DOI:10.6531/JFS.2017.21(4).A37
ARTICLE
.37

Re-imagining Cultural Heritage Archetypes Towards Sustainable Futures

Phyllis Araneo
University of the Sunshine Coast
Australia

Abstract

This article investigates how sustainable futures imagining can inform, instil hope and assist towards perpetuating increasingly healthy environments. The ideas and information presented are buoyed by the author's lived experience of growing up in extreme environmental degradation, becoming an artist inspired by nature and finally teaching education for sustainable development (ESD) at tertiary level. The author's home state of New Jersey, which is now over 50% paved (Lundy, 2011) and the most populated per square kilometre, ironically carries the nickname of The Garden State. Growing up in one of the lowest economic suburbs of one of the most affluent counties, the people of 1970 NJ endured a quality of life similar to present day Hanoi until the Clean Air Act caused the polluters (corporations) to change their ways (encapsulate toxins) or as it seems - to move operations to other horizons (developing countries). Whilst presenting her research on the power and potential of archetypal imagery the author was horrified to realize the extent of air, water and land pollution in present day Vietnam. This realization strengthened and cemented the author's initial resolve of her work. Employing a critical futures methodology - causal layered analysis (CLA) - this paper explores the possibilities for empowerment, transformation and ultimately action amongst museum-going-citizenry towards environmentally sustainable futures.

Keywords: Education for Sustainable Development (ESD), Causal Layered Analysis (CLA), International Council of Museums (ICOM), Sustainability, Art, Archetype, Myth, Collective Unconscious, Deep Assumptions

Introduction

Figure 1. Vietnam tries to breathe (photo courtesy of the author, 2014)

> *With each passing day, scholars [scientists] and society are realizing that we have entered an era where humans' impacts on nature are stressing the very connections between themselves and nature that give them life (Clark & Button, 2011).*

We can especially see, smell, taste, hear and feel this stress as excessive pollution and increased unsustainable practices in the world's developing countries. The unpalatability of this is accentuated by the notion that this currently occurs through the hands and heads of corporate decision making structure emanating from developed countries. In other words there is no denying the assault of uncaptured toxic waste, the outputs of "development" on all life systems. We have known this for decades with clean air legislation enacted amongst developed countries since the mid-1900s. Why then, as UNESCO's (United Nations Educational, Scientific and Cultural Organization) "Decade of Ecologically Sustainable Development" (UNESCO, 2005) ends can this assault still be happening? One can't help but wonder where are the hearts of the corporate elite when moving operations into developing countries whilst perpetuating this degradation? Surely the decision makers of transnational corporations are aware of their industry's toxic outputs as well as the Ecologically Sustainable Development (ESD) principles. Why isn't the first principle; Triple Bottom Line (TBL) integrated? TBL states that no new development take place unless it satisfies equally economic, environmental and social aspects of all stakeholders; residents, employees, indigenous communities, chamber of commerce members, environmentalists, and the corporate elite. Interestingly TBL has been extended to include spirituality, making it a quadruple bottom line (Inayatullah, 2005). What about the second and third principles; Precautionary and Intergenerational Integrity? How about the fourth and fifth; Bio-diversity and Ecological Integrity? (Note: the five ESD principles are defined more fully later in this paper). It seems the only criteria considered in this old boys' network (Davies-Netzley, 1998), business as usual model, is last century's decree of show me the money (Pattanayak, Wunder, & Ferraro, 2010).

Ojedokun states developing "countries are always the losers in a practical neoliberal economy and it has manifested in so many ways...the transnational corporations derive many advantages in the [developing countries]...in cheap raw materials and cheap labour. Hence they leave developing areas worse than when they met them" (Ojedokun, 2014, p.122). Ojedokun goes on to outline in detail how this occurs with many "attendant consequences" (2014, p.122) resulting, environmental degradation being the worst.

Sigh. This paper keeps these questions in mind while offering a way to move forward through empowering citizenry towards environmentally sustainability. It does this through initiating a momentum designed to produce desired sustainable futures through re-imagining iconic archetypal images found in cultural heritage institutions.

Enter Vietnam

Figure 2. 2014 ICOM/ICTOP conference attendees (photo courtesy of the author)

> In 2014 the International Council of Museums (ICOM) and the International Committee for the Training of Personnel (ICTOP) posed the following question at their annual conference, *Rethinking Museums and Sustainable Development for the Global Profession*, held in Hanoi and Ha Long Bay:
>
> *How can ICOM and ICTOP better engage the concerns of the BRICS (Brazil, Russia, India, China and South Africa), the Millennium Development Goals and Sustainable Development Goals (SDGs) in the new UN post 2015 Development Agenda? (Please see Notes at the end of this paper for a full list of the SDGs)*

This paper delivers information, insights, and ideas for future directions based on the author's presentation and participation at the above conference. The presentation introduced the idea of an interactive workshop; a hands on, creative experience aimed specifically at addressing the question above. Following is the workshop proposal:

Transformative Power of Archetypal Images

Many artists are inspired by their environment and reflect this in their work. Across time/continents visual images are often repeated, these images are archetypal. Possessing intergenerational, multidisciplinary and transformative qualities, archetypes are a permanent possession of mankind. Accessing and identifying archetypal presence is vital in making meaning. Unpacking archetypal presence in a museum context offers opportunities for deep understanding and value building in the citizenry. This presentation introduces transformational capacities of reimagining historic archetypal images towards environmentally sustainable futures (Araneo, 2014, ICOM-ICTOP presentation proposal).

Ecomuseology: Moving Forward Towards Environmental Sustainability

> *When we write about the experience of a group to which we don't belong, we should think about the ethics of our actions, considering whether or not our work will be used to reinforce or perpetuate domination. - bell hooks (in Galla, 2005, p.570)*

Earlier this century Galla (2008) introduced the notion of *The First Voice in Heritage Conservation* as a way to find balance with the old and the new within the museum and cultural heritage sectors. From this perspective, metaphorically and literally Galla describes the notion of *first voice* as pertaining to past and present indigenous, First Nations or First Peoples. The focus of this paper, transforming iconic imagery present in cultural institutions worldwide, moves the concept of *voice* into the future while concentrating on what Galla describes "exploring the ways and means to integrate tangible and intangible heritage into sustainable development" (Galla, 2008, p.11). Transformation of iconic imagery in the heritage conservative setting of the museum enables the development of meaning through the white-gloved-handling that museum conservation employs. Museum environments enable a graceful, gentle management of culturally sensitive heritage, both tangible and intangible through physical collections and artefacts and through the inherently intangible related stories. This provides a rich, fertile basis towards imagining futures. These futures can encompass a triple bottom line approach towards sustainable futures, or further, towards what Bussey and Inayatullah (2005) refer to as a quadruple bottom line; "...the level of true intercultural encounter...commitment to quadruple bottom line values in which the spiritual domain is included in thinking about the social, economic and environmental dimensions of context" (Bussey et al, 2011, p.44). Here, the museum acts as a nurturing environment, a foundation that educates with reverence for the past while promoting deep thinking about the future. Through this process the power of human intention can drill through the litanic, systemic, and worldview layers of causation activating our deepest layer of understanding and knowing – the collective archetypal realm of myth (Inayatullah, 2004). This is where our collective stories "function to ground logic, representation, discourse and identity in comforting and deeply meaningful myths and metaphors" (Bussey 2014b, p.47). In a process involving causal layered analysis participants become visionaries of our collective future as we knock on the door of the imaginary realm seeking answers, in this case, to what Benyus (2005) refers to as our sustainability speed bumps. Accessing the imaginal realm through existing iconic art forms allows integration of yet to be conceived intangible heritage (intentionality) with tangible (artefactual) heritage.

Justifying this approach, Worts (2006) promotes non-passive, non-leisure participation in museums in an effort to produce more deeply engaging, highly reflective and profoundly meaningful experiences. Wort poses the following questions..."what, exactly, is the ultimate goal of having millions of people ambling by millions of displayed objects during leisure time? Who actually benefits from having members of the public read text panels, for example, in exhibits? Does this type of experience change how people see the world and/or live their lives?" (2006, p.129). Worts calls for alternative museum experiences based on principles of adaptation and integration and that strive for transformative, life-enhancing, interconnected and empowering experiences. Worts continues the discussion citing reflection, discussion and telling mythic stories, based around displays as developing interconnectedness and intimacy between generations, ideologies often ignored within our urban lifestyles. Further Worts encourages connection of local happenings to globalisation issues through non-passive museology. Considering the theme of this paper it is interesting to note Worts cites the concept of Ecomuseology, created in France in the 1970's as the root of participatory museology. Worts claims an ecomuseological perspective holds potential to be a foundational way to increase "human consciousness and responsible action to share limited planetary resources" (2006, p.127). Worts explains "in many parts of the world,

artists, policymakers, and academics" are already "exploring the relationships between cultural participation and the health and well-being of the communities" (2006, p.127) including global sustainability.

It is commonly agreed that interacting with a museum in a participatory fashion can promote a healthy cultural life, a sense of wellbeing and a sense of belonging to each other, the past and to the natural systems of the Earth (Worts, 1998, 2003, 2004; Worts & Sutter 2005). Building on this momentum the ideas put forth here aim to empower participants and ultimately produce environmentally sustainable action in the citizenry. Iconic images are investigated through the understanding of culture (foundational values, beliefs, and behaviours) in which they were created. Worts refers to culture "as an interrelated field of actions, objects, places, memories, and consciousness that involves whole communities" (2006, p.128). The ideas put forth here extend the meaning of culture to include evolution into environmentally sustainable futures. Bussey, in writing about "heritage futures", names heritage "...as the starting place for explorations in identity and agency..." and "...as a vehicle for enhancing identity and activating agency at both the individual and social levels in order to facilitate richer futures" (2015, p.128). Bussey reminds us "[c]ulture of course is not a static thing. A static culture is a dead culture" (2015, p.135).

Employing the momentum of history with the intention to create healthy, sustainable futures legitimizes, empowers and validates the wildest of imaginings, which may be what is needed to bridge our current gap to sustainable futures. Participatory engagement as suggested in this paper within museum spaces seeks to bridle the rapturous momentum archetypal iconic images possess as they transcend the dimensions of time and space. The author believes the impetus of this momentum has the potential to transform our physical experience based on human intentionalities underpinning the imaginings. Dyer (2011) explains transformation as literally going beyond form and believes momentum has the capacity to break through resistance.

An Archetype's Potential For Transformation

> *"We cannot solve our problems with the same thinking we used when we created them." - Albert Einstein*

Much of the artwork and artefacts in our cultural heritage institutions is inspired by the natural environment. Across time many images, whether they appear in drawings, paintings, prints, sculpture or even literature (as illustrations or in written word) are often repeated such as the ancient image of the Green Man (Araneo, 2008). These images are referred to as iconic or archetypal. Jung's two part definition of an archetype (in Kryder, 1994, p.14) states firstly that the image has the effect of creating a deeply individual response throughout the course of a person's life and secondly, the continual resurgence in myths, legends and artworks across time is seen as regular and recognisable as to appear almost preordained and therefore a part of our collective unconscious inherent internal referencing system (Araneo, 2008, p.43). As a part of our collective unconscious Jung (1953) believed archetypes have direct effect on the depths to which we experience ourselves. In other words, consciously or unconsciously we can relate our personality traits to archetypal qualities, hence validating and justifying our attributes and even, possibly our actions. For example, consider the behaviour of Robin Hood, a guise of the Green Man archetype (Araneo, 2008). Kennedy states "[t]hroughout Western history the first act of tyrants included efforts to deliver public trust assets into private hands...the legendary outlaw Robin Hood became a potent symbol of defiance against King John's efforts to reserve England's deer and wildlife for the privileged classes" (2005, p.20). Perhaps Robin Hood's reputed stealing from the rich to give to the poor behaviour seems appealing if you are trying to breathe in an impoverished polluted Vietnamese suburb. Holdaway acknowledges the need for transformation of current dominant views surrounding corporate-

community accountability. In her critical futures study of social justice and the environment in rural Australia, she states the narrative resembles "that of David and Goliath" with "community as underdog versus the corporations as the bully giant" (2016, p.19). Again here, we find a reference to an archetypal presence. This presence of the past also brings to mind the notion of "morphic resonance" or collective/pooled memory put forth by Sheldrake (2011).

Grof (1988), a founder of the transpersonal psychology field, names the realm of the archetype a part of his cartography of consciousness. He emphasises it as a powerful place where immense psychological healing takes place, where boundaries between self and other dissolve and we discover our oneness. Possessing intergenerational, multidisciplinary and transformative qualities, Kryder (1994) refers to archetypes as a permanent possession of mankind. Simply put archetypes are a part of us. For example most of us who saw the movie, *Lord of the Rings* (2002) would have felt impelled to cheer when an incarnation of the Green Man Archetype *the Ents* (walking trees) took action against the destroyers of the natural world. We felt the wrath of the Ents because we embody the deep knowing of the struggle of good versus evil, while either consciously or unconsciously we are also aware of our innate connection to the natural world.

Accessing and identifying archetypal presence, whether it be inherent in an artwork or within ourselves, is vital in making meaning. Unpacking archetypal presence in a museum context offers opportunities for deep understanding, value building and importantly, imaginal visioning. Markley (2012, p.5) ascertains "imaginal visioning" is "based on higher intuition". He offers "foundational concepts" to promote "personal, interpersonal and transpersonal co-creative partnerships" to enhance "imaginal visioning for prophetic foresight". He names prophetic foresight as "essential for the evolution of wise futures" which will steer us away from our current trajectory of what he refers to as a "MegaCrisis/tipping point toward disintegration" (Markley, 2012, p.6). His concepts, developed over 40 years of research are transdisciplinary and involve meditative practices designed to enhance imaginal visioning of sustainable futures scenarios. Agreeing with Einstein, Markley reasons "rational/analytic modes of thinking are, in principle, not suitable for creative exploration of transformational alternative futures because such thinking modes are more or less extrapolative of what has gone on before. My knowledge of cognitive psychology pointed toward intuition as the appropriate mental mode...I immediately set about learning the art of guiding interactive visioning sessions in which the guide facilitates the process of relaxing cognitive beliefs and expectations, so as to help participants' focus their intuitive resources on the task at hand with minimal bias" (Markley, 2012, p.8).

Further, Clammer (2014, p.65) ascertains the fine arts (painting, sculpture, pottery, dance, theatre, music and literature) hold "some very promising interactions" within the realm of sustainability. Indeed, it seems creating (not dealing, selling or curating!) fine art involves operating on a different scale of values than the competitive, cut throat, do or die, money as bottom line, so called rational, patriarchal domination model of business that the neoliberal economy currently dictates to our modern world. We take for granted the part of our daily lives that would fall to bits without our objects of art...including everyday objects created through the soul of an artist and in many cases inspired by forms, smells, textures and/or systems in nature. Clammer states within the "productions of popular culture...our lives are saturated with...arts and crafts...include[ing] our daily utensils, furniture and accessories". He goes on "there should be no doubt about their cultural role...The arts not only provide the material substance of our lives (and incidentally provide livelihoods for many millions), but are also sources of empowerment, identity building, skill development, utopian visions and social and cultural alternatives, and, very importantly, of our fantasy lives; which in turn tell us something important about society" (2014, p.65-66).

Nussbaum also notes that the arts promote dialogue, imagination, ethical perspectives and a notion of citizenship that goes far beyond simply voting in elections and thus are an important part of education for democracy (in Clammer, 2014, p.66). Nussbaum states: "When practiced at their

best...other disciplines are infused by what we might call the spirit of the humanities: by searching critical thought, daring imagination, empathetic understanding of human experiences of many different kinds, and understanding of the complexity of the world we live in" (2012: 8). Through infusing the spirit of the humanities a *Transformative Power of Archetypal Images* workshop spans cultural heritage, present day environmental issues and future solutions. The workshop does this in three stages which are outlined in the next section.

What A Transformation Of Archetypal Images Workshop Looks Like (Workshop Plan)

> *"[W]e need different heroes...we need circular not linear narratives that remind us what goes around comes around, call it karma, call it physics, call it precautionary, the principle that reminds us that life is too precious to be risked for any profit" – Naomi Klein (2010).*

In her TEDWomen 2010 talk *Addicted to Risk*, author/activist Naomi Klein calls for creating new role models within and amongst us to expedite and usher in the age of environmental sustainability (Klein, 2010). This workshop's aim is exactly what Klein calls for. In the first stage participants are introduced to the Environmentally Sustainable Development (ESD) principles (UNESCO, 2005). They serve to aid in the construction of new environmentally responsible role models as archetypes participants will be creating and also help to generate discussion regarding personal stories of observations related to environmental concerns. Following is a brief description of the principles:

1. Integrate Triple Bottom Line - decision-making processes should effectively integrate and address economic, environment and social concerns equally.
2. Precautionary Principle - if there are threats of serious or irreversible environmental damage, lack of full scientific certainty should not be used as a reason for postponing measures to prevent environmental degradation.
3. Intergenerational Equity - the present generation should ensure that the health, diversity and productivity of the environment is maintained or enhanced for the benefit of future generations.
4. Biodiversity/Ecological Integrity - the conservation of biological diversity and ecological integrity should be fundamental considerations in decision-making. Biological diversity: the variety of life forms that exist within a sustainable ecosystem, including animals, plants and micro-organisms (are interdependent in many ways). Ecological integrity: maintaining an ecosystem so that it is capable of supporting the life forms that exist within it.
5. Valuation and Incentives - improved valuation, pricing and incentive mechanisms should be promoted. Valuation – environmental assets should be appropriately valued to reflect full social and environmental cost of their use. Pricing – should reflect value. Incentives – encourage efficient resource use (adapted from White, 2008).

Participants keep these in when moving forward through the workshop. They are prompted to identify their own, their community's or global sustainability speed bumps, issues or problems to be solved. The author finds sharing personal, related stories (as mentioned in the abstract) greatly enhances participants' interest, as it seems to promote personal exploration and reflection. Vande Zande states "[b]uilding the foundational base of understanding form and creativity is best done in teaching design through problem-solving strategies and the powerful convergence of design with other disciplines" (2010, p.253). Further, she states art has powerful potential for "integrating

knowledge...as [it] relate[s] to other disciplines, other cultures...and in using imagination and creativity to develop solutions" (2010, p.254). Vande Zande acknowledges weaving pedagogical aspects of art making such as proposed here "activates cognitive aspects of problem solving, creativity and innovation, and understanding concepts through an interdisciplinary means" (2010: 254).

Secondly participants made aware of archetypal presence in visual art, stories, myths and fairy tales. Figures 3 through 5 (all courtesy of the author, 2014) present part of the author's workshop aimed at educating and inspiring participants. They outline a process of how participants can build connective stories to their desired sustainable futures based on the problems they themselves name. Although not discussed with participants, theoretically the workshop process work employs causal layered analysis of the archetypal imagery as a means to understanding and as a method to gain momentum of potential. On a practical level workshop participants are equipped with pre-printed workbooks, writing, drawing, colouring implements and IPads. The slides accompany a discussion of archetypes, part of which is also presented here:

> *We begin with the definition put forth by Carl Jung of the archetype as being an image from the collective unconscious of humanity, and as an ever living, vital and conscious force. The following definitions also apply; fundamental archetypes are patterns which carry potential. They are primarily inherited mental images that create a deeply individualised response. Working through our senses they have the ability to develop into holistic experiences. They can help us incorporate memory & current creativity into social change. Due to the archetype's transformative influence and through awakening our imaginal we aim to heal the disconnection between ourselves and nature as we explore our environmental issues. Many people see this disconnect as the root of our current enviro crisis. Today we create new archetypes or personalities out of existing ones we find here in the museum.*

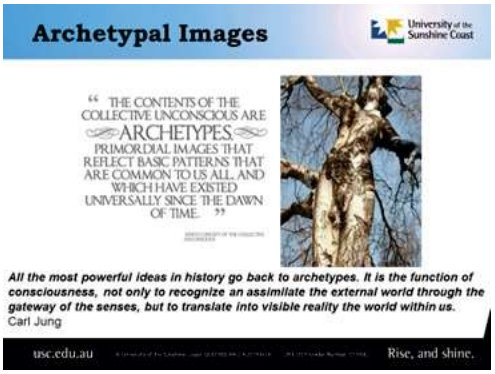

Figure 3. Unpacking the archetype

Figure 4. Shapeshifting archetypes. (Please see Notes at the end of this paper for full explanations and credits of images shown on slides)

The discussion continues using the example of the archetypal ancient image of the Green Man as shapeshifter. Discussion is centred on the various ways the Green Man archetype has changed personality over time as a response to worldviews, events and circumstances. For many artists collapsing the boundary between self and subject is foremost in their art making process. It is believed that this (often unconscious effort) enables the viewer to feel or interpret the subject the way the artist did or the way the artist intends for the viewer to feel. Discussion questions can include: Does anyone have any ideas about what type of archetype they will bring forth in their re-creations today? How does that personality fit with our theme of environmental sustainability? What specific sustainability speedbumps will you tackle? Are they local, global, is there a connection between the two? What message would you like the viewers of your art work to receive? What form will your re-creation take, i.e. Comic book super hero? Video game warrior? Fashionista with a style for sustainability? Animal rights activist? Vegan-vamp, etc. What types of archetypes are housed here in Vietnam Fine Arts Museum? For example, how can the Thousand-armed and thousand-eyed Avalokiteshvara, morph into an Environmental Hero Archetype?

Many Hands Make Light Work

> *"Imagination and vision are the cutting edge of knowledge. Knowledge is derived from the process of forming reality in the mind, and then questioning this 'reality' by re-forming it in the world. Knowledge is merely the present answers to the questions of the imagination. While the process of creating knowledge should be scientific, the process of formulating questions and creating a range of possible answers is a function of imagination, of vision – it is an artistic process" (Murphy, 1999, p.90-91).*

Figure 5. The Thousand-armed and thousand-eyed Avalokiteshvara presents many opportunities for transformation towards sustainability, Vietnam Fine Arts Museum, Hanoi, Vietnam

Thirdly participants create their own archetype using words and/or imagery; including drawing, painting, colouring in and/or collaging or writing a story. This creative process involves an environmental issue they feel strongly about and a response, solution or bridging towards sustainability evident within their creations of transformed archetypes. Throughout the process participants are encouraged to share their thoughts and feelings, self-reflect, research, take notes and sketch. Lederwasch explains "the process of quiet reflection on visual representations of future scenarios provides an opportunity for self-development. Contemplating the self is an important step in uncovering and evaluating existing worldviews and inspiring new ones that are rooted on social and environmental ethics (i.e., ones that will set us on the path toward futures that can be sustained)" (Lederwasch, 2012, p.28). To sum it up the workshop offers participants the opportunity to learn about existing art within museums; to identify and discuss current, local and/or globally connected environmental issues or speed bumps; as well as access, explore and develop their own problem solving and visionary capacities.

Bussey notes on the process of creating in a workshop space stating "each participant enters an intimate space for reflecting on and articulating the affective domains of embodied being which have direct relationship with the processing of futures thinking" (2014b, p.7). Bussey's reference to an embodied being is where the transformation sought after can take place. The creative process is personal and unique to each individual participant and therefore so is the transformation. This is the true work of the exercise. The completed art form is a symbol of the intentioned transformation. Bussey continues "Thomas Berry has pointed out that we are currently 'between stories' (1990); the old story of dominance is giving way to a new relational story" (2014, p.7).

Conclusion

Nature doesn't have a design problem, people do (McDonough, & Braungart, 2010, p.9).

Employing the imaginal process during artmaking with the aim of creating environmentally sustainable futures is not new. In 2012 Lederwasch introduced *Scenario Art* futures method of utilising "visual representations of future scenarios...to catalyse sustainable decision-making processed by evoking emotion and empathy, increasing responsiveness to risk, stimulating creative

and innovative thinking and breaking down stakeholder barriers" (Lederwasch, 2012: 25). She notes the method was used during a futures workshop in Australia entitled *Vision 2040: Innovation in Mining and Minerals* where "art [was] a useful tool to stimulate creative and innovative long-term thinking" (Lederwasch, 2012, p.25). Lederwasch states art-making has the "ability to spark creativity, innovation and empathy" (Lederwasch, 2012: 27). Lederwasch names these characteristics as "highly valuable in transitioning to sustainable futures" (2012, p.32).

However, to the best of my knowledge, engaging museum participants in a personally, creative, empowering way towards environmentally sustainable futures is new. Tapping directly into an individual's deep set beliefs, at the mythic level and coercing the imagination to stir the pot so-to-speak at this deepest level has the potential to unleash powerful voices. Accessing deep inner knowing through understanding and then re-imagining cultural heritage archetypes is a roadmap or more aptly a treasure map potentially leading the individual personal voice out of the frequently murky, convoluted layers of the litanic, systemic and worldview perspectives. These layers are open game for marginalisation by the regurgitated pabulum of our corporate-owned-media-laden culture. Granting this process permission in the halls of our white-gloved institutions validates these voices. It places authority and transparency to the emotive, too often stifled authentic expression we all possess and often ache to express. Finding and articulating what lies in the soft underbelly of political correctness has the potential to transform the litanic "what is" to the future we desire.

So how exactly can an iconic, archetypal image in a museum transform our environmental problems present in both developed and developing countries? It's actually quite simple really; it works one person at a time, by accessing the fourth level of understanding or meaning making...the level of metaphor and myth (Inayatullah, 2004). The metaphor/myth is the final layer. It encompasses unconscious and emotive dimensions as well as our deep stories of collective consciousness. Here, in this pre-philosophical zone, language is less specific and visual images reign supreme (Bussey, 2014b). This is where our archetypes and inspirations live within us. It is here where we address our deeper assumptions and where we are able to infuse our assumptions with hopes, dreams, aspirations and intentions about our collective sustainable futures. This workshop and paper proposes that from this mythical layer of deep knowing we create new personalities and intend new activities for our existing archetypes and therefore for ourselves. From here we propel our environmentally reverent archetypes from the deep mythic up through the worldview, systemic and litanic layers to walk with us here and now, helping, aiding, and leading the way to our collective sustainable futures.

Correspondence

Phyllis Araneo
Associate Lecturer
School of Science, Education and Engineering
University of the Sunshine Coast, QLD
Australia
E-mail: PAraneo@usc.edu.au

References

Araneo, Phyllis. (2008). The archetypal, twenty first century resurrection of the ancient image of the green man. *Journal of Futures Studies, 13*(1), 43-64.

Benyus, Janine. (2005, February). *Biomimicry's surprising lessons from nature's engineers* [Video file]. Retrieved from https://www.ted.com/talks/janine_benyus_shares_nature_s_designs

Berry, Thomas. (1990). *The Dream of the Earth*. Sierra Club Books, San Francisco.

Braungart, M., & McDonough, W. (2009). Cradle to cradle. Random House.
Bussey, Marcus, Bjurström, Ase E. & Sannum, Miriam, 2011. Explorations in intercultural work integrated learning: Educational Process for a Topsy-Turvy world. *Futures, 43*(1), 39-47.
Bussey, Marcus. (2014a). Intimate futures: bringing the body into futures work. *European Journal of Futures Research, 2*(1), 1-8.
Bussey, Marcus. (2014b). Concepts and Effects: ordering and practice in foresight. *Foresight, 16*(1), 1-16.
Bussey, Marcus. (2015). Heritage Futures: Thow Kwang Dragon Kiln and Creative Traditionalism in Singapore. Angel by the Water: Essays in Honour of Dennis Reginald O'Hoy, pp.128-139.
Clammer, John. (2014). Art and the Arts of Sustainability. *Social Alternatives, 33*(3), 65.
Clark, Barbara, & Button, Charles. (2011). Sustainability transdisciplinary education model: interface of arts, science, and community (STEM). *International Journal of Sustainability in Higher Education, 12*(1), 41-54.
Davies-Netzley, Sally Ann. (1998). Women above the glass ceiling perceptions on corporate mobility and strategies for success. *Gender & Society, 12*(3), 339-355.
Dyer, Wayne. (2011). You'll See it when You Believe it. Random House.
Galla, Amareswar. (2005). Krishna's Dilemma: Art museums in human development. *Art and Social Change*, 570-582.
Galla, Amareswar. (2008). The first voice in heritage conservation. *International Journal of Intangible Heritage*, 3, 9-25.
Grof, Stanislav. (1988). The adventure of self-discovery: Dimensions of consciousness and new perspectives in psychotherapy and inner exploration. SUNY Press.
Holdaway, Marcelle, (2016). Using CLA to Deconstruct Current Scholarly Views on Corporate Accountability to Community. *Journal of Futures Studies, 21*(1), 19-33.
ICOM-ICTOP. (2014) Rethinking Museums & Sustainable Development for the Global Profession. Retrieved from http://ictop2014.inclusivemuseum.org/viewed 27/01/2016.
Inayatullah, Sohail. (Ed.) (2004). The Causal Layered Analysis (CLA) Reader, Taipei: Tamkang University Press.
Inayatullah, S. (2005). Spirituality as the fourth bottom line?. *Futures, 37*(6), 573-579.
Jung, Carl. (1953). The archetypes and the collective unconscious. Routledge.
Kennedy, Robert F., Jr. (2005). Crimes Against Nature, HarperCollins, New York.
Klein, Naomi. (2010). TEDWomen 2010 talk Addicted to Risk. Retrieved from https://www.ted.com/talks/naomi_klein_addicted_to_risk#t-1141922 viewed 22/01/16.
Kryder, Roweena P. (1994). Sacred ground to sacred space. Santa Fe, New Mexico: Bear & Company.
Lederwasch, A. J. (2012). Scenario art: A new futures method that uses art to support decision-making for sustainable development. *Journal of Future Studies, 17*(1), 25-40.
Markley, Oliver. (2012). Imaginal visioning for prophetic foresight. *Journal of Futures Studies, 17*(1), 5-24.
McDonough, William, & Braungart, Michael. (2010). Cradle to cradle: Remaking the way we make things. MacMillan.
Murphy, Brian, K. (1999). Transforming Ourselves, Transforming the World: An open conspiracy for social change, Zed Books, London and New York.
Nussbaum, Martha, C. (2012). Not for Profit: Why Democracy Needs the Humanities: Why Democracy Needs the Humanities. Princeton University Press.
Ojedokun, Olalekan, Elijah. (2014). Reconciling Ecological Sustainability and Human Development: Ideas for Environmental and Sustainable Development Education. *Asian Social Science, 10*(7), p119.
Pattanayak, Subhrendu, K., Wunder, Sven, & Ferraro, Paul, J. (2010). Show me the money: Do

payments supply environmental services in developing countries? Review of Environmental Economics and Policy, p.req006.
Sheldrake, Rupert. The presence of the past: Morphic resonance and the habits of nature. Icon Books Ltd, 2011.
UNESCO. (2005). United Nations Decade of Education for Sustainable Development (2005-2014): International Implementation Scheme. Paris: UNESCO.
Warren, K. J. (1990). The power and the promise of ecological feminism. *Environmental Ethics, 12*(2), 125-146.
White, Richard. (2008). Science and the Bigger Picture: Environment and Sustainability, SET111: Environment, Technology & Sustainability Course Lecture Slides, Week 3, University of the Sunshine Coast.
Worts, Douglas. (1998). On museums, culture and sustainable development. In Ferera, Lisette (Ed.), Museums and sustainable communities: Canadian perspectives (n.p.). Quebec, PQ: International Council of Museums, Canada.Retrievedfrom: http://www.chin.gc.ca/Resources/Icom/English/Collection/e_texte_d.html
Worts, Douglas. (2003). On the brink of irrelevance?: Art museums in contemporary society. I n M.
Worts, Douglas. (2004, Fall). Museums in search of a sustainable future. Alberta Museums Review, pp. 40-57, Edmonton, AB: Museums Alberta.
Worts, Douglas, & Sutter, Glenn. (2005). Negotiating a sustainable path: Museums and societal therapy. In R. R. Janes & G. C. Contay (Eds.), Looking reality in the eye: Museums and social responsibility, pp. 129-152, Calgary, AB: University of Calgary Press.
Worts, Douglas. (2006). Transformational encounters: Reflections on cultural participation and eco-museology. *Canadian Journal of Communication, 31*(1).
Xanthoudaki, L. Tickle, & V. Sekules (Eds.), Researching visual arts education in museums and galleries: An international reader, pp. 215-231, Dordrecht, Netherlands & Boston, MA: Kluwer Academic Publishers.
Zande, Robin Vande. (2010). Teaching design education for cultural, pedagogical, and economic aims. *Studies in Art Education, 51*(3), 248.

Notes

1.

http://www.un.org/sustainabledevelopment/blog/2015/12/sustainable-development-goals-kick-off-with-start-of-new-year/

2. Descriptions and source for images appearing in Figure 4: Green Man personified by a modern Mummer at the Green Man festival held every year at Hastings, England (Matthews, 2001: 66). A recent siting of a Green Man image used in a Rosemount Wine bus advertisement at Sunshine Coast Airport, Maroochydore, QLD. (Courtesy of the author, 2002) A Botanics of California poster depicting a Green Woman. (US direct mail campaign, 1999. Author's collection) The Jolly Green Giant, an advertising poster from the canned vegetable company Pillsbury, used in the late 20th century. (Matthews, 1990: 132). "GREEN GIANT is a registered trademark of General Mills and is used with permission." Image of Wrath of the Ents based on the Lord of the Rings: The Two Towers. By artist Ted Nasmith. (http://www.tednasmith.com accessed 07/04/2010). Used by kind permission of the artist. A garden ornament from a 1997 Lillian Vernon mail order catalogue. (Author's collection). Go for 2&5. A print version of the Australian Government's 2002 Healthy Eating campaign. (http://www.health.gov.au accessed 28/10/05).