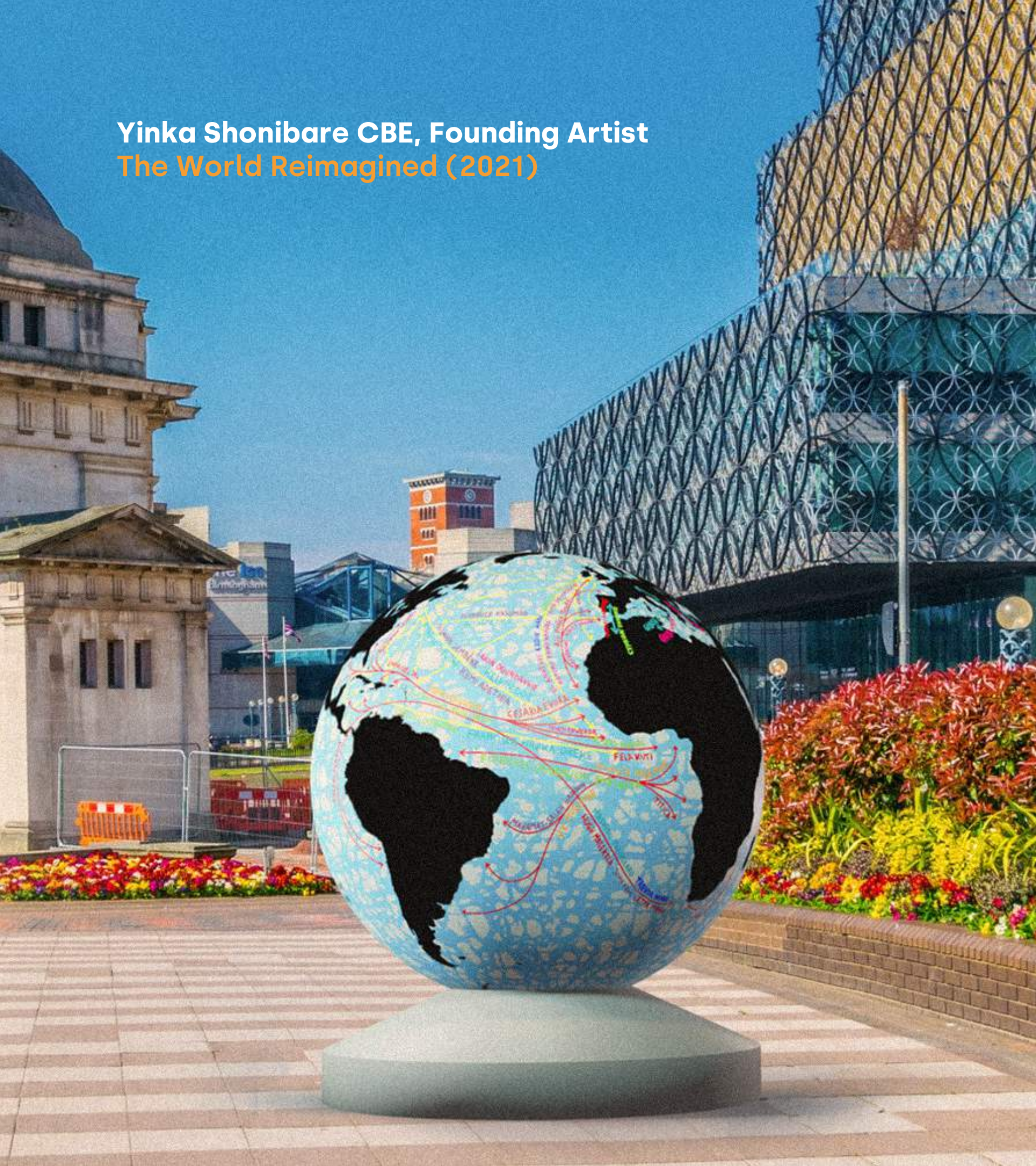


Yinka Shonibare CBE, Founding Artist
The World Reimagined (2021)



The
**World
Reimagined**

Reimagine the Future
Overview

With sculpture trails live from Aug-Oct 2022, The World Reimagined will:

- see **100 large Globe sculptures across 7 cities** across the UK;
- actively **engage 2 million+ visitors** with the trails;
- secure the participation of **250+ schools**, meaningfully engaging **25,000+ students** in The World Reimagined learning programme, including the delivery of a leadership in teaching programme to teachers from each school; and
- **raise awareness** of The World Reimagined with **more than 15 million people** across the UK and many more across the world.

The World Reimagined will be the largest art education project for racial justice the UK has ever seen. **Be a part of it.**

The World Reimagined is a ground-breaking, mass participation art education project to transform how we understand the Transatlantic Slave Trade and its impact on all of us, so we can make racial justice a reality for all.

We are delighted to invite you to join us in making a powerful statement about the future we can create, together - rooted in dignity and justice.

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The time is now: A historic moment for racial justice

It has been said that one can tell a great deal about a people, about a nation, by what it deems important enough to remember – and what it chooses to forget.

For too long, the history of the Transatlantic Slave Trade has been untold, unheard, mistaught or misrepresented. In the UK, we celebrate with pride the Trade's abolition - but the people who were enslaved and their descendants; Britain's role in the Trade's creation; and the Trade's devastating legacy are usually missing from how history is told. This is not 'Black History', this is all of our history.

We are living in a key moment for racial justice and it calls on us to courageously face our shared history with honesty, empathy and grace so we can create a new future in which all can say: I am seen.

That is the mission of The World Reimagined.

Our host cities:

What it is - an unprecedented national art & education project

The World Reimagined will see trails of large globe sculptures in cities across the UK in from Aug-Oct 2022, created by artists to bring to life the impact of the Transatlantic Slave Trade. The first globe design for The World Reimagined will be conceived by our Founding Artist Yinka Shonibare CBE.

The trails will be the centre of a broader education and engagement programme, with hundreds of schools, community groups, sporting and cultural institutions across the country.

The World Reimagined is a vibrant project that will inspire and instil pride in what it means to be black and British and help us all better understand what it means to be British.

”

There is one world and one human race. It means that we are “our brother's keeper”. We are responsible for one another and we must be interested and ready to learn from one another.

The World Reimagined seeks to educate one another about the journeys we have been on and how we come to be in the places we are. It invites us to come on a journey. A journey where 'my story becomes your story, and your story, my story.'

With both our stories we will reimagine a world where there is mutual respect and dignity.

RT REV ROSE HUDSON-WILKIN BISHOP OF DOVER
PATRON

Birmingham - Bristol - Leeds
Leicester - Liverpool City Region
London - Swansea



THE JOURNEY OF DISCOVERY

1. Mother Africa

Mother Africa explores the richness and reality of Africa before the Transatlantic Slave Trade; the impact of the Slave Trade and Empire on Africa; and considers and celebrates the present and future of Africa.

True Mother Africa: The richness of Africa before the 1500s - its science, education, art & agriculture.

The Faces of Slavery: The differences and similarities between European and African slavery.

Enslaving Africa: How the Transatlantic Slave Trade transformed the politics, economy and spiritual practices of Africa over centuries.

African Renaissance: From independence to ground-breaking innovation, this is the story of African achievement, renewal and future possibility.

Icons: The people who have shaped Africa over the centuries.

2. The Reality of Being Enslaved

The Reality of Being Enslaved is about making real the experience of those people who were enslaved, from their capture and voyage to lives enslaved in different contexts, places and generations.

Capture: The different ways capture was possible, from violence and tribal wars, to trade agreements.

Confinement: Life in the castles and the experience of awaiting transportation.

Voyage: Make real what the journey for enslaved Africans was like.

Life Enslaved: The hierarchies, abuses and roles on Brazilian, Caribbean and American plantations.

Systematic Terror: How human trafficking operated, from the physical to the psychological and the way this developed over time.

3. Stolen Legacy: Rebirth of a Nation

Stolen legacy: The Rebirth of a Nation brings to life how Britain was transformed as a result of the Transatlantic Slave Trade and the free labour of the enslaved. It explores the legacy of the Transatlantic Slave Trade on building the financial and trading power of Britain; on strengthening the Church and the might of universities; and on establishing dynastic influence and power

Foundations in Slavery: Follow the money to understand how wealth was built and remains within the UK as a result of the Transatlantic Slave Trade.

Compensation of Political Power: The money ex-slave owners received bought influence and power that changed British politics forever.

Upon this Church: The Church sat at the heart of the Transatlantic Slave Trade and was one of its key beneficiaries.

[Dis]inheritance: The Transatlantic Slave Trade created two divergent paths; one of increasing generational wealth and the other a deepening inability to own assets.

THE JOURNEY OF DISCOVERY

4. Abolition & Emancipation

Abolition & emancipation shares the story of the Campaign for Abolition, its key events, heroes and allies. However, it also lays bare the full, messy motivations and process of abolition, which were not as pure as often represented.

Heroes & Allies: Learn about key abolitionists and their campaign methods, from art and testimony to protest and boycott.

Walk to Freedom: Bringing to life key moments in the journey to freedom; from the Haitian Revolution to emancipation and apprenticeships.

Messy Motivations: Understand the variety of reasons for ending the Transatlantic Slave Trade, from profits to ethics and fear.

Rebellions & Uprisings: Learn about how the uprisings and revolts added pressure to end the enslavement of Africans.

Freed in Name Only: Many enslaved people became apprentices which meant they were free in title but enslaved by circumstance.

5. A Complex Triangle

A Complex Triangle explores the impact on destination countries; their relationship with the 'Mother Country'; key historical events in the relationship such as the Windrush; and the legacy of the Transatlantic Slave Trade on the UK's role and reputation in the world.

Britain's Rush to Profit: The Transatlantic Slave Trade extracted valuable resources from Africa with lasting consequences for its economies.

Mother Country - Visions vs. Reality: Having been called upon to help rebuild the UK post World War 2, the Windrush generation have experienced the harsh realities of that invitation.

Your Country Needs You: The courage and sacrifice of African and Caribbean soldiers in World War 1 and World War 2.

Complex Legacies: Britain left an enduring mark on the countries of its empire, with complicated consequences for their rule of law, education & healthcare.

To Honour or for Liberty: Tension exists within communities between respect for British institutions and a wish for independence.

6. Echoes in the Present

Echoes in the Present focuses on how the Transatlantic Slave Trade has present day negative consequences: systemic inequalities and injustice; entrenched racism and prejudices; and generational echoes with traumatic physical, behavioural, psychological and material consequences.

Echoes Across Time: The deep impacts of plantation life are still experienced today, with physical, behavioural and psychological consequences.

Justice Postponed: Black people have been and are targeted by a system that doesn't deliver the justice it promises.

First, Do No Harm: The failings of the healthcare system have caused many Black communities to be distrustful of it.

Lost Innocence & Potential: Black children have often been let down by the education system and their needs ignored.

THE JOURNEY OF DISCOVERY

7. Still We Rise

Still We Rise recognises and honours the enslaved and their descendants who resisted, who succeeded, and who broke new ground. It will share the well-known and celebrated, and shed light on untold legacies and events.

Resistance: People refused to deny their humanity and, against the odds, resisted.

Courage of Our Ideals: Black people in the UK and beyond have led the way for social change to create a better society for all.

Soaring High: Black innovators of thought, sport, music, science and business, from Nobel prize winners to gold medallists.

Authority of Women: Celebrating the power of Black women across Africa, the Caribbean and the UK.

From Roots to Fruit: The transformational work of Black activists and grassroots organisations to uplift communities and create social change.

8. Expanding Soul

Expanding Soul celebrates the spirit and culture that, even in the face of incredible physical suffering, has endured, stayed vibrant and found expression across the world in music, art, food and every form.

Griot to Grime: The history of Black music and its contribution to British identity.

Carnival Culture to Cricket: The ways celebration, sport and leisure have been used to challenge the status quo.

A Taste of Home: How identities linked by food and flavour have been shaped by our collective histories.

The World We See: The widespread influence of Black artists on our creative canons, from the lost wax techniques of Benin, to the global reach of cubism.

Through Texture to Textiles: African and Caribbean influences on British fashion, from hairstyling to fabric and clothes design.

9. Reimagine the Future

Reimagine the Future gives us free rein to imagine the society we can create when we have a full understanding of our shared history; the place the UK can hold in the world when it acknowledges its past; and who we can be as people when we give full dignity to all.

The Artistic Programme

The World Reimagined, at its core, is built on our belief in the transformative power of art: to inspire, to move and to open our imagination to new possibilities. And so, the artists who create designs for the Globe sculptures in response to the themes of the Journey of Discovery are essential in creating the invitation to the public to join this conversation.

The World Reimagined Open Call Jury

- **Lady Ashley Adjaye**
Artistic Director, The World Reimagined
- **Renée Mussai**
Senior Curator, Autograph
- **Chris Ofili CBE**
Artist
- **Professor Matthew Smith**
Director, UCL's Centre for the Study of the Legacies of British Slavery
- **Zoé Whitley**
Director, Chisenhale Gallery

About the trails

Each trail will consist of 10 Globe sculptures:

- one for each of the 9 themes of the Journey of Discovery; and
- a tenth Globe designed by an artist in collaboration with community groups local to the trail, ensuring the trail is steeped in place and community.

Most of the trails will be a 60-90 minute walking tours so that visitors are literally taken on a Journey of Discovery.

About the Globe Sculpture

The Globe sculpture is fibreglass, with a 1.4m diameter Globe and a total height of 1.7m, including the base. When in situ, it will also have a further base to ensure it is safely and securely anchored.

Yinka Shonibare CBE designed the base sculpture as a Globe for a number of reasons:

- to root the sculpture in the geographic dimension of the Transatlantic Slave Trade;
- to speak to the world-changing nature of the Transatlantic Slave Trade; and
- to create the most open possible canvas for other artists to bring their own vision to The World Reimagined.

Founding Artist Yinka Shonibare CBE

Confirmed Feature Artists Kimathi Donkor - Lina Viktor Nicola Green - Lakwena Maciver - Maxim - Zac Ové

Engaging artists

We will engage artists in a number of ways:

- **Invited feature artists;**
- **Commission unique collaborations between artists and icons;**
- **Commission unique collaborations between artists and communities;**
- **Open Call for emerging and undiscovered artists:**
More than 80 Globes will be created through the Open Call and through this artistic programme, we will create opportunities for artists who are often underserved and under-represented. The final designs will be commissioned through a Jury-led selection process.

Together, the Artistic Programme will create a body of work that – through their inspiration and narrative power – will bring diverse new audiences on a vivid journey of discovery.



The Community Programme

It is vital that The World Reimagined is and feels of the communities in which it takes place, deeply connected both to the people and organisations who have done such meaningful work on racial justice – and those communities who might not have taken part in these conversations before.

We approach our task with humility, with the intent of honouring, celebrating and sharing this work in a new way, prioritising open, respectful collaboration.

Each host city will have its own Community Coordinator, who will deliver:

INSPIRE PROGRAMME

We will support and invite local organisations of all sizes to develop INSPIRE events and activities aligned to the mission of The World Reimagined, which we will showcase and promote to trail visitors during Aug-Oct 2022 to build audiences and support for the organisations doing this work.

Our support includes

- **MONEY:** We have a grant-making fund available in each city for (i) micro-grants; and (ii) partnership grants to support and encourage existing and new activity.
- **CAPACITY-BUILDING WORKSHOPS:** We will host monthly workshops, leading to a co-developed toolkit to share best practice, accessible to all:
 - Online Workshops focusing on skills-based topics such as (i) Applying for Grants; (ii) Embedding Arts-based Practice in community engagement; (iii) Welcoming new audiences and encouraging ally-ship; and (iv) taking care of your own Mental Health.
 - In-person Workshops in each host city focusing on bringing people together for idea sharing, activity development and networking.
- **PROMOTION:** We will promote events and activities aligned to The World Reimagined on our digital platform to trail visitors and beyond to grow audiences and supporter bases.

The scale and breadth of our Community Programme is made possible by support from the Esmée Fairbairn Foundation, Arts Council England and the Heritage Lottery Fund - speaking to the robustness of our plans.

In addition to this work, our community engagement will powerfully connect into other aspects of our programme in order to deliver lasting value to our partners:

COMMUNITY GLOBES

Each trail will feature a Globe in which an artist has worked with communities to create a design that speaks to place and community. These Globes will be gifted to a local organisation that can make it accessible for years to come.

CONNECTION WITH HERITAGE

Our Heritage Partners in each host city commit to connecting deeply with our community programme - by bringing community organisations in events and spaces they host; and by bringing their audiences into the spaces we convene for communities, showcasing the work of community organisations. This work is supported by Heritage Lottery Fund.

THE POWER OF LEARNING

Looking towards Black History Month 2022, we will connect community organisations with our participating schools as a means of highlighting racial justice activism within school communities.

INTERNATIONAL EXCHANGE

Arts Council England are supporting us to host 5 artists from Caribbean countries for residencies that will include community engagement events in each city.

CONNECTION WITH CORPORATE PARTNERS

At the end of The World Reimagined, we will host a networking event that will showcase the work of community organisations to our corporate partners and the broader corporate community - building vital relational equity.

Across the 7 cities, we will

- Engage 56+ organisations in skills- & capacity-building workshops & connect with their extensive networks
- Provide funding support for 56 community organisations
- Host more than 70 events bringing communities together in meaningful dialogue and collaboration
- Promote community organisations to 2m+ trail visitors



The Learning Programme

The World Reimagined Learning Programme is a creative, transformational and transformative journey for students, teachers and schools towards a future of racial justice. It is formed of three parts:

1. LEARNING OUTCOMES

The Learning Programme builds the mindsets, attitudes and skills needed to understand racial justice and empower learners to overcome divisions, to replace hatred with compassion, to move from despair to hope, and to take actions that make racial justice a reality in our society.

Each part of the programme will focus on developing one or more of the 5 Cs:

Compassion Curiosity Courage
Connection Critical Thinking

2. THE RESOURCES

Developed through unique collaborations between leading creatives and subject specialists, supported by teachers and mental health professionals, the resources contain cross curricular links, have learning journeys mapped out, and are ready to use or adapt to your particular context.

- **Primary Schools:** These resources focus on the theme of Mother Africa - a celebration of the cultural richness and diversity of Africa, including its maths, science, art and agriculture.
- **Secondary Schools & Colleges:** These resources include a module and extension activities for each of the nine themes of The World Reimagined's Journey of Discovery.

3. LEADERSHIP IN TEACHING

Teachers play a vital role in helping young people engage with racial justice – in the spaces they create for students and the behaviours and approaches they model.

Accessible online, our Leadership in Teaching will give teachers:

- tips on how to use these resources so that teachers have the confidence to bring them to life as powerfully as possible for their students
- insights from leading thinkers and practitioners on subjects such as Safe Spaces and Power & Privilege
- reflective practice that will support teachers as a racial justice leader and role model in their school community.

In

Our Invitation comes in two parts:

POETIC PROGRAMME FREE

Includes access to all of our resources, in which students work towards poetic, spoken word or written creative expression. School can submit their students' creative work to us so we can showcase it across our platforms.

Available to all schools across the UK.

THE GLOBE PROGRAMME £850+VAT

Schools have the opportunity to create their own Globes that will feature in their local community as part of The World Reimagined sculpture trails between August and October 2022 and then be returned to the school as a legacy.

Available to all schools & colleges who are able to pick up their Globes from Birmingham; Bristol; Greater London; Greater Manchester; Leeds; Liverpool City Region; and Swansea.

Supported by Arts Council England, The Portal Trust and the Paul Hamlyn Foundation, we are delighted to offer schools and colleges:

- **Artist Residencies:** In each city, we are able to offer two artist residencies, in which artist-educators support participating schools in delivering The World Reimagined programme, the creation of each school's Globe and the development of an ongoing plan for arts-based social impact learning.
- **Bursaries:** Across the country, we are able to offer c130 bursaries for schools and colleges to take part in the Globe Programme for free.

PARTICIPATING CO-CREATORS

Inua Ellams **Mona Chalabi** **Baroness Floella Benjamin**

Charlotte Mensah **Keisha Thompson** **Lanre Bakare**

Professor Kehinde Andrews **Museum of London**

English Heritage **Warwick University** **Guildhall Art Gallery**

St Paul's Cathedral **London Metropolitan Archives**

Cast Members of Hamilton - An American Musical



A ground-breaking digital platform & Journey of Discovery History Collection

As visitors travel through the sculpture trail, they will be able to scan a code on the base of each Globe and connect into our free-to-access digital platform. As well as helping them to find the next Globe on the trail and track their progress on visiting all Globes and trails, it will enable visitors to:

- **Explore a ground-breaking Journey of Discovery History Collection:** Supported by the Heritage Lottery Fund, we are working with Heritage Partners - museums, universities, cultural institutions, historians and community history groups - to create a unique, explorable and shareable history collection. More than 500 stories and images from 20+ Heritage Partners will vividly bring to life the Journey of Discovery. We'll be working with writers and designers to make sure it's really engaging for people new to this history, so they can 'see it' and deeply engage with its meaning - and easily share with friends.
- **Learn about the artists and their design:** Each Globe will have a profile, with a picture and a profile of the artist, as well as their statement of intent. From there, visitors will be able to explore relevant history.
- **Connect with local activities & events:** We will promote INSPIRE events - from local community organisations, cultural institutions, museums and beyond - that speak to the mission of The World Reimagined.
- **Learn about and connect with partners:** Be it through the promotion of events, or connections to activations and profiles, the platform offers the opportunity for visitors to connect with partners of The World Reimagined.
- **Experience the Learning Programme & additional activations:** The platform will also host and showcase poetry written by students from across the country in response to The Journey of Discovery.

This digital platform will be available to all and, by being a core part of the visitor and audience engagement experience, offers significant potential for further engagement activations for all of our partners.

A legacy for racial justice

After The World Reimagined trails leave our host cities, The World Reimagined will auction a large number of the sculptures to raise money to:

- support our community co-ordinators to continue their work for an additional year;
- make it possible for our Learning Programme to continue to be freely available; and
- create a significant grant-making programme for racial justice projects and organisations across the UK.



Who We Are

The World Reimagined has been in development since 2019 by a growing family of people. We approach our task with humility, conscious of the responsibility of doing justice to the history and all of the lives it represents.

We hope to work with the many people and organisations who have done and are doing powerful work for racial justice, building on their expertise, experience and perspective.

The World Reimagined will be a platform that serves to honour, celebrate and share that work in a new way and will work with a development methodology that prioritises open, respectful collaboration.

The World Reimagined is a company limited by guarantee (#12501914) and a registered charity (#1195223).

Our Patrons

Lord Michael Hastings CBE

Chancellor, Regent's University

Rt Rev Rose Hudson-Wilkin

Bishop of Dover

Our Board

Sanjay Bhandari

Chair, Kick It Out

Fiona Compton

Know Your Caribbean

Toni Fola-Alade

University of Cambridge

Michelle Gayle (Chair)

Co-Founder

Ruth Ibegbuna

Founder, Rekindle School & The Reclaim Project

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Dean Ricketts

Founder, Watchmen Agency

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Commercials Agent, WME

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Our Ambassadors

Annette Anthony

Investor and philanthropist

Baroness Floella Benjamin

House of Lords

Franklin Boateng

Founder, King of Trainers

Leroy Logan MBE

Activist, Author & Speaker

Joseph Marcell

Board, Shakespeare's Globe

HE Tembi Tambo

South African High Commissioner to the UK

Jamael Westman

Hamilton: An American Musical

Baroness Lola Young

House of Lords

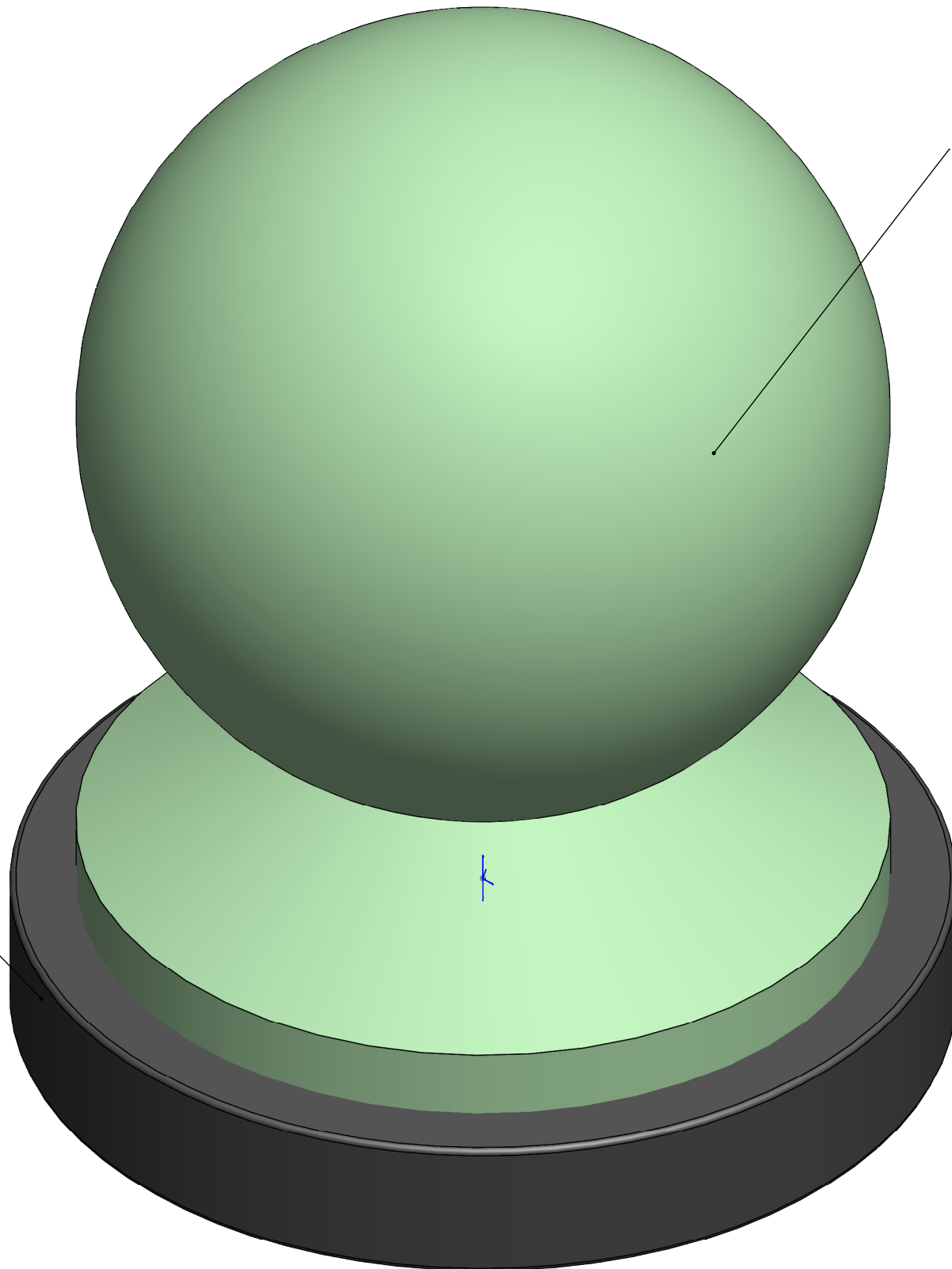


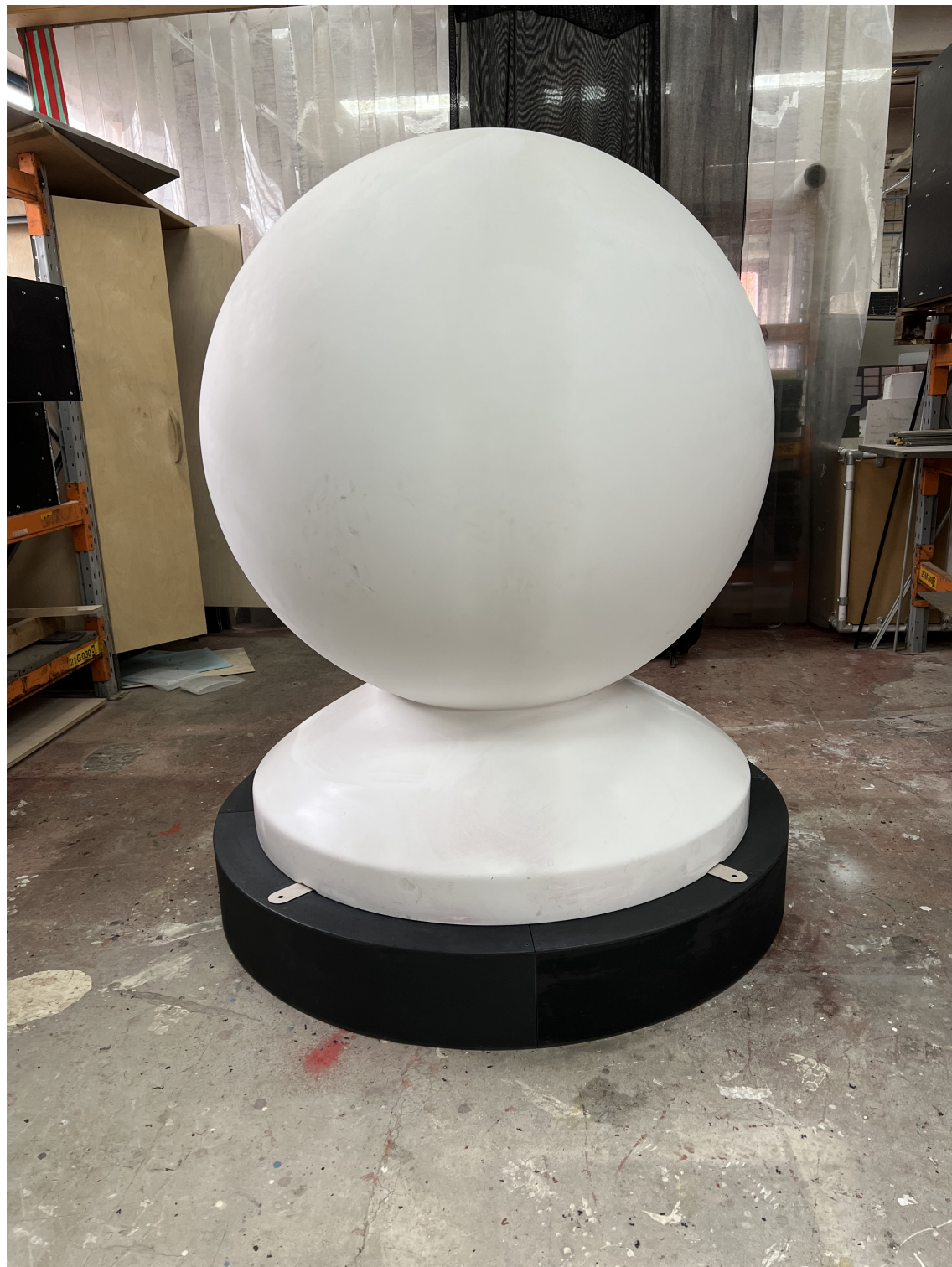


GRP form
Bolted to base

LDPE Plastic, sandbags
to perimeter

Globe Plinth
sheet 1 of 3
16/06/2022
24 Des
GC
1:10



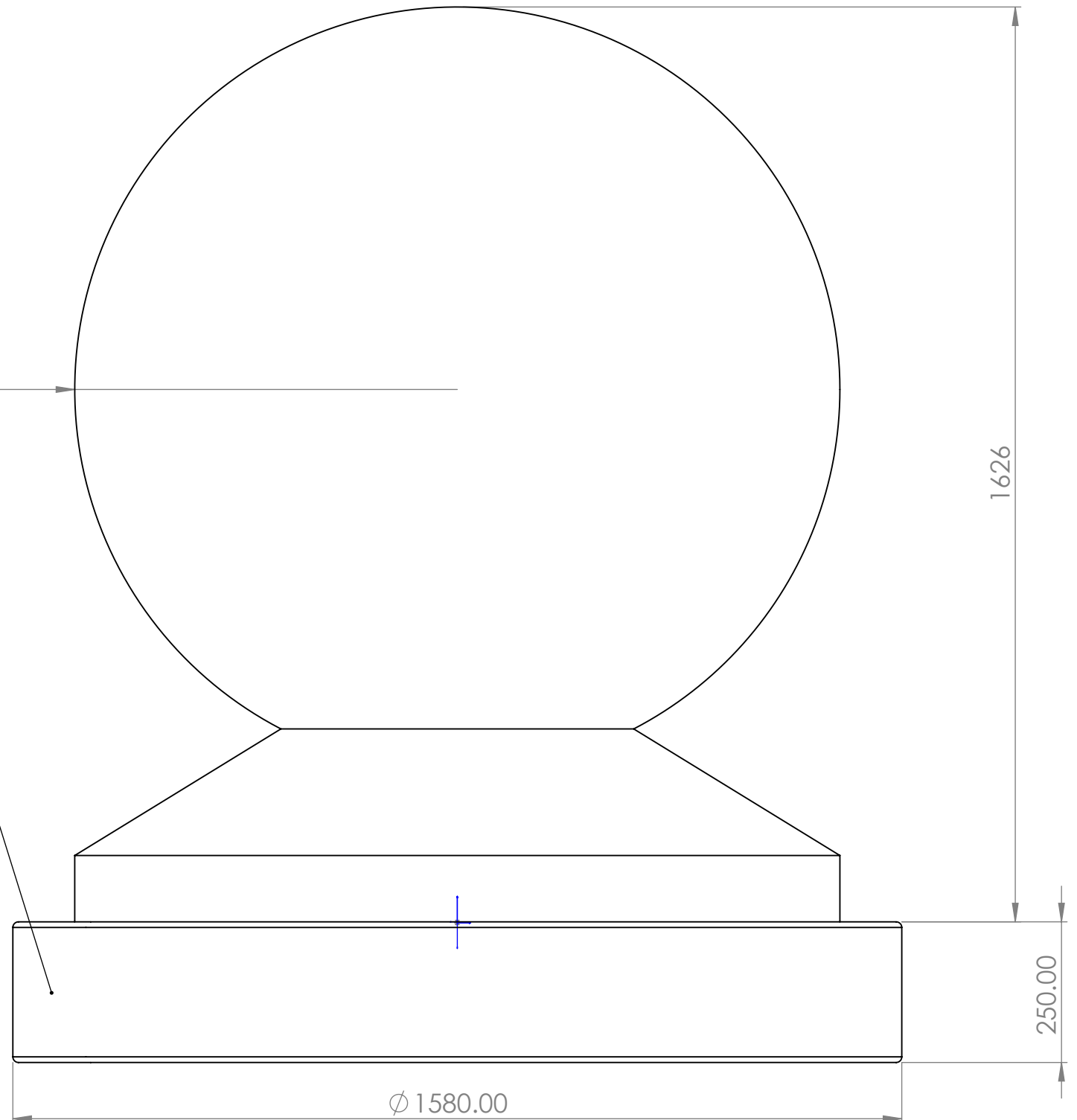




R680

Ballast at bottom
around internal perimeter

Globe
sheet 2 of 3
16/06/2022
24 Des
GRP/LDPE
1:10





Title
sheet 3of 3
16/06/2022
Company
CreationDate
1:10



SCULPTURE TECHNICAL SPECIFICATION

WIA050 Globe

The Globe is constructed primarily of a Glass Reinforced Plastic (GRP) structure and using our years of technical expertise we have developed the following techniques, which are detailed below, to fabricate the Globe sculpture to the highest standards of quality and safety. The sculpture is finished with a white primer and is supplied ready to be painted.

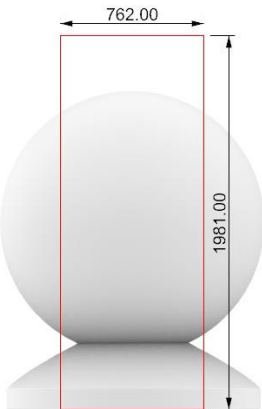
Dimensions of Sculpture

	Large Production Sculpture
Height, from base to top of globe	1683mm
Diameter, of globe	1400mm
Width, of base	1370mm
Weight	Approx. 25kg

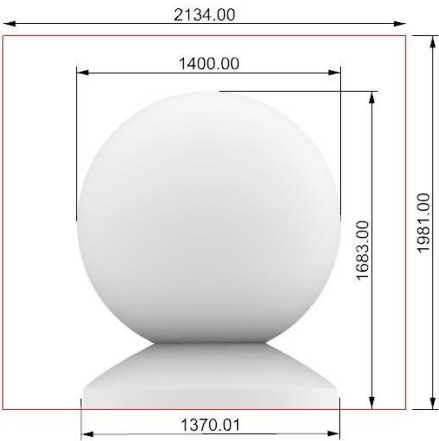
See sizes below in relation to various standard doorways

Front

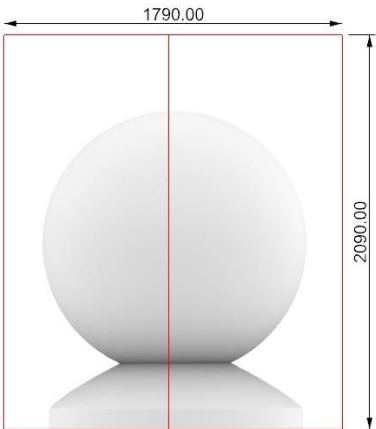
Common UK Single Door
h:1981mm / w:762mm



Garage Door
h:1981mm / w:2134mm



uPVC *6ft French Doors
h:2090mm / w:1790



Method of Manufacture

Element of sculpture	Technique and materials
Globe and base	Hand laminated hollow fibreglass shell in GRP / General Purpose Fibreglass. A minimum of two layers of 450g matting which overlaps and is hand laminated and rolled down to promote meshing of the matrix and removal of air bubbles.
Joining of Seams	All joints/seams are joined using a thixotropic polyester bonding paste; 4410 (non-fibre) by BUFA, followed by lamination over uncured bonding paste using a single layer of 450g/m2 density mat and general purpose fibreglass resin, where access for further lamination is possible.
Steelwork and Fixings	<p>Steel Ring: A Steel Ring of laser cut 5mm mild steel is bolted to the base of the model using M6 bolts, washers and Nyloc nuts. The Steel Ring is cut to include 6 x Fixing Brackets. The Fixing Brackets have a 85mm x 60mm visible protrusion from the base with a central 13mm hole for secure bolting into the chosen plinth.</p> <p>Globe to slanted base: The globe is fixed to the base using 7.5mm diameter screws that passing through the internal 18mm plyboard pieces. Flexible PU adhesive is also used where the globe meets the base for added adhesion, strength and impact resistance.</p>

Manufacture Materials Used (from exterior to interior)

	Material / Manufacturer
Exterior	a) Sprayed 1k White Viterprime High Build Zinc Phosphate Primer (by Protega Paints)
	b) Sprayed 1k White Etch Primer (by B.C Paints)
	c) Polyester Bodyfiller in filled sections and seams. "Lightweight Swift" (by Proworx)
	d) Gelcoat 2; BUFA Firestop 5000 Light Grey. Partially sanded/keyed.
	e) Gelcoat 1; BUFA Firestop 5000 Dark Grey.
Interior	f) Min. of 2x Layers of 450g/m ² Density fibreglass mat with a General Purpose Polyester resin. (this varies from batch to batch based on availability)

Artist Materials

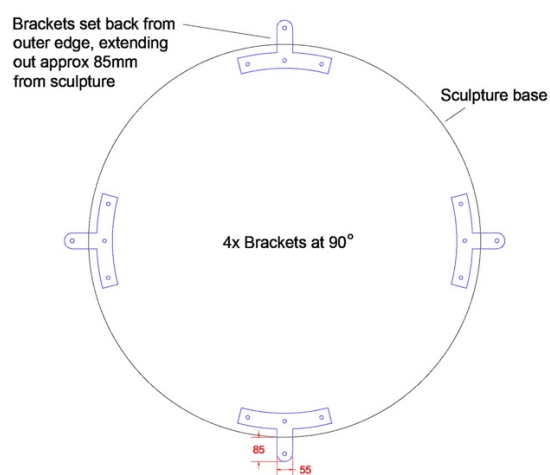
	Materials
Exterior	Urban Hygiene Varnish -Easy On Clear Gloss Anti-graffiti Coating
Interior	Paint (as applied by artist, acrylic paint, Posca pens etc)

Fire-Retardancy

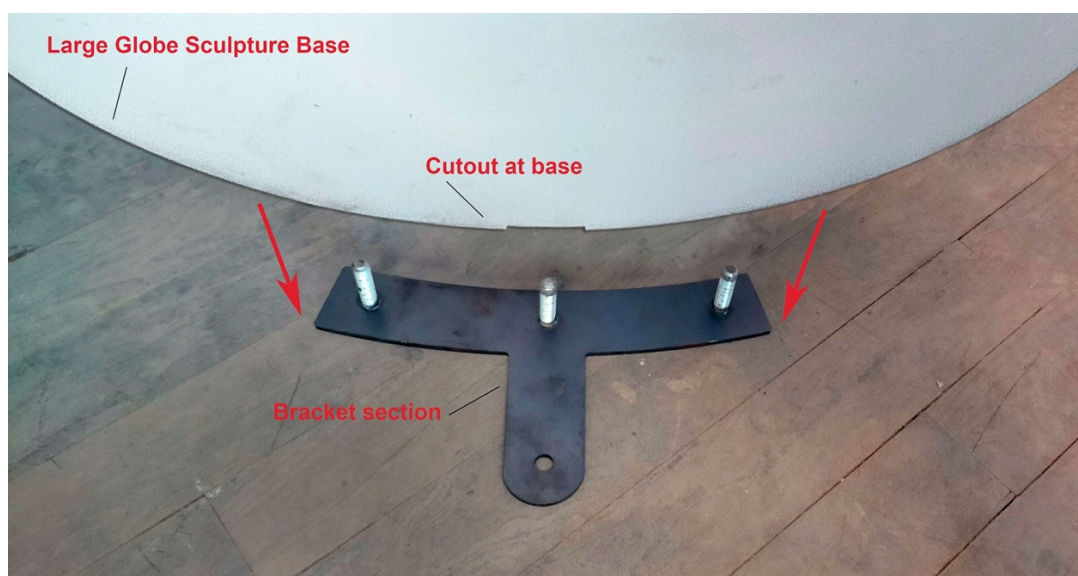
	Further Details
Manufacturing Materials: GRP	General Purpose Fibreglass mat with general purpose resin
Gelcoat	BUFA Firestop 5000 – BS 476 part 6 & 7
Artist Materials: Urban Hygiene Varnish - Easy On Clear Gloss Anti-graffiti Coating	Class 0 Fire rated

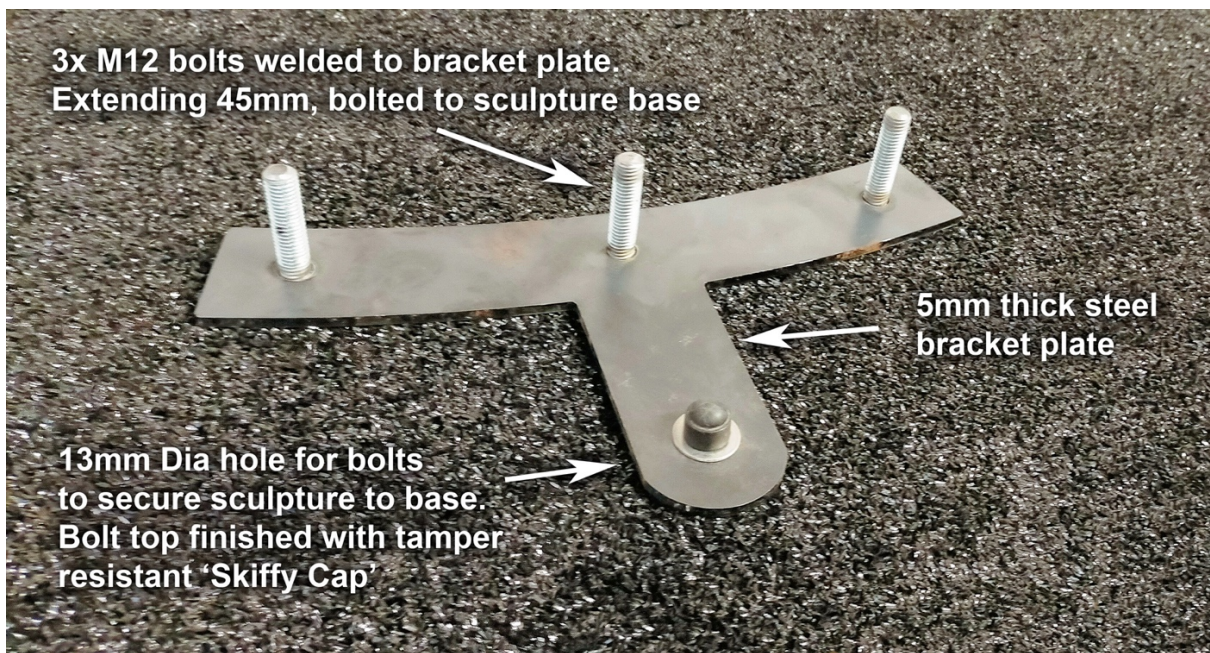


The World Reimagined – how the sculpture is attached to the plinth

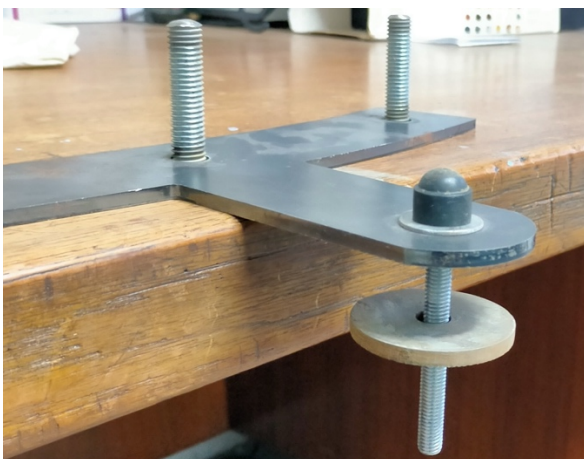


The globe sculpture (see separate document for specifications) will have 4 x metal brackets attached into 4 recesses on the base.





The top of the plinth will be made from 24mm marine plywood and the sculpture will be attached by bolting the 4 x bracket of as per below:

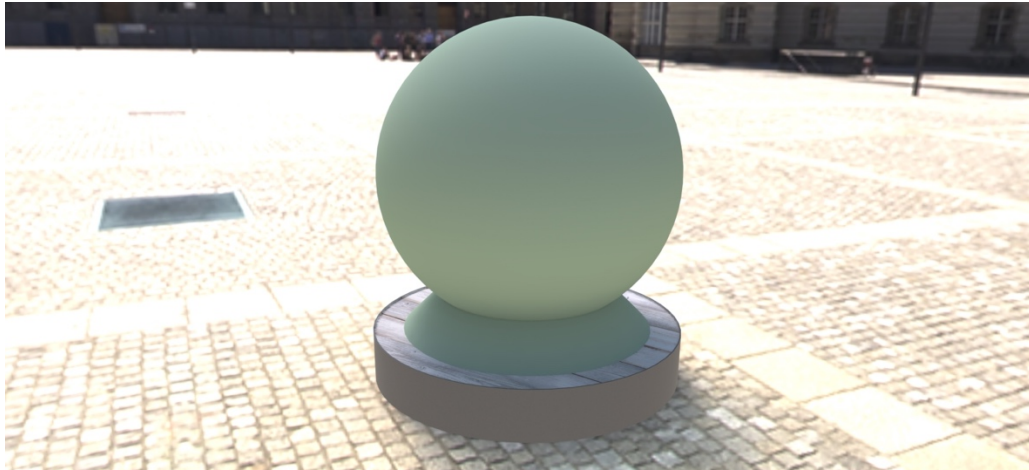


Washers are using on the top and bottom and the Bolts are tightened using a hand drill.

Plinths

The plinths are made from a timber carcass and are clad in recycled plastic.

They will be round to fit the shape of the sculpture. At the time of writing the prototype is being made but we use photos from a rectangle plinth made the same way from a previous project to illustrate how the sculpture is secured to the plinths



The recycled plastic sheets are produced by [Stokboard](#). The frame is made from 3x2 timber and provides a rigid structure to which the recycled plastic casing is attached providing a hardwearing outer surface.

The removable 'lid' is usually made using 18mm marine ply with AstroTurf added, however for The World Reimagined we leaning towards a top made from 18mm Stokboard Sheets, most likely black in colour.

On installation 15 x concrete engineering blocks and / or sandbags (each weighing at least 20kgs each) are placed inside the plinth, and the lid is then secured with 10 tamperproof screws.

The below drawing shows an example of a plinths that we have already had made for a previous project. The fabrication method will be exactly the same bit will be round as opposed to rectangular.





The engineering blocks and/or sand bags are added, totalling 300kg before the lid with the sculpture attached is secured using 10 x tamperproof screws.



Prepared January 26th 2022.

For further information contact Ben Reed at Wild in Art: ben@wildinart.co.uk



The World Reimagined Globe Sculpture Installation Method Statement

Prepared by Wild in Art for The World Reimagined

1.1 Install date and time

Proposed Install Date	Tbc w/c 8 th August 2022
Proposed install start time	tbc
Proposed install finish time	Tbc (will take apprx 45 mins)

Unloading the plinth, ballast and sculpture will follow the schedule below:

	No of staff	Location	Unloading Area	Time
INSTALL TEAM				
Guide Luton Van with tail lift into designated loading area	3			tbc
Unload plinth and ballast (engineering blocks and /or sandbags)	3			tbc
Move ballast and plinth to agreed location using soft wheeled trolley	3			tbc
Unload sculpture attached to plinth lid	3			tbc
Move sculpture/lid into display locations using customized trolley	5			tbc
Place ballast into the plinth	2			tbc
Secure plinth lid with sculpture attached to internal sculpture.	2			tbc
FINISH/ CLEAR SITE				tbc

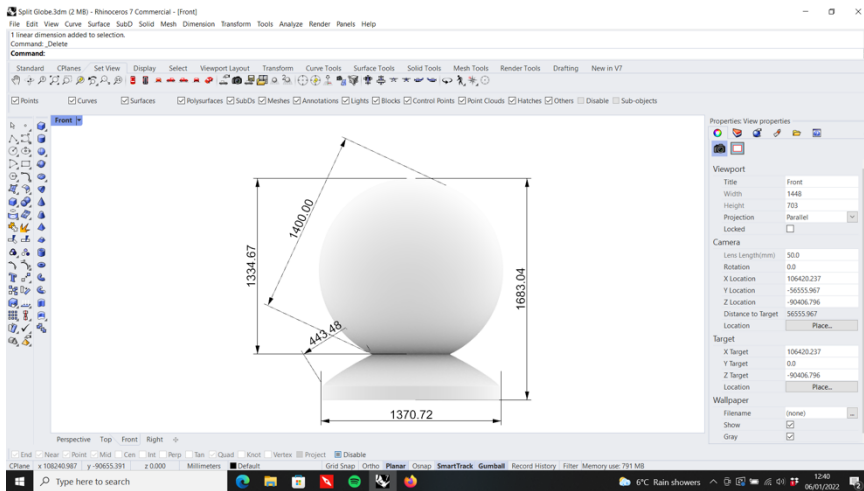


1.2 Sculpture information

Please refer - Plinth and Sculpture Spec Form for more detail.

Sculpture and plinth weight	Sculpture 25kg, plinth 40kg, ballast (engineering blocks and/or sandbags) 300kg. Total weight 365kg
Sculpture/plinth dimensions	1900mm tall on top of plinth. See globe dimensions below 1500mm at widest point





See accompanying document for how sculpture is attached to the plinth.

1.3 Site Information

Site Address	tbc
Site Contact	TBC
Description of install area	TBC
Location Photo	Add photo here

Parking / loading detail:

Add detail here.

1.4 Installation Personnel information -

WIA Lead	tbc	tbc
WIA Install team	tbc	tbc
WIA Install team	tbc	tbc
WIA install team	tbc	tbcx



1.5 Key plant and tools required

- Luton Van x 1
- All terrain hand pallet truck x 1
- Engineers blocks / sandbags to act as ballast (300kg in total per sculpture)
- 3mm rubber matting
- Customised trolley for sculptures
- Soft wheeled trolley for engineering blocks
- Battery operated power drill
- Socket sets
- Spanners

1.6 Key PPE Required

All personnel onsite should be wearing suitable clothing for the task at hand and the weather conditions. A high vis should be worn by all personnel onsite, **with no exception**.

Anyone involved in moving and lifting of fencing panels, reflective panels, blocks or sculptures will wear steel toe capped boots and gloves to protect hands, **with no exception**.

Hard hats and head torches will be worn by staff involved in unloading from the Artic and Moffett, **with no exception**.

Head torches will be worn by all staff erecting the fencing and reflective panels and moving the sculptures.

1.7 Method of unloading, moving to the location for placement of the sculpture and attaching to the plinth in situ.

The sculpture, plinth and ballast will be transported to the agreed location using a Luton Van Reg (XXXXX). Vehicle Registrations to follow.

Prior to the installation, the location for the installation and specific orientation of the different elements was carefully considered and approved by the Local Authority and stakeholders.

The public realm at - please add details here - will be used for unloading. The plinth and ballast will be carefully unloaded from the van by hand, placed on a soft wheel trolley and walked to the install location with 2 banksmen.

One person will stay with the plinth and ballast and 3 people will then unload the sculpture (attached to the plinth lid) by hand, carefully placed on a customised trolley and walked to the install location with 2 banksmen.

The plinth will be carefully placed in the agreed sculpture location (on rubber matting if required). The ballast will be added one by one.

Then the sculpture (already attached to the lid), will be carefully lifted into place and will be secured using 10 x tamper-proof screws.



The vehicle will then be escorted off site .

Appendix

1. Risk Assessment
2. Sculpture specification
3. How the globe sculpture is attached to the plinth
4. PLI
5. Location Map if relevant
6. Fire Certs / datasheets

Prepared by Ben Reed, Head of Creative Development, Wild in Art for The World Reimagined

Risk Assessment – The World Reimagined

Project	The World Reimagined
Overview	Installation of a fiberglass globe sculpture painted by an artist. This is one of 103 sculptures being installed in numerous locations in London, Birmingham, Bristol, Leeds, Leicester, Liverpool and Swansea,
Dates	Install – w/c 8 th August 2022 Project live Saturday 13 th August – Monday 31st October 2022 Deinstall – w/c 31st October 2022
Land Owner	
Event Producers	<p>The World Reimagined The Clock House Station Approach Marlow SL7 1NT</p> <p><i>with installation support from</i> Wild in Art, Unit 14 Bingswood Industrial Estate. Whaley Bridge High Peak SK23 7LY</p>

TWR Install lead WIA lead	Sara Black – 07966 158774 Ben Reed – 07572 926445
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Risk Assessment
Approved by: WA approved
Prepared by: Ben Reed
 26/01/2022



Install team	TBC
Onsite Contact	Ben Reed– 07572 926445
Sculpture Maintenance after Install	TWR responsible for ongoing maintenance and cleaning. Contact: tbc
Date of Install	w/c 8 th August exact date tbc
Approx. Time Install start	tbc
Approx Time of install completion	Tbc (will take approx. 45 minutes)
Vehicle Registrations	TBC

Wild In Art (the Organisation) recognises and accepts its health and safety duties for providing a safe and healthy working environment (as far as is reasonably practicable) for all its workers (paid or volunteer) and other visitors to its Premises under the Health and Safety at Work Act 1974, the Fire Precautions (Workplace) Regulations 1997, the Management of Health and Safety at Work Regulations 1999, other relevant legislation and common law duties of care.

Risk Assessment Methodology

Five step approach to assessing risks.

- Identifying hazards and those at risk
- Evaluating and analysing risks
- Deciding on appropriate action
- Taking action
- Monitoring and reviewing

Risk Assessment

Approved by: WA approved

Prepared by: Ben Reed

26/01/2022



The calculation of the residual risk level is a subjective judgement based on analysis of the initial risk assessment and the mitigating actions taken to reduce the initially identified risk level. This judgement is informed by experience, training and industry best practice.

Risk Assessment Matrix

				Consequence					
Consequence		Likelihood		1	2	3	4	5	Risk Rating
Insignificant – no injury	1	Very likely – will occur at any time and reoccur	5	5	10	15	20	25	15-25 Unacceptable
Minor – Minor injury needing first aid	2	Likely – will occur at some time in the near future	4	4	8	12	16	20	8-12 Tolerable
Moderate – up to 3 days' absence	3	Fairly likely – Will occur from time to time	3	3	6	9	12	15	4-6 Adequate
Major – more than 3 days' absence	4	Unlikely – May occur at some time	2	2	4	6	8	10	1-3 Acceptable
Catastrophic – death	5	Very unlikely – may only occur in exceptional circumstances	1	1	2	3	4	5	

Mitigation Strategy

Mitigation Strategy	Description
Prevention	What steps can we take to prevent the risk occurring
Reduction	What steps can we take to reduce the impact should the risk occur
Transfer	Can we transfer the impact & responsibility for the risk to a third party
Contingency	Identify the contingency actions to be taken if the risk occurs

Risk Assessment
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 26/01/2022

Acceptance	Accept that the risk may occur and accept the consequences
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Task: Installing the globe sculpture in location								
Hazard	People at Risk	Consequence	Likelihood	Risk Rating	Mitigation	Consequence	Likelihood	Risk Rating
Transporting and offloading the plinth and ballast at location	WIA Install team Public	2	3	6	<p>The plinths and ballast will be transported by Wild in Art in a Luton Van with a tail lift. They are used to moving and lifting heavy and oversized items and have the experience and skills necessary to undertake this kind of work.</p> <p>The plinth and the ballast will be transported securely packed using straps.</p> <p>The plinth and the ballast (sandbags and / or engineering blocks) will be unloaded carefully by hand and placed onto a soft wheel trolley. Each block/sandbag one at a time, and the plinth by 2 people. This will be operated by experienced handlers.</p> <p>The plinth and ballast will be moved from the unloading area to the agreed location for the display of the artwork with 2 x banksmen, one at the front and one at the back, at all times to ensure that the public are not in the way and are guided away from the</p>	2	2	4

Risk Assessment
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					<p>installation team during its move and setting up of the installation.</p> <p>The plinth will be place in rubber matting if required and the ballast will be placed inside the plinth one at a time.</p> <p>All crew will wear High-vis jackets to ensure they are visible at all times. All crew will gloves, wear safety boots and have head torches if installing during nighttime hours.</p>			
Transporting and offloading the sculpture at this location	WIA/TWR install team Public	3	3	9	<p>The sculptures will be transported by Wild in Art in a Luton Van. They are used to moving and lifting heavy items and have the experience and skills necessary to undertake this kind of work.</p> <p>The sculptures will be transported securely packed using straps and plenty of bubble wrap. The sculpture will already be attached to the top of the plinths (see supporting photos and technical drawings) with bolts.</p> <p>The sculpture attached to the top of the plinth, will be unloaded by hand, by 3 people and lifted onto a custom made trolley. This will be operated by experienced handlers.</p> <p>The sculpture will be moved from the unloading area.</p> <p>There will be 2 x banksmen at all times to ensure that the public are not in the way and</p>	2	2	4

Risk Assessment

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					<p>are guided away from the installation team during its move and setting up of the installation.</p> <p>All crew will wear High-vis jackets to ensure they are visible at all times.</p> <p>All crew will wear safety boots and have head torches if installing at nighttime.</p>			
Attaching the sculpture to the plinth	WIA/TWR install team Public	3	3	9	<p>3 members of crew will carefully lift the sculpture attached the top of the plinth and slot it into place so it is flush and secure.</p> <p>Using a battery operated drill, coach screws will be used to secure the lid with sculpture attached to the substructure in 8 places. Security caps will then be applied where appropriate.</p> <p>The location will be fenced of using barriers if required.</p> <p>Tools will not be left in the floor and will be put away in a secure tool box as soon as they are not required.</p>	2	2	4

TASK: When the globe sculpture is in installed in the agreed location								
Hazard	People at Risk	Consequence	Likelihood	Risk Rating	Mitigation	Consequence	Likelihood	Risk Rating
Sculpture Stability	WIA/TWR install team	3	3	9	<p>The globe sculpture weights 25kg and is securely bolted to a plinth made from wood and recycled plastic that weighs a further 40kg. There will be 300kg of ballast (block and/or sandbags) placed inside.</p> <p>Globe sculpture dimensions are: Height: 190cm Width: (widest point is the base) 60cm. See tech spec for more info.</p> <p>Suitable positioning will be identified and agreed by TWR/WIA during site visit to ensure stable location for the sculpture to mitigate rocking/instability due to uneven ground.</p> <p>Rubber matting will be put under the base where appropriate to protect the floor.</p>	3	1	3
Globe Sculpture and plinth Composition Fire Risk	WIA/TWR Install team Public	4	2	8	<p>The sculptures are made with fiberglass and Class 1 Fire retardant laminating resin.</p> <p>The casing for the plinth is made from Stokbord which is very difficult to set alight and in a developed fire it</p>	1	1	1

					commensurate with BS 476 Part Class 3 for the purposes of the spread of flames.			
Paints and Varnish	Contractors Public	3	1	3	Artists have used acrylic paints and non-toxic UV resistant varnishes which are waterproof On site paint or varnish maintenance will be undertaken by experienced artist if required during the trail – no solvent based materials used.	1	1	1
Public Injury when interacting with installation	Public	1	1	1	The globe sculptures have no sharp edges. All edges are rounded off.	1	1	1
Public injury against climbing	Public	4	3	12	A do not climb sign has been included on a vinyl at the base of the sculpture. The sculptures have 300kg of ballast in plinth to ensure there is no movement. The plinth has been designed so there is very little space around the edge and the globe is round and so there is nothing to hold on to get any purchase.	4	1	4
Public injury attending installation	Public	2	3	6	The locations have all been scouted multiple times and with the agreement of all landowners. The sculpture location is in a pedestrianized area and away from roads and traffic. The areas all have good lighting and are close to amenities and transport links.	1	1	1

Risk Assessment

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Sculpture Maintenance	Public Maintenance Artists	1	2	2	<p>TWR team are responsible for the basic maintenance and cleaning of the sculptures and will assessed weekly to assess their condition and conduct any cleaning. Repair work will be available by a professional artists if required during the project.</p> <p>Artists have used acrylic paints and non-toxic UV resistant varnishes which are waterproof</p>	1	1	1
Slips, trips and falls	Staff and public	4	3	12	<p>All areas well lit</p> <p>No trailing leads or cables.</p> <p>Potential slip hazards to be highlighted with appropriate signage.</p> <p>Temporary hazards and to be cleaned/tidied up immediately.</p>	4	1	4

Project Name: The World Re-imagined Sculpture Installation										
Project Number: 1032234										
Calculation: Wind Loading Calculations										
	Location									
	London	Liverpool Seafront	Liverpool (0.5kM in town)	Leeds	Leicester	Birmingham	Swansea Seafront	Swansea (0.5kM in town)	Bristol	
Basic Fundamental Wind Velocity, Vb,map	21.75	23.00	23.00	22.50	21.70	21.70	23.30	23.30	22.00	
Altitude above sea level	25.00	5.00	60.00	130.00	120.00	170.00	5.00	150.00	100.00	
Altitude Factor	1.03	1.01	1.06	1.13	1.12	1.17	1.01	1.15	1.10	
Basic Fundamental Wind Velocity, Vb,0	22.29	23.12	24.38	25.43	24.30	25.39	23.42	26.80	24.20	
Direction Factor, Cdir	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	
Seasonal Factor, Cseason (For temporary structures)	0.71	0.71	0.71	0.71	0.71	0.71	0.71	0.71	0.71	
Basic Wind Velocity, Vb	15.83	16.41	17.31	18.05	17.26	18.03	16.63	19.02	17.18	
Terrain Category	Town	Sea	Town	Town	Town	Town	Sea	Town	Town	
Distance Upwind to Shoreline	40.00	0.10	0.50	40.00	40.00	60.00	0.10	0.50	5.00	
Exposure Factor, Ce(z)	1.44	1.90	1.70	1.44	1.44	1.41	1.90	1.70	1.55	
Air Density	1.23	1.23	1.23	1.23	1.23	1.23	1.23	1.23	1.23	
Basic Velocity Pressure, qb (kN/m2)	0.15	0.17	0.18	0.20	0.18	0.20	0.17	0.22	0.18	
Exposure Correction Factor (Town Terrain) Ce,T	0.70	1.00	0.73	0.73	0.73	0.70	1.00	0.73	0.73	
Peak Velocity Pressure, qp (kN/m2)	0.15	0.31	0.23	0.21	0.19	0.20	0.32	0.28	0.20	
Structural factor, csed	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	1.00	
Cf,o (sphere, Fig. 7.28)	1.20	1.20	1.20	1.20	1.20	1.20	1.20	1.20	1.20	
Wind Pressure We (kN/m2)	0.19	0.38	0.27	0.25	0.23	0.24	0.39	0.33	0.25	
Area of sphere	3.58	3.58	3.58	3.58	3.58	3.58	3.58	3.58	3.58	
Wind Force, F	0.67	1.35	0.98	0.90	0.82	0.84	1.38	1.18	0.88	
Load acting point	0.98	0.98	0.98	0.98	0.98	0.98	0.98	0.98	0.98	
Overturning Moment, M (F*D)	0.65	1.32	0.96	0.88	0.81	0.83	1.36	1.16	0.86	
Restoring force distance	0.79	0.79	0.79	0.79	0.79	0.79	0.79	0.79	0.79	
Required ballast load (kN)	0.83	1.67	1.21	1.12	1.02	1.05	1.72	1.47	1.09	
Required ballast load (kg), one side	82.50	167.18	121.47	111.90	102.25	104.77	171.57	146.73	109.13	
Total required ballast (kg)	165.01	334.36	242.95	223.81	204.51	209.55	343.14	293.46	218.25	



**Certificate of public and products liability
insurance**
The World Reimagined

Certificate of public and products liability insurance

Insured name: The World Reimagined

Address: The Clock House
Station Approach
MARLOW

Postcode: SL7 1NT

Policy number: PL-PSC10002836239/02

Insurer: Hiscox Insurance Company Limited

Period of insurance: From 03/09/2021 to 02/09/2022 both days inclusive.

This policy is a Continuing cover policy

Limit of indemnity: £10,000,000
each and every claim or loss, excluding defence costs and criminal
proceedings costs.

Signed on behalf of Hiscox Underwriting Limited as agent for the insurers

Bob Thaker
CEO, Hiscox UK

Note: this certificate is for information purposes only and does not contain the full terms, conditions and exclusions of the insurance cover and does not constitute a contract of insurance.



The World Reimagined

Maintenance Plan

Day-to-day sculpture maintenance

All the globes will be visited and checked on a regular basis by our Maintenance team

We will work with a group of volunteers from local stakeholders, who will be monitoring all the sculptures for any general 'wear and tear', dust and debris. They will also be undertaking a regular cleaning programme to make sure the sculptures are clean. However damage including graffiti can occur at any time and it is for this reason that we will put a damage report contact telephone number on the globe information.

If the damage is assessed as **Severe, High Risk** or **Dangerous to Public Safety** or in the case of more severe vandalism and graffiti we will put our extraction plan into action ASAP.

Medium and Low level reported wear and tear will be picked up as part of our regular checks. The World Reimagined team will then arrange for the appropriate action to be taken.

We are working with Wild in Art who have experience on over 50 other national and international events which leads us to anticipate a low level of severe or high risk scenarios. When these do occur they are usually as a result of anti-social behaviour, but in every city this is very difficult to predict, but more like to occur at weekends and overnight.

We expect a low number of reports via the phone line, as it is more likely for us to be notified about graffiti or damage via our social media channels, which will be monitored daily throughout the trail.

We have created a replacement globe sculpture, in the eventuality that a sculpture is damaged beyond street level repair.

POSSIBLE DAMAGE SCENARIOS

Possible Scenario	Level of Severity	Damage Hotline Admin Action	Physical Action
Sculpture or plinth broken (major damage, unstable)	SEVERE – risk of harm	Report to World Reimagined Director	Initiate Immediate call out to sculpture on-site within 24hrs Remove sculpture back to The World Reimagined HQ Install of temporary vinyl covered replacement globe if practical
Sculpture and or Plinth Missing	SEVERE	Report to World Reimagined Director Report to Police Report to local authority contact	Telephone call to Police to report loss
Visible damage – Graffiti Offensive	SEVERE to MEDIUM	Report to World Reimagined Director	Initiate Immediate call out to sculpture on-site within 24hrs Review if possible to clean off offensive graffiti on site, if not: Remove sculpture back to The World Reimagined HQ Install of temporary vinyl covered replacement globe if practical
Damage with exposed fibre glass	HIGH	Report to World Reimagined Director	The World Reimagined volunteer team assess sculpture within 24 hours and repair on site if possible or ensure safe in public realm, if damaged beyond local repair this

			will need to be removed for repair
Bolts missing	MEDIUM	Report to World Reimagined Director	The World Reimagined volunteer team assess sculpture within 24 hours and repair on site if possible or ensure safe in public realm, if damaged beyond local repair this will need to be removed for repair
Weather damage – major Varnish peeling or failing revealing paintwork underneath	MEDIUM	Report to World Reimagined Director	The World Reimagined volunteer team assess sculpture within 24 hours and repair on site
Weather damage – paint fading,	MEDIUM	Report to World Reimagined Director	The World Reimagined volunteer team assess sculpture within 24-48 hours and rectify on site
Dirt, droppings, chewing gum, waste, general rubbish around sculpture	LOW	Report to World Reimagined Director	The World Reimagined volunteer team assess sculpture within 24-48 hours and rectify on site
Minor damage to paintwork – scratches, cigarette burns	LOW	Report to World Reimagined Director	The World Reimagined volunteer team assess sculpture within 24-48 hours and rectify on site
Plaque missing	LOW	Report to World Reimagined Director	The World Reimagined volunteer team assess sculpture within 24-48 hours and rectify on site
Visible damage – Graffiti – non-offensive	LOW	Report to World Reimagined Director	The World Reimagined volunteer team assess sculpture within 24-48 hours and rectify on site