FROM GRASSROOTS TO GLOBAL, INITIATING A TRANSPERSONAL ECOLOGY

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ABSTRACT

Based on the findings of a Master of Creative Arts Degree (Green Man Resurrected: An Examination of the Underlying Meanings and Messages of the Re-Emergence of the Ancient Image of the Green Man in Contemporary, Western, Visual Culture) a workshop was presented at the annual Being Woman Festival, Ewen Maddock Dam Reserve, Sunshine Coast, March 2007. The Green Man is an artistic and iconic representation, part human, part plant. History is filled with Green Man images in architecture, stained glass, sculpture, painting, mythology, literature and folklore. It is a recurrent visual phenomenon in Western art practice, appearing and disappearing consistently across numerous time periods, cultures and geographic locations. Evidence shows these emergences are often linked to times of upheaval, change or environmental crisis. Currently, the image is reappearing in a wide range of artistic and cultural manifestations. It is widely recognized that the Green Man image is so much a part of the collective consciousness of Western civilization that the continual manifestation of the character can be viewed as a fundamental archetype. As an archetype the image has taken on various personas throughout history, such as; God of Regeneration, Hero, Trickster, Warrior, and most recently - Conservator.

The workshop analysed visual elements of the iconic image as well as discussed underlying meanings and messages associated with its occurrences up to and including the current resurgence. This served as an entry into conversation about contemporary Green Man themed artwork and mankind’s current relationship with the natural world. Results of research data involving modern Green Man art makers were introduced as were scientific and business theories including Gaia Hypothesis, whole systems thinking, triple bottom line, five principles of ecologically sustainable development and the philosophy of the Deep Ecologists (Fox, 1990). Next the workshop took a hands-on approach as participants created their own Green Man images using mirrors, pencil, crayon, paint, glue and vegetation. The creative act and group interaction combined to produce deep and personal conversations between participants as they shared their own environment-related stories with the global picture in mind.

From the mythical to instrumental level participants shared their emotions, and thus learned that they were not isolated in their feelings. The experience of the workshop resulted in deeper
environmental awareness enabling personal and collective growth. The power of the Green Man image was explored and tested in terms of its ability to effect emotions, shape thoughts, and ultimately invoke action in societies.

**Keywords:** Alternative Regional Engagement, Green Man, Deep Ecology, Triple Bottom Line, Genesis Foundation

**SETTING THE SCENE**

The *Being Woman Festival* is an annual event hosted by the Genesis Foundation – a registered environmental charity organisation (V. Coleman, [Member of Board of Directors] 2008, pers.comm., 15 May) founded by Stewart Sherwin. The following taken from the organisation’s website provides some background:

> After having been a bombardier in the 2nd world war and a geophysicist working for mining companies, Stewart Sherwin was sick of destroying. He decided to live the last years of his life in creating a better society. After a great deal of work, most of his own money and help from his dedicated friends, Stewart established the Genesis Foundation in 1991 as a Charitable Trust. Our charter is to foster the education of the public in the principles of the sciences of permaculture and ecology and sustainable culture. This includes the buying and leasing and borrowing of land; and teaching, promoting, and building whatever is necessary to bring about these aims. (Genesis Foundation Pty Ltd, 2005).

With these goals in mind, the Genesis Foundation actively involves the community through hosting gatherings, events and workshops. The biennial *Being Woman Festival* (one of Genesis’ main gatherings) is offered to women only, with planning taking place up to a year in advance. The vision of the festival is ‘…is to provide a supportive, nurturing environment for women to explore deeper into themselves as a woman in our world today.’ (My Sunshine Coast Life, 223-2008). As we will come to see, the only man to infiltrate the 2007 *Being Woman Festival* would be the Green Man.

Over the course of three days the festival offered participants a diverse activity schedule including yoga, massage, acupuncture and women’s health classes. Participants also chose between a diverse array of workshops, such as Australian bush flower remedies, African dance, and an assortment of arts and crafts related experiences. Gourmet vegetarian banquet was provided for all
three daily meals, in an environmentally friendly atmosphere (open air camping, or bunker style accommodation) complete with composting toilets and main function hall on the pristine Ewen Maddock Dam Reserve. Figure 1 shows a poster for the Being Woman Festival.

![Figure 1. Poster for the 2007 Being Woman Festival designed by Jodie Mudgway. (Author’s collection).](image)

The festival provided a unique opportunity for a university learning experience within a grassroots, regional community engagement setting. Although the interaction presented in this paper does not represent a traditional medium of university/community engagement, such as a partnership, incubator, cooperative extension, top-down administrative initiative, clinical or pre-professional program, (Thomas, 1998), it is presented in line with the University of the Sunshine Coast’s mission statement, philosophy and approach which is “…to be the major catalyst for the sustainable advancement of the region…Our philosophy is: of the region, for the region, with the region…Our approach is to use the full resources of the University to catalyse regional development.” (University of the Sunshine Coast Website, 2008). Furthermore, considering the Queensland State Government’s recently announced fast tracking of development here on the Sunshine Coast and the community’s obvious concern and dismay surrounding it (T. Hungerford, [Sunshine Coast Council] 2008, pers.comm, 27 June), teaching activities of this kind may prove to be a viable component of future university regional engagement.

ENTER THE GREEN MAN

The workshop entitled, Reconnecting with Nature through the Resurrection of the Ancient Image of the Green Man was attended by approximately 30 women, between the ages of 18 and 60,
from various backgrounds, ethnic groups and income brackets. The women were made familiar with the image and archetype* of the Green Man, and his appearances throughout history (see Appendix One). The discussion began with background information on the image as an iconic art form whose appearance is part human and part vegetation. Through visual displays, and the sharing of information participants learned how the image has been around for thousands of years appearing in various art forms and cultures, and how it has become part of our collective consciousness. Members of the group came to understand the image’s main function as being symbolic of humanity’s relationship with the natural environment. Learning how an artistic form can carry an “archetypal message” through out history set the stage for later group activity and conversation. For many of the women present, this would be the first time they thought beyond the image (most had seen the Green Man many times before) and into the meaning/messages that it may convey. Figures 2 through 6, are examples of what the women were shown. The figures depict the image in various archetypal modes such as: Figure 2, Guardian; Figure 3, Messenger; Figure 4, Metamorphic; Figure 5, Trickster; and Figure 6; Regenerative Archetype.

Figure 2. Green Man as a Guardian Archetype; The Green Man of Bamberg, 1235-9. (Anderson, 1990: 114). This sculptural example of a Green Man image casts a watchful eye from a foliated cornice of a larger sculpture known as The Rider of Bamberg. Used by kind permission of the photographer, Clive Hicks, and HarperCollins Publishers Ltd. ©1990, Anderson & Hicks.

* The term “archetype” has been used extensively to describe the role of the Green Man in literature, painting, ceremony, and in sculpture. Anderson (1990) notes that Jung’s definition of the Archetype is particularly relevant to the Green Man phenomenon:

An archetype can be thought of according to the older use of the term as one of the eternal ideas of Platonic and Neoplatonic philosophy and therefore as an ever living, vital and conscious force, or in the sense in which Jung made use of it as an image from the Collective Unconscious of humanity. According to both these theories an archetype such as the Green Man represents will recur at different places and times independently of traceable lines of transmission because it is part of the permanent possession of mankind. (Anderson, 1990: 25).
Figure 3. Green Man as a Messenger Archetype; *The Sutton Benger Green Man*, c. 1400. (Harding, 1998:20). Art historian William Anderson argues that this delicately carved Green Man’s message pertains to humanity’s harmony with nature. Used by kind permission of the photographer, Mike Harding and Aurum Press of London.

Figure 4. Green Man as a Metamorphic Archetype; *Vertumnus, Rudolf II*, by artist, Guiseppe Archimboldo, c.1590. Oil on panel, 70.5cm x 57.5cm, Sweden. The use of fruit and flowers in this portrait symbolizes the abundance of King Rudolf’s reign. (http://www.illumin.co.uk/svank/biog/arcio.com accessed 01/12/03).

Figure 5. Green Man as a Trickster Archetype; J.M. Barrie’s *Peter Pan*. This illustrative example of a Green Man image is from the animated Walt Disney 1953 movie, *Peter Pan*. (http://www.dellorcoart.com/portfolio/animation/images/peter_pan.jpg accessed 05/01/08).
Although it would be interesting to discuss the varied and diverse meanings and messages underpinning historical appearances of this ancient image, the focus of this paper is on the Green Man’s resurgence in contemporary Western society and its application to our current relationship with the natural environment. Additionally, we will concentrate on how active participation, using creative processes with a scholarly theme may have potential to initiate transpersonal change, in this case within the realm of ecology. Key points from the University of the Sunshine Coast’s Science Faculty’s core course COR111: Environment, Technology and Sustainability (core courses are common foundation subjects that must be completed by all first year students enrolled at the University of the Sunshine Coast) were incorporated into the workshop, bringing a level of academic value and practice to the experience (Bond & Paterson, 2005).

The increasing popularity of the Green Man image at present is highly suggestive of a key shift in the ordinary person’s view of the natural environment, especially since more and more people are coming to realise that many of the lifestyles encouraged by modern, affluent Western economy are increasingly unsustainable. The women at the Reconnecting with Nature through the Resurrection of the Ancient Image of the Green Man Workshop were no different as they expressed similar concerns. We will see how through their discovery of the Green Man, his message, and some key information from COR111, they found permission and language to express their feelings regarding their individual and combined relationship with our Mother Earth.
THE CONSERVATOR EMERGES

Recent research conducted with contemporary Green Man artists from Great Britain, Ireland, Australia, Germany and America reveals that the most predominant guise in which the Green Man has appeared in the past few years is that of the Conservator archetype (Araneo, 2007). Through the Conservator archetype we are warned of our increasing disconnection with Gaia, both in the sense of the ancient Greek concept of Mother Earth and in the Biospheric context proposed in the late 1970s by James Lovelock (2000)—and thus of the dire consequences of that disconnect for both the individual (humanity) and for the whole (the planet). It is the Green Man's current re-emergence from within the human subconscious in the Conservator archetype that suggests an almost universal urgent warning of the probable outcome of our increasingly unsustainable Western, dominate lifestyle.

Interestingly, as well as referring to the more conventional understanding of the term Conservator as one who conserves and protects things of value—such as artworks or the natural environment—the term also has a specific legal definition in that it refers to a guardian or protector appointed by a court to manage the affairs of an individual incapable of managing his or her own affairs. On a more positive note however, it is the author’s belief that the present personification of the archetype in the role of Conservator may be interpreted as a messenger of hope, a figure that urges responsible stewardship of the planet and the need to take responsibility for guiding humanity towards the creation of a holistic and sustainable environmental equilibrium.

The workshop moved on to introduce examples of more contemporary appearances of the Green Man archetype as can be found in the Australian Government’s 2 + 5 Healthy Eating Campaign (Figure 7). In this campaign, produced for both print and television, we find the Green Man image as a talking fruit and vegetable head – Archimboldo revisited? It is important to note however, that while Archimboldo painted Rudolf II as Vertumnus—the Roman God of Ripened Fruit—his message was somewhat different to that of the Australian Government’s Veggie Man. Whereas Archimboldo used his Green Man image to celebrate the peace, harmony and consequent abundance of food and crops that King Rudolf brought to his kingdom, the contemporary 2&5 Veggie Man is being used to shape the thoughts of viewers in a significantly different direction—encouraging them to move away from the instant gratification afforded by fast food and a culture of plenty, in order to consider the merits of a healthy, but simple diet:
The aim is to support them [the target audience, main food buyers and meal preparers] to achieve a healthy lifestyle—offering them easy solutions to the problem. … Increasing the average person’s fruit and vegetable intake is a priority and may be the single most important dietary change needed to reduce the risk of major diseases. (http://www.gofor2and5.com.au accessed 31/05/06).


Here the Green Man, in the guise of the Conservator archetype, is being used to guide Australians away from the dangers and diseases brought about through affluence and towards a sustainable and healthy lifestyle—a move which requires little more than a return to enjoying the very produce of nature itself. Workshop participants were happy to connect this modern day Green Man to the historical Green Man that they were just introduced to. Most importantly they connected in their minds to the Green Man’s message. From this point we entered into a discussion regarding the general philosophy of the Deep Ecologists, who argue that improving the world at the micro level (i.e., that of the individual) will eventually bring about change at the macro level (i.e., planetary, global). (Araneo, 2007). It is here that the women began to realise the transpersonal nature of this ecology and to understand how their thoughts and actions do indeed have an effect on the bigger picture. It was discussed that critics of the Deep Ecology movement oppose its non-anthropocentric set of values (Grey, 1993), favor social ecology over deep ecology (Bookchin, 1987), or feel that the movement misrepresents science (Botkin, 2000).

For another example of the Conservator archetype, this time in film, we looked at the mythical Ents - the long-living, walking trees seen in the Lord of the Rings movie (Figure 8). It was the Green Man, having had enough of the destruction of the natural world, who impelled the trees to take action in the age old struggle of good over evil, this time in the name of nature over the dark forces of avarice
and greed. The participants expressed triumph as they recalled experiencing feelings of joy, relief and excitement at this particular point in the popular movie.


**Gender Considerations**

It must be said that given his classical representation in the masculine form, the fact remains that the Green Man is presented enshrouded in or of elements of nature as well. Since plants and foliage are seen to be key characteristics of Gaia, Mother Earth, workshop participants were fascinated to find how the archetype can be seen as representing both masculine and feminine genders. That the Green Man archetypes often appear in the guise of the trickster, the guardian and the regenerator—all of which encompass the feminine characteristics of empathy and acceptance—as opposed to the more masculine characteristic of rigid control and power over suggested by the warrior archetype (Absher, 1990)—further suggests the inherent gender duality of the Green Man figure. “The Green Man is an archetype for an androgynous, regenerative spirit connected with the earth and its vegetation.” (Absher, 1990: 6). Author and teacher Jesse Hardin agrees. In his paper, *An Ecology of Maleness: Masculinity, Pan and the Green Man*, Hardin uses the Pan character to illustrate how Green Man archetypes possess feminine traits within the male figure:

...men’s groups have brought back the pan-cultural archetype of the Green Man... True, Pan is a male god, but he is associated with female values... The alchemy of Gaian evolution requires the distinct elements of both sexes in balanced measure... (Hardin, 2004: 2).

Interestingly the Genesis Foundation website identifies one of their missions as ‘bringing men
and women closer together’ in order to study ‘the balance of the Feminine and the Masculine internally as well as externally.’ (Genesis Foundation Pty Ltd, 2005). In line with this mode of thinking, feminist scholar Char McKee considers the past 5,000 years of patriarchal dominance in Western societies to possibly be the ‘fundamental cause of most, if not all planetary problems’ (McKee, 1989: 258).

With this information conveyed to the group, workshop participants were now familiar with the history, image characteristics, gender and message of the Green Man, as well as the meaning of the term archetype. We continued to explore more deeply our personal and combined connection with the natural world as we moved into the creative segment, which lasted more than two hours. Following is the outline of the three hour workshop.

**Workshop Outline:**

First 45 minutes:

- A basic knowledge of the Green Man’s history:
  - Introduction including its origins in Celtic, Pagan & Christian Realms
  - Visual forms of the Image
  - Cross Cultural Connections
  - The Archetype of the Green Man
  - Gender and Sexuality

Twenty-first Century Green Man:

- The Conservator Emerges
- Gaia and Whole Systems Thinking
- A Paradigm Shift into Green Consciousness
- Deep Ecology and the Face in the Leaves

Two Hour Forum Participation, Creation of Personal Green Man Images:

- Collage based- using found leaves, foliage, faces from magazines.
- Sketch based- with monochromatic watercolour washes.
- Sharing stories and identifying with the Green Man energy in a “She’ll be Right Culture”

**ENTWINING, EDUCATING AND EMPOWERING**

In the spirit of another of the Genesis Foundation’s mission statements, specifically helping ‘people grow stronger, more healthy relationships with each other and with the earth.’ (Genesis Foundation Pty Ltd, 2005), the workshop demonstrated that the Green Man can work in mysterious ways. The feature activity of the workshop involved creating individual and personal Green Man images. Participants were invited to use a variety of art and collage materials, as well as mirrors for a more introspective approach to their work. Although some women may have been apprehensive at first, everyone joined in to establish a creative atmosphere that nurtured conversation as much as it did art. From the experience they learned that the exercise was not so much about their drawing skills, but more about how a nonverbal form of communication such as art making can open up windows to
thoughts and feelings (Malchiodi, 1998). With the Green Man image in their minds, thoughts and feelings were specifically about participant’s experiences regarding what is happening to the natural environment around them.

**Entwining**

For inspiration, the author brought along two paintings from the exhibition component of the Master of Creative Arts Degree (*Green Man Resurrected: An Examination of the Underlying Meanings and Messages of the Re-Emergence of the Ancient Image of the Green Man in Contemporary, Western, Visual Culture*). The two paintings (Figures 9 and 10) are based on the author’s actual encounters with the Green Man directly in nature through local vegetation. Having the paintings in the work space helped participants understand more readily the experience of sighting a Green Man image in the natural world, specifically in “their” natural world.

![Figure 9](image1.png)  
*Figure 9. The Stag of Paradise*, by artist Phyllis Araneo. Oil on canvas, 121.9 cm x 91.4cm, 2004. (Author’s collection).

![Figure 10](image2.png)  
*Figure 10. Royal Palm Green Man*, by artist Phyllis Araneo. Oil on canvas, 91.4cm x 121.9 cm, 2004. (Author’s collection).

An interesting and relevant measure of the success of the exhibition was shared with the group as they created involving an unusual connection between the Humanities and the Science Faculties at the University of the Sunshine Coast. On the basis of the ideas presented in the
exhibition, the author was offered a position tutoring in the course COR111: Environment, Technology and Sustainability. The course co-ordinator, Dr. Richard White, had recognised—while viewing the exhibition—how the author's passion for (and understanding of) the importance of maintaining a healthy natural world reflected a key learning outcome of the course and provided an alternative perspective in the delivery of the content. The recognition of the “triple bottom line” (one of the five Ecologically Sustainable Development Principles taught in the Course) and the need for balance in all things scientific, cultural and economic is slowly starting to take effect in Western society and this [I believe] is a small example of it. The author is not alone in experiencing positive outcomes through the creation, sale and exhibition of Green Man artwork. In terms of selling work (always important to self-supporting artists) the majority of the artists that participated in the original research study believe that sale of the work is based on customers identifying directly with the image and its inherent meaning. Adding further to the success of the MCA, the author is now pursuing a PhD involving optimisation of student outcomes and measuring behavioural change (if any) regarding this first year Faculty of Science Health and Education Course (FoSHE).

**Educating**

Along with the ESD principles, the USC core course teaches life cycle assessment, and the systems, biophysical, and anthropocentric approaches to environmental management. Also taught are a host of scientific, technical and academically rigorous methods of analysing and knowing our complex modern world. It is fair to say that participants in the Reconnecting with Nature through the Resurrection of the Ancient Image of the Green Man Workshop not only learned about the Green Man, but also received a crash course in Environment, Technology and Sustainability.

**Empowering**

Some workshop participants expressed that although witnessing a perceived negative environmental event (either personally or through a media source) may have made them feel uncomfortable or angry they would often not let their feelings be known for fear of being ridiculed. We discussed how these feelings may be due to patriarchal increased emphasis on masculine principles in modern Western culture (McKee, 1989). To learn that there are scientific theories and technological methods being taught at university in order to move societies forward in environmentally sustainable ways was encouraging to workshop attendees. As well, realising that they shared common emotions pertaining to the environmental issues at hand was empowering. Finally, knowing that they shared a
common bond with not only those present at the workshop, but with other art makers throughout civilization through the androgenous ancient image of the Green Man was inspiring.

LOCAL ENGAGEMENT WITH GLOBAL IMPORTANCE

As workshop participants painted, glued, sketched and coloured in, stories were shared within the group involving local experiences, global issues and personal feelings regarding their own relationship with the natural environment. Stories varied in content from the personal - such as poisoned trees in neighbourhoods and growing/purchasing/eating organic food - to worldwide rainforest depletion and the use of deadly chemicals in war. The conversation was lively at times as one person’s experience sparked a remembrance in another, especially when dealing with local issues. Art therapy (a counselling technique gaining popularity) is purported to enable more organised and detailed communication from clientele than discussion only (Malchiodi, 1998). The Green Man image making session proved to be conducive to vibrant discussion and vibrant image making. Figure 11 shows two examples of completed Green Man artworks from the workshop.

Figure 11. Workshop participants’ final Green Man images, 2007. (Author’s collection).

Through the creation of the images, participants experienced the unity of placing self in nature as well as feeling a part of a whole that is larger than self. This personal knowledge gained from participation served as the foundation for data and information about environmental sustainability. Workshop attendees were especially interested to learn how environmental disasters from around the world (for example: the 1952 London Smog, the 1989 Exxon Valdez) have led to laws and acts (the 1968 Clean Air Act, UK) and changes in the way things are done globally (the use of double hulled oil
tankers) (COR111 course material). It must also be said that there was frustration and angst when someone would share yet another story of a crime against nature either locally or globally. However, gaining knowledge that these acts of seemingly senseless violation of the natural world are indeed against the law, at least in most of the Western world (Kennedy, 2005) validated participants’ feelings and was motivation for them to take action.

LESSONS LEARNED FROM THE ENGAGEMENT

The Genesis Foundation states, ‘It is obvious that separation is a major issue of our society; from each other, from the land, from our children, from the law and from the lore. (Genesis Foundation Pty Ltd, 2005). Once again we find the lessons of Green Man the Conservator in alignment with the Foundation’s mission. We learn from each other. When we share we know we are not alone. Honouring personal feelings regarding crimes against nature by giving them a voice is the first step to action. During the workshop, participants were reminded that the word emotion has the word motion in it for a reason, after all a particularly persuasive work of art is said to be a moving work, be it visual, musical or literary. It may move one to purchase, to dance or to tears, the key here is – it moves us into action. This lesson not only applies to art but to life, and to be workshop specific the lesson transcends the personal, it applies to acting on behalf of our natural world, especially when one feels strongly about an environmental issue. The four motives for community involvement of egoism, altruism, collectivism and principlism (Batson, Ahmad & Tsang, 2002) could all be seen to play a part here, optimally leading towards action by participants. Especially when we consider the perceived negative discrepancy, in this case environmental degradation, ‘between the current or anticipated state and a value state, then obtaining or maintaining the valued state is likely to become a goal.’ (Batson, Ahmad & Tsang, 2002:430).

Realising that it is not just in our heads, that there is a reason we have strong emotive, gut feelings can also propel action. Through the Reconnecting with Nature through the Resurrection of the Ancient Image of the Green Man Workshop participants discovered proactive ways to cope with their feelings of injustice against nature. Instead of stifling their emotions, feeling defeated and doing nothing, participants learned that the action they take based on their emotions does indeed matter. For instance, knowing there are laws to protect natural spaces against unnecessary clear felling for inappropriate development on the Sunshine Coast, gave participants not only hope but direction for
action. They learned that for every phone call placed to council an environmental officer is assigned to investigate (T. Hungerford, [Sunshine Coast Council] 2008, pers.comm, 27 June). They learned that globally they have the power to boycott products that use excessive packaging, exploit the environment, animals or a segment of population, and to email corporations behind the products to let them know exactly why. They also learned that together, united, they are stronger than they are alone, and with science and technology on their side anything is possible.

It must also be mentioned participants were interested to learn that academia encompasses feminist critical theory, which is something many of the women had not heard of before. In particular several of the women related strongly to the work of Riane Eisler who states: “There was no intrinsic reason industrial technology has to destroy our natural environment and endanger our health. This happened because these technologies were developed guided by a dominator ethos.” (Eisler, 2002: 167).

Although the lessons learned in the Reconnecting with Nature through the Resurrection of the Ancient Image of the Green Man Workshop were largely anecdotal, they were generated by a commitment to the USC mission statement, driven by scholarship and [hopefully] through their relevancy are being put into action by participants in this fast developing region of the Sunshine Coast. With increased awareness of environmental, technological and sustainability methods presented in the FoSHE’s core course, workshop participants made the connection between the practical, currency of the popular contemporary image of Green Man the Conservator and the symbology underpinning the image. Combined with some understanding of feminist critical theory they also learned that they could be as proactive as needed – rather than only emotionally reactive. Based on follow up conversations with participants a year later, several stated that they have adopted a more sustainable approach in their personal, professional and planetary lives. As well, participants have their Green Man images to serve as a gentle reminder of the lessons learned in the workshop.

FUTURE DIRECTIONS

As a people, we have lost sight of the profound communion - even the union - of the inner with the outer life. Confucius said: "If a man have not order within him / He can not spread order about him. ..." (Genesis Foundation Ptd Ltd, 2005). The above statement from the Genesis Foundation reflects much of the information and lessons learned in the Reconnecting with Nature through the Resurrection of the Ancient Image of the
Green Man Workshop. The fact that this workshop was presented to women only matters not. The message and method would remain the same as the Green Man truly speaks to all who take the time to listen regardless of gender, age, or ethnicity. Given the amount of disciplines the workshop touched upon and the versatility of the creative component the applications for duplication are endless. The transformative nature of the experience is crucial for change as the ripple effect of understanding one’s place echoes through societies. That the women felt empowered first through recognition of their connectedness to each other and ultimately to our Mother Earth was a key learning experience and a vital part of the experience of the workshop.

**Future Research Directions**

- Transformative education using the creative, non-textural, and non-verbal to enable a synthetic integrative educational experience.
- Cultural transformation based on the power of imagery.
- Ecological sustainability through interdisciplinarity.

**CONCLUSION**

In retrospect a more empirical and/or analytical approach to the workshop and indeed towards a ‘follow-up’ of some kind would serve the project well. More critical analysis of methods used would need to be incorporated. Focus groups and one on one interviews before and after the workshop session would inform the overall knowledge gained from the experience. Finally, action research methodology to discern what had been learned over time by participants would add credence to the project.

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APPENDIX ONE

Timeline (fold-out) See attached pdf.