were also used in the short play, where the children played the part of the local artists and, with the help of Buchanan-Hamilton himself, they captivated the audience with their energy, excitement and understanding of events of two centuries ago - celebrating a bicentenary of working together. This was the first time that many of the children had visited the Botanic Garden, and they are keen to return with friends and family. I recently attended a committee meeting at the Linnean

Society of London and spoke of this event. Everyone was very pleased that the Linnean Society archives have been used in this way, and said that this was a perfect example of engaging communities, which have been difficult to connect with in the past. The fact that they are keen to promote this as a model example of education and outreach shows how much they valued the event. Well done in organising this, and I hope that there will be more opportunities to use art, science and history to bring people together, strengthen mutual understanding and promote awareness of the event."

**Dr Mark Watson,
Head of Major Floras, RBGE, Editor-in-Chief Flora of Nepal**

"The work on the Indian Artists has been so worthwhile and has worked up our appetite for doing more multi-generational creative activities with our children. We have 15 kids and 9 adults in 'BALGOKULAM' the Temple Children's Group."

"We would really like to explore any opportunities with FCS to instil in our children, a love and appreciation of art & craft and nature and the great outdoors. We meet every Saturday and are up for anything!"

Balgokulam rep.

"My family and I were enjoying a visit to the Botanic when we heard about the Sikh children's Puppet show and the Indian Artist play. How fortuitous to happen upon this performance by these young children from the temple. We had previously attended the opening of Buchanan-Hamilton's Nepalese Flora exhibition, so to have the story of the Indian botanic artists unfold before our eyes was charming. And as an artist, I was very impressed with the animated figure of Buchanan Hamilton and the Children's own leaf rubbings."

Campbell Sandilands



Huge thanks to FCS, Joanna's team and Indian Mandir cast for the 18th Century Indian Artist performance at RBGE - I totally loved it and it went down so well with everyone there. The whole cast looked like they were enjoying it too!

9. Budget

Item	Proposed	Actual
Management, development and administration		
CAW delivery 28th & 29th October at RBGE		
CAW Delivery additional artists/staff		
Print/promotion		
Art Materials		
Report		
Totals		

10. Recommendations

There was an FCS presence in the main hall in the “John Hope Gateway” building, within one of the gallery spaces, and on the outside terrace where the performance took place. This seemed to work well, and all of these locations were busy throughout the day. Having the FCS stand in the main hall allowed people to be directed to the performance space and added a visible point of contact for those working/attending the artwork sessions in the gallery.

Branding. CAW had created posters for the event and these were placed around the RBGE site to promote the event, in addition CAW placed a large FCS banner behind the performance space. These were both initiatives undertaken by CAW on behalf of FCS as we appreciate the importance of visibility at these events. However it would be good if this could be co-ordinated and planned with FCS ahead of the actual events to ensure the best possible exposure is achieved. In addition where there is a multi agency approach (in this instance FCS and RBGE) it may be worth considering supplying FCS branded clothing to CAW (and other participants) so that FCS are more closely identified as the organisers/funders of the event. This has worked to good effect at past events but is something that could be considered for the future. (pic: Edinburgh Mela 2015)



When working with BME groups special attention needs to be paid to an individual’s language skills. The ability to speak good, or even fluent, English does not necessarily mean good English reading and writing skills. The opposite, although arguably less common, can also be true where written English skills are not matched by equal confidence with the spoken word.

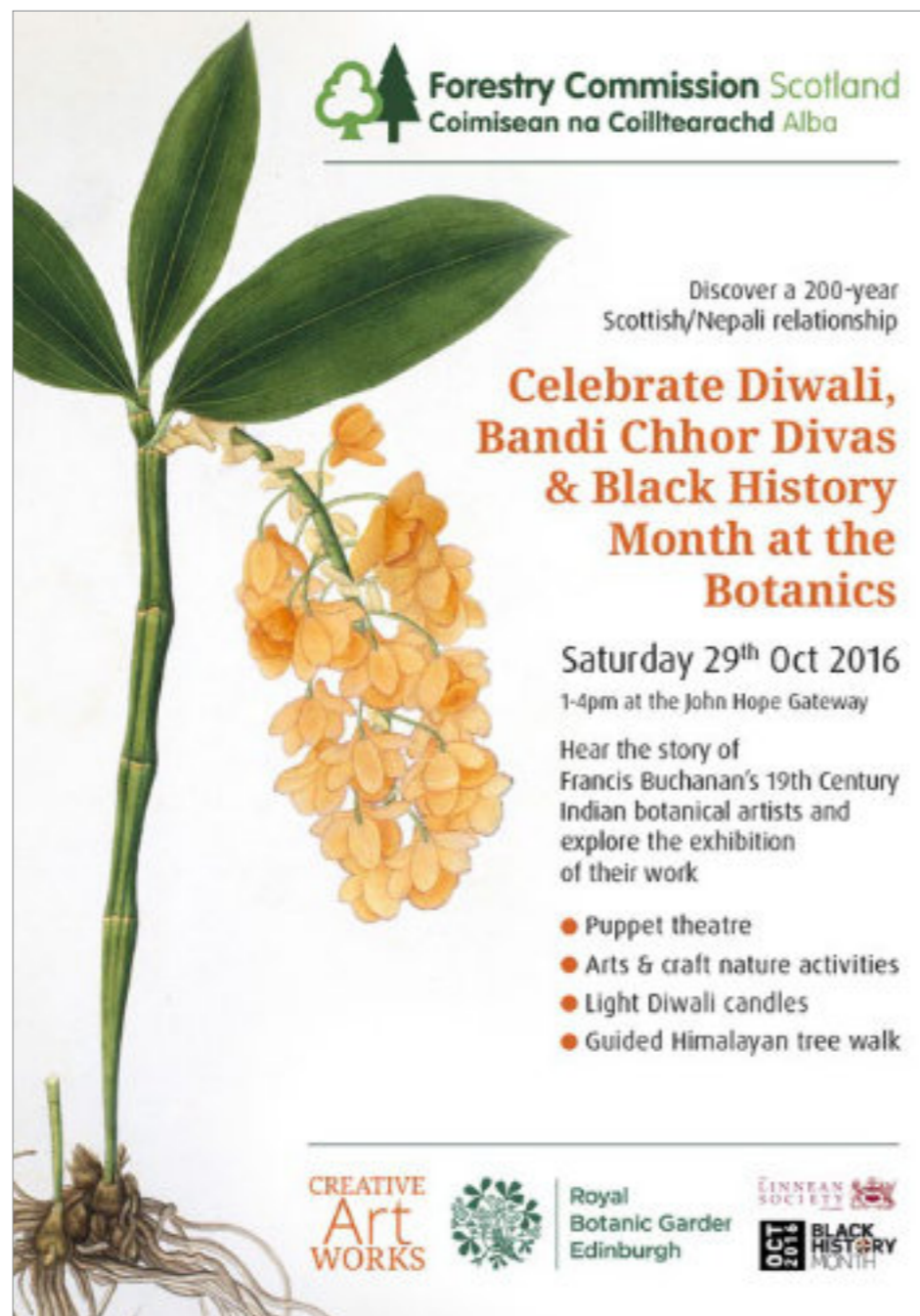
The Edinburgh Mandir have expressed interest in developing the performance and sharing the story of the Indian artists more widely through a touring exhibition. They have also expressed a desire to participate in more woodland related projects. We would like to consider working closely with the Mandir to explore how to combine these ideas in a inter-generational intercultural community art/environmental project.

Need to follow up on interest in FCS community champion scheme within both the Edinburgh Indian and Nepali Communities. Both Nepal Scotland Association and the Indian Mandir Cultural centre wish to make relevant connections to Scottish and South Asian Natural Heritage. We should meet with community leaders early 2017 to look at all opportunities for relevant woodland engagement. Both organisations have Junior Groups keen to get involved in field trips, art activities, environmental projects and other cultural events. These groups could be targeted when recruiting candidates to be FCS community champions.



11. Appendices

Appendix 1. Event poster



Appendix 2. Francis Buchanan

Summary

The first scientific natural history collections from Nepal were made by Dr Francis Buchanan (later Hamilton) during a year in the Kathmandu Valley in 1802-1803. This 'Father of Nepalese Botany', was a Scottish surgeon-naturalist on Captain Knox's political mission to the Court of Nepal, spending his time recording and collecting over a thousand plant species - hundreds of which turned out to be new and previously un-described. He placed great importance on local plant names, and instructed his Indian assistant, Babu Ramajai Bhattacharji, to document these spoken names and transliterate them into English. Buchanan-Hamilton frequently used these common names for the new scientific names he coined, and many persist in the scientific names that we use today. He also took with him an Indian botanical artist from Calcutta who prepared exquisite coloured drawings of over a hundred species, especially orchids and other succulents which did not preserve well as pressed specimens. When Buchanan returned to England in 1806 he gave these drawings and his scientific records to his friend from University days, James Edward Smith, and they have lain virtually unknown in the archives of the Linnean Society of London (which Smith founded) ever since. Recent research is uncovering the scientific, cultural and political value of these early collections, and this exhibition is the first public viewing of the drawings by a talented, but sadly un-named Indian artist. Two centuries on, botanical research continues with British and Nepalese scientists teaming up with Japanese and other international botanical experts working on the Flora of Nepal. The first of ten volumes covering 600 species was published in 2011, and includes illustrations by Nepalese botanical artist Neera Joshi Pradhan.

A Celebration of 200 Years of Biodiversity Research in Nepal. Francis Buchanan and his pioneering natural history drawings, 1802-1803

The first scientific natural history collections from Nepal were made in 1802 by Dr Francis Buchanan (later Hamilton) during the year he spent in the Kathmandu Valley as surgeon to the British political mission to the Court of Nepal led by the Resident, Captain William Knox. Buchanan was one of the Honourable East India Company's most accomplished surgeon-naturalists, and as Nepal was then terra incognita to the scientific world, the chance to visit was a golden opportunity for exploration and discovery. His medical duties could not have been onerous as he found the time to document well over 1000 plants and animals, despite being confined to the 'Valley of Nepal', as it was known then. This Scottish 'Father of Nepalese Botany' laid the foundations for botanical research in Nepal as many hundreds of the plant species that he collected turned out to be new and previously un-described.

Buchanan did not work alone. He relied on his Indian Brahmin assistant, Babu Ramajai Bhattacharji, to liaise with local people, record common names for plants and how they were being used. He was also accompanied by a highly skilled botanical artist from Calcutta who prepared exquisite coloured drawings of over a hundred species, especially orchids and other succulents which did not preserve well as pressed specimens. Buchanan placed great





importance on local plant names, and instructed Bhattacharji to transliterate them into English. Buchanan frequently used these when coining Latin names for the numerous new plants he discovered, and many persist in the scientific names that we use today - the beautiful shrub *Luculia gratissima* is based on the Newari name *Luculi*.

Buchanan returned to Calcutta in the spring of 1803 and later began studying his Nepalese collections. Unfortunately he barely reached a third of the way through when, in the summer of 1805, he had to quickly pack his things and return to England. When in London Buchanan gave his drawings, specimens and scientific records to his friend from University days, James Edward Smith, and duplicates of his specimens to Aylmer Bourke Lambert - requesting them to complete the work through to publication.

Unfortunately, although David Don described over 400 new plants based on Buchanan's collections in *Prodromus Florae Nepalensis* (1825), the majority of his discoveries languished unstudied in these private collections and were generally unavailable to scientists of the time. Even Buchanan himself was not able to use them when he later prepared his *Account of the Kingdom of Nepal* (1819) during his retirement in Scotland. This remarkable book is often used as a primary source of historical data by scholars in many subjects, but the botanical information is minimal, mostly based on a few specimens from east Nepal gathered by Buchanan's collectors whilst he was stationed near the border during his Bengal Survey in the 1810s.

In 1818 Buchanan changed his name to Hamilton in order to inherit his mother's family estate, and so the author of this and his later books is given as Francis Hamilton. Nowadays he is usually known in scientific circles as Buchanan-Hamilton, or even Hamilton-Buchanan, and so his name can be confusing.

Today Buchanan's Nepalese plant material and handwritten records are mainly at the Linnean Society of London (which Smith founded), where recent research is revealing that a large proportion of his remarkable discoveries are still unpublished. The magnificent coloured drawings picturing 114 plants lay in much the same condition as when he gave them to Smith over 200 years ago. When added to the unfinished *Flora Nepalensis* manuscript with just over 300 species entries, 459 species pages of unincorporated descriptions and 1124 species index cards, they form an amazing first record of plants from Nepal.

As well as their scientific importance, the records also contain a good deal of information on plant use and in particular local plant names in Nepali, Newari and Hindi languages. These represent the first written study focussing on local plant names, some of which are still in regular use today, but many appear to have been forgotten and so are interesting from a historical developmental perspective.

His records have lain virtually unknown in the archives of the Linnean Society of London (which Smith founded) ever since. Recent research is uncovering the scientific, cultural and political value of these early collections, and this exhibition is the first public viewing of the drawings by a talented, but sadly un-named Indian artist.

Francis Buchanan-Hamilton, as we now know him, studied botany with Prof. John Hope at the Royal Botanic Garden Edinburgh (RBGE) in the early 1780s as part of his medical degree at the University of Edinburgh. RBGE continues this 210 year link with Nepal by collaborating with Nepalese botanists to complete this study and write a comprehensive *Flora of Nepal* - the first of ten volumes was published in September 2011.

Two centuries on, botanical research continues with British and Nepalese scientists teaming up with Japanese and other international botanical experts working on the *Flora of Nepal*. The first of ten volumes covering 600 species was published in 2011, and includes illustrations by Nepalese botanical artist Neera Joshi Pradhan.

Nepal faces serious environmental challenges and its biodiversity is suffering the most from widespread habitat destruction caused by human activity and climate change.

Buchanan was a multi-talented polyglot and prepared meticulous notes on a diverse range of subjects including legal and religious systems, social science, linguistics, Nepalese history, genealogy, anthropology, geography, geology, agriculture, and economy.

Francis Buchanan-Hamilton is more than just the Father of Nepalese Botany, he is also highly respected in many other fields and an important historical figure representing a close relationship between Britain and Nepal spanning more than two centuries. Archival research at the Linnean Society is revealing the true worth of his collections and now, through digitisation and interpretation, they will finally become more widely available and studied, especially by scholars working in Nepal. The first stage of this has now been finished and images of the drawings are now freely available on the Linnean Society's website*. With further resources it is hoped to complete the digitisation, interpretation and linking of various elements of Buchanan-Hamilton's Nepalese material, some of which are dispersed in other collections in London and elsewhere in the UK.

Appendix 3. The Linnean Society

The Linnean Society of London is the world's oldest active biological society. Founded in 1788, the Society takes its name from the Swedish naturalist Carl Linnaeus (1707-1778) whose botanical, zoological and library collections have been in its keeping since 1829. As it moves into its third century the Society continues to play a central role in the documentation of the world's flora and fauna - as Linnaeus himself did - recognising the continuing importance of such work to biodiversity conservation.

Members are drawn from all walks of life, and represent the full range of professional scientists and amateurs alike with an interest in natural history. The Fellowship is international and includes world leaders in each branch of biology who use the Society's premises and publications to communicate new advances in their fields. (www.linnean.org)





Appendix 4. CAW Mission Statement

Creative Art Works offers a unique combination of creative, professional and organisational skills with experience that ranges across the commercial, financial, artistic and not for profit sectors.

Our aims are to:

- Use art and drama to facilitate creativity and expression in others, using artistic engagement as a tool for analysis, discovery and learning.
- Help corporate and third sector organisations make informed decisions through a creative use of market research, concept development and project management.
- Plan, create and deliver projects, programmes and events that engage with all sections of society including hard to reach and minority groups.
- Promote, record and report using the written word, the visual arts, print, photography, design and the web.

We work with public, private and third sector organisations and strive to provide everyone with access to our services. Whilst we offer cost effective solutions to all our clients we are committed to directing any profit we generate towards supporting our work with groups engaged in social and educational projects.

Creative Art Works has particular interest in projects which promote sustainability, maximise social capital and engage with hard to reach and out of reach social groups. We believe in creating benefit beyond the immediate project remit and, when possible and appropriate, we will offer work and development opportunities to people looking for employment.

www.creative-art-works.org

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