

Stephen Palmer Travel Bursary – Saskia Singer Food & Arts Research Trip

Introduction

I am excited to reflect on the highlights from my recent food and arts research trips across the UK—an inspiring journey that's had a real impact on my curatorial and creative practice. Throughout these trips, I connected with a wide range of individuals and organisations, sparking fresh ideas, gaining valuable insights, and building meaningful networks and collaborations. Below is a summary of the key moments and experiences that shaped this journey, demonstrating how it has influenced my approach to food and art.

Newcastle

Baltic Centre for Contemporary Art

Exhibitions:

Leap Then Look – Play Interact Explore

Play Interact Explore is an exhibition developed by Leap Then Look, the artist duo Lucy Cran and Bill Leslie, in collaboration with community groups in Eastbourne and Brighton. A collaborative, interactive installation encouraging creativity, learning, and, most importantly, fun! I found myself completely immersed, playing with all the different materials and feeling inspired by the amazing creations the children were coming up with. It was refreshing to be invited to touch and play with the work, rather than seeing the usual "DO NOT TOUCH" signs. The shapes, colours, designs, and clever engineering of each component in the space were brilliant. It was clear that the experience supported early developmental skills, nurturing creativity, problem-solving, and critical thinking in young minds.

The exhibition celebrates play, collaboration, and the possibilities of materials. Featuring large, tactile sculptural objects and vibrant assemblages, everything in the space is designed to be interactive. Lively, exciting, and bursting with curiosity, Play Interact Explore encourages visitors to get involved in multiple ways – building sculptures, taking photographs, stacking, moving, rocking, rolling, and experimenting through play.

The project brings together the core ideas and approaches that Leap Then Look has developed over the past few years. It has grown from a series of collaborative workshops in community settings, where participants explored materials together through play and reflection. The resulting exhibition is a dynamic, hands-on environment where every part can be touched, rearranged, and combined – creating a truly welcoming space full of creative possibilities.

Reflections

The value of community workshops and engaging with children to develop their creative and critical thinking skills cannot be overstated. At Narture, we've done a lot of work with children in the past, particularly before Covid, running a Culture Club with P5 and P6 pupils. We took them to degree shows, operas, and the Scottish Parliament—introducing them to culture beyond the classroom and encouraging them to think critically in new settings.

This is something we are actively working to rebuild, expanding our work to include secondary schools, supporting young people in developing their creative passions. We're also collaborating with Ayrshire College and the University of the West of Scotland to offer work placements, apprenticeships, and other opportunities focused on upskilling and training.

Seeing this exhibition was incredibly encouraging—it highlighted the importance of making the arts interactive, accessible, and fun from an early age. Gallery spaces can often feel alienating and uninviting, so it was refreshing to see a setting designed to inspire curiosity and play, breaking down those barriers for young people.



Heartwood (Sycamore Gap)
By Shona Branigan

An exhibition featuring five bespoke prints created from a disc of the felled Sycamore Gap tree's trunk, crafted by printmaker Shona Branigan. Like many others, I was shocked and saddened when the famous Sycamore Gap tree, standing along Hadrian's Wall near Housesteads Fort, was felled in an act of vandalism in September 2023. Its loss was felt not just locally but across the world. The overwhelming public response over the past year—thousands of tributes, ideas, and offers of help—has shown just how special this tree was to so many.

Commissioned by the National Trust, *Heartwood* captures every tree ring, groove, and detail from the almost heart-shaped cross-section of this iconic tree. The prints carry a powerful political and emotional resonance, inviting the public to reflect on their thoughts and feelings about what the tree meant to them. Themes of care, nature, history, memory, and public connection run through the work. It was deeply inspiring to see an artist respond creatively to such a poignant and shocking event, transforming loss into something beautiful—while fostering a shared space for reflection and community engagement.

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Heartwood stands as both a tribute to the tree and a reminder of our collective connection to nature, place, and memory.



Manual Labour By Hannah Perry

An ambitious and immersive exhibition of grand scale and technical complexity, *Manual Labour* by Hannah Perry delves into themes of labour, motherhood, and class. Viewing the installation from a raised platform offers a striking bird's-eye perspective—scaffolding, metal structures, and industrial materials dominate the space, creating a raw, industrial environment.

Combining film, sculpture, print, and sound, the exhibition explores the creative and destructive power of becoming a mother. Perry is known for her psychologically charged installations that interrogate industry, class, and gender. Her chosen materials—steel, car lacquer, body wrap—reference manual labour and industrial work, tying physical labour to emotional and social pressures.

A highlight of the exhibition is a choreographed mechanical sculpture that powerfully evokes the physical act of labour. Its brutal, constrained movements reflect both the beauty and struggle of transition—whether into motherhood or any other major life shift. The accompanying film weaves together personal and collective memory, layering reflected imagery, spoken word, and a soaring soundscape. This multimedia approach mirrors the fragmented, complex experience of navigating change.

Together, the works in *Manual Labour* evoke the disorientating nature of transitional periods—how they can fracture our sense of self and the often-exhausting work of rebuilding identity. I was particularly struck by the scale and engineering behind the exhibition, but also by its emotional resonance. It made me reflect on the pressures placed on mothers—especially artists—who are expected to juggle their creative practice with care responsibilities.

It also brought up thoughts about my own position as a facilitator—someone who creates spaces, resources, and time for others to make—but often at the expense of my own creative practice. The exhibition was a powerful reminder of the balance we all try to strike, and the burnout that can come from constantly prioritising others over ourselves. Inspiring and thought-provoking.



Franki Raffles: Photography, Activism, Campaign Works

The first major retrospective of feminist, activist, and social documentary photographer Franki Raffles (1955–1994) offers a powerful exploration of her life's work. Raffles dedicated her practice to documenting the lives of women in the UK, particularly in Scotland, as well as during her travels across the Soviet Union (Russia, Georgia, and Ukraine), China, Zimbabwe, the Caribbean, Israel, and Palestine throughout the 1980s.

I found this exhibition deeply moving and inspiring, especially as I've been thinking a lot about these themes within my own work. Seeing such an extensive body of work spanning years—focused so strongly on women's working lives—was a reminder of the power of photography as a tool for activism. Raffles' work exposes inequality while also celebrating resilience, solidarity, and sisterhood.

Her images capture women facing life's challenges with strength and humour, while also confronting male violence, domestic abuse, disability, and labour inequalities. Feminism and women's liberation run through the heart of her work, highlighting both the struggle and the endurance of women across different cultures and contexts. This exhibition was a reminder of the importance of bearing witness—using art to support, advocate, and demand change.



Solidarity and Sisterhood

Raffles believed that despite their different geographies and political systems, women around the world could unite through their shared experiences of work and family care. She was interested in making visible women's shared struggles as economic subjects wherever she went, believing in the possibility of a feminist solidarity that had power to unite across borders, class, race, ethnicity and gender as a space for imagining a more just society.

By 1983, Raffles had moved to Edinburgh. Here she established herself as a freelance photographer working on a range of social documentary projects, and teaching photography to community groups. Most of her work was for charities such as Women's Aid; the photographs often produced for low-budget publications and exhibitions. She travelled internationally, and in 1984, together with her young daughter and partner, Raffles set out overland for China, crossing the Soviet Union by rail and bus and spending twelve months travelling in Russia, China, Tibet, Nepal, India, Hong Kong and the Philippines meeting and photographing women at work and in their communities, using both colour and black and white film.



Six – Baltic’s Rooftop restaurant

We’ve been exploring different food and beverage models to support our arts projects, such as people’s kitchens offering affordable meals at a sliding scale or fixed low prices to make healthy, nutritious food accessible to everyone. We’ve also been experimenting with supper clubs and events, using them as fundraisers to reinvest back into the arts. These events allow us to explore political food issues, turning the supper clubs into performances, installations, and conversations.

We visited SIX, the iconic rooftop restaurant at BALTIC in Newcastle, to see what they’re offering in the food space. They serve refined modern British cuisine with a strong focus on sustainable, locally sourced ingredients. The restaurant, perched high on BALTIC’s rooftop, boasts breathtaking panoramic views across the city. Their plant-based menu, *Taste of Six*, was particularly inspiring:

Menu:

- Selection of Snacks: Milk Bread, Kelp Butter, Laver
- Oak Bark Beetroot, Raw Nut Cream, Pine Vinegar
- Mushroom, Dashi, Leeks, Pumpkin Seed Miso
- Sticky Toffee Cake, Ginger, Mouneyrac Pear
- Burella, Pickled Onion, Malt
- Selection of Handmade Petit Fours

For a Michelin 2024 guide restaurant, the prices were surprisingly affordable compared to most fine dining venues. This inspired us to think about the types of menus and supper clubs we could use as fundraisers for our arts projects. The vegan options were fresh, exciting, and full of creativity—something we’d love to incorporate into our own events.



Cobalt Studios

Visiting Cobalt Studios was something I’d been really looking forward to. Their setup felt so similar to ours at Narture – riso print studio, artist studios, event/gig space, and food – so I was keen to learn more about their model, the challenges they’ve faced, and what’s worked well for them.

Cobalt’s ethos is rooted in:

**AFFORDABLE CULTURE • ACCESSIBLE ARTS • COMMUNITY SPACES AND EVENTS •
FREEDOM OF EXPRESSION • CREATIVITY • DIVERSITY • EQUALITY • COHESION • DIY •
EXPERIMENTAL • ART • MUSIC • DANCING • PARTIES**

Their belief is simple but powerful:

**CREATIVITY + COMMUNITY + SAFE SPACE + EXPRESSION = TRANSFORMATION + VOICE +
RESILIENCE + CONNECTION + MEANING**

Background

Cobalt was founded in 1999 by four designer-makers who couldn't find affordable studio space, so they decided to create their own. With the support of Newcastle City Council's economic development team, they secured a building and fundraised to complete the first phase of eight studios. Every bit of building work was done by hand – a proper DIY effort to keep costs low and create the best space possible.

Over time, they expanded – but not without setbacks. Lease issues delayed their second studio build, and when the wood workshop in their building moved out in 2015, they transformed the space into a pop-up venue in just five days using palettes, scaffolding poles, and lots of coloured lights. It was raw, scrappy, and brilliant – a real testament to their DIY spirit.

However, in 2017, noise complaints from a nearby developer forced them to shut down overnight, cancelling vital revenue-generating events. With no money, they launched a crowdfunder and took out a bank loan to rebuild the venue. They've been learning how to run it ever since.

Honest Realities of a DIY Arts Organisation

Hearing their journey was both inspiring and sobering – a real insight into the trials and triumphs behind running a grassroots creative space. They were incredibly open and generous, giving us a tour of the studios, co-working space, riso studio, and their event venue.

- **Studios & Co-working:** Recently refurbished to a beautiful standard, they shared details of their flexible payment models – something we're currently exploring for our large shared space at Narture. It was invaluable to hear how they balance daily, monthly, and part-time options.
- **Riso Studio:** Their riso output is iconic, with a bold and beautiful design style. Interestingly, they mainly use it internally rather than offering public access. We're working on a different model, offering inductions so the community can use ours. Seeing their setup helped us visualise new ways we could combine public use and artist commissions.
- **Gig & Event Space:** Their main income driver, supported by a bar, but they were honest about the struggle – rising costs, changing drinking habits, and post-Covid challenges have made things tougher than ever. It echoed a lot of our own experiences at Narture, balancing a food offer with arts programming to stay afloat.
- **Sister Restaurant/Bar:** It was encouraging to hear how their hospitality side helps sustain the arts – a model we're also leaning into with our new Shape- Food and Arts Venue.

Transparency & Funding Realities

One thing that really stood out was Cobalt's radical transparency. They've published their **Profit & Loss Report** and **Social Impact Report** online, laying bare the financial realities of keeping a community arts space running. Some key takeaways:

- **61.6% of their events lost money.**
- Their 2 directors remain unpaid, despite handling programming, admin, and finances.
- The programme cost £211,400 in 2023 – **excluding rent & utilities.**
- Minimum wage rises (a positive thing overall) have hit hard, while bar sales have dropped, and costs across the board – power, stock, cleaning – have soared.

They've made it easy for people to donate and support their work, which feels like a smart, open approach. Seeing these reports was hugely inspiring – it's exactly the kind of thing we aspire to at Narture, but we know it requires significant time, skills, and resources to put something like that together.

Reports:

[Event Profit & Loss Report](#)

[Social Impact Report](#)

Future Developments

Cobalt is constantly evolving. They're building **shipping container studios** outside using recycled materials – slowly, by hand – to create affordable spaces for designer-makers, with the idea that they'll open to the public on weekends, alongside food, drink, and occasional markets.

Their long-term dream is **'The People's Art Room'** – a dedicated communal workshop space and home for their risograph press. Funding is still needed, and progress is slow, but their vision is clear and community-focused.

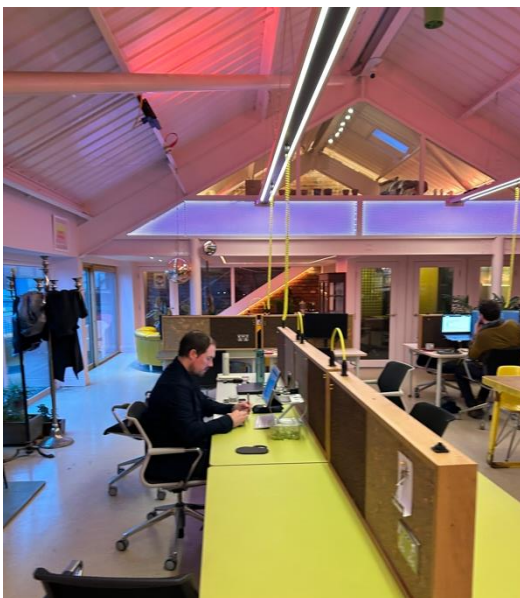
Takeaways for Narture

This visit was a goldmine of knowledge, honesty, and solidarity. It reaffirmed how tough it is to run a DIY arts space sustainably – but also how vital it is. Their fusion of food, art, and community feels so aligned with what we're building at Narture.

We left with:

- Ideas for structuring studio and co-working models.
- Inspiration for financial transparency and social impact reporting.
- A reminder that even long-running spaces like Cobalt are still battling the same challenges we face – unpaid labour, funding gaps, and the constant hustle to survive.

Most of all, it reinforced the importance of **community, creativity, and resilience** – the heart of everything we do.



Magic Hat Café is Newcastle's first coffee shop and kitchen dedicated to addressing food waste. They collect surplus produce from local suppliers, including supermarkets, wholesalers, and restaurants, and use it to create a fresh, ever-changing menu. Their ethos is built around sustainability, zero waste, and community engagement, with a *pay-as-you-fee!* shop for surplus items and homemade soft drinks made from surplus produce.

Their **Saturday Dining Room** is a unique, long-table dining experience where one set, seasonal menu is served each week. The focus is on offering fresh, healthy food in a fun, communal atmosphere—emphasising food as a catalyst for conversation about sustainability and food waste. The aim is to provide a nourishing, inclusive dining experience while reducing waste and encouraging diners to rethink their relationship with food.

This model has been a huge inspiration for us. We work closely with local suppliers and are eager to collaborate further on creating experimental, seasonal menus using surplus produce. We're excited about the idea of making food both affordable and thought-provoking, while also strengthening our community. We see food as a medium for art, and we're keen to use food issues—such as waste—as a platform for performances, events, and immersive dining experiences as part of our arts projects in Ayr.



Stove Network- Dumfries

Our visit to Stove Network was incredibly inspiring. At its core, Stove Network is dedicated to using arts and culture as tools for community regeneration and development, which resonates deeply with Narture's mission of transforming places and lives through art, creativity, and sustainability. Based in Dumfries and Galloway, Scotland, Stove Network was founded in 2012 with the aim of supporting creative practices and encouraging collaboration among local artists, organisations, and community members. The network thrives on the principle of creating a shared space where people from all walks of life can come together and contribute to shaping the cultural and social landscape of the region.

The project was born out of a desire to combat isolation and provide opportunities for people in the region to get involved in arts and creative activities. At its heart, Stove Network focuses on using arts and culture as tools for community regeneration and development. This aligns with Narture's vision of transforming places and lives through art, creativity, and sustainable practices.

Stove's approach is deeply rooted in the belief that creativity can be a catalyst for positive change, and it empowers individuals and communities to shape their own future. Over the years, Stove has created a vibrant space for collaboration, from providing resources and support for artists to hosting community-driven exhibitions, events, and workshops. The network has been instrumental in encouraging local talent, nurturing creative ideas, and establishing Dumfries and Galloway as a hub for cultural activity in rural Scotland.

Similar to Narture's role in Ayr, Stove plays a crucial role in creating a sense of belonging and ownership for local residents. It connects individuals to creative opportunities, allows for the exchange of ideas, and enables the formation of lasting relationships. Through a combination of arts-led projects and a focus on community development, Stove continues to contribute to the growth and regeneration of Dumfries and Galloway, with a focus on inclusivity and sustainability.

The shared philosophy between Narture and Stove, particularly in our mutual commitment to using creativity as a tool for social change and community building, makes the connection between the two even more exciting. By recognising and amplifying these shared values, we have a real opportunity to build bridges and expand our networks, deepening the impact we have on our respective communities.

We're currently nurturing our relationship with Stove and exploring opportunities for future projects and collaborations, though this is developing gradually. One of the things we'd really like to do is host a Food and Arts symposium in Ayr, bringing together local arts organisations to discuss how food and the arts can serve as alternative models for town centre regeneration. It's an idea we're excited to explore further, and hope will spark meaningful conversations and new partnerships.

Open Hoose Programme

Open Hoose is a community-driven project at the heart of The Stove's venue, designed to give ideas the space, resources, and support needed to launch ambitious projects that unite and inspire local communities. From climate cafés to bread clubs and creative writing groups, Open Hoose offers a diverse range of activities for everyone to get involved in.

Launched in January 2022 as a pilot project, Open Hoose has already supported over 10 new initiatives, with partial funding from the Communities Mental Health and Wellbeing Fund. Through an open enquiry form, The Stove offers support in the form of space, marketing, creative development, or mentorship for ideas that aim to bring people together. They welcome all types of activities—from book groups to workshops and activism meet-ups—within Dumfries and the surrounding areas.

Projects:

Queer Club

A creative and activist space for the LGBTQIA+ community in Dumfries, Queer Club is about advocating for LGBTQ+ rights through creativity, conversation, and fun. The group managed the 2022 Dumfries Pride event, making it an entirely community-run initiative.

Climate Kitchen

Held every third Friday at The Stove Café, Climate Kitchen is an event focused on solutions to the climate crisis. Featuring discussions, repair tables, free food, and an open mic, it encourages people to meet, dream up big ideas, and take action on environmental issues.

Nith Life

This initiative aims to explore and protect the River Nith, from its source to the sea, through creativity, technology, and science. A community-led group supported by The Stove Network and UNESCO Biosphere, Nith Life looks at conservation solutions for the river while engaging the local community.

Repair Shop

A hands-on group for anyone interested in repairing, mending, or building. From textiles to tech, it's open to all.

Oor Hoose

Oor Hoose is a platform for LGBTQIA+ performing artists in South Scotland and Cumbria, providing a space for drag performers, musicians, poets, and more to showcase their talents.

Sonic Labs

A vibrant creative hub for music lovers, Sonic Labs is all about spontaneous collaboration. Open to all

skill levels, it combines improvisation with composition, welcoming diverse styles and fostering an environment of free expression and musical exploration.

Doughlicious

An inspiring project we're particularly drawn to, Doughlicious is a bread club led by amateur baker Liz Grieve. The group teaches people how to bake bread using organic, locally sourced ingredients, advocating for healthier, less-processed bread. The project aligns with our own work in the bakery, where we focus on educating people about the benefits of real bread over mass-produced options, highlighting simple, nutritious ingredients. Doughlicious creates an accessible, affordable space for people to learn the craft of bread-making, while also supporting Scotland's grain economy.



Midsteeple Quarter

The Midsteeple Quarter initiative, like Narture's mission in Ayr, is a powerful example of how creative spaces and community-led regeneration can breathe new life into underused and forgotten properties. The idea behind Midsteeple Quarter, which is set up and run by the local community, mirrors Narture's approach in Ayr — both organisations are committed to revitalising the town centre and turning empty buildings into vibrant hubs for arts, culture, and local enterprise.

Midsteeple Quarter's vision is to create a thriving, sustainable future for Dumfries by using community ownership and creative initiatives to bring long-term positive change. At the heart of this is the belief that local people are the ones who have the innovative solutions to tackle the challenges they face, much like how Narture believes in unlocking creativity from within the community to build a better, more connected future.

Just as Narture is working to regenerate five spaces in Ayr to support local artists and create affordable studio spaces, Midsteeple Quarter is working to transform a whole block of underused buildings into a mixed-use community space. Their first phase will bring affordable housing and business spaces to Dumfries' High Street, creating a sustainable and vibrant community that will foster new businesses, provide opportunities for creatives, and enable people to live and work in the town centre. Similarly, Narture is focused on using its spaces to support the growth of the local creative community, offering opportunities for collaboration, skills development, and building a creative ecosystem.

Both initiatives also show the power of collaboration. While Midsteeple Quarter operates independently as a community benefit society, it relies on vital support from local bodies like Dumfries and Galloway Council, as well as organisations like The Stove Network. Narture also works closely with local councils, artists, and businesses to create a supportive network that strengthens the local community. These connections with stakeholders are key to amplifying the impact of both projects and ensuring that community regeneration is inclusive and sustainable.

Moving forward, there's a clear opportunity for Narture to further develop its relationships with stakeholders, including the council, government bodies, and other key partners, to enhance Ayr's potential as a creative and vibrant town. By following the example set by Midsteeple Quarter, Narture can continue to push for the regeneration of empty spaces, ensuring that these developments are

aligned with the needs of the community and create lasting social and cultural impact. The shared ethos of creativity, inclusivity, and community ownership could lay the foundation for greater collaboration between both organisations, expanding our networks and strengthening our ability to drive forward positive change in Ayr. This mutual growth can contribute to making Ayr an even more dynamic, creative, and resilient place to live, work, and visit.

Creative Spaces

One of the exciting collaborations that emerged from our visit to Stove Network was our exchange with Creative Places. They came to Narture for a "Go & See" visit to learn more about the work we do. Creative Spaces is a Dumfries-based collective of young creatives, advocating for and supporting the region's young artists. Situated in the heart of Dumfries, Creative Spaces offers opportunities for young people to engage in the arts through events, workshops, mentorships, and their annual Associates Programme, which provides paid commissions and free access to creative opportunities.

The Creative Spaces team embarked on their first Go-See trip in January, Arriving at Narture, they were welcomed into our cosy, creatively decorated café, where we shared lunch and had the chance to chat. They were introduced to my dad and co-founder, Robert, and learned more about Narture's origins. With both Robert and me having backgrounds in food and art, the fusion of our passions was clear, and they could feel the energy and commitment we've put into building the organisation.

After lunch, we gave them a tour of our spaces in Ayr, including the artist studios, our Riso printer, and more. It was inspiring for them to see what we've done with the spaces and sparked ideas about how similar projects could be brought to Dumfries. The said *"The day really opened our eyes to new possibilities, and the car ride home was filled with discussions about fresh ideas and new collaborations of how we can work with Narture."*

Creative Spaces' work with young people, offering structured mentorship through their Associates Programme, was particularly inspiring. The programme offers a 10-month developmental journey for three artists, supporting their personal and professional growth through collaboration and individual project development. This initiative strengthens the creative community in Dumfries and Galloway by providing events, workshops, mentorship, and networking opportunities for young freelancers. The shared values between Creative Spaces and Narture, particularly in empowering young creatives and making space for their voices, is something we're really excited to build on. Both organisations recognise the potential of young people to challenge power structures and create lasting change through creativity. The funding Creative Spaces received to offer these opportunities has been inspiring for us as we look to develop our own work with young people. We're excited to explore how we can secure similar funding to support our projects and create more opportunities for young people's creative expression, whether through mentorship, workshops, or new collaborations. The chance to offer unique, flexible experiences and build spaces that are nurturing, experimental, and fun is something we're passionate about bringing to our community. We're also looking forward to deepening our collaboration with Stove Network and Creative Spaces, developing projects together that further enrich our shared vision.



Liverpool- Homebaked

I had originally proposed visiting Homebaked Bakery in Liverpool as part of my travel plans, as it is an inspiring project, but unfortunately, it wasn't possible within the budget and timeframe once all costs—travel, accommodation, food, tickets, etc.—were covered for the Narture team's visits to Newcastle and Dumfries. As a result, this part of the plan had to be postponed within the context of the travel bursary.

However, I do still intend to visit Homebaked later this year, as it seems like an incredible project. Recently, I had the opportunity to meet a lecturer from University West of Scotland in Ayr (UWS) who is connected to Jeanne van Heeswijk, the artist behind Homebaked. Jeanne is a highly respected artist, known for her socially engaged practice, and is the winner of the Leonore Annenberg Prize for Art & Social Change. The lecturer has kindly offered to put me in touch with Jeanne, so I'll be able to have a one-on-one conversation with her. This is very exciting, as it will provide much deeper insight into the project, and I'm looking forward to learning from her experience in artist-led community urban development.

Summary of Research Trip and Its Impact on My Food and Arts Research

This research trip has been a pivotal experience, offering rich insights into the intersection of food, art, and community engagement. Visiting various artist-led spaces and collaborating with like-minded organisations has broadened my understanding of how these creative practices can serve as tools for social change and community regeneration. The experiences gained from Narture's collaborations with Stove Network, Creative Spaces, and other arts and food initiatives have inspired me to deepen my approach to curating inclusive, sustainable, and innovative projects. These visits have also sparked new ideas for workshops and events at Narture CIC, where we focus on creating accessible opportunities for both artists and the local community.

Through these connections, I have gained valuable perspectives on the ways in which food can be integrated into art practice as a medium for storytelling, connection, and activism. I have also seen first-hand the impact of building spaces that encourage creativity, collaboration, and mentorship for young people. This has strengthened my commitment to fostering artistic and social opportunities within Narture's projects and events, particularly through our new food and arts venue, Shape.

Reflection and Conclusion

The knowledge and connections gained from this trip will play a crucial role in shaping the future direction of my work at Narture CIC. The exchange of ideas and experiences has reinforced my belief in the transformative power of food and art as tools for community development and regeneration. Moving forward, I'm excited to incorporate these insights into my curatorial practice, ensuring that my work continues to nurture creativity, inclusivity, and sustainability. I am incredibly grateful for the support that made this trip possible and am eager to share the lessons learned with my community through future projects and collaborations.

