

April-June 2017

The Magazine of the International Child Art Foundation

ChildArt



The Road To The
FUTURE
CREATIVE PATHWAYS

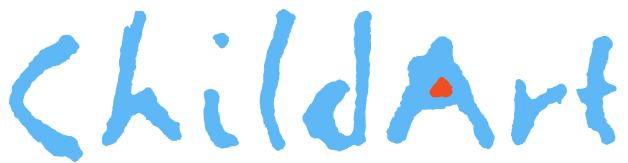
Editor's Corner

This special issue on futures thinking celebrates the 20th anniversary of the founding of ICAF - the International Child Art Foundation. We are most grateful to Professor Sohail Inayatullah (based in Taipei and Sydney) for his guidance and to our Guest Editor Mr. Sudhir Desai (based in Bangalore) for bringing this issue to life. Thanks also to the contributors for sharing their knowledge and wisdom with our young readers.

ICAF can also mean "I Create A Future." Children are creators and ICAF transforms them into global citizens of the future. Today's rising parochialism and nativism imperils ICAF's very existence. To The past two decades as many as 5 million 8- to 12-year-olds children have produced original art under ICAF programs, but this is not enough because total world population in this age group is about 660 million. ICAF must grow, but this is not possible without your help. So please donate today at www.icaf.org/support/. Together we can paint a brighter future for all.



Ashfaq Ishaq, Ph.D.
Editor



APRIL-JUNE 2017

Vol 17, Issue 2, Number 50

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ChildArt quarterly magazine, published since 1998, is a commercial-free arts learning, self-discovery, and global education periodical expressly written for 8-12 year-olds, but useful as a teaching tool for early educators and inspirational for creative individuals of all ages. Subscribe to *ChildArt* online at www.icaf.org.

When a child's creativity is ignored, it could be lost forever. Tax-deductible donations support children's creative and empathic development. You can donate online at www.icaf.org, or make your check to ICAF and mail to: ICAF, P.O. Box 58133, Washington, DC 20037.

Cover art by Emilia Stefanovska (10), Macedonia.

The Road To The Future: Creative Pathways

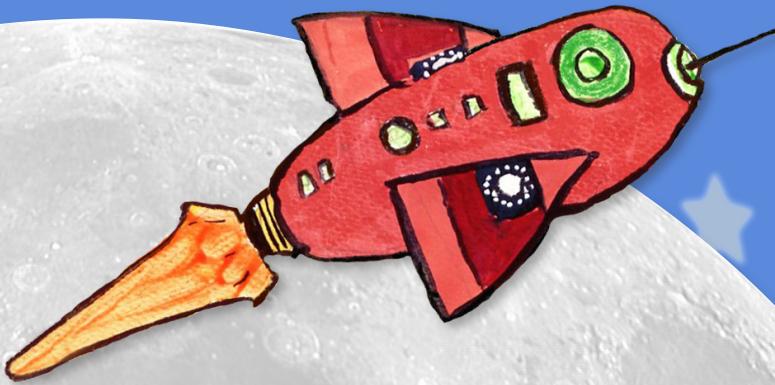
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Art by Viviana Norambuena Torres (11), Chile.



A letter from our guest editor, Sudhir Desai:

Ride into Tomorrows



On the 20th of July 1969, when Neil Armstrong landed on the moon, I was a 14 year old in Bhopal, India. I remember that date so clearly, because I had etched it on the headboard of my bed. Even though Yuri Gagarin and others had been into space before, landing on the moon changed the entire picture of what was possible in future with humans in space. My imagination 'skyrocketed' and I resolved to join NASA. Little could I have foreseen the progress we have made since, and the exciting work that is now happening all around the world.

Just as we are familiar with the phrase 'long, long ago', from the stories of our childhood, the idea of a 'long time from now' has intrigued human minds from the beginning of civilization.

Our earliest hunter-gatherer ancestors had to wonder whether there would be food and shelter in ensuing months, though their time horizons were limited. When humans settled down and became farmers, it became even more critical to know about natural events, such as rainfall or storms that might impact crops. Later, during the Industrial Age the uncertainties changed, beyond natural elements, but the anxieties about the future and its wonder didn't subside or vanish.

As human societies became more complex, and plans and projects had longer gestation periods, some inter-generational, it became critical to know beforehand if something in the future might disrupt the prevailing and preferred present-day order of things.

There have always been people who claimed knowledge of the future, and were admired or worshipped because they could not only foretell but could change the future. Even today, those who can foresee and shape the future, have immense influence and hence power.

In the past we called them prophets, shamans, diviners or astrologers, and some methods they used such as tarot cards or palmistry were based on systems of knowledge that were not scientific.

Today, we increasingly rely on science and technology to better understand our world and forecast with some confidence what might happen. The power of a forecast often depends on underlying conditions not changing much, but the only thing constant now is change itself. But our need to know what the future might bring is rising with time and the experts are now called futurists.

Art by Kuang Myat Zaw (12), Myanmar.

In this special issue of *ChildArt*, The Road to the Future, Creative Pathways, we invite you to begin your journey into your own individual and our collective futures. You learn about futures thinking, why it is important, useful, and most deserving of your personal involvement. You will meet several leading futurists and experts from around the world to guide your thinking and help you plan a future.

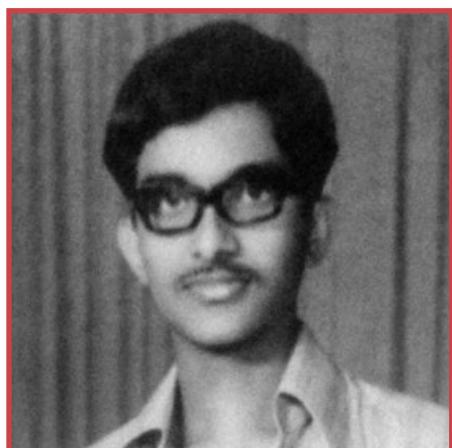
If you become fascinated, you might ask: How do I become a futurist? I too asked this question, though much later in my life when I was working in a technology company in Houston, Texas. Yes, I never joined NASA but I did get to work with NASA but in a different capacity.

Late 1990's onwards change had become rapid with the transformational impact of the Internet. As strategists, we were struggling to understand the implications of the digital technologies and our own excitement with these developments. I became exposed

to "scenario planning"—a key method used by futurists. I wanted to learn more and joined the Master's Program at the University of Houston (Clear Lake) with Dr. Peter Bishop (see page 24-25).

Later I worked on the "Impact of Future Technology" with IBM and met several world-renowned futurists, some of whom you will meet here in this magazine. Though today I do not predict the future, my mindset and ways of thinking have irreversibly changed, making me "future sensitive"—thinking about and incorporating knowledge about the future into all that I do. This is our objective for you with this issue: Make you future sensitive.

This issue of *ChildArt* provides ideas on how you can get started on that journey. You will find that thinking systematically about tomorrow's matters not only for the future you will create for yourself—for it actually is also important for all of us and for the generations to come. This requires a different kind of creative thinking—what we call futures thinking. With the help of some of the experts featured here, you can give it a try.



Sudhir Desai is a strategic designer and futurist. He is currently Head of Strategy and Foresight at the Srishti Institute of Art, Design and Technology in Bangalore, India. He is also CEO of Living Enterprise, a strategic design consulting company.

Dr. Sohail Inayatullah (pages 8-9) informs you how futures thinking can help you deliberate about the future of your city or town. Anne Boysen (pages 10-12) describes some historical trends that will influence the work you will do and how you will do it. Dr. Ivana Milojevic (pages 13-15) shows the importance of stories in shaping and envisioning better tomorrows. Stefan Frischauf (pages 31-33) brings into your consciousness the future faced by children living on the fringe, like those in war-torn Afghanistan. To understand why professionals become interested in and practice futures, we interviewed Dr. Mihai Nadin (pages 19-20) and Dr. Therese Dugan (pages 26-27), one working in a university and the other in Silicon Valley.

The futures field has matured to where we now have formal educational programs. Dr. Peter Bishop, who has been teaching Futures Studies for decades, has now made it his



mission to teach futures in schools too (pages 24-25). Sandjar Kozubaev (pages 16-18) provides three things you can practice right away to create better futures in more imaginative ways. Dr. Lisa Waters (pages 21-23) introduces us to Vlad, a student just

like yourselves, who is using videos and YouTube for mapping futures. You too can find the expression for your own passions and interests. You might then want to participate in the Scenario Writing competition that Marianne Solomon (pages 28-30) describes. This involves creative writing also, which is critical to developing compelling scenarios of the future.

These articles and exercises will get you started on this exciting journey. Many other resources available for free today can help you continue your creative explorations further. Here is a link to a web site where you will find talks with many leading futurists - www.singularityweblog.com/category/podcasts/

Enjoy the ride into tomorrows!

DIY Futures Lab

How To Make Your Own Divination Kit

By Heidi Gustafson

What is divination?

Divination is the art and practice of discovering hidden knowledge. Some people say it means 'predicting the future,' but that is not completely true. In ancient times, divination was used for many things, in many ways. Most simply, divination was a practice used to explore the unknown in unexpected, new, ways.

Why do we use divination?

Humans are scared of the unknown. It's human nature to worry about tomorrow, to worry about what we do not know yet. Why? We are actually just pretty afraid of change. Because change is unstoppable! Change is always happening. We can't control everything that happens, let alone understand it.

So, how do we become less scared of change?

We make tools to help us feel better about change, tomorrow, and the future. Some of these are called divination tools. You've probably heard of the popular ones: tarot cards, fortune cookies, crystal balls. But there are thousands of other kinds of divination tools!

Example Chart

Name of Object	Mineral Stone, jewel, shell, piece of metal	Plant Leaf, wood, flower, seed	Animal Feather, bone, fur, claw	Personal Small object, old tooth, game piece, hair tie	Ancestor Item from family or tribe, photo, jewelry, note
Red Stone		Rose Petal	Chicken Bone	Chess Piece	String Necklace
Hard		Crinkly	Bumpy	Tough	Like Hair
Red Heart		Pink Chair	Weird Log	Knight	Noodle
Smooth		Smells Sweet	It's Gross	Helps Me Win	Reminds Me Of Grandma



Heidi Gustafson is an interdisciplinary artist, translator and researcher. She's the founder of Early Futures, a research studio studying the intersections of primordial matter and human consciousness. See more of her work on her studio website: earlyfutures.com.



DIY (Do It Yourself!) DIVINATION KIT

What You Need:

- a bag, jar or any container (even your hand!)
- 5 small found items (see below)
- a pen or pencil or chalk or string
- something to draw on (paper bag, the ground)

INSTRUCTIONS:

STEP 1

Find five objects that come from one of each of the categories.

Describe the objects in 3 different ways (see example chart to the left).

STEP 2

Draw three large circles. You can draw them on the ground (with chalk, string, paint), or on paper (with pen, pencil or marker).

Label the circles:

innermost circle = super important

middle circle = kind-of important

outer circle = not important

everything outside the circle =

pay more attention to me!



STEP 3

Put the objects in a bag, cup, or your own hand.

STEP 4

Ask a question about the future, or something you are curious about that you do not know yet.

STEP 5

Throw the objects onto the circle area. The objects will fall in different circles or outside the circles.

STEP 6

Now for the tricky part: Divination (ie. making the future!) Start from the middlemost circle. Did any objects land there? Whatever lands in this circle is what we will call "super important!" You need to think about this object (or objects!) a lot.

You are going to use your descriptions

of the objects to help you get you started. You are going to imagine each of those objects and descriptions tell you something about your future. Let's have fun with it! See how many ideas you can come up with. For example: let's say you had a pink rose petal land in the 'super important.' What could that mean about important parts of possible futures?

Perhaps it means one future wants to be soft and pink. Or maybe it means your future needs a better smell? Or maybe it means you will plant flowers soon, or that someone is getting married. Or maybe it means you could make something out of rose petals? Or that you need to wear more things that are crinkly and pink! Keep going until you can't think of anything else. It's okay if you can only think of a couple things.

Now go through the next circles. The second circle is "kind-of important." You don't need to think about this object that much yet. Do the same exercise you did with the important circle, but this time think about it more like "I don't need to worry that much about it." For example: let's say you had a red stone that landed there. What could this mean you don't need to worry too much about? Perhaps you can stop worrying about everything being so hard; maybe things will get easier!

The outer circle is "not important." That means, do not think about these things at all.

Anything that lands outside the three circles means, "You aren't paying enough attention to me!" If any objects land there, you should try to keep them for a few days close to you. Carry them around in your pocket, or keep them near your bed. You can think "how can I pay more attention to you?" For example: let's say it is a feather. You could try to pay more attention to anything that has to do with feathers: birds, flying, wings. Try to go back to the place you got that object from (did you find it on a trail? in your backyard? did someone give it to you?). Whatever you can do, think about this object as much as possible to help it come back into your circles of importance!

You can play this future game with your friends too. Have them ask you a question, and you can throw your objects into the circle for them. You can come up with ideas and talk about all the different futures they might have. The most important aspect of all divination is creating a sense of mystery, make believe, and creative imagination.

From Prediction to Transformation: Using the Future to Change the Story of Today

Imagine the Unthinkable. Dream the Impossible.

By Sohail Inayatullah

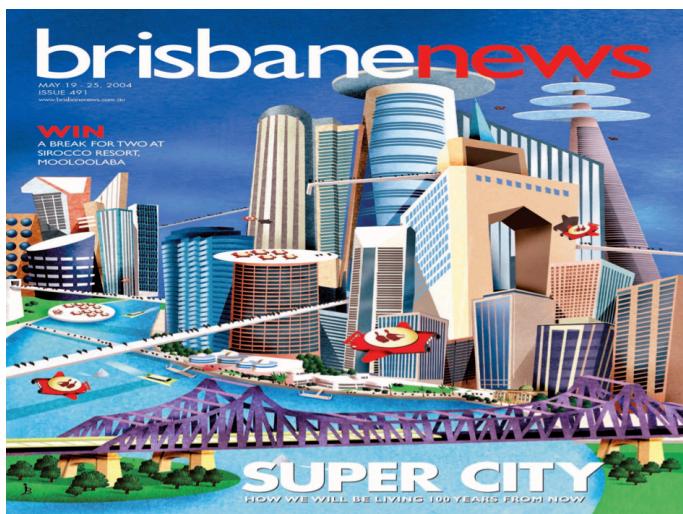


Figure 1

We think about futures in many contexts and the future of cities is often on our minds these days. Figure 1, for example, shows the future of a city in Australia. It is a prediction. We can interpret it differently - is this a wonderful clean future with very little traffic? We can also question it, asking where are the humans? Where is nature? We can also take a different view of the future of the same city. Figure 2 is drawn by an 11 year old. In her future, the city is more pedestrian focused. There are even skywalks. But most significantly, she is in that future. The future is about future generations - tomorrow's children. But when we explore different perspectives, the future is opened up and we can ask: what type of city do we wish to live in?

There is certainly a fun aspect of Futures Thinking. Science fiction, imagining the unthinkable and dreaming the impossible. Linking the impossible with reality are the words of Nelson Mandela, who said: "It always seems impossible until its done."

But there is also a rigorous aspect of Futures Thinking. This is important as it disciplines the field, structuring how we think. In Futures Studies, there are four important approaches. The

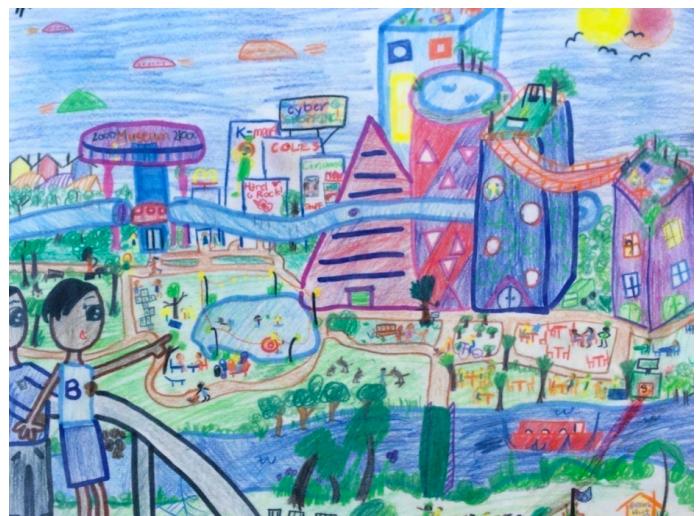


Figure 2

first is predictive. In this, we seek to make precise and we hope accurate predictions of what will come. How many computers will there be in 2030? What percent of cars on the road will be driverless? Will humans reach Mars by 2050?

Governments, corporations, nongovernmental organizations, social movements, and individuals all seek to predict. They want to know what will happen. This is partly so they can make better decisions, but often it is to reduce anxiety, and to make the world a better place.

A second aspect of Futures Thinking is interpretive. We are less concerned here about predicting and more focused on meaning, on gaining insight from predictions of the future. We understand that people actually understand the future differently. Some see the future as more of the same, business-as-usual. Others see the future as full of difficulty, as a world of danger and pain. Still others see the future as transformative, where everything can and will change. The impossible will become possible. And finally, others wish for the future to be past, when times were simpler, and when the world was easier to understand. Interpretations also differ by cultures and nations believing them to be either linear or cyclical.

A third approach is critical. In this perspective, it is not prediction or individual or social interpretation that is important, but what is not being said - the hidden assumptions behind what we research, what we focus on. For example, one may imagine the future as business-as-usual because one is in a position of economic privilege. Another person or organization may be in difficulty and thus see the future as dystopian. Where one stands can determine what one sees. In this approach, the role of the futurist is to question all assumptions as to energy use (coal or solar), or the type of marriages (human - robot?) that we will have in the future. The questioning challenges what we consider as normal.

The final approach to the future is action learning. In this approach we move from vision and ideas to strategies.

As in all innovative work, there can be resistance. People may not wish to help do the dishes. The contribution of Futures Thinking is we search for the narrative or the metaphor behind their views. For example, the metaphor could be: it is not fair, I always have to do the dishes? Thus, the real issue, then becomes how to create a fairer society. In the move from the current to the desired future, we need to find the story that is blocking. We then search for a better metaphor that can create a better strategy and way forward. One could then create a new story of "taking turns" - everyone gets a go, both to wash dishes and to rest. Or one could find an exchange metaphor - i.e. you rub my back and I'll rub yours, i.e. you do the dishes and I'll do the garbage. Or one can use time to create more wealth and just purchase a robot.

Prediction	Control the future - what will happen?
Interpretation	What do you mean? We see the future differently based on where we stand.
Critical	What are the assumptions behind what we believe?
Action Learning	How we create the future we wish for.

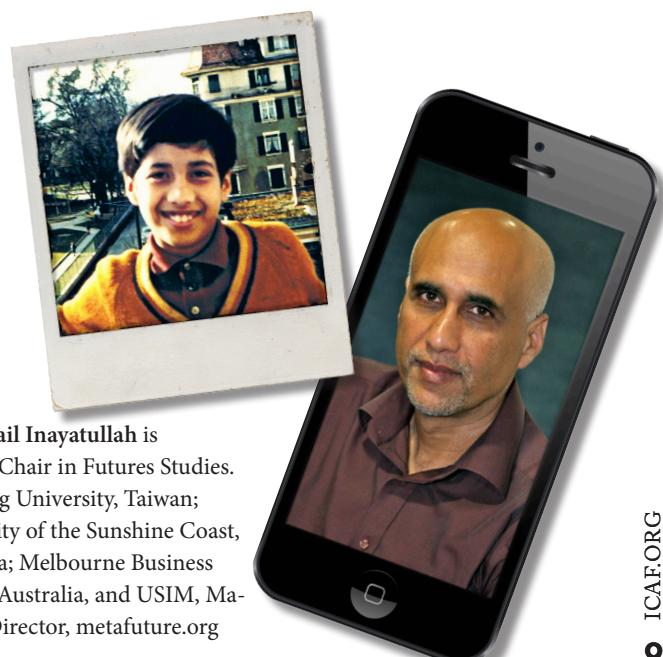
If we wish for a greener, walkable city, with deep democracy, engagement, what do we do next? How do we create this future? Do we petition city government? Do we start a neighborhood green committee? Do we have social media campaigns? The future in this last approach is used to change today. The future makes a way to make a difference.

This completes the cycle: from prediction to interpretation to critique to action. An example of this approach that is easy to understand is as follows: a researcher asked young children to predict the future. They drew images of robots in the kitchen. If one only focused on prediction, then the conclusion could be that the automation is everything! while this may indeed be the case, he went a step further, and asked: what do you mean by robots in the kitchen? They responded: I want to spend more time with mommy and daddy. The question was then not about new technologies, but about creating community - about the future of the family.

A third level critical analysis would be focused on asking challenging questions. Well, besides robots, how else can we spend more time with the parents? At this stage, scenarios can be developed. (1) Well, if we all chipped in, then the dishes would be done sooner and then we could all have family time. (2) Well, let's pay one of the kids to do the dishes. They get an allowance and parents are less tired. (3) Well, we could take turns cleaning the kitchen. (4) Ok, let's just buy a robot. Finally, we decide what needs to be done. What is the best plan of action forward?

Ok, it keeps on coming back to the robot. Maybe the future is really about new technologies. Even if ultimately it is, it is the meanings we give to new technologies that will be critical - are they our servants, friends, pets, will we co-evolve with them? This depends on how we see them - what our story of ourselves and technologies is, and can be different.

Futures Thinking thus is about going deeper, asking questions, and finding solutions to today's problems, and creating opportunities to create different tomorrows.



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Imagining the Future of WORK

Have you ever heard about a CAPILLAIRE MAKER? Or a LAMPLIGHTER?

The first is a person who makes orange flavored syrup. The second is someone whose job was to light, extinguish and refuel street lamps before electricity was invented. Both of these were job titles held by people living in the Victorian era, about 100 to 200 years ago. Today, you would probably not get a job with these titles.

As our society became more modernized, so did our jobs. A few decades after the Victorian era ended, the world once again faced new needs and new job titles.

Henry Ford was an important influence on industry and work in the early 20th century. Ford was the founder of the Ford Car Company, but he was also famous for something else. Ford changed what jobs looked like

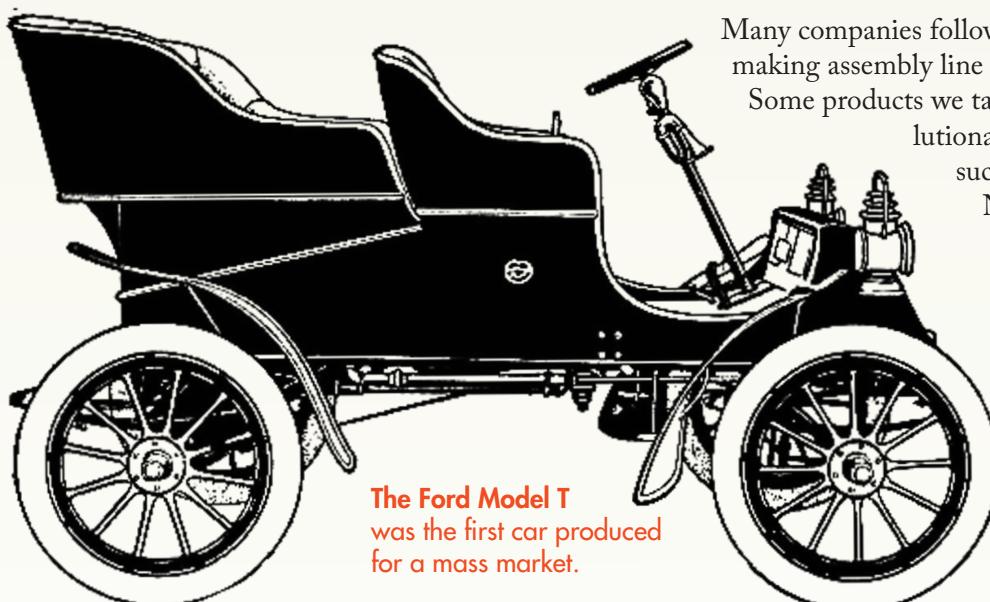
in the 20th century by having products made by workers at an assembly line. Instead of having one person make a whole product from start to finish, he realized that workers could get more done in a shorter amount of time if they could concentrate on just one task at a time. This brought the costs down and enabled Ford to sell cars at lower prices. Instead of selling only to the wealthy, the Ford Model T was the first car produced for a mass market.

Many companies followed Ford's lead, and started making assembly line products for mass consumption. Some products we take for granted today were revolutionary in the first part of the 1900s,

such as the washer and telephones.

Not only did the standard of living drastically improve as a result, but many people were needed in production, so unemployment was low.

But the 'Fordistic' work was monotonous for workers who experienced very little variation in their work routines. At the end of the 1900s, instead of





Look at the flower diagram to see which of the different jobs could be automated. How do you think this will affect jobs in the future?

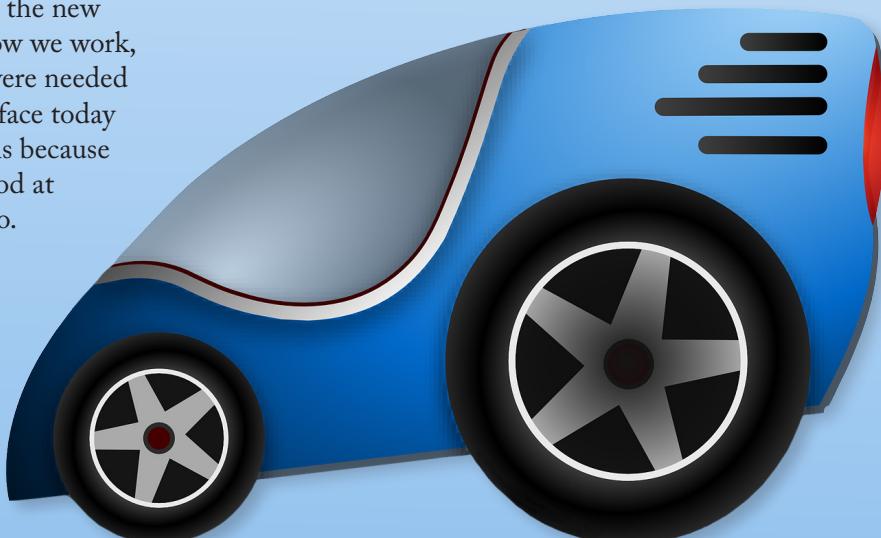
happening in many countries in the world. In other words, since machines could help so many workers at the factories get things done, the need to hire more employees became less.

But it isn't only robots in factories that could take jobs away. Think about jobs where you have to use both your body and your brain, such as driving. The same automotive factories that are using robots to put cars together are installing artificially intelligent computers that can make the cars drive all by themselves! When this happens, many people who drive for a living will be without a job. Even professors and specialists who have gone to school for many years to learn their expertise are sometimes losing to smart computers. This is because smart computers – or artificial intelligence – can read millions of research papers in only a few seconds and learn enough to make a decision.

Imagining The Future of Jobs

If humans are losing some of the jobs they fill today, does it mean that we will not have jobs in the future? Can you think of new types of jobs? Can you think of existing jobs that will be better?

Will Driving a Car Become a Thing of the Past?



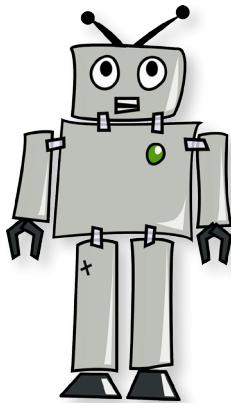
having one factory making a product from A thru Z at an assembly line in a factory, a final product could be put together by parts that were made in many different companies in many parts of the world at the same time. This was made possible with more globalized production and better information technology.

Now, a little over a decade and a half into the new century we are again facing changes to how we work, consume and live. While many workers were needed for the 'Fordistic' system, the changes we face today could put many people out of work. This is because computers and robots have become so good at doing things we used to need people to do. These machines could now replace physical labor.

For example, between 2000 and 2010 almost four million manufacturing jobs disappeared in the U.S. alone, while productivity in the U.S. almost doubled. The same is

Below are two scenarios with examples of new jobs or jobs that become more important when computers and ROBOTS do them for us. Can you think of some other ones? Can you draw them?

Kira checked her morning alerts and noticed that her real-time market feedback algorithm had created a new consumer demand she had to respond to as a transportation experience designer. After cars no longer needed human drivers, the need for car ownership vanished because cars could drive themselves to pick up people and bring them to their destination. Transportation-as-a-Service providers relied on designers like Kira to differentiate the transport experience based on shifting customer needs. She already had the "Ultimate Business Trip" and "Family Road Trip" designs finished. The designs were now being installed in the vehicles, crash tested and ready to be displayed IKEA-style with optional test-drives for early adopters. But a new demand had arisen overnight. A group of people were tired of travelling alone and wanted to do more shared rides with other passengers. Not only would this bring the cost-per-trip down, but it needed Kira to design with multiple travelers in mind. Could she create a minibus with diverse café-environment to include in her collection?"



Jose tried his best to appease his mother with his career choice to become a teacher. "But mom, the job has changed so much since you were a teacher." He noticed the grey strands in her hair and the deepening furrows in her forehead. His mother had spent 40 years in the profession she had tried to warn her son about. "It's so much hard work for so little money. You spend long evening hours correcting papers by hand, until your hand aches from arthritis. You feel you only know your students based on their test scores, not by their names or their interests." He told her the teaching profession had changed so much. The routine work was now done by computers – available to teachers and students at all times. This freed up time to have personal time with students. Teaching and performance testing were no longer designed on the principle that one-size-fits-all. Instead the educational system had shifted from conforming student and teachers to predefined standards, to developing each person's unique qualities. After all there is no use in training humans to become biological computer algorithms or robots when robots could do the job faster, cheaper and better. Teachers had taken the roles of highly esteemed coaches and leaders, and were compensated much better than his mother had been. But Jose knew he could not convince her of that fact.



Anne Boysen is a professional futurist specializing in consumer trends, generational change and innovation. Drawing on fifteen years of recording, collecting and analyzing relevant trends and data, Anne tries to help organizations get a better understanding of post-millennials and what they will shape and be shaped by. She is the founder of After the Millennials, a search-friendly consulting service dedicated to building knowledge around next generation issues and important future trends.





Healing Traumatic Pasts Through Emancipatory Futures Narratives

By Ivana Milojević

Our past and our present realities shape the stories of today and yesteryear, and vice versa. So do stories that envision better tomorrows. In other words, if we are to create more inclusive and less violent societies, we need to create stories that support such change. All this can be, and has been achieved to a varying degree, via an accessible, inexpensive yet powerful medium of storytelling.

When I was young, we studied historical events in school extensively. I was also an avid reader who immensely enjoyed books about different time periods and different worlds. At the same time, being a sensitive child, I could not understand nor stomach all the horrors described in some of the books I was reading. I'll tell you about one such horrible narrative...

A long, long time ago, many people believed that it was not possible to build anything, not even a house, let alone significant buildings such as bridges, castles, wells, monasteries or citadels, without offering something in return to the spirits of the land. The motif of a construction whose completion demands a human sacrifice is found in legends and stories across most of the world, in cultures and societies as diverse as Scandinavian states, Russia, France, Italy, Greece, Serbia, Bulgaria, Romania, India, Oceania and Polynesia, China, Japan and Sudan.

Modern builders sometimes come across human or animal skeletons which were built into foundations centuries ago, and there is some evidence that many of those sacrificed were built into foundations alive. Sometimes, a human effigy or a sacred object was placed in the foundation to substitute a human victim.

Many buildings in Europe still carry signs of remembrance of those early human victims by symbolically substituting them with statues carrying walls and balconies at the ornaments of the facades. Unfortunate real human victims were most commonly slaves, orphans or foreigners, but sometimes close members of the family were also sacrificed. In the area of the Balkans, virtually all societies know of a traditional folk story which tells how a sacrifice of a wife of a master builder or a king took place. Known as 'the walled-up wife' legend, the story is entitled in different ways and has many versions, but the common theme is as follows: 'there were three, nine or twelve masons, or brothers, who decided to erect a building, bridge, castle or a citadel, but whatever they constructed during the day collapsed at night; this went on for weeks or years until they learned that they needed to make a sacrifice, usually a first wife who comes to bring a meal for her husband. After the young woman, also often a new mother, gets built into the walls, the building no longer crumbles down at night.'

We studied the story of 'the walled-up wife' in school, for its 'poetic beauty' and as part of our cultural heritage. I remember the story traumatizing me – the human cruelty and the imprisonment of a young mother was too much to bear. What was worse, the method of studying the story was to simply memorise it, so there was neither discussion about hidden meanings within it nor any suggestion how to emotionally process it.

Fast forward many years later. I am a young woman in search of better narratives. I no longer accept stories handed to me which portray women as victims of violence. But I still see violence all around me, not only in stories but also in 'real' life. I especially bear witness to horrible violence committed during the times my society collapsed into civil war. To me, 'the walled-up wife' story then became a symbol of much that is wrong with our world.

Fast forward, once again, many decades later. With a good friend and colleague of mine, I sat down and wrote a book of stories. We chose to rewrite familiar stories, traditional and widely known, and replace not only violence present in them, but also gender-based and cultural stereotypes.

Each story we have rewritten liberates someone from a prison or some other form of human cruelty. We freed the unnamed young woman from the story I described earlier. And we also gave her a name: Slobodanka, meaning Freedom. We wanted to heal the child in us, crying out for fairness, justice and peace. More importantly, we wanted our dreams for the future to be reflected in stories we tell to younger generations.



Slobodanka (Freedom) discussing various options and alternatives to violence with a very smart fairy and other women in her community.



Slobodanka (Freedom) inspecting the castle that kept on crumbling down.



Slobodanka (Freedom) is taken out of the castle where she was built into the walls.



Slobodanka (Freedom) using her education and knowledge to properly build the castle.



Dr. Ivana Milojević is a researcher, writer and educator with a trans-disciplinary professional background in sociology, gender, peace and futures studies. Since the early 1990s, she has delivered speeches and facilitated workshops for governmental institutions, international associations, and non-governmental organizations.

3

Basic Skills to Think Like a Futurist

by Sandjar Kozubaev

Many people ask me what it's like to be a futurist and what skills they would need to become one. The truth is, a futurist is not only a profession, but it is also a mindset. It is a way you look at the world every day and the way you share it with others around you. What many people don't realize is that we are all futurists. As soon as we can speak and understand each other, we start imagining what the world might be like in the future. As we grow up however, this sense of wonder diminishes. It doesn't disappear completely, but there are less and less places and situations in which such wondering is encouraged. More often, it is discouraged or blocked entirely.

What I'd like to tell you, is that if you want to think like a futurist, or maybe even become a professional futurist someday, all you need to do is find a way to practice these three skills:

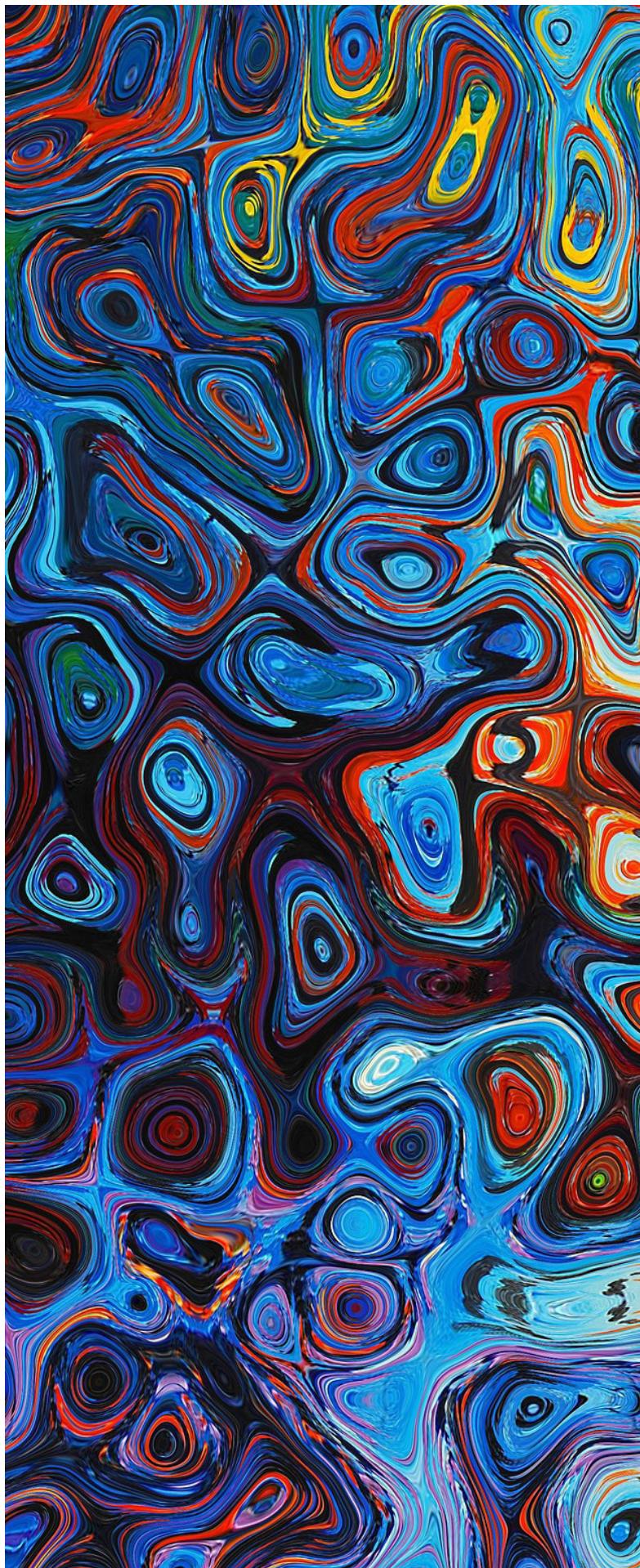
1

What if...?

This is one of my favorite questions to ask. It helps you think about worlds that you can't even describe. What's great about this question is that you don't actually need to answer it. By asking the question you are already beginning to answer it. But it's harder than you might think. Try the following exercise:

Think of a situation in the world. It could be something very simple and close to you, like some event that took place in your school. It could also be a news article you read online or a story you saw on television. Once you chose the situation, ask 10 different "what if" questions about it.

For example, let's try asking questions about art. What if adults spent most of their time making art? What if nobody made art at all? What if all art was made of only one material like clay or paper? What if we used art to settle all our arguments with each other? These questions





“ WHAT IF
NOBODY
MADE
ART
AT
ALL
? ”

-Sandjar Kozubaev

might sound like silly examples, but they train you to think about possibilities that don't exist today. Most importantly, these questions start conversations, which bring us to the next skill of a futurist.

2

Yes and ...

It's not enough to ask an interesting "What if" question. The next step is to keep up the conversation which is why we need the "Yes and..." exercise. It's very simple. When someone gives you an idea you say "Yes and..." and adds their own ideas. Then, someone else does the same thing and add their own idea. The main goal is to keep adding ideas that inspire other ideas until you have tens or even hundreds of them. What's important to know about the "Yes and" activity is that it requires generosity from all the participants. It's very easy to shoot down someone's idea because you don't think it is good enough, boring, or too fantastical. But a skilled futurist tries to build on the ideas of others and encourages them to do the same.

3

How Might We ...?

Now that we imagined future worlds using "What if...?" questions and built on our ideas using "Yes and...", it's time to imagine possible ways of creating the future we want. For that we use "How might we...?" questions. These questions turn imaginations into problems that we might solve. This is that one final step before we can create real-world solutions. Here are some examples for the world of art. How might we make art easier to create? How might we create art that speaks in different languages? How might we paint a picture using only words? How might we use mobile phones to share artistic experiences? As you probably noticed, these questions focus our attention on actions rather than situations. Focusing on actions helps us realize what we might do next and how we might change the situation from a current one to a future, more preferable one.

The three skills of a futurist I shared above are very easy to understand and practice. What is more difficult, is practicing them regularly, and encourage others to do the same. But trust me, these skills are very valuable for any future leader, artist and citizen. They help us all to work together to create better futures in more imaginative ways.

Sandjar Kozubaev is a professional futurist at Sparks Grove, a design agency based in Atlanta, Georgia. He is also a PhD student in digital media at Georgia Institute of Technology. You can follow Sandjar on Twitter @sandjar.



Art by Kuang Myat Zaw (12),
Myanmar.





DR. **MIHAI NADIN**

A renowned scholar in fields as diverse as electrical engineering, computer science, semiotics, and human-computer interaction, Dr. Mihai Nadin, since 1985, has devoted his research to anticipation, i.e., anticipatory processes that define the living, and how they relate to creativity. He maintains that creative acts are driven by future possibilities. To create something that never existed before cannot be based on reaction. Even a downhill skier or a tennis champion is creative; in returning a very fast serve (and no two serves are ever the same), the player anticipates where the ball is heading.

Dr. Nadin is interested in the individual and society, and how the two can support creative processes. Based on his experiences under communism (but also with consumer society), Dr. Nadin is convinced that heavy regulation or control hinders



Scholar
Engineer
Creative
Thinker

the flow of creative expression. To facilitate as many choices as possible can be a great stimulus for everyone, whether in education, sports, business or self-expression.

In his much acclaimed 1997 book "The Civilization of Illiteracy," Nadin describes how a society of one dominant literacy has progressed towards one of many literacies. The new "languages" are more effective because they are more expressive. The languages of rhythm, of color, of texture, of movement together with those of programming make possible new forms of creativity. Literature and verbal communication will continue to rely on "natural" language, but new "literacies" will continuously emerge, some through new form of artistic expression. The science of sounds and sonification (the use of non-speech audio to convey information) is one of them.

“[Computers are] by far not as good as a CREATIVE human being.”

- Mihai Nadin

Semiotics is concerned with everything we use to express ourselves. Of course, creativity is semiotically expressed: through sounds and images, or through the symbols of mathematics. Knowledge of semiotics led him to study the works of Brancusi, the famous Romanian sculptor, and other artists engaged in creative acts (theater, dance, painting, music, literature, etc.).

Having worked in this field all his life, Dr. Nadin remains firm in his belief that computers—as spectacular as the development of digital technology might be—are by “far not as good as a creative human being.” Computers and their programming languages are the intermediary, the “agent” through which feelings, emotions, thoughts and ideas are expressed. Computers support human creativity in ways never before considered possible.

Born in 1938 in the medieval city of Brasov, Romania, Mihai Nadin lived (and survived) through the Nazi terror of World War II. Two memories from this time left a lasting impression: during machine-gun fire from airplanes bombing the city, his mother shielded him with her own body as people ran to the wooded hills for shelter. He stayed in the hospital for a year after a German military truck ran over him. There is no bitterness in his voice as he recalls this incident: “There is no person who I met in those days, absolutely none, regardless of their religion or who they were—men, women, old, young—who wouldn’t try their best to give me a chance.”

He grew up in a city with people from diverse backgrounds and identities: Romanian, Hungarian, German, Bessarabian, Polish, some Christian, some Jewish, professionals, peasants, teachers, workers, ideologues, artists... At a very early age he believed in human diversity and the expression of individuality. He grew-up fascinated by the uniqueness and diversity of every human being. The many different

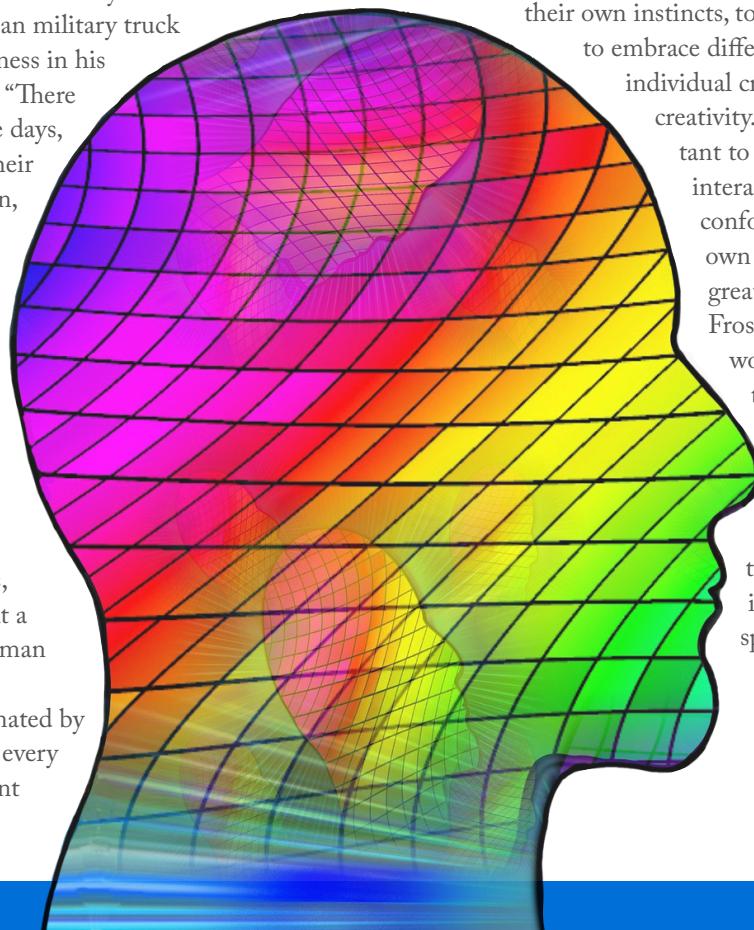
forms of creativity, expressed in dancing, singing, writing and reciting poetry, became part of him.

After finishing high school, and still spurred by a desire to understand creativity, he studied engineering and computer science at Bucharest Polytechnic. One of his mentors, a leading mathematician confused by Nadin’s “crazy” idea, got him access to the computing center of the University. Nadin began to learn how to create images with the computer at a time when studying computer sciences and working with computers was revolutionary and regarded with suspicion.

Dr. Nadin has authored more than 250 publications. He holds a post-doctoral degree in Philosophy, Logic, and the Theory of Science from the University of Munich. Since 2004, he has been the director of the Institute for Research in Anticipatory Systems at the University of Texas, Dallas. Most of his work has focused on human creativity, how to discern and analyze it and how to inspire others to be creative. He maintains that anticipation, the main subject of his research, drives creativity.

His advice to *ChildArt*’s young readers is to follow their own instincts, to believe that each is unique, to embrace difference, and to pursue their individual creativity. Sameness destroys creativity. Even though it is important to seek interaction with others, interaction should never result in conformity but in defining your own path. In the words of the great American poet Robert Frost: “Two paths diverged in a wood, and I took the one less travelled by, and that has made all the difference.”

And his advice to grown-ups: “Stay a kid forever, try to stay as open, as genuinely interested in everything, and spontaneous as children are!”



By Martina Woebcken,
ChildArt contributing editor
and freelance writer.



MAPPING the FUTURES With VIDEO

Dr. Lisa Hasler Waters

“Quiet on the set!” shouted one of the students as she steadied the camera on her co-stars. The YouTubers Club elective had just started and a slew of students had just poured into the media lab, ready to video, edit and upload to the Club’s YouTube Channel. Some of the students were preparing silly comedy shows. Others were creating do-it-yourself videos for how to draw or make songs, and some were recording themselves playing MineCraft, calling out strategies, epic fails and wins. But not Vlad. He was busy creating his “futures of the world” video using online map-making tools.



Vlad K is a sixth grader at an independent school in northern Virginia, who attends my YouTuber's Club elective class. My name is Mrs. Waters, and this Club is one of my favorite classes to hold because of the freedom students have to share their creativity through videos they produce. Vlad has a twin sister, who is also in the YouTubers Club but she works on music video creations with her friend. Vlad signed up specifically for the Club so that he could work on his futures mapping videos. Futures mapping videos are videos that use evolving images of maps of the world, in which the border lines morph and depict varying world scenarios. These scenarios play out over a timeline, which tends to span 10 to 50 years or more. The videos are narrated using text and music is included to give the viewer an idea of the forces impacting the changing maps. Vlad carefully constructs the evolving maps, text, and music is added to ensure that the viewer understands the tone of the emerging future. You can view Vlad's videos using the link provided here: [Alternate Future of the World: Episode 2, 4th Edition](#).

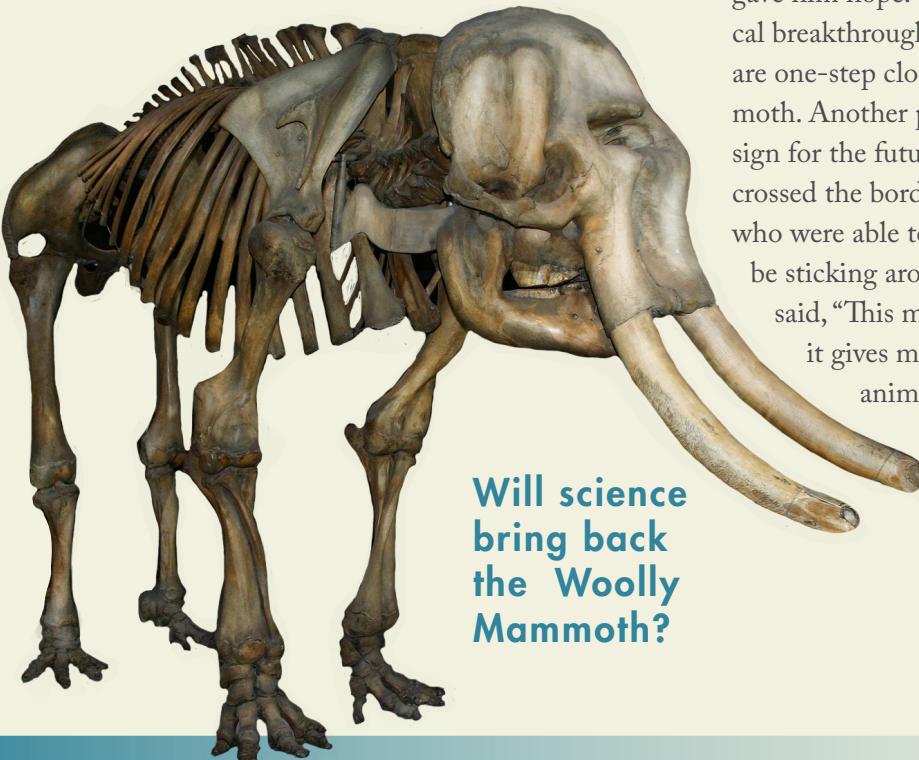
Vlad's fascination with the future began with history! He loves reading history books and searching for historical information on the Internet. His favorite historical resources are the history books he got from his dad because these books his dad had himself received as gifts when he

was a child. But much of what Vlad knows about history comes from his grandparents, who were from Russia and the Ukraine. They have told him many stories about their life in eastern Europe and the hardships they experienced while living under Soviet rule. Vlad's Russian heritage is an important part of his life. He speaks Russian and has a connection to the land and its peoples. He has traveled there a few times and speaks often with his grandparents about their Russian histories. As such, he is concerned over the fate of Russians in this current world and his worries play out in his mapping videos. These videos imagine a bleak future for Russia and many other parts of the world as continued nationalism rises and devolves into dictatorships.

Because of the dystopian views many of Vlad's videos had been evolving into, I challenged him to think of alternative futures. Specifically, I asked him to think of a more optimistic future and also his own aspirational, or dream future. This really intrigued Vlad. He had to emerge from bleak futures he had been imagining and allow himself to find ways to imagine brighter outcomes. I encouraged him to find things happening in the world that seemed hopeful and to come back to our class after the weekend to weave these views into his videos.

As you can imagine, Vlad rose to the occasion! But how? Well, he reflected on two particular news items that gave him hope. The first was news related to a technological breakthrough that he learned about in which scientists are one-step closer to being able to clone a Woolly Mammoth. Another piece of news struck Vlad as a positive sign for the future. He had read that recently a jaguar had crossed the border from Mexico into Texas. Scientists, who were able to tag the animal, said that it appeared to be sticking around and making a home in Texas. Vlad said, "This makes me happy about the future because it gives me hope that the wall isn't there and so animals can roam freely." This vision spoke to Vlad as a symbol of the distant future in which Trump's wall does not come to pass.

For Vlad, that speaks volumes about how the negativity that exists in this current political climate does not become fully realized. His dream fu-



Will science bring back the Woolly Mammoth?



Vlad K, a 6th grader at an independent school in Northern Virginia.
[Watch Vlad's video here.](#)

ture is one in which animals do not continue to go extinct. Using these weak signals, Vlad set to work on his video to add elements of the positive and aspirational futures he's imagining.

There are of course many ways to creatively express ideas about the future but Vlad chose videos for a number of reasons. Mainly, he says, it is because he is afraid to speak in public. Also, he believes that most people get their information and entertainment from videos, and less from books or things in print. Additionally, he believes that videos can really capture people's attention. The ideas for his videos came from a number of other mapping videos on YouTube he had seen. From these, he said his inspiration to start making his own video came as he began watching the news about the presidential election. He said, "At first, during the presidential election, I wanted to make a tale if we made the wrong decision."

For him, the future is very interesting: He explained that, "...when it's world peace, all the boundaries stay the same, but when there is a time like now, when there are these people that threaten the peace, then it becomes really interesting to document what they might do." He views this scenario building as a form of storytelling. For example, he imagines that a, "... giant war would lead to so much change that all the countries involved in the war would entirely collapse and then a new country would emerge." In this case, his tale ventures to what it would be like in what we

now call America: He explains that, "Native Americans decide that they don't like it and that they've been hurt for so long. So, they create a new system, a new government, a new culture and they locate between the east coast and the Rockies."

He goes on to explain that at that same time, "My idea for everything west of the Rockies, from Alaska to Cape Horn, would be a California revolution that would be more socialist." Further, he adds, "Or the very worst case scenario, is that these people do something entirely terrible...like the red button being pushed!" In this scenario, he imagines, "Everyone is for himself and the only good thing is that there is no real organized war, just anarchy." When Vlad "flips the clock 1,000 years" forward, he sees a single giant empire, a country with an emperor similar to the Roman emperors. These vivid and broad imaginings come to life through

Vlad's mapping videos.

Vlad likes thinking about the future he says because, "I am a kid and I like thinking about my life in the future." He also believes that kids should always think, because then they can make more informed decisions to improve their lives and the lives of those around them, and the world at large. He believes that all kids should be inspired to think about the future and that the way to do this is to make sure it is fun. He points to his video experiences as being fun and recognizes that all kids like watching videos and many would like making them too. He is also about to start working in Scratch, the free coding program from MIT Lifelong Kindergarten, to create his future mapping in code.

When she's not dreaming about the future, Lisa Hasler Waters, PhD, works as a technology integrator and coding teacher at a JK-12 school in Northern Virginia and she is adjunct faculty at George Mason University's College of Education and Human Development.



Dr. Bishop is the Founder and Executive Director of Teach the Future, an organization whose mission is to encourage and support educators who want to include futures thinking in their classes and schools at all levels.



Dr. Peter Bishop



Every good story begins with a mystery which often means something is missing. So this story, my story, is to describe what I believe is missing in school.

School is a lot of things – subjects, classes, teachers, books, homework, tests, etc. It's also a chance to be with your friends and maybe get a little exercise. But what school doesn't have is fun. School is not supposed to be fun. It's serious and important, but not fun.

What is fun, and when do we have fun? We usually have fun when we play. When we were little, we played outside, making up games and stories with our friends. When we got older we played video games and sports. And even older, we play golf or bridge. Play is fun.

We do play at school and have fun doing it, but it is usually *after* school. We play an instrument in the band, character in a play or a position on a sports team. Those are fun for those who choose to play that way.

But during the school day? No play, not much fun. But does it have to be that way? Some believe it does. School is serious and important. It prepares us for a serious life with serious adults in a serious job and raising a serious family. No fun there!

But why can't we prepare for serious things by playing? In fact, we can and we do. There's nothing more serious to football players than the game on Friday night or to actors than the performance on Saturday night. There's nothing more serious than astronauts running the Space Station or pilots guiding a jet across the ocean. Are they prepared? Very much so. Are they prepared by sitting in classrooms, listening to teachers, doing homework, and taking tests? In fact, yes, but not most of the time. Most of their time they are playing. Astronauts play with a

mock-up of the Space Station; pilots play with simulators that give them the experience of flying while staying on the ground. I would love to play with those machines myself because it sounds like great fun. And astronauts and pilots tell us that it is.

People play sports for fun, from the pick-up games in the park to the Super Bowl. People play an instrument in the orchestra or a character in a play for fun. And they are learning at the same time. They are playing to learn—learning what to do, how to act, what to be in various situations that they will confront in the game or the play. They practice, and practice, and practice all the while getting better at what they do. A famous author once discovered that even the best "players" in sports, music or whatever, have practiced over 10,000 hours before they became really good. Practicing 10,000 hours at 4 hours a day every day of the year would take 2,500 days or almost 7 years! That's a lot of practice. Is it all fun? Maybe not. Sometimes it's hard and frustrating, but it's rarely boring. Those players have a goal--to win or be appreciated-- and that is fun! And it's fun to challenge yourself—to make 10 baskets in a row (or a 100!); to play music without errors, just once; to recite Shakespeare so the audience can understand it.

And of course, for many, art is fun—drawing, painting, coloring, building, sculpting. I believe you are one of



those people because you are reading this magazine. You get joy and fulfillment in using your creativity to see what you can produce, to make it better the next time, to be appreciated for what you have done. That is fun! So, art, music and maybe physical education are fun for many during the school day, but is that all?

Can math be fun? Can history or science? It is for some and good teachers make it so, but not that often. But I know a class that would be fun for everyone. That class is about the future. The future is fun – science fiction, for one. Any good story is fun, in books or movies. What is going to happen? How will it turn out? That is fun.

But when do we have fun thinking and talking about the future in school? Unfortunately, hardly ever. Teachers are preparing you for the future, but they have not told you about the future you are heading towards. It's not their fault. They don't know how to teach about the future because they were never taught how to when they were in school or even when they were preparing to be teachers. Their teachers didn't teach about the future so they didn't learn it or teach it either.

Teaching about the futures seems impossible. So many things are happening, and even more could happen in the future. How are we to tell which one is the right one? How are we to know what will happen?

Surprise! You can't know what will happen, and don't need to. Really? Then how can we talk about it? The trick is not to talk about *the* future, as if it were just one thing—the one thing that will happen. No, we should talk about the *futures*, plural, all of the things that could happen. And that's fun, as long as you have a good reason in the form of a good story to tell about how things could come about. We call that story a 'scenario', a description of a plausible future. Shouldn't we have classes in school that develop scenarios, that let us think about and discuss the world we are heading towards?

I am a college professor, and I have taught about the future at the University of Houston for 30 years. I managed the first degree program in futures studies that began way back in the 1970s. When I retired from the university, I realized that I had been speaking only to adults. Where

were the young people? Why weren't we talking to high school and young college students about the future they were heading to? No good reason, except that teachers are already required to teach so much else, particularly about the past, that they don't have time to teach about the future. And they don't know how to do it anyway.

So I created an organization called [Teach the Future](#) that helps teachers and schools put futures thinking into their curriculum. It's hard work for me. I have had to learn to do many things that I never had to do as a college professor – motivating people, raising money, managing projects. It is a challenge, and that is fun, just like the artist who aspires to be better or even great.

"Why can't we prepare for serious things by playing?"

- Dr. Peter Bishop



And I believe that studying the future in school would be fun, too, exploring different possibilities, hearing what others are thinking about and creating, and ultimately committing to a goal and a path for making a difference in the future. I'm not sure how to make math or science fun for every student, but I strongly believe that studying the future would be fun for most, if not all students. So let's play, let's have fun, and let's learn about the future together!



Chips and Tips for the Future: A Conversation with Dr. Dugan of Intel

Inventor, artist, winner of an Emmy.

Dr. Thérèse Dugan is a jack of all trades and master of quite a lot. Combining her passion for science and technology, art and design, and child development, she is a researcher and educator at Intel—the world's largest semiconductor chip manufacturer.

"I was always really interested in children and their thought processes; how and when they start to become creative and critical thinkers. I also feel that it's important to observe how technology affects a child growing up." Thérèse obtained her undergraduate degree in filmmaking at the University of Kansas and went on to pursue a PhD in Learning Science and Human Development at the University of Washington.

Since her father worked for different cities as an urban planner, Thérèse moved frequently from state to state as a child. She also became interested in all forms of art. One of her main inspirations was her art teacher, Mrs. Wyman, who had such a profound effect that Thérèse wrote a dedication to her in her Ph.D. dissertation. "She was very good at helping us apply what we were learning in our classrooms to artistic and creative things. For example, if we were learning about Japan in our social studies class, she would try to incorporate that into our art lessons."

Aside from art, Thérèse found herself taking an interest in the sciences. When quite young she had dislocated her shoulder and upon seeing her x-rays and hearing the doctor's explanations, she became fascinated by

the human body and the way it functions. She could not wait to grow up and become a pediatrician. In elementary and middle school she was enrolled in a science enrichment class, where she was able to do hands-on activities such as building robots and participating in science fairs. She also had the opportunity to be a part of a program that promoted girls and minorities who were interested in the medical field, taking biology and chemistry courses at a nearby medical college during her high school years.

Although science was a big part of her life, Thérèse decided to pursue her passion in film making and the arts in college. Thérèse graduated from the Governor's School for the Arts magnet school program in Norfolk, Virginia and worked as a photographer and documentary film maker in college. After graduating with her film degree, she then went on to work in television and news production, including a nightly news broadcast, as well as, aiding in the production of a classic movie show, a news magazine, and political forum for the PBS station in Oklahoma. "One of the things I realized is how powerful media is in swaying people's opinions. My views might not have been the general consensus for the conservative place I was working and living in, but I always tried to challenge the viewers to hear out other people's stories. I think that's the way people become more accepting, and it made me interested in learning about others from a psychological perspective."

While studying at the University of Washington and working at the Learning in Informal and Formal Environments (LIFE) Center (an NSF-funded Science of Learning center at the University of Washington, Stanford, and SRI) and the Teacher Education Program, she took cross-disciplinary courses in the engineering school in human-computer interaction (HCI). “To be a good researcher, I really needed to understand children and technology from not just a psychological or educational point of view but also an engineering point of view.” Her first move was to Nokia Research Center in Palo Alto for user experience research. There she designed research projects following how preschoolers used tablets, touch-screen technology, remote communication, and augmented reality on smartphones.

At Intel, she has worked on a team called Intel Education (now Public Sector), which helps design and influence sales of laptops, tablets, 2-in-1s, and other educational technology solutions to governments and schools around the world. She also invents and designs smart toys and games. “Intel creates a lot of reference designs, and we work with external partners to create products that consumers are now able to see on shelves and in stores. We work with digital media partners and partners in the toy and game industry. There’s a lot of co-design and co-creation that happens through Intel’s partnerships.”

Thérèse’s life turned out a bit differently than she had planned when she was a child. “I did end up becoming a doctor, just in a different way, and a scientist just in a different way. Without having had a strong educational background, the endless support of others, especially my family, and a number of fortuitous interactions, I don’t think I would be at Intel.” She believes that having a strong sense of adventure and empathy towards others really helps drive her creativity and innovation.

Thérèse sees many changes taking place in the traditional classroom setting in the near future. She predicts that education will become much more mobile and ubiquitous and integrate more modern technologies such as smart phones, laptops, wearable technology, and tablets. She also believes teachers could become more like guides to their students’ individualized and personalized learning journeys. She hopes that schools will find alternatives to rigorous standardized testing and create more formative ways of assessment. One possible path is a future where schools invest in more immersive, hands-on experiences for the students, who also need to learn vital career readiness skills. Thérèse also believes that the boundaries dividing creativity, the arts, analytics, and innovation will blur and cease to be quite so important. She strongly believes in the reciprocal nature of innovation and creativity: one cannot happen without the other.



Dr. Dugan is Senior Design Researcher and Product Design Lead at Intel. Her comments are her own and do not reflect the views of the company.



Creating Your Future

By Marianne Solomon

Casper's family ambled to their FusionKart4 and instructed the holographic display, "Home." (TOPIC: Surveillance Society)

"We were so excited that we didn't even realize we were creating babies smarter than ourselves." (TOPIC: Enhancing Human Potential)

Nano-particles were stored in all nutritional syringes used for synthetic nourishment. (TOPIC: Processed Foods)



CHOOSE RESEARCH WRITE CHOOSE RESEARCH WRITE

These opening sentences come from champion student writings in the Junior Division (grades 4 – 6) of the Scenario Writing International Competition, an annual competition offered by Future Problem Solving Program International. A scenario, as defined by Future Problem Solving (FPS), is a short creative story (maximum of 1500 words) designed to project important global topics or issues into the future.

The Scenario Writing competition is ideal for students interested in developing possible futures using the sci-fi genre. FPS offers an opportunity for students who love challenge, enjoy creative writing, and want to develop possible futures by

extending what is currently possible into futuristic story lines.

Students who love to write creative stories, students who fantasize possible futures, and students who think outside the box will be attracted to Scenario Writing. Students who generate various, unimagined situations that could come true - predictions outside the realm of the ordinary - will excel in this art form. Beyond the annual competition, Scenario Writing offers an opportunity for students in grades 4 - 12 to develop creative story lines that address critical global issues and devise a plot showing how humankind might be affected.

Each year students choose from five provided topics, research it, imagine it 20-30 years into the future, and develop a story line.

For example, students might research the topic "Identity Theft" and the many ways this crime exists today, imagining what identity theft could look like in 20 years. How have governments improved – or what has become even worse than what is experienced today?

The topic "3D Printing" provides an opportunity to use the imagination to think about what future might be possible by building on what is happening today. The student writer must research the chosen topic, but the creative spirit of the student who loves to write is the main ingredient needed for success.



When FPS was created, Dr. Torrance wanted to create a means for students to realistically jump into a possible future, using research to determine the actual situations of today and move into realistically predictions of where humankind might advance. Students involved in Scenario Writing must stretch the mind to generate all the various possibilities that could happen in many categories. They are encour-

aged to stretch their thoughts through the use of a variety of creative and critical thinking tools. Students look at the many aspects of the topic, like the psychological effects, the effects upon government and law, or economics and basic needs. No stone is left unturned as the student develops an appropriate theme and creates the storyline.

Now, enjoy this opening paragraph from a Junior Division scenario (5th Place, 2016), from the topic *Recovering from Natural Disasters*:

Luna's eyes jolted open as she awoke from unconsciousness, for a moment she felt dazed and unaware of her surroundings. Suddenly, panic-stricken shrieks and wails of terror pierced the air. The sheer magnitude of the earthquake-tsunami split had left absolute devastation across the land. High-rise buildings that once were spectacular and monstrous in size now lay in crumpled heaps of rubble. And air transportation vehicles lay in mounds of twisted metal many still containing passengers who were taken by the fierce flooding and unable to exit the vehicles.

And this ending from a 5th place writing on the topic of *Recovering from Natural Disasters*:

The 'Queen Bee' quickly took in the information and considered the available options. It is imperative to control global warming levels to ensure the survival of the planet. Humankind has and continues to damage the ozone layer, deplete natural resources, and destroy the environment. Solution: Severe and immediate restriction required on all human activity. Place all under surveillance and limit freedom. The 'Queen Bee' silently summoned her army.

In addition, FPS now offers a competition entitled Scenario Performance as a way to involve and celebrate students who have a knack for storytelling. The annual topics are presented to spark creative presentation of an imagined story within the future, providing an opportunity for students to share their creative thinking through the telling of an imagined future.

We hope that students will find these artistic offerings exciting and join with fellow writers and performers around the world. Visit fpspi.org to locate specific information.



Marianne Solomon has served as Executive Director of Future Problem Solving Program International (FP-SPI) since 2005.



Afghan Kids: Their Future and Ours

By Stefan Frischauf

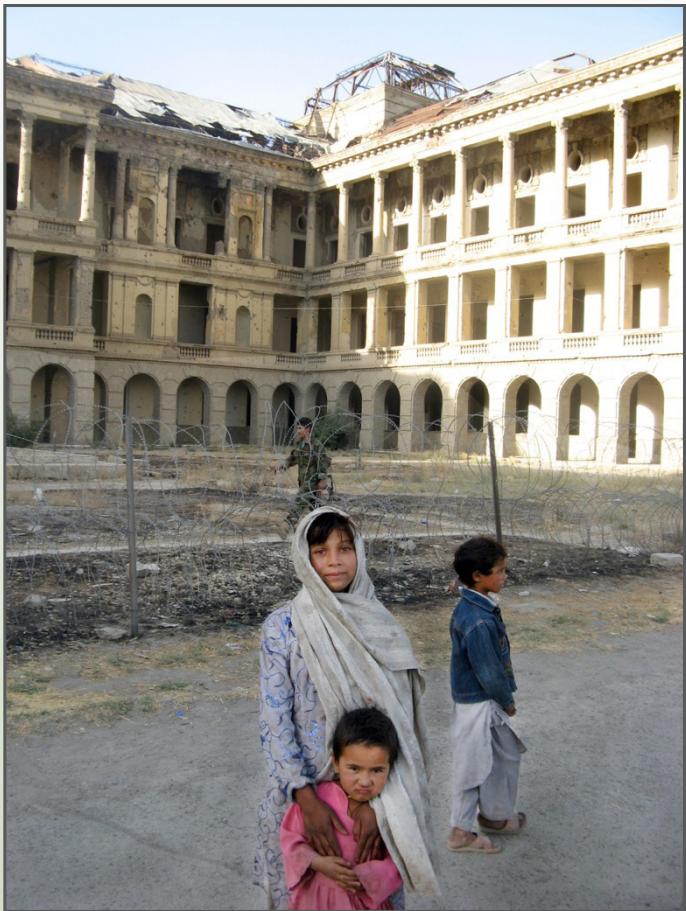
An architect and engineer from Dusseldorf, I came to Kabul in 2009 as a “rebuilding aide.” My work in Kabul over the next two years was the biggest professional and human challenge of my life, and my most painful failure.

“Kids can paint – it just drives you crazy!” says the young house painter in “The New Sorrows of Young W.”—a novel by Ulrich Plenzdorf in which he draws parallels between his own life in East Germany in the 1970s and that of the protagonist in Goethe’s 1774 book “The Sorrows of Young Werther.” One might add Goethe’s

quote: “No one wants to become something – everyone already wants to be somebody.”

What kind of future do the Afghan children paint? What hopes, expectations and fears do they express? Are they already somebody or still discovering?

What are these kid’s dreams like? Do their parents and elders may believe that sidewalks in Western cities are paved with gold? Or, do they simply hate “Western things?” Do children in Murad Khane, a part of Kabul’s own town, like the three in the photo above, feel alienated too?



The Darulaman Palace behind the kids was built in the 1920s by French and German architects and engineers but lies abandoned as it was destroyed again and again in recent decades.

And, who cares about their dreams of warm and safe nests, places to feel hugged and loved, not to turn into illusions, pink clouds shattering into millions of pieces when falling on the hard earth?

Reality can be much harder, much stronger in its impact than anything we might have expected before. But, it is also a challenge to ask anyone to find good and safe “future-proof” solutions.

Having read books about Afghanistan, I believed I was well prepared for what to expect. I wasn’t. We, in the West, are not ready at all to build up hopes in war torn countries, hopes of the weakest members of splintered communities—children and their fragile existence in a world overloaded with grown-ups who think they know everything.

Street kids like these three (to the left) with the “Afghan Reichstag” in Kabul behind them – what idea do they have about “freedom and democracy”? What might they expect from “education” – and “perspectives for building up a professional career”? Many of my younger Afghan colleagues now have far fewer kids than their parents because of safety and security concerns, and perspectives regarding quality of life and education. Children are a liability in war times.

Kabul is an extreme example of cities at the brink because of conflict and population growth due to rural exodus. As the fastest growing city in Central Asia which is already home to 5 or 6 million people after 37 years of war and insecurity, Kabul suffers more than many other places from a destroyed infrastructure and an increasingly harmful, “slum ecology”—as Los Angeles-based sociologist Mike Davis would call it.

The reconstruction policy following the 2001 Western invasion aggravated many existing problems. For example, increased private drilling for water caused



consumption to rise, but no sustainable urban wastewater management was provided. Decreased rain and snow have caused a dramatic drop in the water table and its riverbed is now mostly dry. Many inhabitants call the Kabul River the "city's biggest toilet". A dysfunctional waste removal system adds to that: plastic packaging clogs the surface drains. The stench of hydrogen sulfide caused by human waste in the city's slums like Murad Khane mostly harms the weakest--children and expecting mothers.

These days with the "refugee crisis" in Europe, many people, some from Afghanistan, are coming to Germany. An urgent need for change has arrived in Central Europe. We need fresh perspectives that provide us, and them, chances for a life together which is more promising and not disappointing. More community builders are needed and legislation that protects and saves people, not banks or warlords.

My own project, like many of other Westerners, offered a chance for "the West" to finally show that "we" were capable of arriving at a concept for building up the war torn country. Places like Afghanistan teach us a lot about ourselves, and children there mirror our deepest fears.

The future of our societies needs schooling for international and intercultural development. Only this can bring us a step closer towards the future as a promise. The future is just a small window of opportunity in the continuous stream of time between the past and the present. We owe a brighter future to our kids and the children of Afghanistan.

Stefan Frischauf worked in Kabul for two years in 2009 and 2010, and is back in Düsseldorf, Germany, working as an architect and engineer, and being a loving father to his 15-year-old daughter and two sons, six and two.
www.anyupae.com/english/book-2-fragment-fractal/



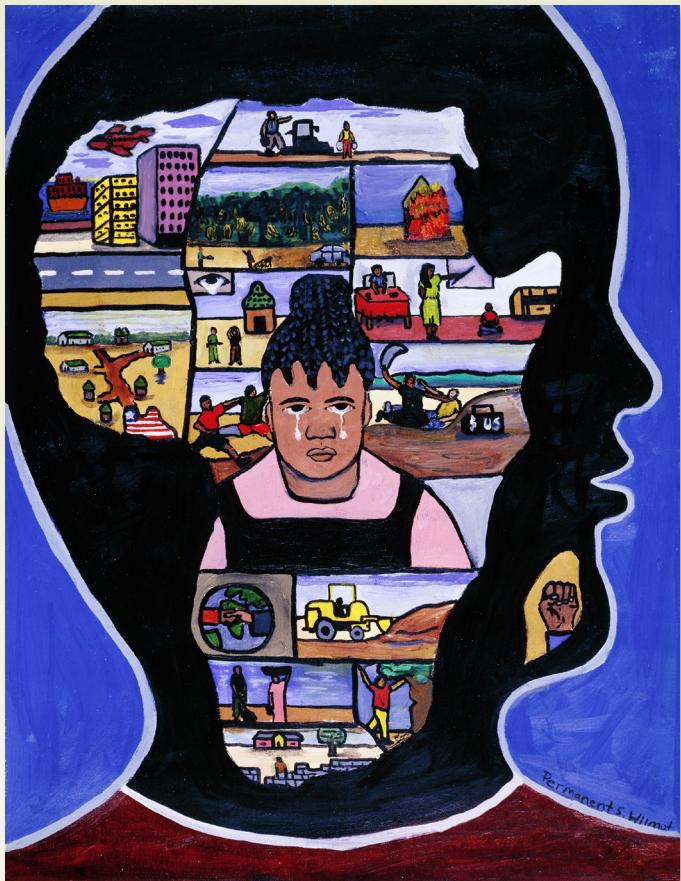
"What kind of future do the Afghan children paint?"

-Stefan Frischauf



CHILDREN IMAGINING THE FUTURE

Art from the ICAF Collection



"My Africa is crying..." Permanent Sam Wilmot (11), Liberia.



"I hope that technological developments do not destroy or alter nature, with all its beauty and splendor... I want to show different kinds of people, of different races and characteristics, living and working together. ... I try to show an optimistic point of view, a world in which discrimination and destruction do not exist."

- Alejandro Goldzicher (9), Argentina.



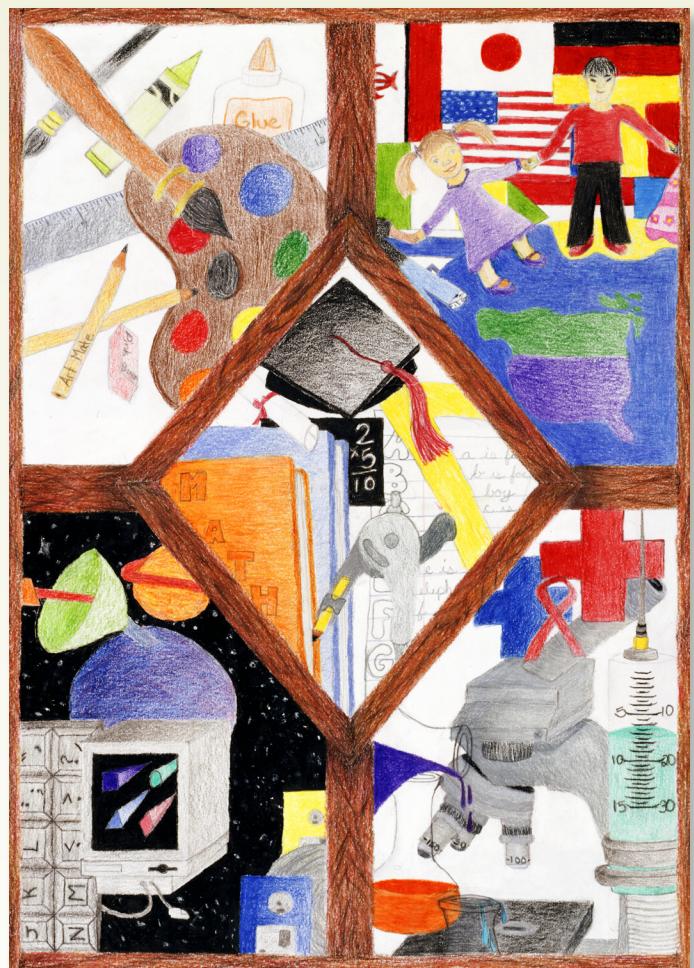
"Future is like an open book, for you to write."
- Anna Langer (12), Germany.

"Because of pollution the buildings are bending down." - Masa Budimir (12), Croatia.

"As a girl and a female, I will become a woman and carry a child, giving him care and love. The bird represents peace, the pregnant mother represents the present, and the baby is the future peace. The flowers represent protection of the environment (past/present/future)." - Lotfieh Mohamed El Masri (11), Lebanon.



"My idea was to create an image that showed the end of violence between people and between nations – the end of all forms of violence. ... To show the transformation of the world into a place full of love and peace, there is nothing better than the shape of a heart." - Anna Carolina dos Santos Israel (12), Brazil.



"I want to see different cultures joining together to make peace throughout the world, I want to see kids reaching their goals and dreams in life, I want to see technology help us and not hurt our planet, and most of all I want to see kids getting the education they need and an equal chance in life." - Shellie Lee Korth (12), United States.



"I know not with what weapons World War III will be fought, but World War IV will be fought with sticks and stones."

- Albert Einstein

6th ARTS OLYMPIAD

ICAF's two-decades long experience serving American children and their peers around the world confirms the importance of creativity and empathy for sustainable prosperity and peace.

This summer ICAF launches its 6th Arts Olympiad, an important national and global initiative to foster creativity and imbue it with empathy. The Arts Olympiad Lesson Plan introduces students to the "Artist-Athlete Ideal" of the creative mind and healthy body. This paradigm liberates a natural tendency toward creativity and good health by linking imagination with embodiment. Self-image as artist-athlete solidifies when students render it into personal works of art. Though any student can benefit



SUMMER OF 2019
WASHINGTON D.C.

from the Arts Olympiad, art submissions are accepted only by 8- to 12-year-olds.

The Arts Olympiad winners will convene at the 6th World Children's Festival (WCF) in June 2019 on The National Mall in Washington for a three-day long transformative educational experience. The young artists will collaborative produce "Children's Earth Flag" for the first human mission to Mars. Their talents will bring the human race together to celebrate Creativity, Diversity, and Unity.

Regardless of how dismal sometimes the outlook may seem, ICAF is there to paint a brighter future with you.

ENGAGE

The ICAF invites your participation in the 6th Arts Olympiad, the world's largest art program for schoolchildren. Commencing in classrooms worldwide in 2017, the Arts Olympiad leads to community celebrations in 2018, followed by the 6th World Children's Festival in 2019, and culminates in 2020 with a traveling exhibition of the winning artworks.

For more information, please visit:

www.icaf.org/ArtsOlympiad/

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Please adopt the ICAF as your charity of choice by making a tax-deductible donation today. You can support the ICAF when you purchase from Amazon or eBay, donate through JustGive.org or mail us a check at:

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