

A photograph of a forest with tall, thin evergreen trees. Sunlight filters through the branches from behind, creating a bright, hazy glow at the top of the frame. The foreground is filled with the dark green foliage of the trees.

REBUILDING THE NATURAL CYCLE

Through Storytelling

1. Introduction

2. Background

3. Aim

4. Research

- Findings (urban screen)
- Target Audience
- Precedents
- Mood board
- First Mind map

5. Campaign

- Final Mind map
- Storyboard
- Interaction
- Call to action

6. Future development

7. Self reflections

8. References

9. Appendix

C
O
N
T
E
N
T

Introduction

It's a matter of fact that this days empathy towards nature is lacking. And a clear detachment between humans and nature is more than evident. And what is more worrying, all the structure of contemporary society seems to be framed to cultivate this detachment. Therefore try to go straight against that tendency might not be an option. This represents an important dilemma regarding the proper elements for developing an environmental campaign, that actually stimulate people to go back into Nature. As we will see, our approach has been to use digital resources, (widely used today), to generate this reconstruction of the link between Nature and Humans.

Through the research undertaken, it came to our attention that the conventional format of a campaign, at times, can miss its mark and not have an extreme impact on an audience. When, however, there is a level of influence, it usually is only experienced for short while, rapidly losing its effectiveness once the campaign has ended or is no longer drawing in an audience's attention.

So what does the success of a campaign depend on?

We have identified that information can be passed down through the form of a story just as effectively, if not more, than conventional campaign strategies. This is the point where we can start exploring the powerful potential of stories within a project, that instils long term effects and impacts an audience.

Through storytelling, we have the opportunity to propel a message about environmental relationships further than the expected lifespan of a conventional campaign. Positioning the perspective around the family dynamic which energies stories and their impactfulness, led us to understand that this was a long-term endeavour, as opposed to a simple week long campaign.

Background

Through our own individual research efforts, we all uncovered this underlying phenomenon; the disconnection between natural environments and human lives. This brought us together to explore the question, why?

. . . “When I asked a classmate to take my prototype to a natural environment outside the classroom, they returned to say “there is no nature on this floor”. This was the impetus to further explore the significance, or lack, of nature within people’s lives.” . . . - Joseph Mangano

. . . “Most of my interview just have a big picture of rainforest and don’t know much about the rainforest issue. Especially people who come from the country far away from rainforests, they are lack of education about rainforest. A lot of them confused” . . . - Yingchen Zhang

. . . “detached from nature and the destruction brought by humans, even using the word “digital” in her title. A notable observation that surfaced from one of the cultural probe research based from how the current generation of children views nature.” . . . - Adrian Urbano

. . . “According to several researches and data, the cycle of nature has been deteriorating due to human’s activities and behaviours without realizing it, such as, usage of plastic shopping bags, food consumption, excess packaging, leaving appliances plugged in and so forth. We believe that human’s development makes us gradually disconnect with nature. . . . - Tom

. . . “That is why the necessary Social Change, this reconnection with the values associated with environmental awareness, should start today, but understanding that its effects will be reflected in two or three more generations.” . . . - Axel

...“Some people may be interested in protecting the rainforest, and they are willing to do something to protect the rainforest, but when the behaviors might affect their way of life, they will feel embarrassed”... - Yanxin Zhang

Aim

Re understand and reconnect culturally to the whole society seems ambitious, but step by step may not be impossible. A good start could be understand that recycle is not enough, but rebuild the Natural Cycle is really meaningful. The premise for a permanent and sustained change is therefore: Invite the adults of tomorrow through today's adults to Rebuild the Natural Cycle.



**How can we rebuild empathy towards nature?
How can we make this essential change
permanent?**

Research

- Findings (urban screen)
- Target Audience
- Precedents (selected some)
- Moodboard
- First Mindmap

Research

-Findings (UTV)

Alongside UTV's core business of delivering value for our diverse clients' activations in public space, UTV is an internationally recognised thought leader in the interdisciplinary field of Digital Placemaking.

Digital Placemaking is the integration and appropriate use of technology to support, enhance, or accelerate the strengthening of community connection to a place or new physical site or development.

The common supporting technology features of the screens within the network include:

- HD PTZ Camera - facing audience for interactive projects
- HD Camera - facing screen (for remote monitoring)
- Powerful decimated local graphics rendering PC
- Audio output (live and/or streamed)
- WI-FI
- Bluetooth
- Multiple venue input support including:
- Fibre

Through the research for urban screen we realize that the main purpose of the program is being the intent to ultimately support greater community connection between people in their shared public spaces.

Research

-Target audiences

We believe this rebuilding begins with the **Adults of the Future; Children.**

If a strong mindset can be established at a young age, then behavioural change can be carried throughout adulthood and even passed down to their children.

Suddenly, we are talking about family, and it's amazing synergy that creates stories about life lessons and teachings. We are talking about **Storytelling**, which by tradition is a natural **time machine of knowledge**.



Research

-Precedents

Film for the forest

- Films For The Forest is a film festival that encourages film makers from all over the world to create short films which focuses on rainforest conservation. Each year, a new theme is chosen which the creators must incorporate within their films.

Do not start the skin of the forest

The Ministries of the Interior and the Environment, together with the National Police of Ecuador, through the Environmental Protection Unit (UPMA), promote the campaign of awareness and socialization in the citizenship, "Do not start the skin of the forest", which seeks to avoid the use of wild flora at Christmas

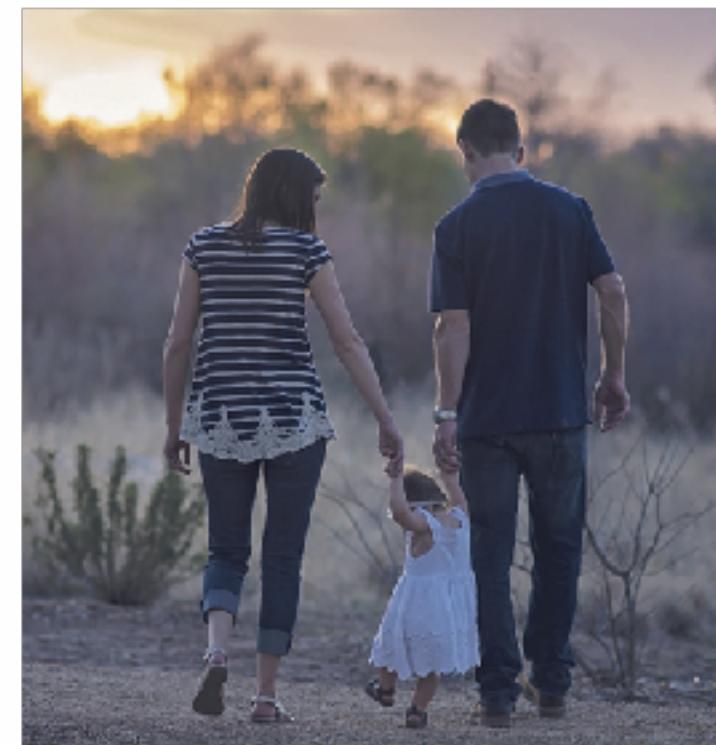
Rainforest Alliance

The members of our alliance—from farmers and foresters to businesses and consumers—share a steadfast commitment to finding creative, pragmatic solutions to some of the world's most pressing challenges. As consumers, we can choose to purchase only those goods and services whose production did not harm forests, biodiversity, or communities. Caring consumers can look for the little green frog, a trusted symbol of sustainability, and know that the projects they choose to support and the goods they choose to purchase are helping to rebalance the Earth.

Research

-Moodboard

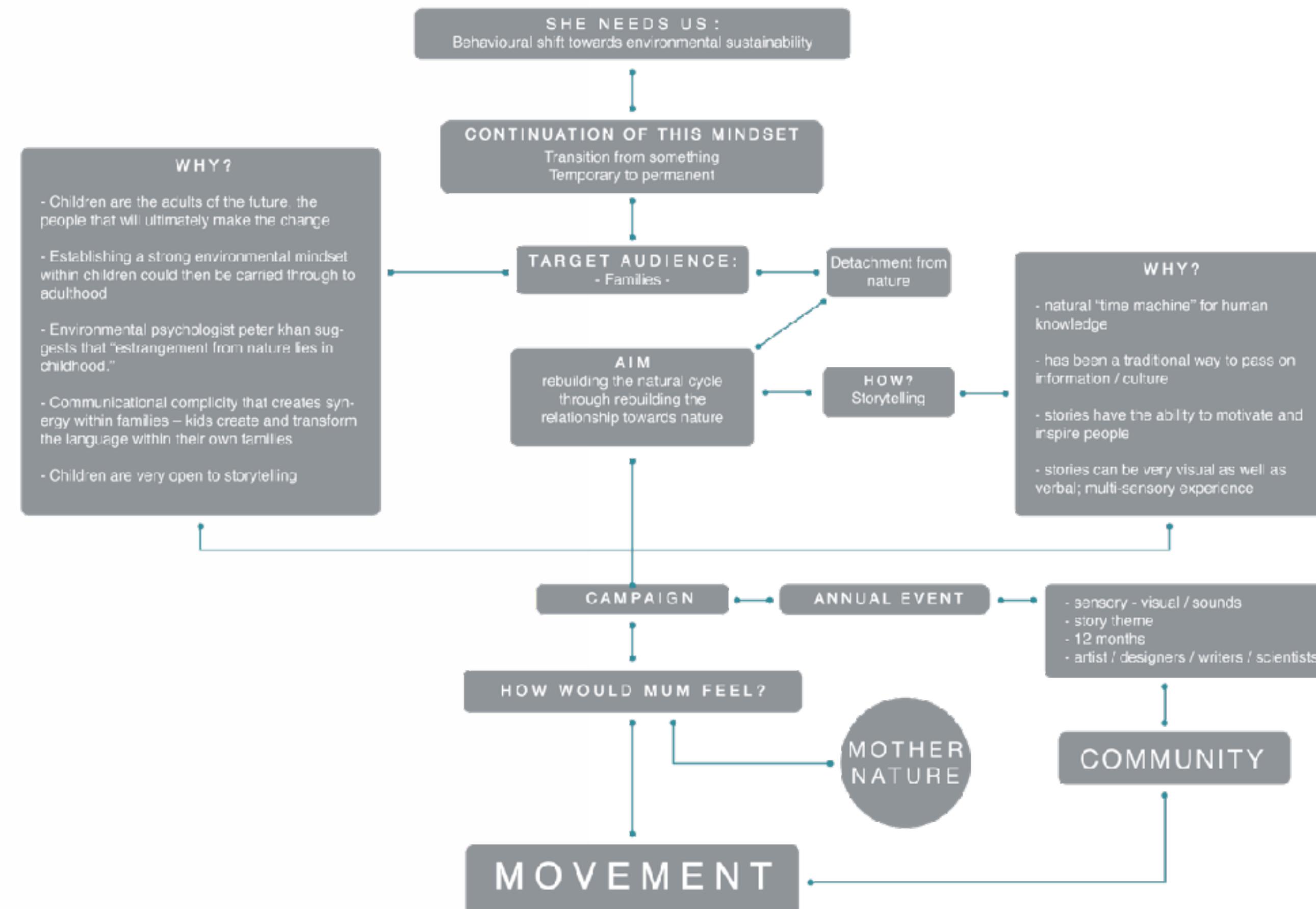
MOTHER NATURE STORY TELLING COMMUNITY
FAMILIES MEMORY MOVEMENT

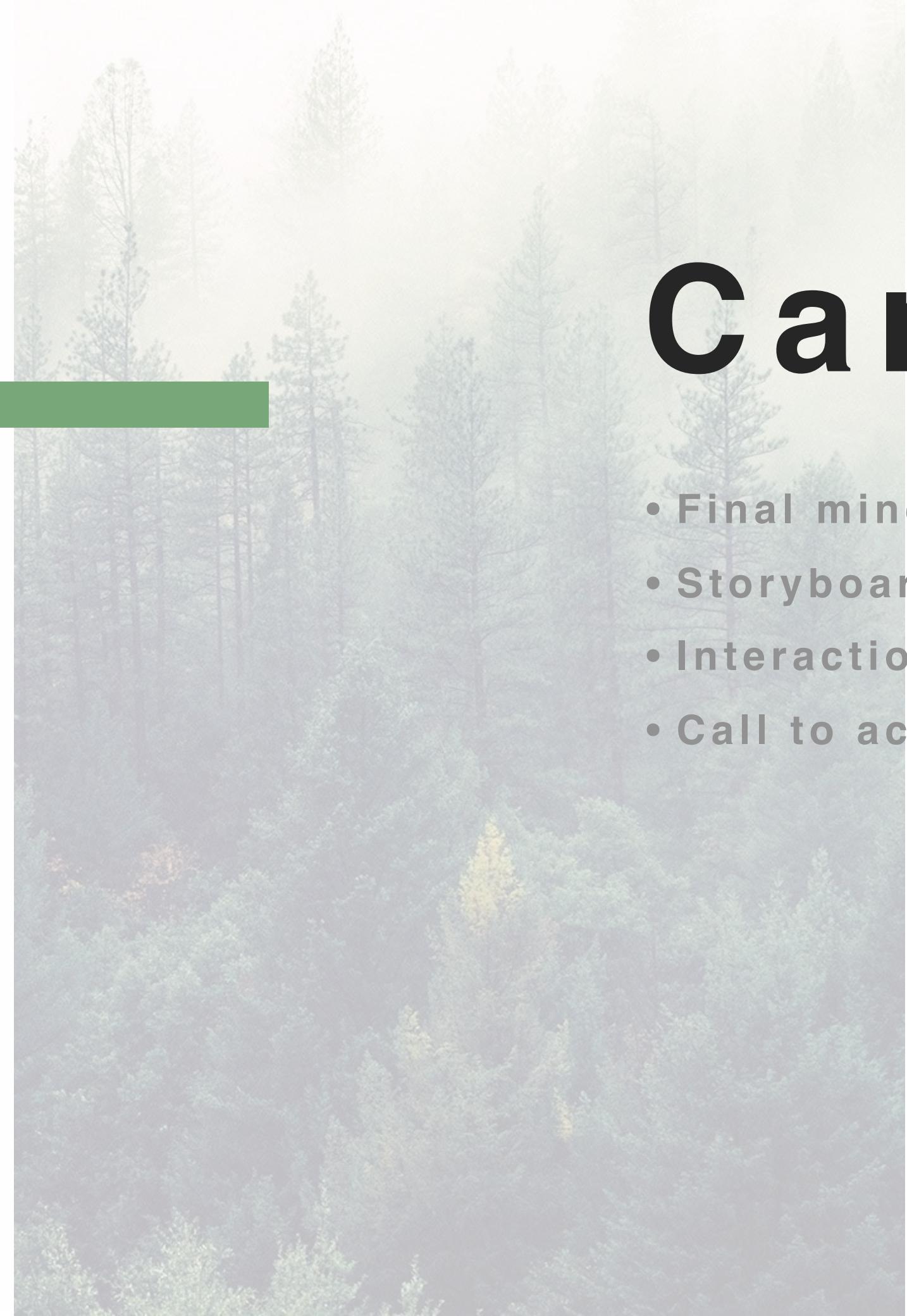


REBUILDING THE CYCLE OF NATURE

Research

-First mind map





Campaign

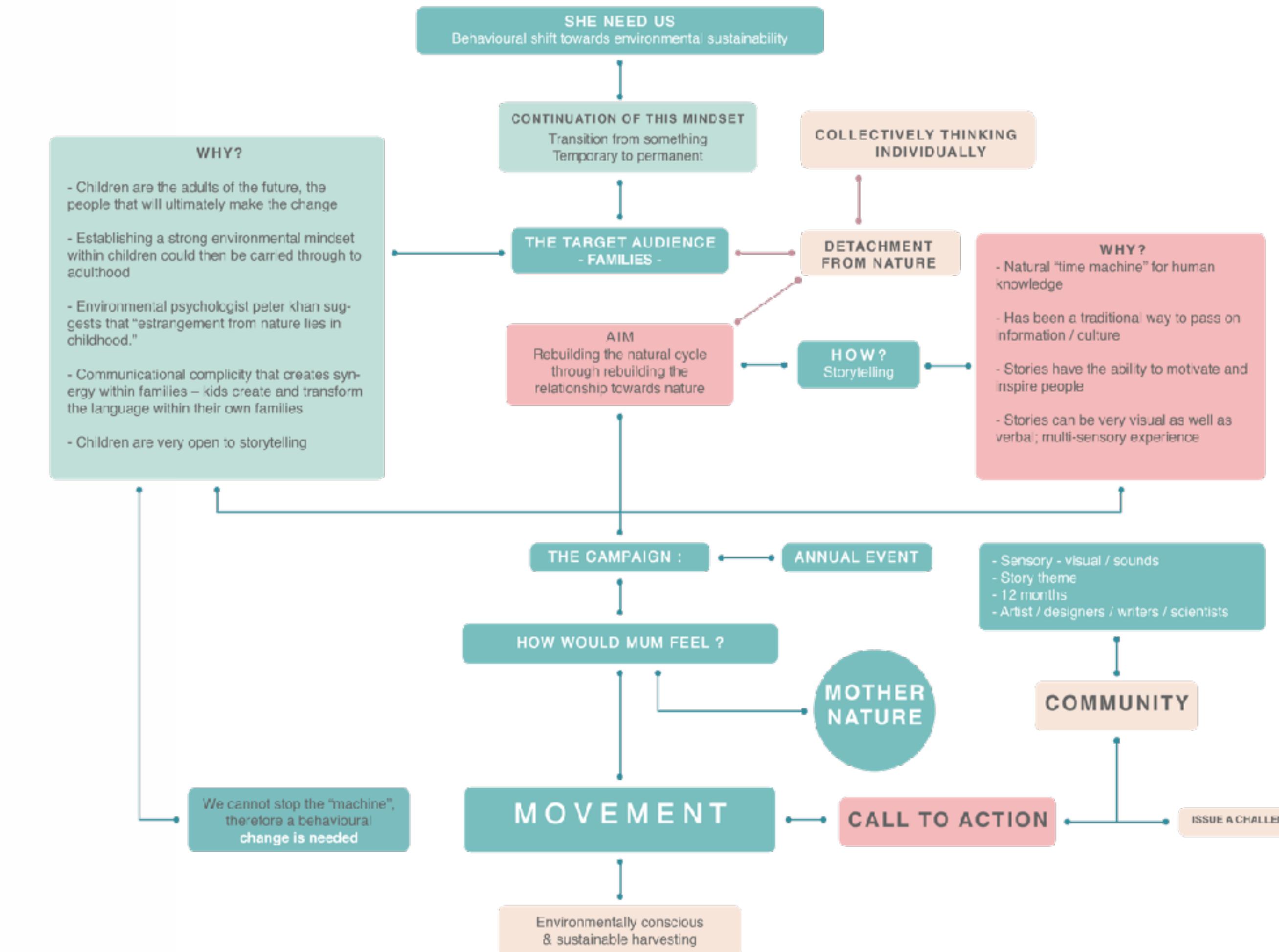
- Final mindmap
- Storyboard
- Interaction
- Call to action



Campaign

-Final mind map

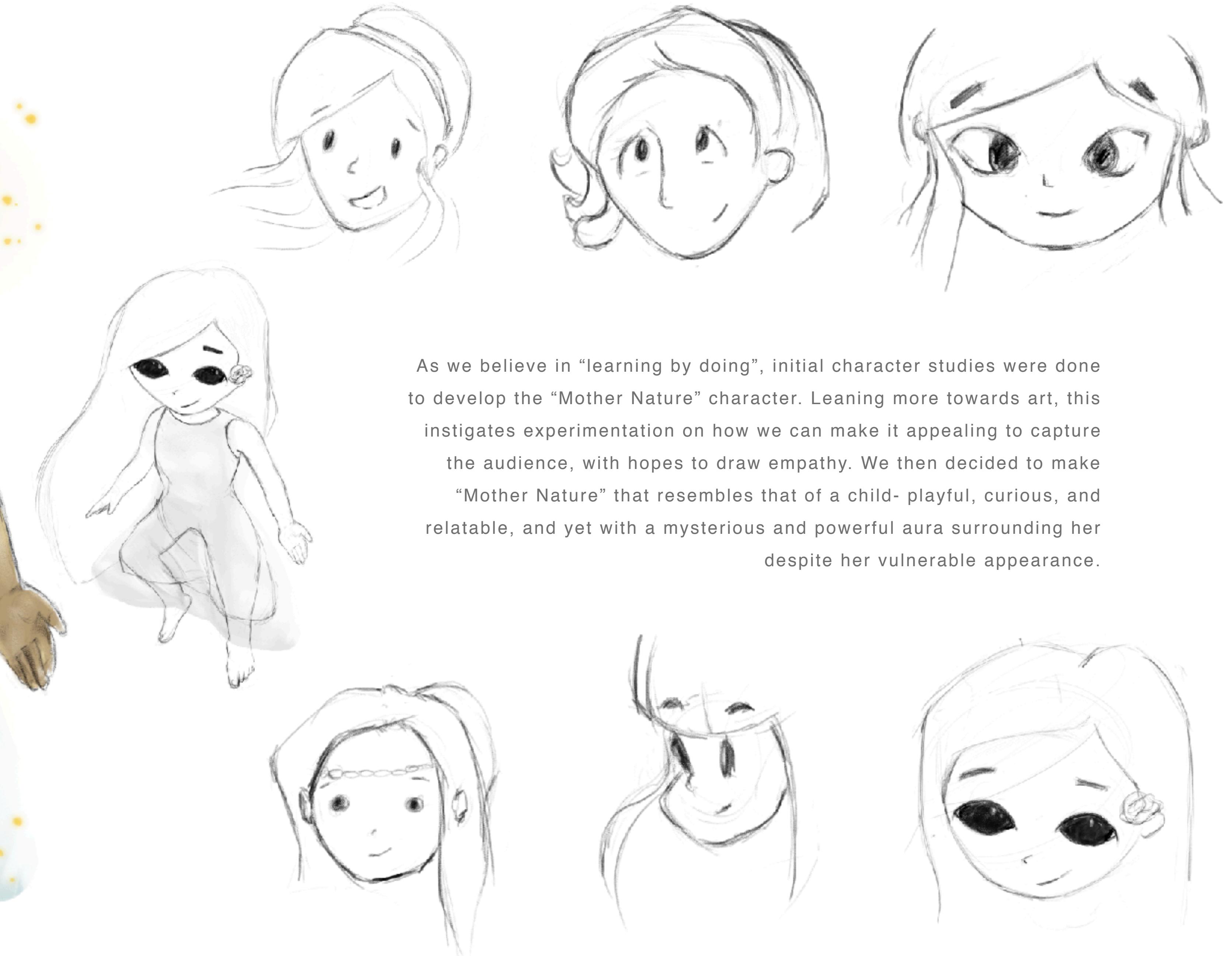
The campaign is an animated short story. There are twelve self-contained stories that are presented at the intervals of one per month for the span of one year. These stories and their artistic form will be created through local talent, artists, designers, musicians, scientists and families as a "Call to Action" of the creative community.



Campaign -Storyboard

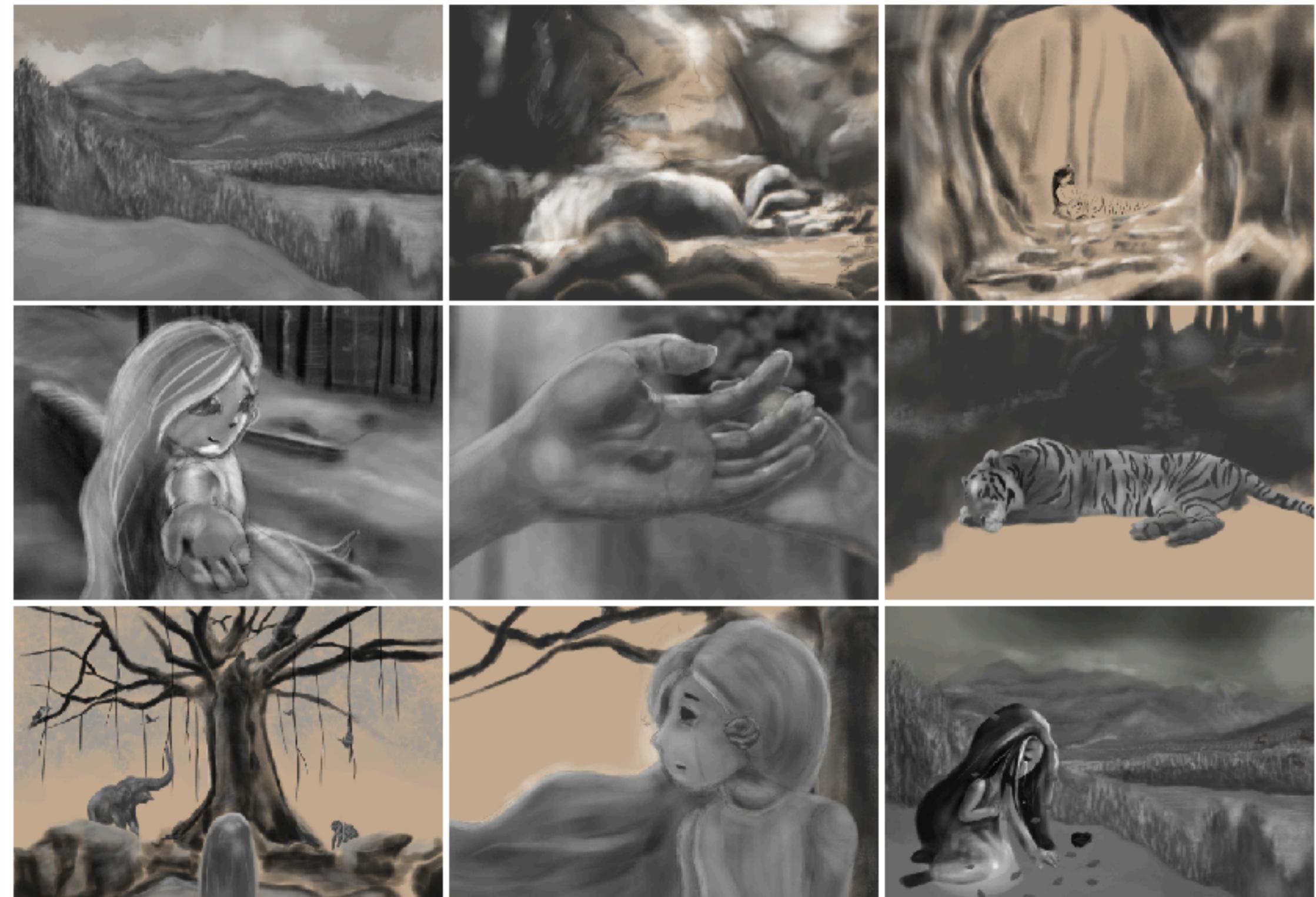
Building upon the concept and executing it through storytelling, we were inspired by Pixar's movie "Up", particularly their team's creative process¹ for character and story development for the film, which we have incorporated some bits of their pipeline into our workflow.





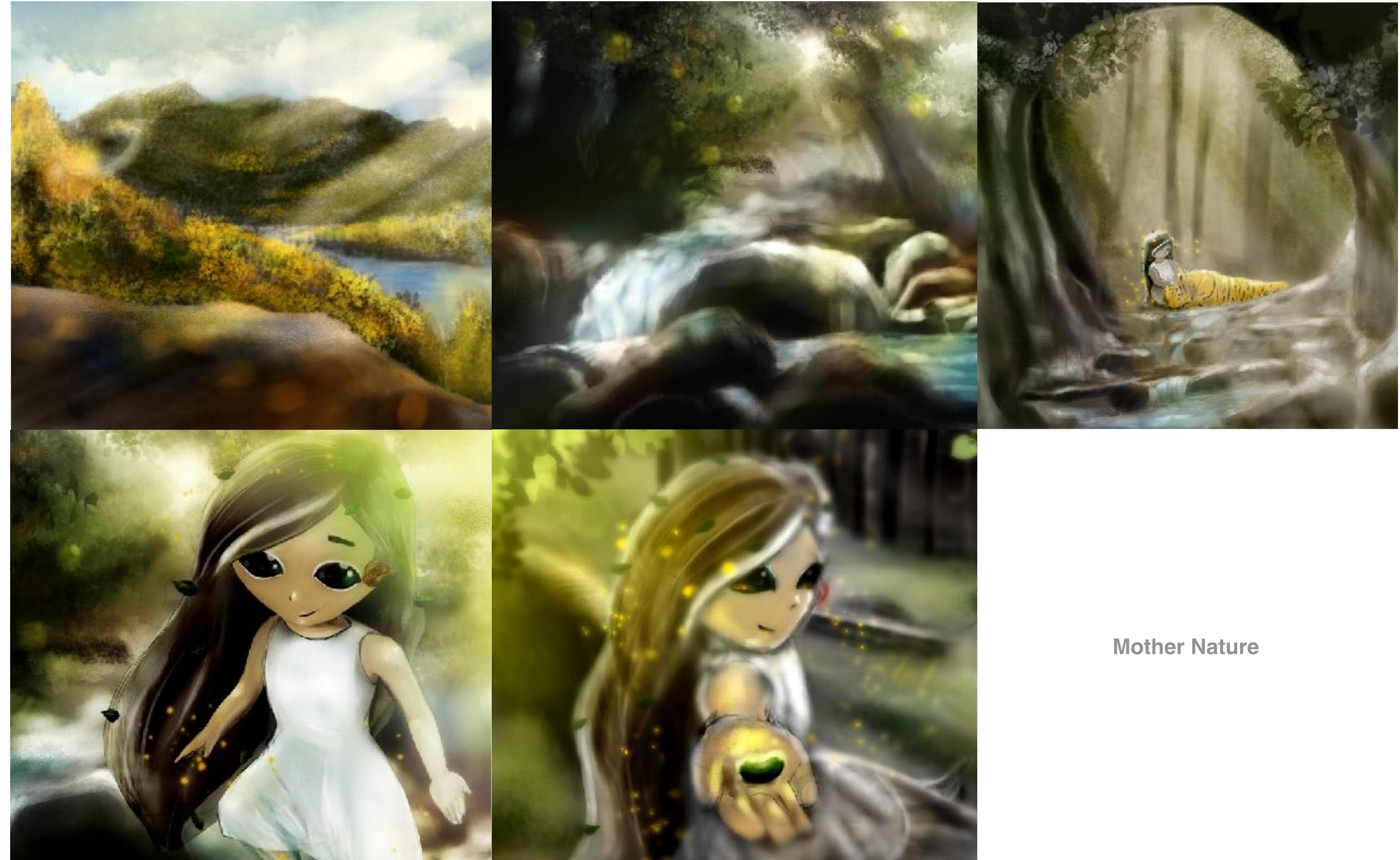
As we believe in “learning by doing”, initial character studies were done to develop the “Mother Nature” character. Leaning more towards art, this instigates experimentation on how we can make it appealing to capture the audience, with hopes to draw empathy. We then decided to make “Mother Nature” that resembles that of a child- playful, curious, and relatable, and yet with a mysterious and powerful aura surrounding her despite her vulnerable appearance.

-Base Sketch Layering Process



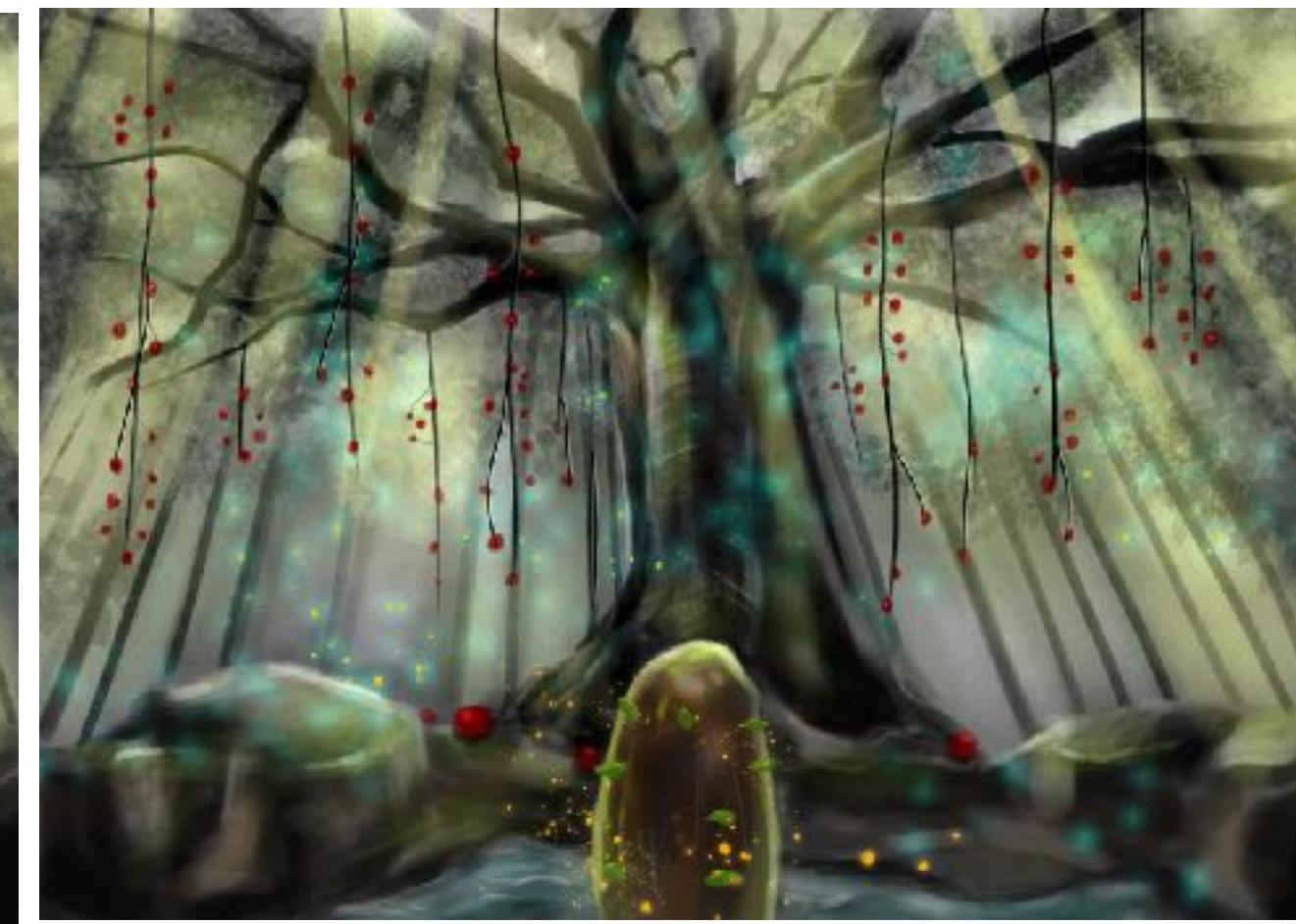
Empathy plays a major role in character design, as it goes hand in hand with storytelling, as these shared experiences can bring the audience inside the story¹, we do this through communicative participation, by identifying themselves, as well as building a meaningful relationship with the character. The storyboard we created is the foundation of our love letter to Mother Nature, hopefully, to carry this “movement” and/or tradition forward amongst the adults of the future.

-Final
Storyboard



Mother Nature

-Final
Storyboard

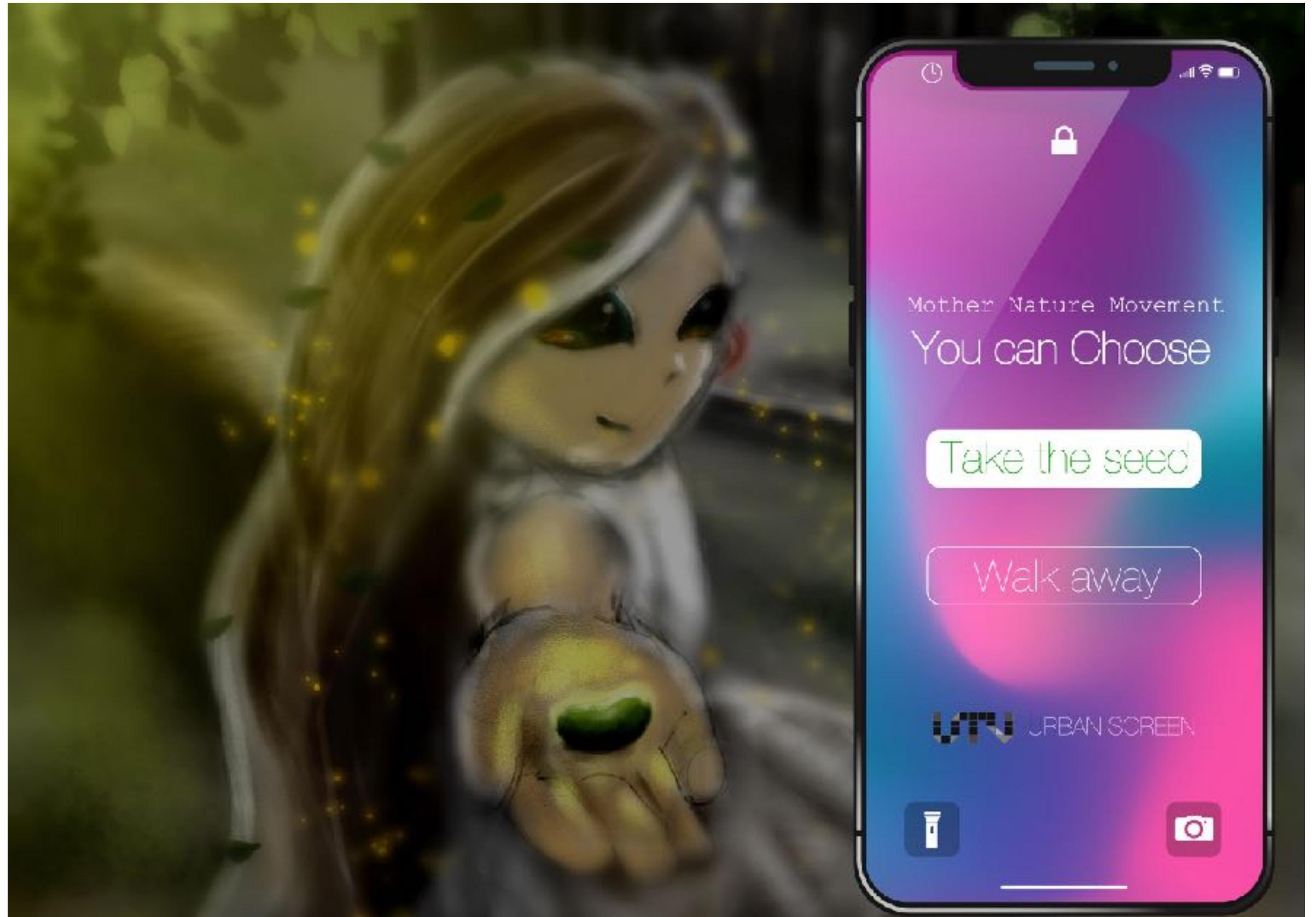


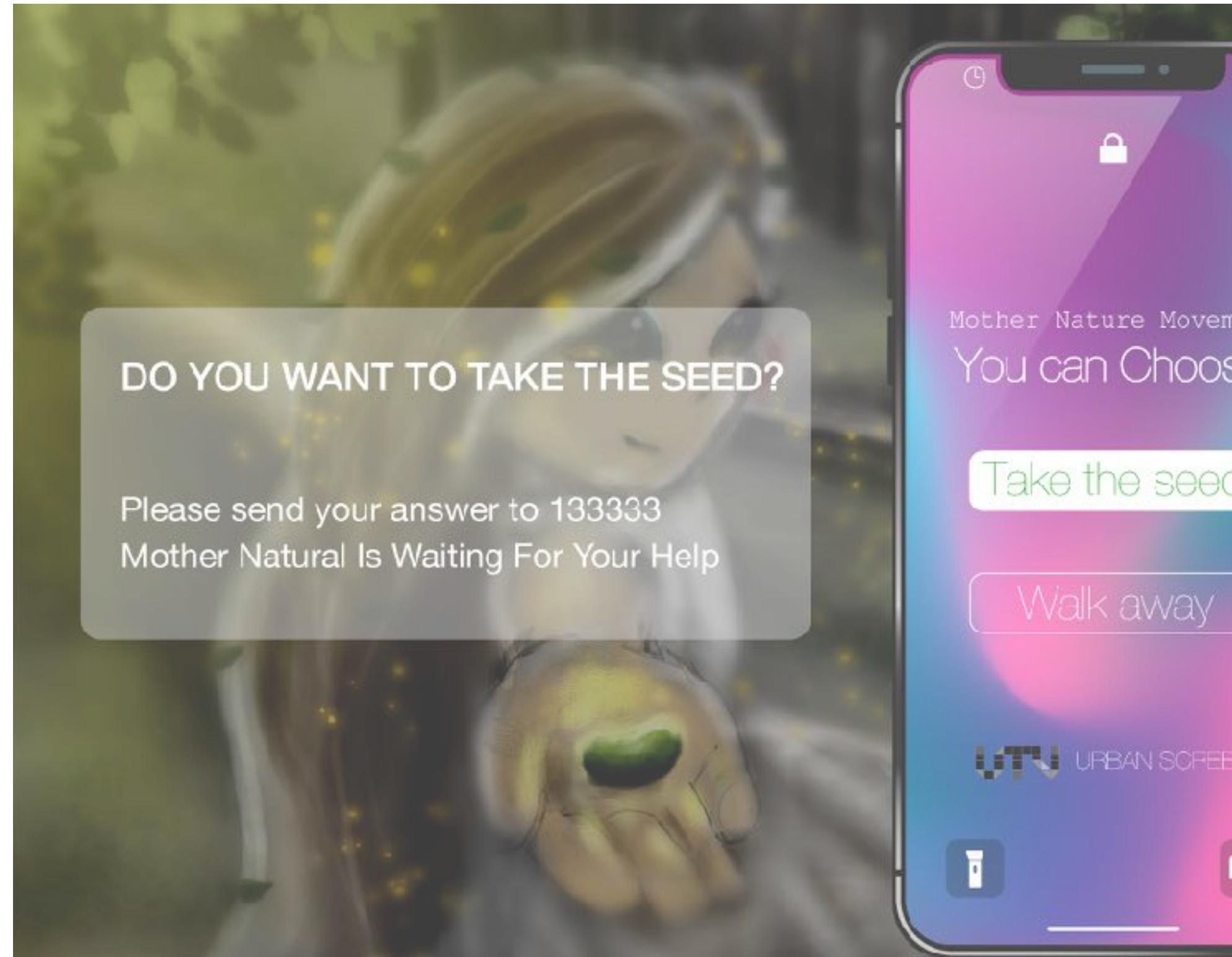
**-Final
Storyboard**



Campaign -Interaction

We carry this action out with a prompt on the screen at that moment. The audience is invited to text in their choice about how this story might continue. The options will be displayed on the screen with the number to text the answer too. The answer with the most collective responses will be chosen, and that pathway of the story will be played.





Campaign

-Interact feedback

Interact's feedback suggested that we explore how the interaction questions manifest themselves up on the Urban Screen. As the short film primarily utilizes visuals to invoke emotion, empathy and propel the narrative, we concluded as a group that the only time any text appears on the screen, should be during pivotal moments that stimulate interaction and story within the audience. The main objective is for the text to be incorporated quite delicately, as to not distract the audience from the visual momentum of the narrative itself.



Call to action

These stories and their artistic form will be created through local talent, artists, designers, musicians, scientists and families as a “Call to Action” of the creative community.

-12 ACTIONS & SLOGANS

1. Action: Turn off the light (1 hour)

Slogan: Small acts , Big change

2. Action: Leave your car at home (Ex. Take public transport one week a month & share your car)

Slogan: sharing, saving, changing

3. Action: Use reusable coffee cup

Slogan: Every Little Helps

4. Action: Bring reusable shopping bag

Slogan: Ideas for life

5. Action: Bring reusable chopstick when eating out

Slogan: Let's eat more meaningful

6. Action: Use handkerchief instead of tissue

Slogan: Because Change Happens

7. Action: Use both side of paper & try to avoid use it at all

Slogan: Use paper with care, trees won't be rare!

8. Action: Look for products with minimal or no packaging and buy loose fruit and vegetables instead of those wrapped in plastic.

Slogan: Buy more with less

9. Action: Plant a tree

Slogan: Green nation, clean nation

10. Action: Put rubbish in the right bin

Slogan: Convert waste as wealth

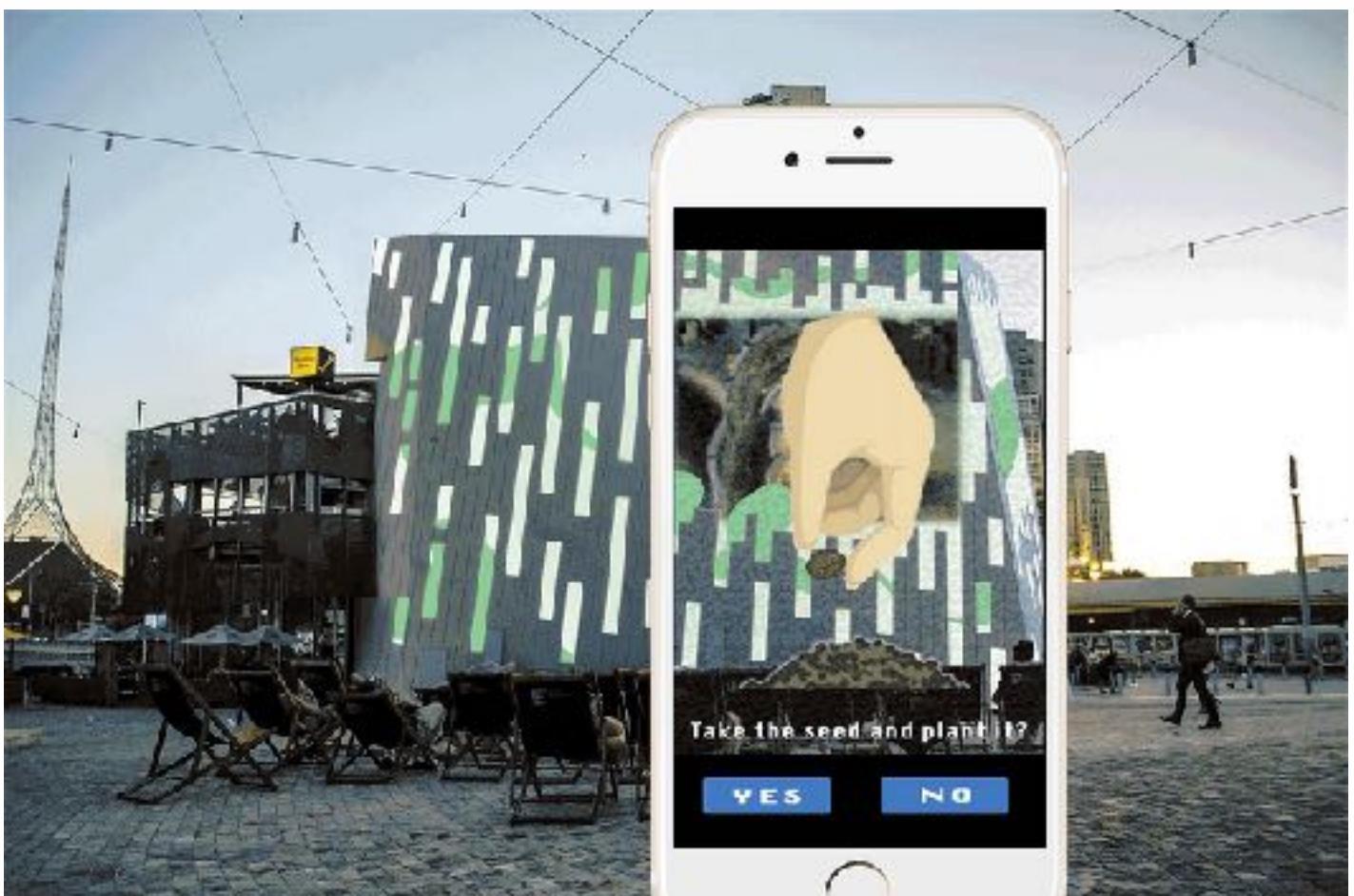
11. Action: Avoid long shower

Slogan: Do the Earth a favor, Be a water saver

12. Action: Wash the car on the grass

Slogan: Every drop counts!

Future development



As this continues to grow, and is rooted in the collective work of communities, the potential for this project to spread onto Urban Screens other than Melbourne one could be more possibilities in the near future.

Since the project will be open to a wide variety of disciplines it is possible to predict that accompanying this could also involve the exploration into different types of media, such as virtual and augmented reality experiences in order to support and enhance the user experience and reinforce the Call to Action.

AR and VR has the potential to be applied in this project as a complement to the Urban Screen in order to address the same idea: storytelling and stimulate people's empathy about today's and future environmental issues.

The Mother Nature Movement is on! And we believe in its immense potential to create shifts towards a more environmentally conscious society.

Reflections

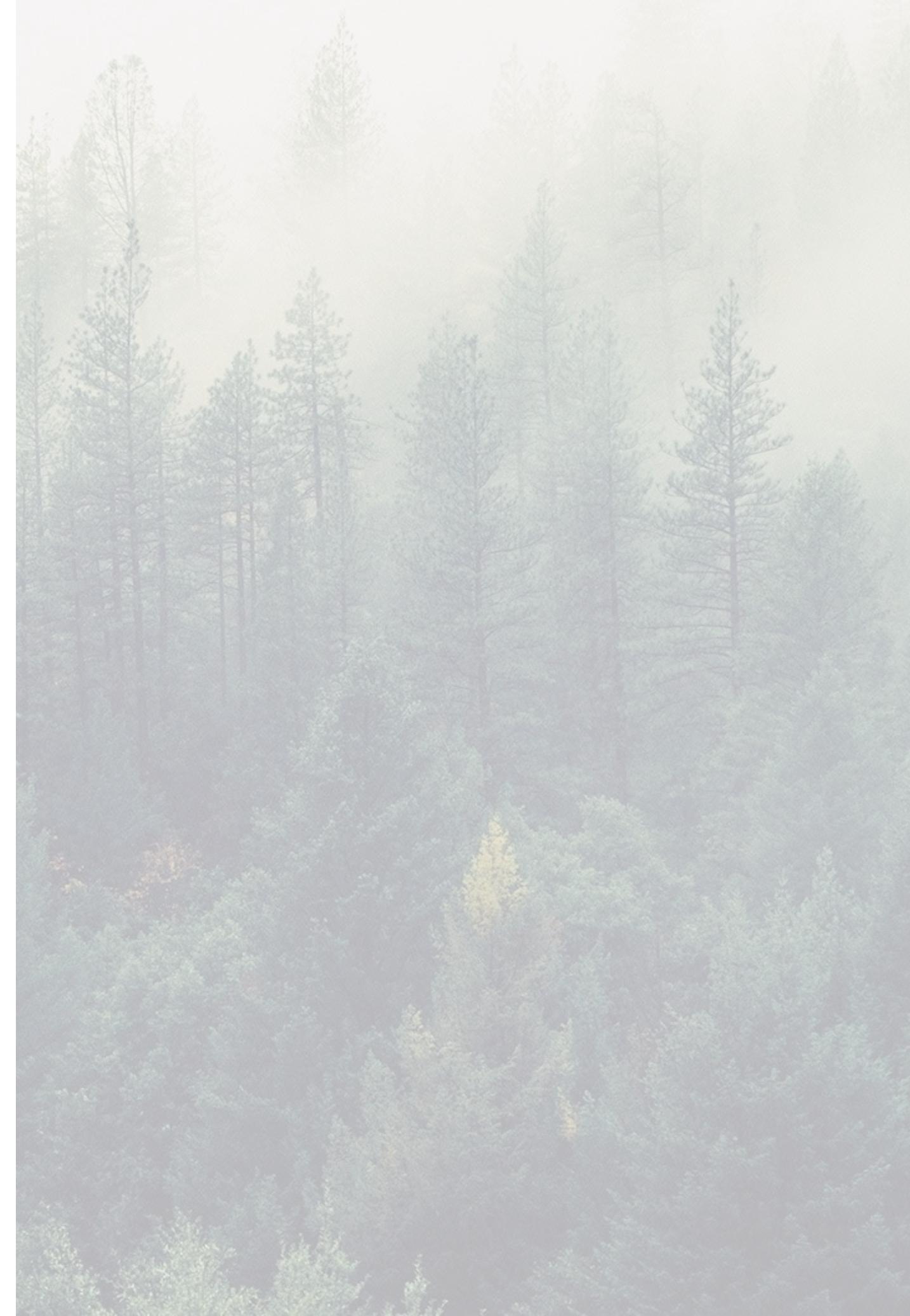
-Munoz Axel

*Giant of vibrant shadows
and green effervescent mane.
Underground walker,
earthen steps digging deep.
A generous ancestor dressed in fog,
song of leaves in the wind.*

*I have drunk the stories of your sap.
I have lost my steps
in your eternal roots.*

*I have slept embraced by
your waters and your sun.*

Fragment: "Song of the green leaves".
Mother nature Suite, for guitar and singer.
Op 123.
Axel Muñoz.



Reflections

-Munoz Axel

Finding an appropriate question is perhaps the biggest challenge one must face at the beginning of a project. There may be a context, a topic to explore, but if it is not possible to find interesting and challenging questions, the type of questions that generate new questions, it is difficult to find an appropriate course of action, therefore the response will move away from what really the project needs.

One of the aspects that I find most interesting during the development of a project is how the perception about an issue can change when the appropriate questions are found. In the case of the Mother Nature Movement project the questions arose progressively as part of the exercise of observing the data, reflecting on my mistakes and turning all this into information.

I was lucky to find several interesting questions throughout this project, one of the ones that most influenced my work is "how is knowledge preserved over time?"

One of the answers I found is that "Stories are time machines that transport ideas and knowledge through the ages". The interesting thing about this answer is that it opens up to other questions, such as "what makes a story stay in the collective mindset?". What makes some stories more relevant than others? "In my opinion, this is a good example of part of the process that I shared with my teammates.

The Music.

Throughout the project I tried to think of the project as if it were a natural cycle, with a seed in the beginning, progressive growth and the appearance of fruits. There is diversity in the Natural Cycle I was able to realize this throughout the research process, this was particularly important when composing the music of the short film.

The Mother Nature Suite, for Guitar and singer. Op# 123.

For the composition of the Mother Nature Suite I worked together with Joseph Mangano and Adrian Urbano. Together we wrote the storyboard script making decisions about the course the story should take.

Once the illustrations were finished and I started the editing process, the music emerged almost spontaneously.

Mother Nature (Gaea): Adagio.

Mother Nature is presented to the viewers, first look at the immense power of generating life. The first song in the suite is a gentle melody composed on a scale of D major. My intention was to represent Mother Nature, with a light melody, generous in shades and color. The sounds are open and of a sonority that tends towards the harmonic.

Atonal: Largo.

The hand of man brings destruction to the forest and destroys the natural cycle. Mother nature is powerful, but at the same time fragile.

For the second song, I came up with a dissonant melody that, derived from Gaea, would drag the first song towards a gray tone, which generates a sense of disassociation.

Endless cycle: Allegro.

Mother nature begins to restore the natural cycle, the forests grow back green and leafy, the rivers irrigate the earth again. In a new beginning.

Natural cycle is a song that represents the inherent regenerative capacity of Nature, as well as the diversity of the natural cycle.

Formally the song is based on Gaea, but it differs from this one because it is a loop that comes and goes, representing the cyclical characteristic of life.

I also wrote the lyrics for a song that does not appear in the short film, called Song of the Green Leaves. The song was recorded, but finally it was not included, because it did not correspond with the general tone of the film. The lyrics can be seen at the beginning of this reflection.

Creating the Mother Nature Suite has been a rewarding experience, making me present through music for me represents a very interesting closure for this project.

Looking for the right questions, this is the most important aspect that this project has left in my mental set as an exercise in reflection, after all "Intelligence feeds on questions and not answers"

Reflections

-Mangano Joseph

Over these past few weeks, I have found that my understanding of rainforest conservation, along with structuring an Urban Screen campaign to accompany it, has allowed me to develop and explore how design can play a crucial role in its manifestation and impact. Within my group, we have a broad array of skillsets which allowed us to venture into design territories I had not really considered before; such as VR and AR.

Much of our focus was around narrative, characters, family and empathy; elements I found quite intriguing and challenging to portray through a conservational campaign to change consumer behaviours. During our developmental stage; we soon came to the realisation that the themes we had incorporated into our project were not necessarily 'short-term', and could be extrapolated further into something with much more permanency. This is how our campaign began to transform into a type of environment movement, strongly encompassing narrative as a driving force.

After this realisation, we began to heavily research into stories and narratives. It was through this research that I quickly came to understand that the visual aspects of any given story have the power to be just as, if not more, impactful than spoken words to an audience. This led us to the conscious decision to conceptualise a short animated film utilising the combination of visuals and ambient sounds, instead of spoken words, to convey our story about rainforest conservation.

A major turning point in our project was when Adrian developed some initial sketches of the storyboard. I could already see how this project could impact many people simultaneously through the use of a massive Urban Screen. For me the visuals, even in the sketch stage, already evoked emotion and empathy for the character portrayed.

One of the aspects we discussed heavily within the group was how we would present our ideas to the clients; Interact. Since we had immersed our project in narrative, we concluded that the presentation of our work should also flow like a story. It was through this process in which I learnt that in order to achieve this story-like presentation, it was essential that we remain succinct with the information we wished to convey.

If time had permitted, it would have been fantastic to see a fully animated short film of our storyboard. Further exploration into virtual and augmented reality adaptations of our project could have also been an insightful and exciting path to venture down. I believe our project; the Mother Nature Movement, has the potential to really impact how people perceive and behave towards the natural environment. Through storytelling and strong visuals, the Urban Screen can really assist in broadcasting this message out into society, with the hopes it can impact people's lives in some way.

Reflections

-Po-Hung Lin

In this unit, from the beginning until the end, basically told us how to work efficiently and effectively in a group. Throughout the brief understanding of the strengths and the weakness for every individual group member, we can cooperate in the best way by assigning the suitable task for different members. In the final project of Urban Screen, as the big group of six, we managed to split the big project into different parts, such as, high-fidelity storyboard, user interface, animation, slides, research and so forth. Therefore, I believe that we efficiently completed our project in advance and presented it in the best form.

In my perspective, I was very excited about presenting the project in terms of using Urban Screen as our main media since this kinda of approach is more close to the one in real industry. Moreover, our idea and method were given an overall positive feedback from all the clients which is certainly a huge accomplishment. For the project itself, I have quite a lot of thoughts about the theme, rainforest rescue issue, that we were going to tackle down. It really makes me think over and over again about this serious issue and wonder how we can do to change it. Frankly speaking, the environmental issue is definitely not a easy task. Most of the people aware it, most of the people would like to improve it, but they can not take an real action to it for a long term. This is way more complex than we think it should be since it links to the entire system

Reflections

-Po-Hung Lin

I especially feel like the workshop that Sam Rye taught us is extremely useful, and by using iceberg to address a certain issue is easy to get the overall concept, the things on the surface that apparently everyone aware of, and things down deep that is not obvious but influence on the inner system.

Design for social impact is very essential. It can be applied into a wide variety of systems - institutional, social, political, economic, interpersonal - in oder to discover opportunities to augment something extra while people are processing or interacting with those aspects.

The most important and fundamental point is “change” as I mentioned earlier. Design is change. The power designers hold is to create something that makes change, and convey some hidden messages to the users, even potentially break down and reform the convention. What I personally feel about the two designs for social impact in this unit, have a growth mindset while playing a game, let people take an action to help out with environment while interacting with Urban Screen, actually comes down to “balance”. The hardest part when designing something is the goal actually is trying to convey the other type of message which probably a bit against the design itself. Image if I want to let this activity be entertaining but also informative. Therefore, how to find the perfect balance between this two elements is the pivotal point.

To be honest, sustainable issues are not responsibilities for certain types of people but everyone. After this course, I still might not fully be a responsible person to do every single thing environmentally in order to help out the earth. However, I learnt to be aware of certain product may contain specific ingredient which is harmful for our planet then if under particular condition, such as, an accepted range of budget, without sacrificing what I want, then alternative product would certainly be considered. In sum, everyone has his or her own outlook on life and values, so everyone just need to contribute what he or she can afford.

Reflections

-YanXin Zhang

In this project, I learned that if you want to change a phenomenon, you should start from the problem that caused this phenomenon. Change people's behavior by changing people's consciousness. Solve the problem from the root. When I first came into contact with this project, I didn't know much about the concept of the campaign. I learned about the role of the campaign by consulting some materials. I also reviewed a lot of information about the rainforest. Before the project started, I thought it would be very difficult to change the behavior of consumers. I don't precisely know which method is the most suitable. Through discussions with the team members, we gradually found the direction. We decided to use people's empathy and cooperate with the urban screen to give full play to the role of the urban screen, attract people, and lead people's empathy through storytelling, thus changing people's behavior. I think this is the core of our project and it is also an excellent idea. Throughout the project, I learned how to communicate better with the team members, listen to the feedback of the team members, and give their opinions and distribute the work reasonably. It was a very pleasant group work. What we could improve on is after people watch the video, they can do a small activity. People can participate in through the QR code shown on screen. Participants can update the profile every day to see how long they can persist for and make the participants more motivated. Unconsciously changing people's behavior.

The design for social impact course is very meaningful to me. I have learned a lot from it and gave me a deeper understanding of the design. As a designer, the products designed need to meet the needs of users, and what we need to do is to discover the real needs of users. The products we created should be catering to people's hearts. I learned to use different research methods to research customers, such as interviews and cultural probes. At the same time, I also learned that as a designer, we need to make the design of the product more meaningful, not just a simple product, our design should be able to truly solve the problems in life or change people's lives, and even affecting our future society. Only by doing this can our design be a good design or even a living one.

Reflections

- Yingchen Zhang

For the final project, I was excited that we have the opportunity to design for the urban screen. The project is interested in using interaction design to improve people's awareness of environmental issues. Through the research for urban screen, I found that the aim of urban screen is to connect directly with communities to deliver their projects through a platform at public spaces. It was a challenge as well as an opportunity for us.

For me, at the beginning, I thought of many possible solutions and felt it was a hard for me to have a clear idea. However, after we learned from research helped me a lot to understand the problem and contexts. Through the research, we found that the detachment between human and nature is the main reason for lack of environmental awareness. This finding really gave us inspiration in our final design projects. However, not everything work well in the process. For example, cultural probes is new concept for me. Unfortunately, my probe not worked as well as I expected, but I still enjoyed expanding my knowledge of learning different research approaches and willing to apply the methods to my future design. On the other hand. The workshop from Sam Rye also gave me some inspiration of problem solving. I learned that design is like an iceberg. Over 90% is below the surface, and we can only see a small portion of what is created. It is important to take ourselves under the surface, and examine our project in a deeper way.

Moreover, I felt lucky to work with my team members. For the last project, we working together towards a common purpose or goal which is rebuild the cycle of nature. I realized that teamwork continues to be important when it comes to design work. Collaboration is probably the most challenging part of the design process. Sometimes we had different perspectives about one thing. That's because not everyone has the same culture when it comes to sharing and interacting with others. But once we keep an open mind and show respect to others, all ideas should be welcomed and be taken into consideration.

Thanks to this unit, we learned creating education and communication solutions for social impact. We act as the innovation, research, technical and human-centred design partner for social organizations. By co-creating with stakeholders, every solution is based on shared values and people's needs. It means that all our work always human-centred. After this unit, I noticed social media is a useful way to reflect social issues and build conversation. However, it cannot change society by itself. We need to modify the way we think about technology. As future interaction designers, we aim to build things that solve needs, therefore, we must be less idealistic and understand the place technology sits within our lives.

Reflections

-Urbano Adrian

Opinion: All our understanding of nature is flawed from the day we were born, why? What we're taught to us are just tidbits of what nature is, only later in life (and maybe not even) that we learn how all the things on earth are all interconnected, how nature is bigger than us, and yet as humans, we are severely disconnected from it, we treat it as a money-making machine, which is quite ironic because most people are familiar with the phrase "money doesn't grow on trees", this makes me question humanity's awareness or lack thereof, possibly even going as far as- pure apathy.

The Urban Screen project has allowed me to explore how we can make a positive behaviour change that has a lasting impact, and within our group, we realized that- we can't, but only because we never factor-in a very important element time.

In the age of social media and rapid technological advancements, we have somehow adapted the "get there first and quick" mentality, while efficiency is always appreciated, but more often than not, we just end up sacrificing quality over speed. From this, I've come to learn, understand, and come to terms with how technology exposed the vulnerability of humanity, which extends to how we treat nature. Our goal was turning a trend into tradition, much like Christmas which most cultures around the world celebrate, although there are cultural variances on how it is practiced, its core

concept is very much the same across- a season of love, kindness, and sharing. We built around this idea which informed our solution to create a movement to turn a "campaign" into a "movement", a tradition.

Moreover, while we've done a considerable amount of research, Sam Rye introduced "The Iceberg" that is used for systemic thinking, which we were actually doing prior to the workshop, this put a name and validation to our research method approach. We have learned that in order to truly fix something, we have to dig deeper to gain an understanding of the real problem and to create an appropriate solution that could potentially fix the system. We could have gone directly addressing the issue of "deforestation", but we could fall into the trap of creating another "band-aid" solution, that is why we chose to take the leap of faith by attempting to fix the system through cultural revolution through "Rebuilding the Cycle of Nature" through "Storytelling".

As a traditionally trained visual artist, our solution plays well with my skillset, especially with the help of a great team of researchers/groupmates, it was a close-to-easy process to create a heart-warming story foundation. Pulling a 48-hour straight-up digital painting, a couple of spilled coffee, and right-hand strain, it made me really care about the "Mother Nature" character that we've developed, almost to a very personal level.

Reflections

-Urbano Adrian

The character creation part of this project is a challenge we somehow imposed to ourselves: "What if we could create the next Mickey Mouse?", he's a character everyone knows and love, but it took TIME for the character to be well-known. While the character is still in the initial stages in terms of development and visualization, this project gave a stepping stone towards that goal, whilst also creating a positive impact on society.

As for the unit itself, there were a lot of ups and downs, and I will honestly say that there were moments of resentment on my part towards the weekly submissions, because of some of the deadlines clash with our other subjects. But in a positive light, it was indeed a good training on time and project management.

Finally, even after all the research and discussion we had in class, I will always come back to the question of "How do we measure social impact?". I guess that's the beauty of designing for social impact, we have to give it TIME like anything else in the world- to see how our small actions, messages, and stories can create a ripple effect, an echo- that could spread across humanity, and I believe only then we can really measure and hopefully, achieve "social impact".

To encapsulate what this all means to me as a person and as a designer moving forward, from his "We choose to go to the Moon" speech, John F. Kennedy said it best: "...We choose to go to the Moon in this decade and do the other things, not because they are easy, but because they are hard; because that goal will serve to organize and measure the best of our energies and skills, because that challenge is one that we are willing to accept, one we are unwilling to postpone, and one we intend to win, and the others, too."

References

<https://www.rainforest-alliance.org/>

<http://interact-in.place/>

<http://www.urbanscreens.tv/>

<https://www.beforetheflood.com/act/>

<https://www.unicef.org/spanish/ffi/03/>

<https://www.pexels.com/>

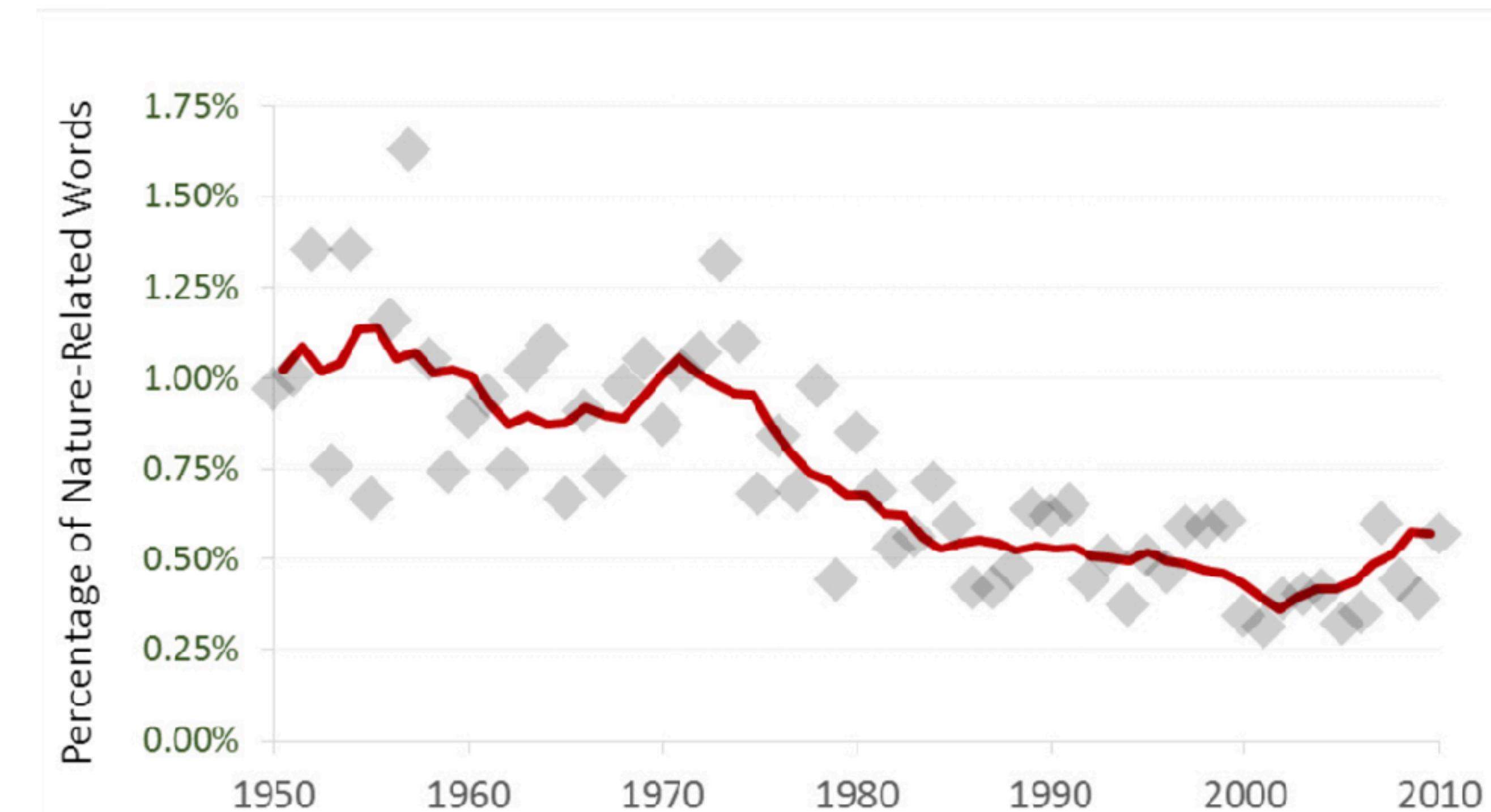
<https://ic.fsc.org/en/what-is-fsc-certification>

<https://www.theguardian.com/commentisfree/2017/jul/24/humans-losing-touch-nature-alcoholism-gambling>

<http://meetinthelobby.com/world-of-up-from-storyboard-to-screen.html>

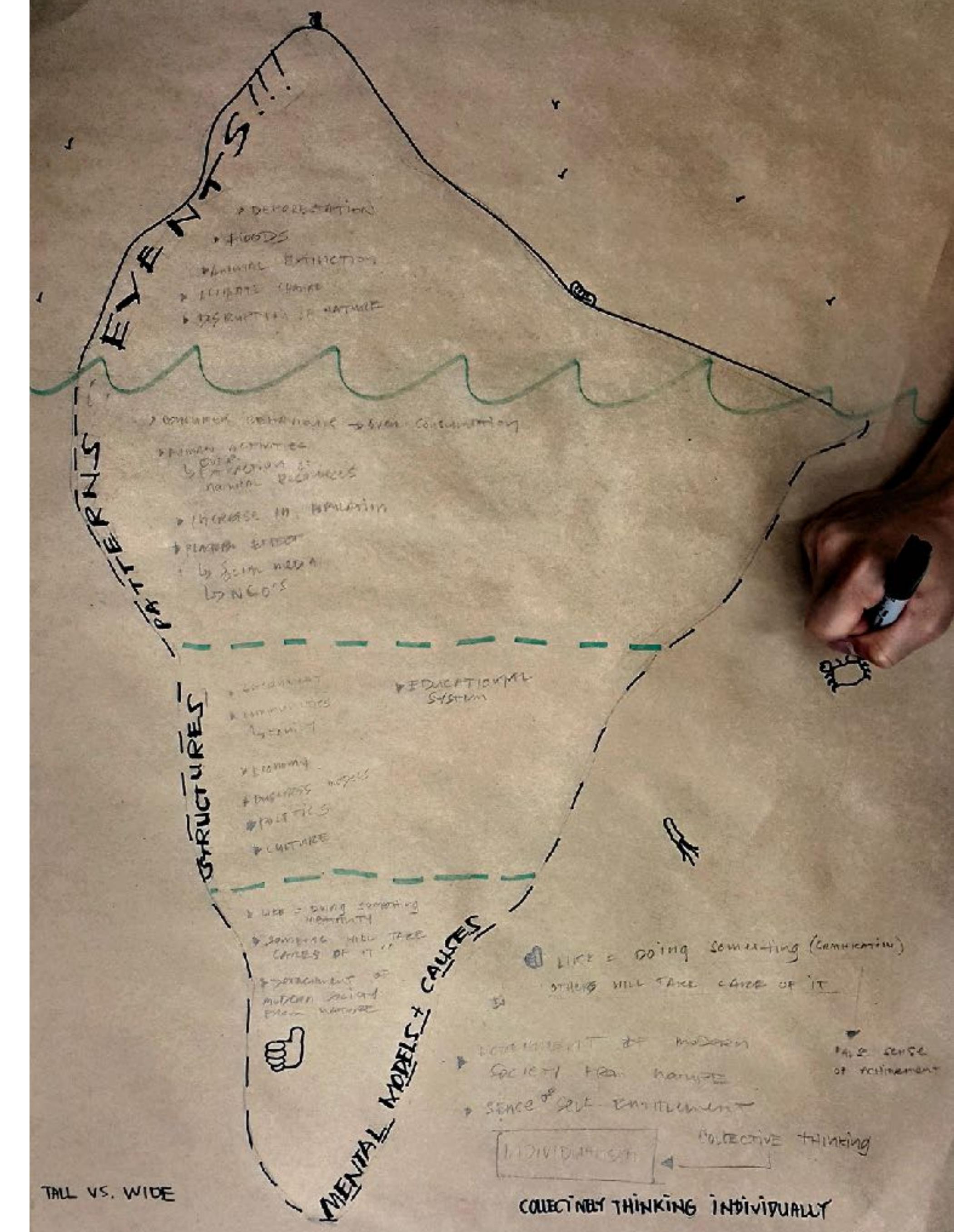
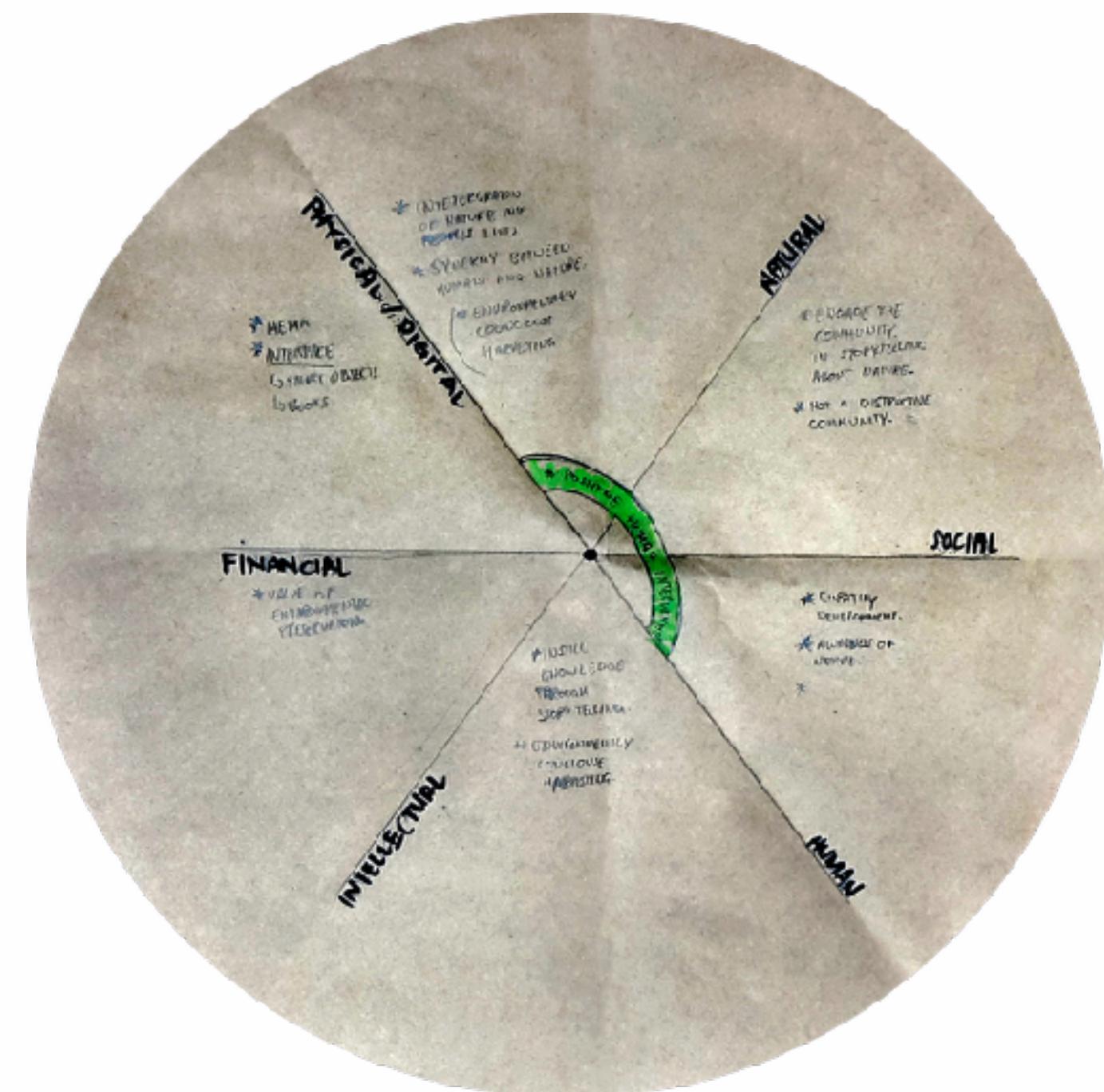
Appendix

Percentage of natural related word In song lyrics. Research reflects that In our modern world, we see the use of words regarding nature as a whole decreasing, indicating a progressive decline in its significance in our lives.

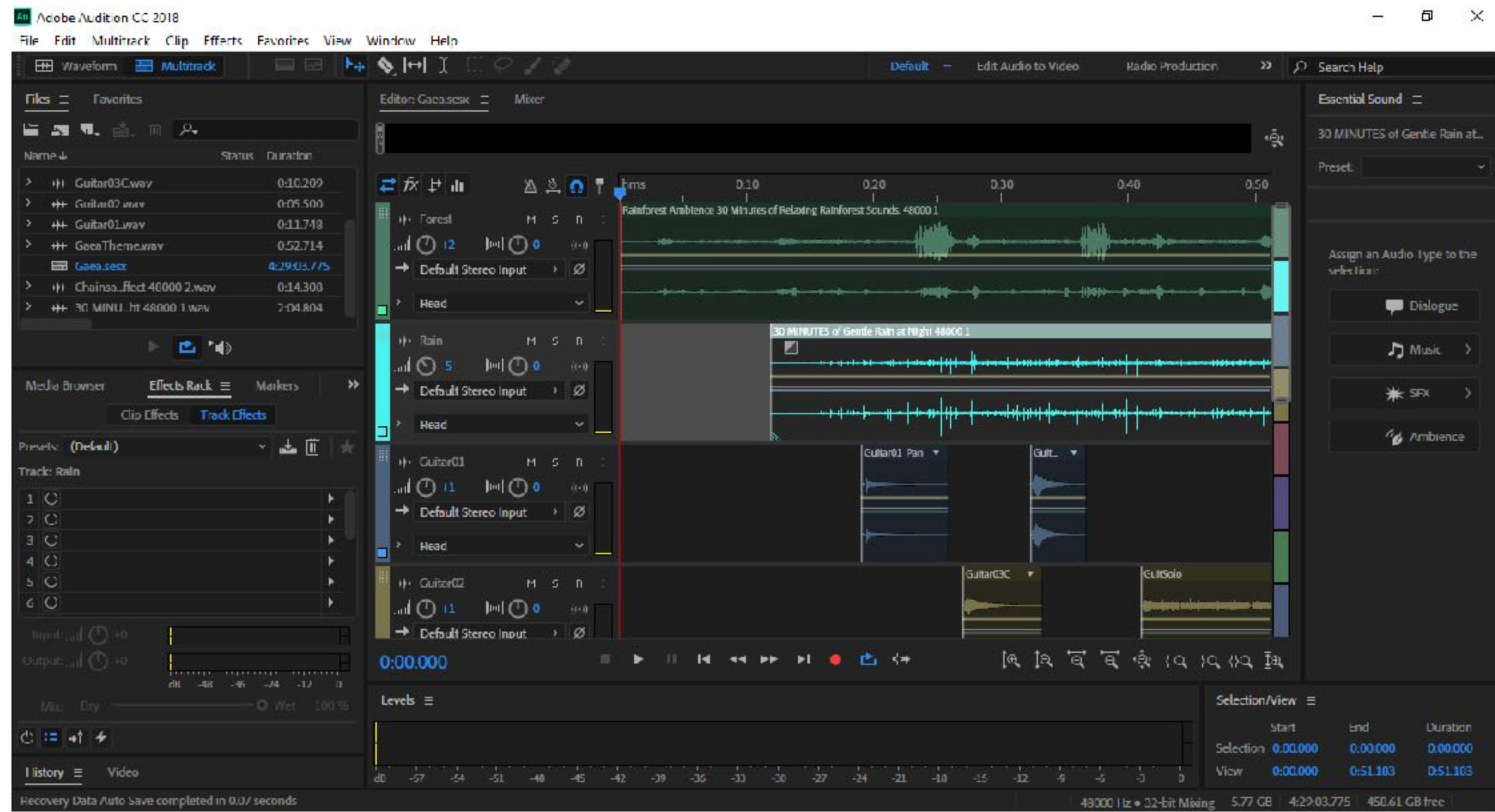


(https://greatergood.berkeley.edu/article/item/how_modern_life_became_disconnected_from_nature)

Appendix

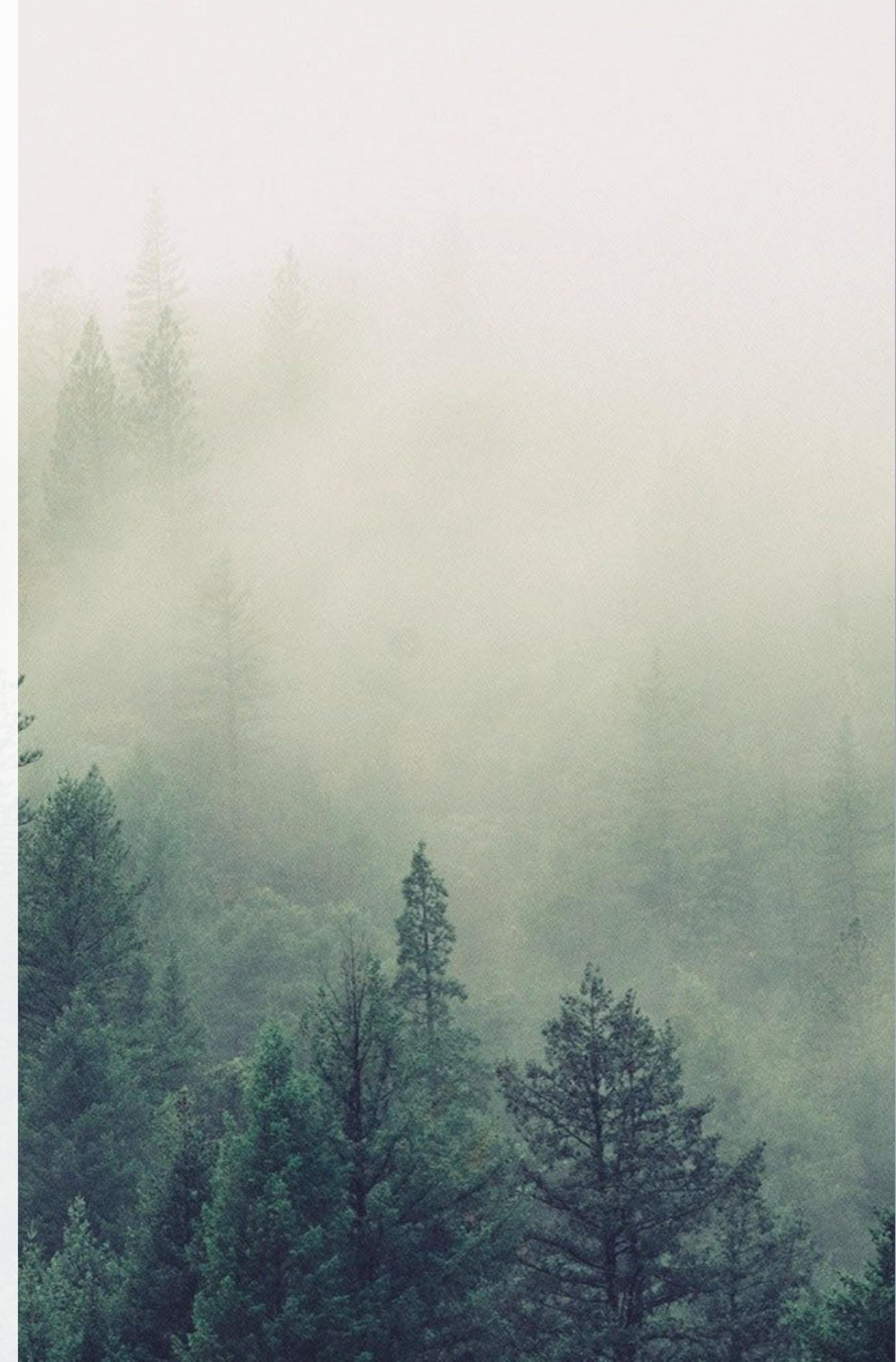


Appendix



Appendix





**THANK
YOU**