



# TAKING A LEAP OF HOPE

**Taking a leap of hope  
Investing in visions of the future,  
without losing life support.**

[ HOW TO BUILD THE DREAMS OF TOMORROW, WHEN YOU  
FIND OUT TODAY IS WORSE THAN YOU THINK. ]

of the most depressing signs of our  
w little we hear people talk about  
the 22nd century.” William Gibson.  
2nd century.

This is a recent quote from a writer who did nothing less than sort of accidentally shape our lives today. So it is claimed. Claimed by me, here. As an overblown statement to begin a talk with a spot of theatre. But in his debut novel, William Gibson created the whole idea of the matrix.

~ ~ ~ ~ ~



# The matrix: A fictional blurring of bodily, technical and corporate realities.

In *Neuromancer*, William Gibson's first cyber-punk science fiction novel, he predicts a global virtual reality net, that people 'jack in' to. But he saw this computer network as darkly corporate; controlled and dystopian.

~ 0111 :



# The internet: a factual blurring of personal, social and digital realities.

To such vivid effect that the developers of the World Wide Web vowed to turn that bleak vision on its head and make the internet a place of freedom – of individual actualisation, open source and free from government or corporate control. Boundaryless.

reborn:

There are many who feel that today, a free internet is under threat. And that fear, of losing the internet to a dark corporate echo chamber, where we are divided and neutered, is just one of the many things people are worried about as they look towards the future.

**This is just one of many fears of the future.**



~ 0111:



**Um, so anyway. Question:**



When Dress  
Down Friday  
becomes  
Fancy Dress  
Friday –  
who comes  
to work in  
your place?

~ 0000 :



If you could dress as you privately fancied for a day's cosplay, what character would you choose? What story would you like to see yourself in? Presumably, you'd choose based on the sorts of things you'd like to do in their world. And that's tied to where you think that story is going, and how you might flow with it or affect it as that character. Which means, what we are really talking about is:

# Storytelling.

For any of us tasked with making decisions about the future, and where to invest assets and time under pressure, all this might not sound very related to the day job. Stripped away, storytelling is essentially a childhood thing, or the stuff of silly actors, once the grown-ups have attended to the paperwork and poured the cement.

Indeed. But.

**Everything we choose to do depends on just one thing.**



Everything we choose to do depends on just one thing. **How we see the world.**

BUY  
BUILD  
ENCOURAGE  
SUPPORT

How we choose to do depends on  
How we see the world.

I'm a creative. I run a little business called Momo that has me working across the spectrum of the arts and creative industries, on both sides of the camera. I'm a brand development consultant, working as a designer, writer and art director, and I'm a music artist, working as a composer, performer and producer.

# I'm Timo Peach. I help to articulate stories.



momo!

Heroes, eh?



Stories force us to look forwards.  
They're linear.

And we just love to skip to the end. But they also  
put boosters under the way we see things.



**Stories force us to look forwards.  
They're linear. They also create  
an extra state of reality.**

And we just love to skip to the end. But they also put boosters under the way we see things. By giving us a third dimension to the world around us.



# OBJECTIVE.



# OBJECTIVE. SUBJECTIVE.



**OBJECTIVE.  
SUBJECTIVE.  
INTERSUBJECTIVE.**

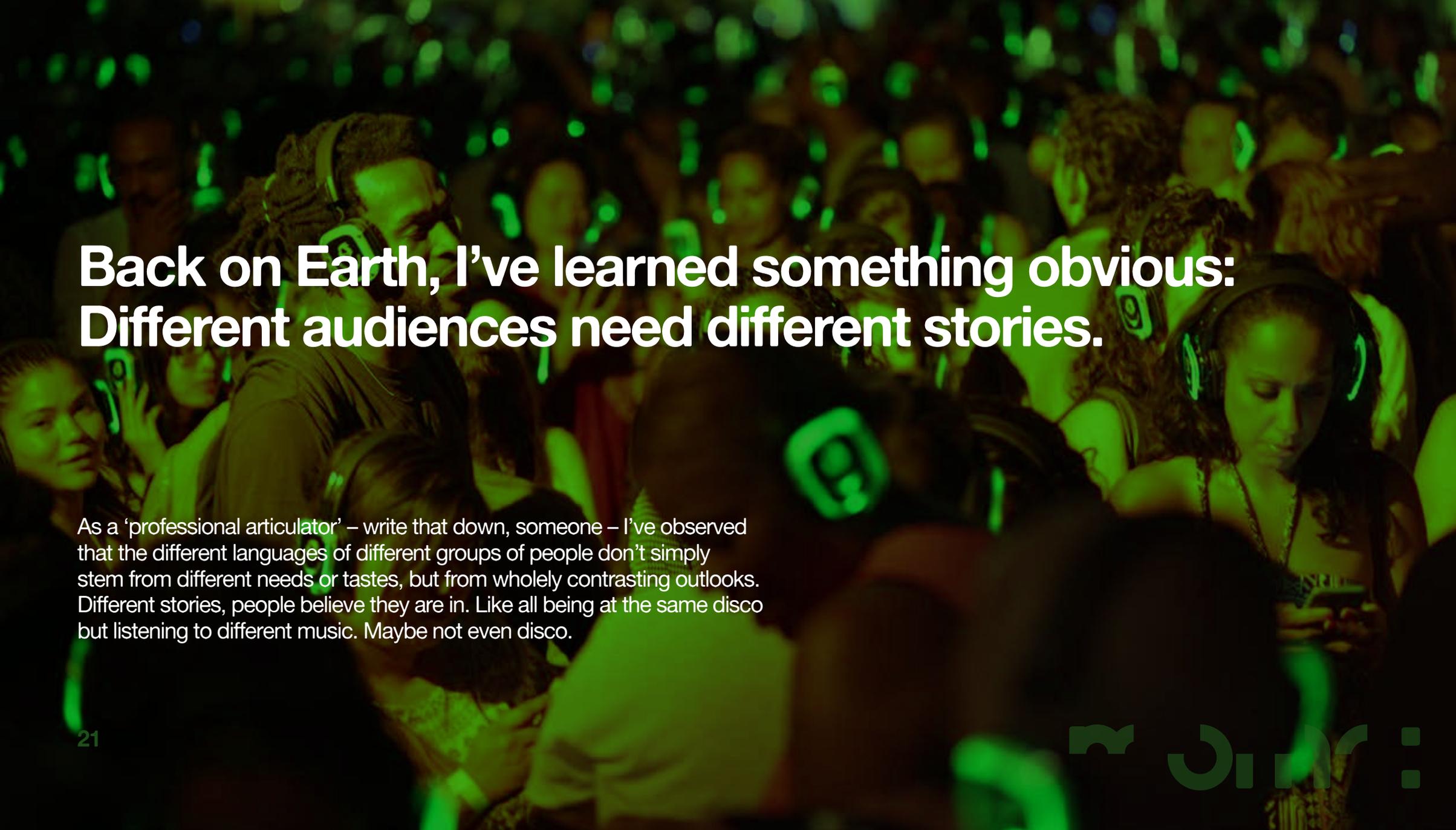




[ Our minds ]  
+ [ language ]  
= W.O.A.H.

**The intersubjective world is the world  
of humans sharing stories.**

And this is nothing less than the secret weapon of a dominant planetary species – the ability to organise conceptual creatures with ideas. From religious texts to tax inventories to magnificent goals, our minds plus language equals power.



# Back on Earth, I've learned something obvious: Different audiences need different stories.

As a 'professional articulator' – write that down, someone – I've observed that the different languages of different groups of people don't simply stem from different needs or tastes, but from wholly contrasting outlooks. Different stories, people believe they are in. Like all being at the same disco but listening to different music. Maybe not even disco.

# A creative observation #1

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## Professionals in less certain economic stories can forget they are business people.

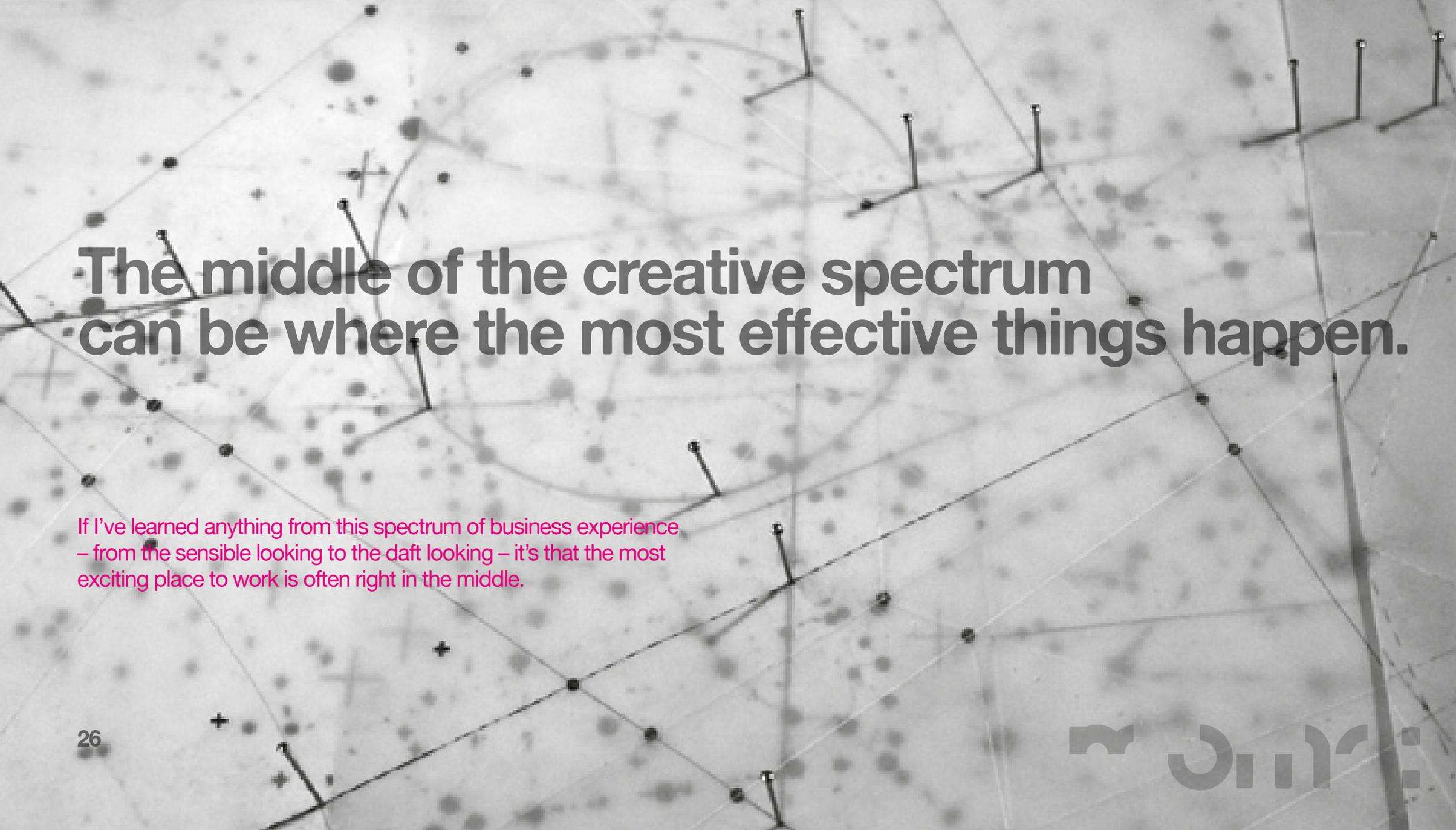
As an artist, I've worked with painters, poets, performers, sculptors, musicians and makers, alongside galleries and arts businesses. And my role there often involves influencing the strategy of placing a piece of work. Telling its story single mindedly.

# A creative observation #2

# A creative observation #2

## Professionals in more certain economic stories can forget they are humans.

As a biz brand encourager, I've worked with people in some very solid economic sectors – from financial advisors, to test engineers, to plastics manufacturers, to property developers, to science foundations. They tend to believe they have clear markets and strategic goals, and the value I add to them tends to be in reminding them they are human.



**The middle of the creative spectrum  
can be where the most effective things happen.**

If I've learned anything from this spectrum of business experience – from the sensible looking to the daft looking – it's that the most exciting place to work is often right in the middle.

## The digital and creative industries. How do they get away with it?

I've been lucky enough to work with a fair few folk across the rich digital and agency life in Bournemouth and Poole. I was a Meetdraw Butcher for four years or so and seeing such people in action, in their core work as well as in events, I see a fascinatingly connected world view – where human meets strategy. Innovation meets poetry. Where healthy bottom line is often built on playfulness. How do they get away with it? And why do we imagine they have to be 'getting away with' anything?

**They can help show us useful attitude  
in shaping the future. Connected thinking.  
And context.**

You see, I think their practical outlook has much to teach us as we attempt to predict  
and fashion the future.



# We are living in a story all the time. The one in our own head.

We are living in a story. All the time. The one in our head. About who we are, and why we do what we do. It shapes the character we play, that story in our head.



**The story in our head will come to bear when we do our job.**

**Like planning a town. Planning a town takes... (say it with me):**



# vision.

Planning a town's future, like Bournemouth's and it's evolving place with its neighbour Poole, takes vision. So how do we peer into the mists of time forward? Without going Wonka-y.



# Momo's splendid new project.

I'm working on a project. One that's changed the outlook of my life, by pulling together much of who I have always been. A project that takes science fiction as a starting point. That imagines those different, sometimes silly seeming, sometimes chilling visions of the future are human beings' ways of teaching themselves the future. Of using play – the what ifs – to warn ourselves and prepare. And to celebrate what it means, really, to be human.

# We may be at a especially significant turning point of history. Cup of tea, anyone?



And it's lead me to believe we are at a turning point in human history. A turning point between two futures, that seem rather different, to put it mildly. But my research into the fantastical didn't simply lead me to fan conventions.

# Economics. Wormhole or rabbit hole?

It lead me to begin to read about economics. ..From one end of the creative spectrum to the other, you might say. Like jumping through a wormhole. Or perhaps a rabbit hole. Either way, let's take a leap into some of the coding under the matrix. Starting with one word:

# Branding.



**When people say your name, what pops into their mind?**



# When people say your name, what pops into their mind? **That is your brand.**

What a business word. So an economic sounding word. Your brand is essentially just the impression in someone else's head of you. Of your business. When people say your name, or your business' name, what impression pops into the mind of the listener? That is your brand.



# How do you make people feel?

People might picture your logo, or remember your tagline. But they're just markers. Your brand is actually how people *feel* when they think of you. A total instant sense of how they relate to you. That is it. The question is, what shaped it in there?

And how do we do it?



# Behaviour.

# Behaviour. That's how you build brand.

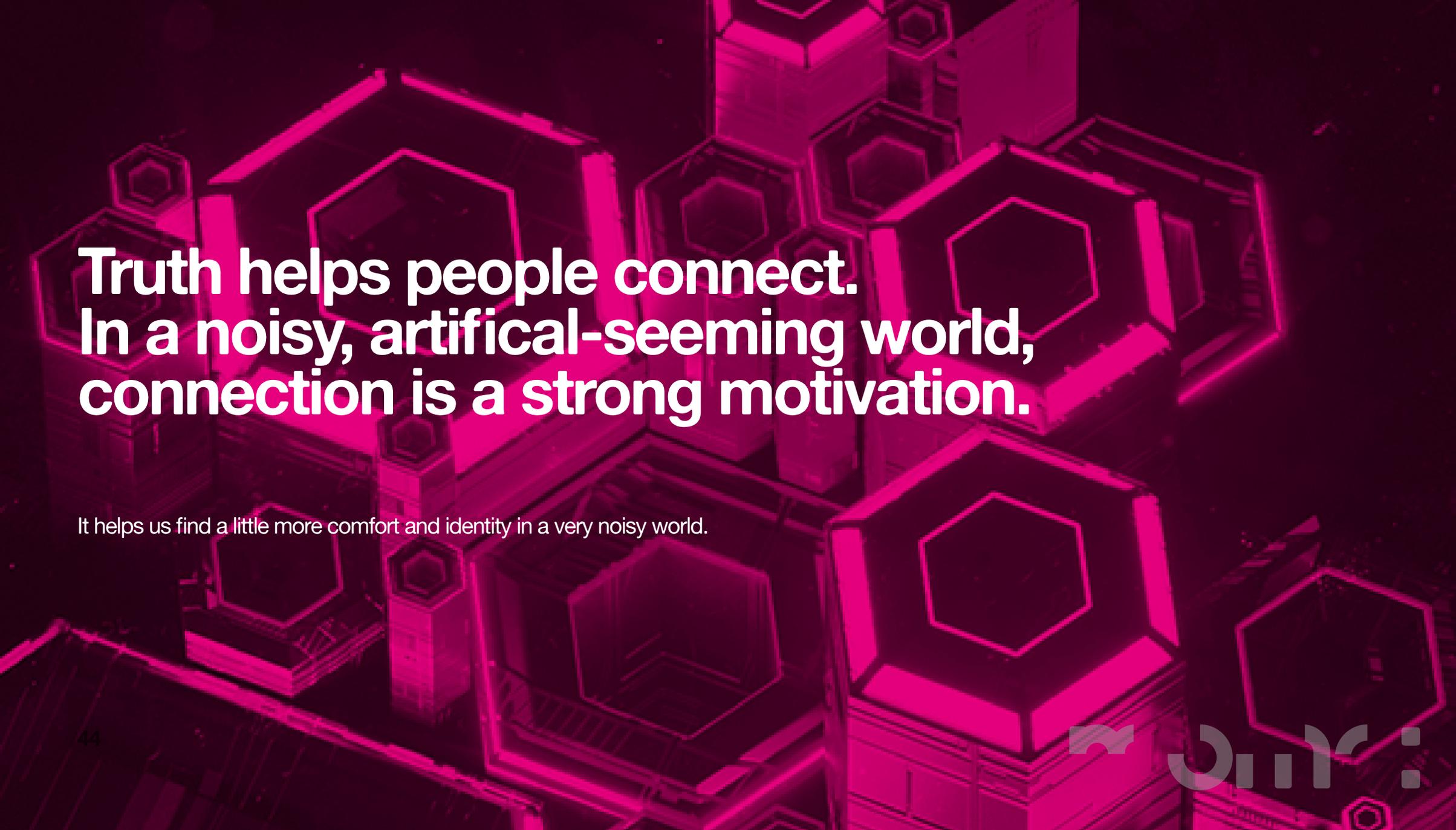
Behaviour. Yours. How they experienced you is everything. Did the high-value style of the graphics really reflect the product or the customer service? Did the tone of voice in the ad copy really reflect the personality of the space you went into, the working environment, the product build, the user experience?

Which implies another word.

**Authenticity.**

# Authenticity. Just another word for truth.

When tone of voice matches message matches behaviour, you have a truthful brand. And if there is an attitude transforming business markets today more than any other, I'd be tempted to say it is 'authenticity'. Don't roll your eyes. People want things that feel more truthful. More personal. Have a richer story. People want to know why something is, not just what. Who someone really is, under the badge, behind the formal qualification.



**Truth helps people connect.  
In a noisy, artificial-seeming world,  
connection is a strong motivation.**

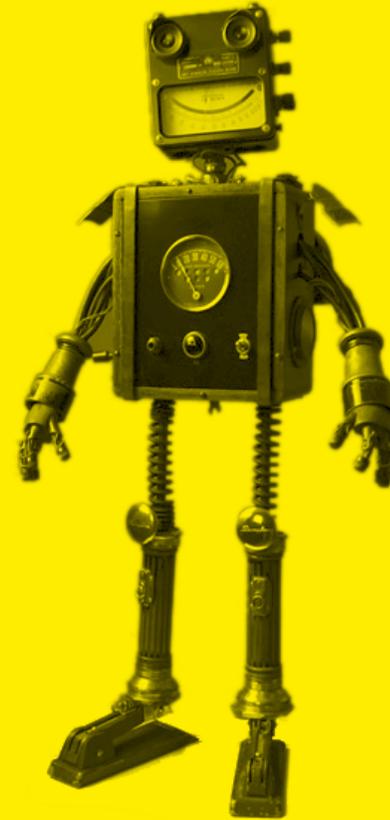
It helps us find a little more comfort and identity in a very noisy world.

noir

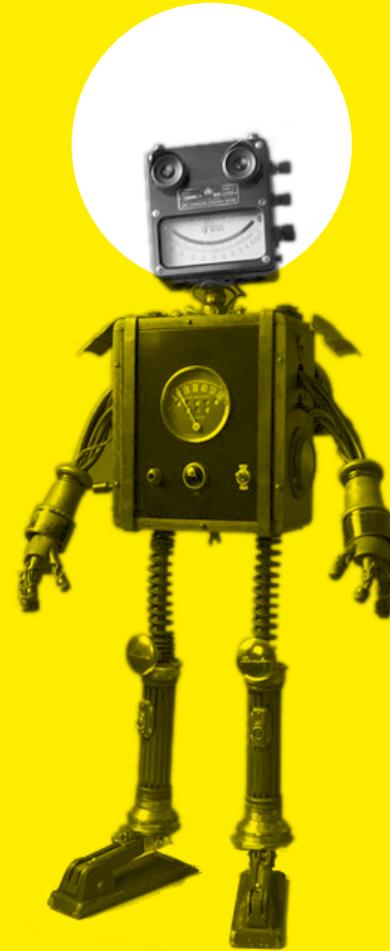
If brands are built on behaviours,  
what dictates **your** behaviour?

If brands are built on behaviours,  
what dictates **your** behaviour?  
What wrote your story?

**What makes you *you*?**



What makes you *you*?  
**Belief.**



# We build what we believe.

Just look at all the churches in Bournemouth. The Victorians had a world view that shaped the United Kingdom so fundamentally we are still using its infrastructure. And Bournemouth is an inherently Victorian town – one built on a firm belief that humankind had a mandate from God himself to overcome all obstacles and subdue the Earth with determined problem solving. And a lot of decoration. And a very nice lifestyle.

TESCO  
express

# The Victorians had a confidence, in who they were and what they could do and why.

Interesting. How well those churches have lasted, even as the culture of a particular Victorian Christian outlook has opened out into a daily life in Britain even more culturally rich than the Russel-Coates' house.

So it's interesting too, that there is another phrase gaining international usage amongst future dreamers:

# “Cathedral thinking.”

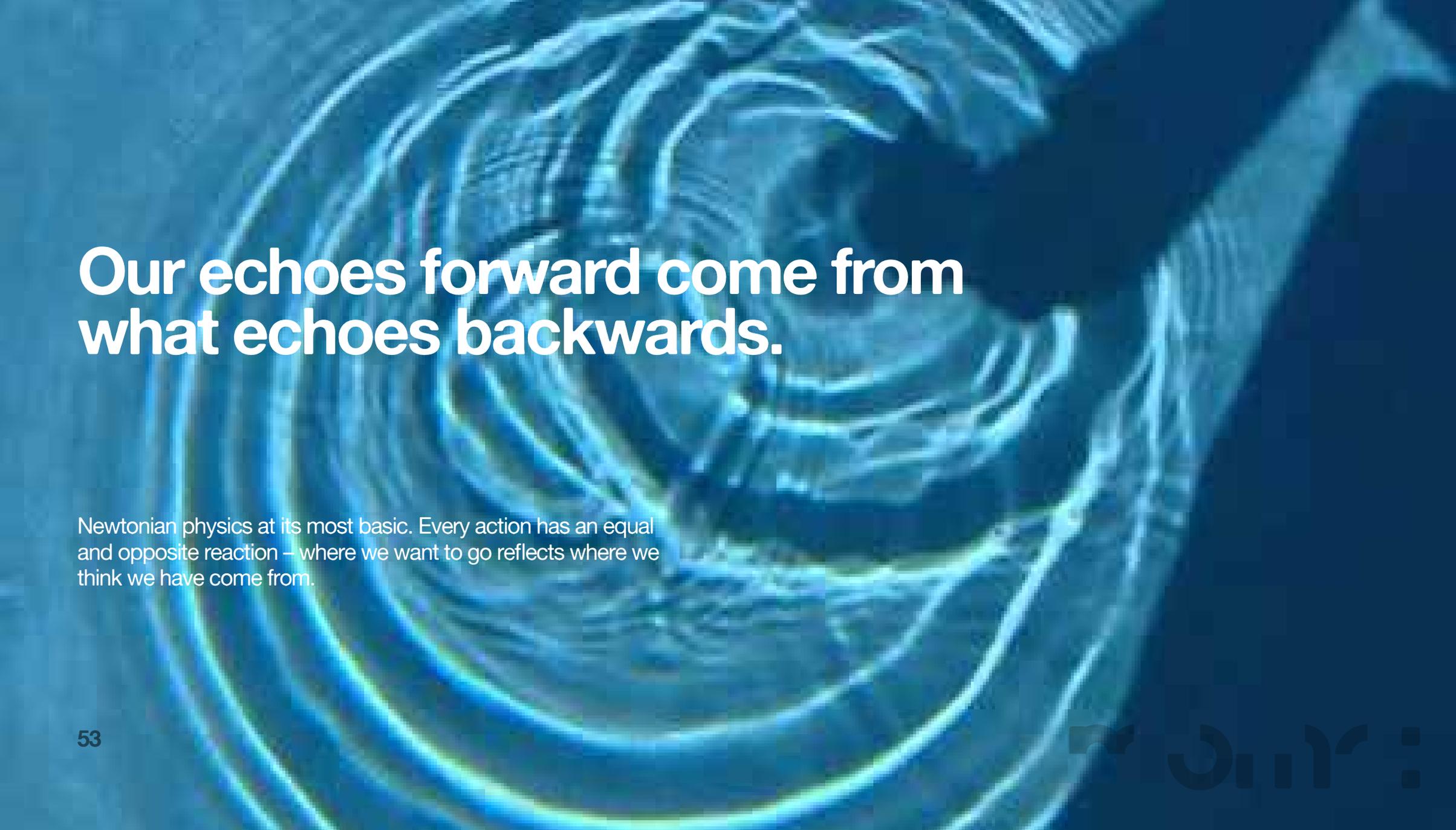
It's a phrase gaining much currency amongst influential billionaire futurists. Building things with such vision they are multi-generational projects. Values that far outlive the five year political and economic cycle.

# In a post-consumer world, people want something truthful, authentic, to believe in.

So how do we triangulate what is truthfully the culture of a town? How do we develop, encourage, enhance, direct the brand of a city, such that people believe in it enough to invest their very lives living and working here? Because that's what you're tasked with doing. Not just building and hoping for the best.

A scientific principle may help us get beyond the fiction into the future:





# Our echoes forward come from what echoes backwards.

Newtonian physics at its most basic. Every action has an equal and opposite reaction – where we want to go reflects where we think we have come from.

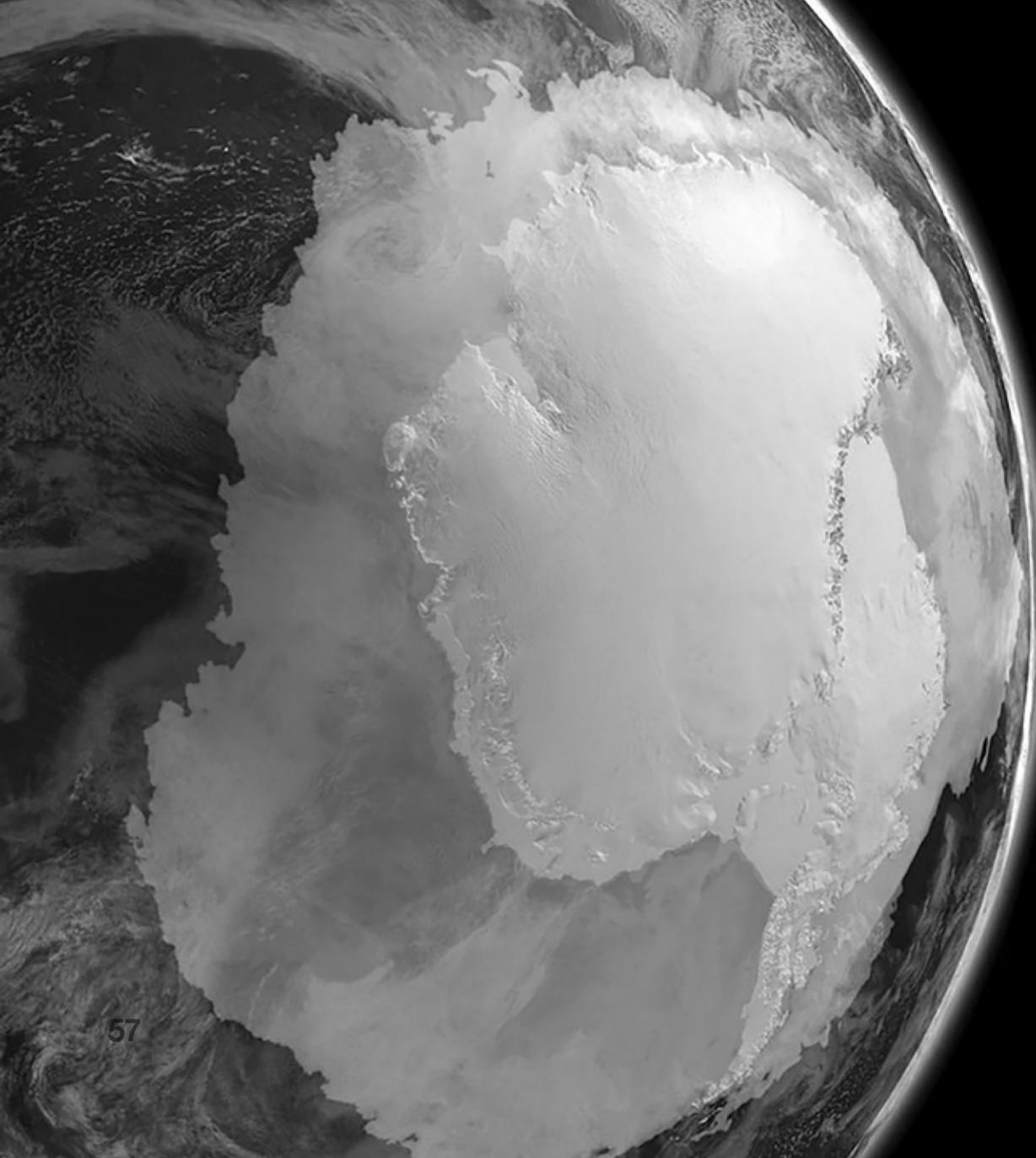
**History. Heritage. Identity. Who we think we are.**

**History. Heritage. Identity.** Who we think we are.

# History. Heritage. Identity. Who we think we are.

And it is the arts that help to unlock the real human emotional truth of a situation. The one we have to pour cement around at some point.





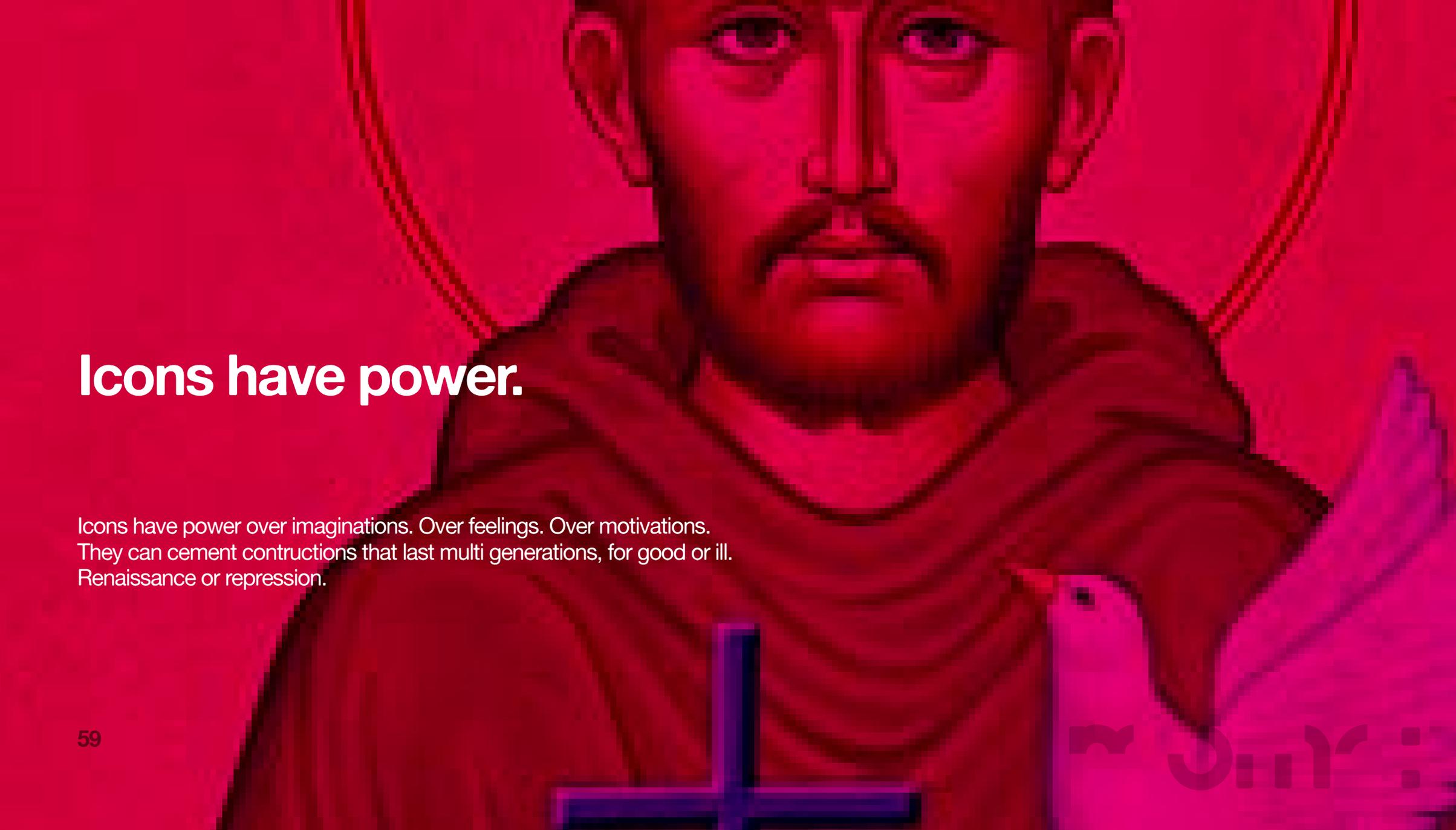
# The arts unlock the real human emotional truth, in anything.

The arts help you reach the motivational reality under the surface. Because human emotional motivation is what we are always ultimately building anything with; if humans don't like what you've built, what you've built will fail. Economically.



**The truly humanly loved becomes an icon.**

If humans love what you've made – love it – it will transcend its original remit and become iconic. And that you can't buy.



# Icons have power.

Icons have power over imaginations. Over feelings. Over motivations.  
They can cement constructions that last multi generations, for good or ill.  
Renaissance or repression.

# Cargo.

This summer, I was involved in a creative project. And it showed me something interesting about the place of history and the arts in placemaking. A piece by Valise Noire Storytelling Theatre – good friends of mine, Michele O'Brien and Hazel Evans.





The Heritage Lottery Funded project was commissioned for Poole Maritime Festival, timed to coincide with the European Maritime Convention 2017. Michele and Hazel began by researching all manner of evidence in Poole Museum and other sources of the human experience of working and living with the sea, here in Poole. Their aim, they said, was to “bring history out of the museum.”



From hundreds of letters, inventories, ships' logs, harbour documents and relics, the team pulled together a sense of timeline, and wove elements of all these pieces of history into stories, poetry and voices, to take into a series of school performances. As part of this, they commissioned hundreds of new poems written by schoolchildren themselves, which were then submitted as props for what came next.



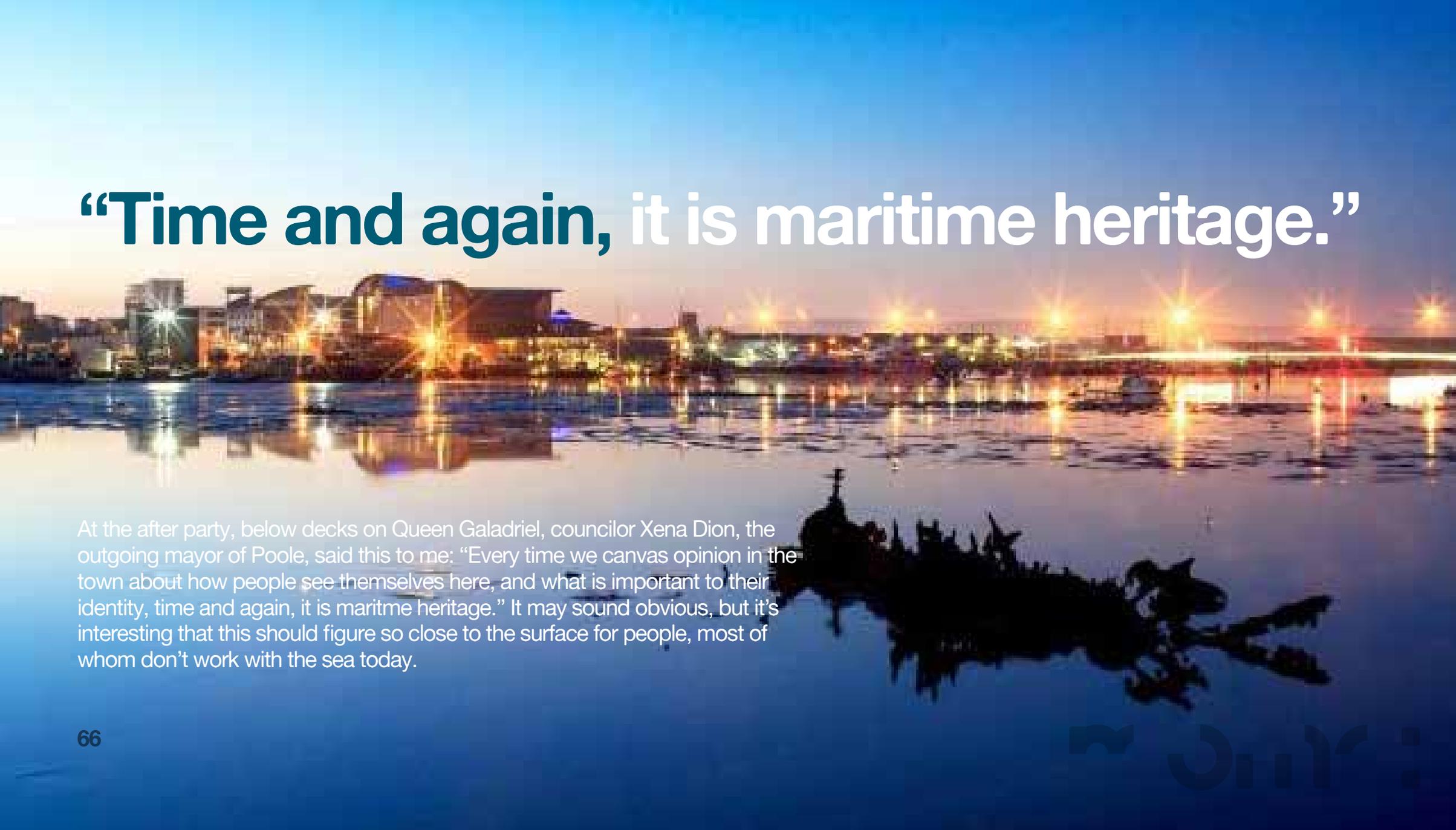
My part was music and sound. But I also took part in the public workshops Valise Noire opened up, bringing a team of volunteers from the public into the actual working up of a new performance for Poole Quay – a representational snapshot of different moments of history on the quayside, live and interruptive to two moments during the festival weekend.



I didn't know how this would play. Street theatre is live in your hands stuff always, and mute art can be baffling to people enjoying pint or two. But when Queen Galadriel drifted alongside the quay in a haze of smoke and these ghostly figures disembarked, people went quiet and watched. The effect was, as kind of daft as it may look, kind of moving. And everyone got it.

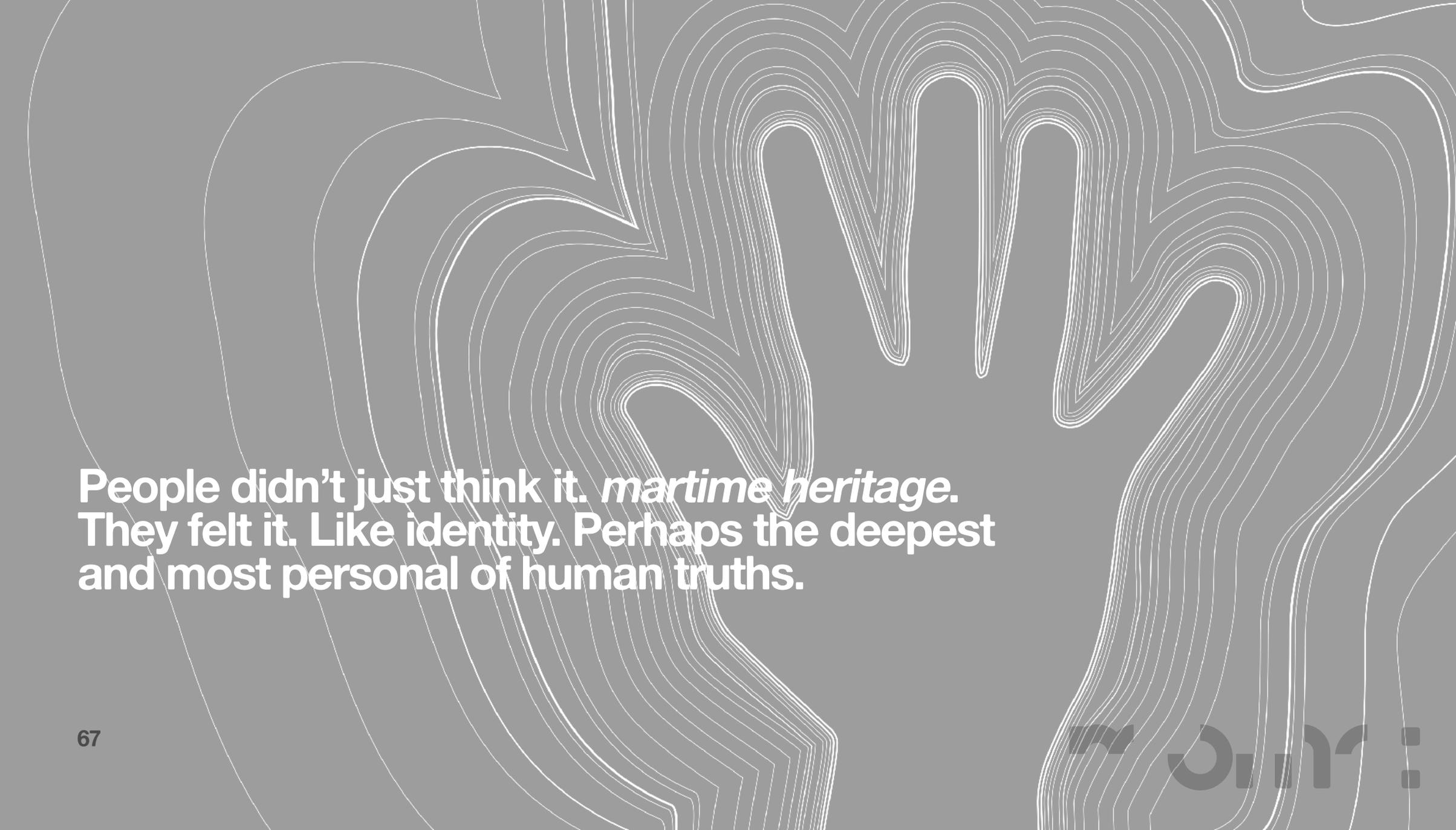


Just got it – like holding up an iPhone 8 and seeing an augmented reality window onto moments of the past right there on the key.



# “Time and again, it is maritime heritage.”

At the after party, below decks on Queen Galadriel, councilor Xena Dion, the outgoing mayor of Poole, said this to me: “Every time we canvas opinion in the town about how people see themselves here, and what is important to their identity, time and again, it is maritime heritage.” It may sound obvious, but it’s interesting that this should figure so close to the surface for people, most of whom don’t work with the sea today.



People didn't just think it. *martime heritage.*  
They felt it. Like identity. Perhaps the deepest  
and most personal of human truths.



# Identity echoes forward.

In getting involved in Cargo, I found echoes of the sea in my own blood. And in the shape of great ships like the Enterprise, trying to imagine voyages of human endeavour that bring us real prosperity and even meaning, far into the future. Because human beings crave that stuff.





# We need to invest in all things that make us human.

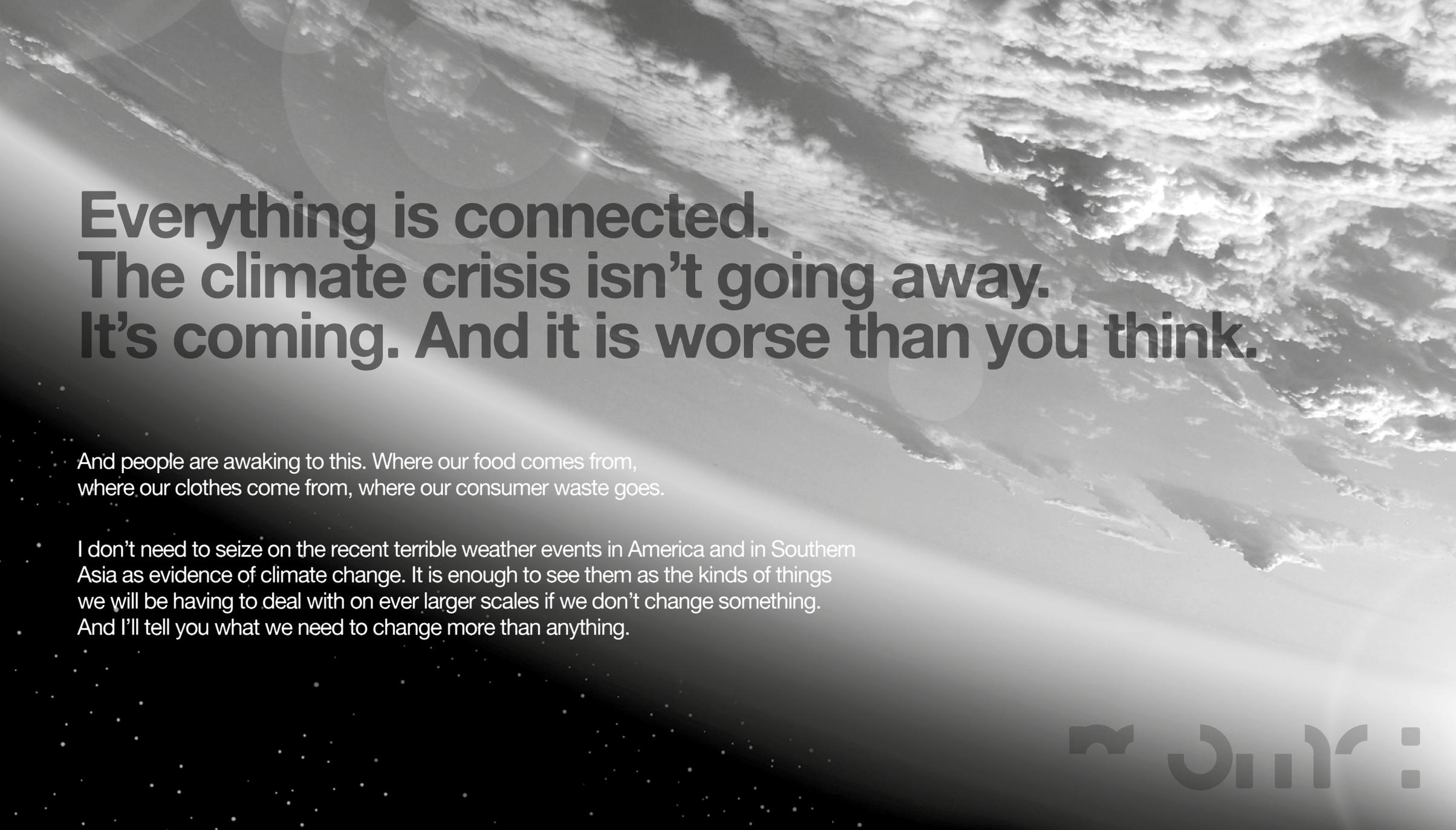
I did not expect my scifi project to get me reading about economics. And I did not expect economics to lead me so quickly to reading about the environment. But the headline I have come away with from dreaming about the future is that we need to invest in all things that make us human. Because everything is connected.



# Everything is connected.

And people are awaking to this. Where our food comes from,  
where our clothes come from, where our consumer waste goes.

مؤثرات



**Everything is connected.  
The climate crisis isn't going away.  
It's coming. And it is worse than you think.**

And people are awaking to this. Where our food comes from, where our clothes come from, where our consumer waste goes.

I don't need to seize on the recent terrible weather events in America and in Southern Asia as evidence of climate change. It is enough to see them as the kinds of things we will be having to deal with on ever larger scales if we don't change something. And I'll tell you what we need to change more than anything.

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No one truly knows how to make sense of this. Reactions around the world tend to flip between ignoring the whole idea, disbelieving the idea, zealous ranting that we must do something about the idea and powerless feeling despair at the idea. So something has indeed got to change.

**How do we make sense of this.  
It is simply too big.**



# We need a new story of us. Some of us.

The Western story of us is an economic story. The one of endless growth. It is so engrained in us it is baked into our thinking. But it's worth noting that many other human civilisations have a rather different story of us.

As Yuval Noah Harari says in his book *Homo Deus, a brief history of tomorrow*, humankind used to have an animistic relationship with the resources of the world. Animals and plants were, in pre-scientific times, seen as part of the same fabric of life as them. There was relationship. Bit by bit, through the evolution and growth of particular religious and scientific cultures, we diminished the chorus of voices to listen to until it was... just us.

# Everyone once had relationship with everything on earth.



# As we learned how to see more, we stopped listening.

It's one poetic way of putting it. We saw possibilities in money and growth – and wow, did these change the world. The problem is that we stopped listening to the sounds of the earth we're part of, and just listened to the sound of our own voice. One particular voice. A long solo. But we're running out of breath. It is time to sing a true chorus of us.

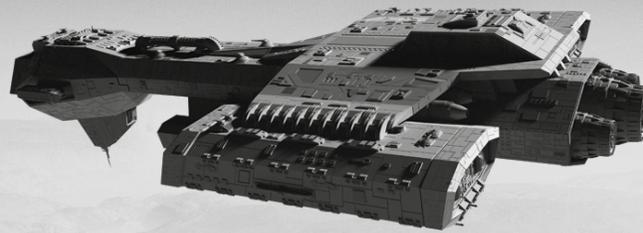


**It's time to write a new story of us.  
One that learns from the best of all worlds;  
and looks the real one straight in the eye.**

And the reason to do this is not simply worthy endeavour. It isn't even objective survival. It is emotional truth for millions. Because more and more inside and out the western economic machine are desperate for a new vision of the future. Even our millenials are wishing they were born earlier in time.

# It is the arts that unlock emotional truth. And they will unlock the future.

It is the arts that unlock feelings – through empathetic storytelling. We think in stories, we identify ourselves in stories, we are motivated in our actions by the story we think we are in. And it is creativity and play that unlock these serious realities. That's why I want to tell this story of where we've come from in the fun of scifi visions – but of how these visions reflect who we really are. And who we can be in the future.





~ אלוט:

# #היציאה!

How has science fiction shaped *you*? >

This is a little pre-teaser campaign to launching my own project. And how human are these immediate responses? It looks like a celebration for the niche – and it is – but that niche is wide. So wide, it in fact has affected everyone – because so many people built what they believed about the future.

"I have Asperger's and watching classic scifi and Star Wars gave me a way to focus my attention - it shut me up like nothing had before. It then lead me to meet people who understood where I'm coming from. Today a group of us are cosplaying to raise money for Julia's House."

Nick, stormtrooper at Bourmemouth Comic Con  
#Myfi @momotempo

#Myfi!

"I find real life quite difficult and science fiction takes me to a place where real life is more epic, more profound, more exciting, and has greater possibilities. It's a wonderful place to escape to."

Toby Hadoke,  
comedian, actor, writer.  
#Myfi @momotempo

#Myfi!

"My dad was a scientist and always encouraged me to watch anything from Doctor Who to 2001: A Space Odyssey. The big message was 'anything is possible'. Science fiction was the future and it was real. It still is."

George Sik, consultant psychologist and Cygnus Alpha contributor.  
#Myfi @momotempo

#Myfi!

"My school books were drawings of robots, space marines and huge, powerful machines - no limits - if someone could exist; machinery, come all kinds filled day after day."

#Myfi!

"I'm only now beginning to realise how my abiding love of Star Trek has so profoundly shaped me. It taught me that we are all different but all equal. That the notion of family can be defined in many ways... That love is the most powerful force in the universe."

Lucy Robinson, third sector marketing consultant and activist.  
#Myfi @momotempo

#Myfi!

"I've always loved scifi. It shows the capability of humanity and how with science, we can reach the depths of the unknown."

Veronica Jean Trickett,  
actor, filmmaker, model.  
#Myfi @momotempo

#Myfi!

"Scifi is my mind expander. For me, it's helped further my opinion that we're obviously not alone and this isn't the only life we get. I often feel like space travel will re-unite me with lost relatives, and to that end, Contact was a very emotional film for me."

Jamie Homer,  
creative director  
#Myfi @momotempo

#Myfi!

I really struggled with the word, and the books which ultimately were the Target D books. Something just click there I started to devour even HG Wells to John Wyndham never looked back..

Paul Griffin,  
illustrator and electronic music producer  
#Myfi @momotempo

#Myfi!

# The cathedral challenge of our age.

While arts unlock the human response, what they will have to unlock is a new response to our place within the human-planet system. The stories we've told ourselves of how we relate to the planet's resources, and how we can best use them to shape the future. The great challenge of our age is to build a future that looks a lot more like Star Trek and a lot less like Mad Max. But the great generational challenge is the great generational opportunity. Because the missing piece in my mind that my creative project has unlocked in my imagination is perhaps a significant missing piece of how Bournemouth and Poole can see their future – innovations in healthy living.



# At a time of economic uncertainty, an opportunity to lead. To inspire.

But the great generational challenge is the great generational opportunity. Because the missing piece in my mind that my creative project has unlocked in my imagination is perhaps a significant missing piece of how Bournemouth and Poole can see their future – innovations in healthy living.

# Pulchritudo et Salubritas. Wellbeing.

Beauty and health. Wellbeing. It is in the foundation of Bournemouth – and still is the foundation of why people live here. But what is wellbeing? It is about a whole life – where emotional and mental wellness intersect with physical environment. Where opportunity, lifestyle and imagination meet. It is a truthful story of where we are, and what human life is like here. How it was, how it is, and where the future lies.



**Opportunity, lifestyle and imagination.  
Together, they are real life support.  
Because together, they give hope.**

Opportunity, lifestyle and imagination. Humans need these things together. It's the shape of what we are throughout time. Because together they give hope. Together, they are real life support.

# How will every component part of our vision for Bournemouth and Poole resonate in people's minds?

How will every component part of our strategy for Bournemouth – every single bit of street furniture, customer experience, human interface, every planning meeting, every story in the press, every sign on the wall, every building we dare to impose on future generations – how will every single expression of our vision shape the brand in people's minds here? As something inspiring, whole and sustainable. Not last-century minded, but next century-minded.



**Are we being last-century minded, or next-century minded?**

**What are we building for the future?  
Are we investing in blind leaps of faith,  
or taking bold leaps of hope?**



**What we do next all depends  
on the story we want to tell the future  
of who we are.**



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