

# SFAGR with Matt Hocking AUDIO V1

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## SUMMARY KEYWORDS

Creativity, climate crisis, design, sustainability, B Corp, Eden Project, environmental impact, triple bottom line, youth board, activism, gratitude, ethical banking, sustainable creative charter, Good Fest, community.

## SPEAKERS

Curly Steve, Matt Hocking

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### Curly Steve 00:00

What if the most powerful tool we have for tackling the climate crisis isn't technology or policy, but creativity? Today's guest believes design can do more than decorate. It can dismantle, rebuild and reimagine the systems we live by. Victor packernack was a pioneering designer, author and educator throughout the 20 of century. He said, design, if it's to be ecologically responsible and socially responsive, must be revolutionary and radical. Hi, I'm curly Steve, and we're searching for a greener room. Today, I'm joined by Matt Hocking, founder of LEAP, a design studio built on purpose and action. Matt brings a life's work of planet centered creativity, from leading with B Corp values to mentoring the next wave of change makers, his approach is rooted in curiosity, challenge and doing the work, not just talking about it. Hi Matt. Welcome to the show. Good

### Matt Hocking 01:19

morning, and thank you for inviting me in and helping me navigate Cornwall via bus. That's that's

### Curly Steve 01:24

great that you came on the bus. We'll talk about that later. But first of all, I'd like to go back, just rewind a little, and tell me where, when did you first find creativity, and how did it come into your life?

### Matt Hocking 01:35

No, it's a good question, and it's also, I guess, like, what is our perception of creativity? But for me, in its simplest terms, was, was with my father and with nature living in pen width. Dad was, although sort of a mix between a bouncer and a scientist, quite an interesting mix. It was a

bouncer and he was also scientist. Yeah, he nature was always a big part of us, and what nature's natural creativity, you know, and then lots of drawing, doodling, and just, yeah, art was always thing. That was a thing in school. That's the thing I went after school into college. That's the thing that my job came, you know, being a creative I didn't do graphic design and illustration, but I ended up doing creative art directing other creatives. So I would say, really, from the, you know, my first conscious awareness, and I would do these elaborate creative things in the garden. I would do elaborate creative things with paper and card indoors, and silver foil, you name it. There was making playing. I didn't have things like action men or anything like that. It was either natural creatures, rocks, crystals, paper, card and Star Wars. So,

C

Curly Steve 02:51

yeah, and so. So would you suggest that creativity has always come from nature, and nature has always come from creativity is, it's always been naturally aligned. Yeah,

M

Matt Hocking 03:01

I think, you know, the the ultimate creative and is, is nature we're inspired by everything around us, you know, whether it's the stars to the plants to the Fibonacci spiral that's used in, you know, some flat well is natural part of sunflowers, the golden arm, you know, to then when humans are creating something like the seed at Eden Project, which is inspired by the Fibonacci by Sir Peter Randall page. So these, it's all around us, all the signs, if we can feel and hear it, and actually curly, they say there's like a point where you're either a creative or you're an accountant or that. But ultimately, I don't believe that that's the case. Accountancy is just another form of creativity. Absolutely, you know, it's the way our minds work, at super speed to do that. It's a creative pathway. And so it's only for me, the school system at times, well now at all times, this kind of, unfortunately, 100 year old, archaic system that needs a bit of a reboot. I'm not going to get on a you know, but it's more like that. We are then funneled into, oh, you're creative, or you're sporty, you're this, but ultimately it's creative. And then we get to a stage later on where only some people say, Oh, I'm creative, like, and then other people, yeah, I can't draw, I can't do. This doesn't mean they're not creative, not expressive.

C

Curly Steve 04:22

Absolutely, I totally agree. And and we'll get on to whether you think people are creative, whether you think everybody can be creative later on. But tell me your your journey from because obviously so you've you've been creative since you were this big, yeah. So tell me about your journey from this big to maybe to Eden.

M

Matt Hocking 04:44

Yeah, so try and keep this as brief as I can. So, yeah, my journey to get to Eden. So school was great, and I drew and I did graffiti and things like that, good stuff and naughty stuff. And and then I knew my parents very kind of cool with me, kind of thing, there was never, like a big push. You must do this, must do that. And I guess later on, a really good example of not having

pressure on me. I did good at school, but where I excelled was in the art and the technical drawing space. And strangely, although I could have just gone on to sixth form and had the easy pathway, and you know, geography was my other big love, but I love geography, tectonic plates and COVID, things like that. Love a bit of old myth and stuff. But history wasn't for me. And I think academically, I had enough, so I just put myself into the creative arena. And that meant going down to Falmouth. At the time, University of Falmouth had an outpost at Camborne in the block flats. There a graphic design and technical drawing. I chose the wrong course technical drawing because a few friends were going, turns out, that's like drawing precisely car engines and things like that, or book covers. But actually, later on in life, that served me well, because I'm very good at art directing other creators. So did all that different? Went to another art college. You finished university? I never finished university, right? Left a term before the end after four years, because I felt well low. I didn't get up with a head teacher. I didn't agree with his teaching practice, which was, everyone needs to be his style. And I was like, but what about my style? And I was getting lower grades. I had a brilliant bunch of supportive friends. I didn't want to leave pride. My parents had backed me to go there, as in Swansea, but I left in the end, and actually flipping forwards, six months after working on a bar and a little bit of travel, I ended up going to a job interview. I walked in realized I knew nothing about typography and graphic design, and that's what they were about. And I went into the interview as a Friday. I was the last interview the day in Torquay, and I said, I'm really sorry. I'm completely wasting your time. I don't understand all the things you got. And he said, Look, it's been a long week. You're the last candidate. You're here. You come up from Cornwall. I showed him my folio. I can definitely draw and and sketch and concept. I got the job. Oh, awesome. And I've played that forward ever since, a slightly different story. But yeah, when that never judge a book by its cover. Be Your most authentic self and and I'll always have a conversation, because you never know where it'll go. But yeah, then after that, that was then, like eight years, this is my Torbay bit, and eight years of being in Torbay and having a base there, and these two ex Archie directors, which I didn't even know what Saatchi's was and things like that at the time, had moved down West End work, West Country prices was their line. And then they crashed to help me, like, reduce my more complex illustrations to graphic. And then I started really understanding typography and the power of kerning and bass lines and color palettes and pantones, and then after that, you know, various ups and downs, four redundancies and lots of freelance working with Sky, Lego, Glastonbury, all sorts of things and and I got disillusioned in it. This had by the age of 29 it was too easy. Okay, so I was just making things, and people were just going, Yeah, and pay me money, and there was no challenge and, and it didn't feel like creativity. Just felt like, well, maybe that's what everyone wants it to be so effortless, but I wanted more of a challenge, more meaning, more worth and, and that's where then I got called randomly from my dad going, oh, there's this Eden Project in Cornwall. It's three miles from where we used to live. There we go. So I didn't do any interview preparation. I didn't really research Eden. I just thought, I'm a graphic designer. I'll go partly for my dad. Didn't think I'd get the job, and went down and went into a port cabin, because when Eden was more port cabin than anything, and then they had the main site. But for the next three years, I was in Port cabin city, as it was called, and so yeah, went down there. They kind of looked me up and down had one of my toughest interviews. So one of the reasons I went for the interview as well Cody was because I had been headhunted for a while, and I didn't know what it was to have an interview, right? And I like to experiment a lot. Absolutely, what am I like in these scenarios now? I'm like, eight years older sort of thing. And, yeah, I didn't think they liked me, and I was a bit cocky. And they were like, you know, why are you here? And I was just like, because I was dressed quite corporately, and I said, Well, I've been in corporate world, telecoms, guy, Lego. But imagine, you know, my create, my, you know, creative world and my corporate world meeting your environmental world. Any design they're worth, their soul will rise to what their their client needs. And they said, Thanks, that was it. Didn't know what the wage was. I walked

about 30 steps to where the foundation building is. I don't know if you know that at Eden, yeah. And you could look over the pit there before the trees. And I looked down and went, oh my god, this is my charter. This is space, yeah, nature. My shoe big loves Yeah. You know, academically not good enough to all my stories of not good enough to be David Attenborough or Neil Armstrong, and that was it. And then I got a phone call, literally on the edge, going, job's yours. When can you start amazing? And I was like, so what's the wage? 50% pay cut. I didn't even get the highest brand so yeah. And then I was like, shit. Oh. Then I was like, Okay, I will forever rue this moment if I don't step into this. You know, there are plenty

**C** Curly Steve 10:46

of jobs out there. At what stage was Eden at that? Then it just opened? Oh, okay, so really

**M** Matt Hocking 10:51

interesting, yeah, and the agent exciting, the incumbent creative agency they were using on retainer wasn't able to cope with the demand of on site, yeah? Material production, so I'd be the first graphic designer, and actually, it's quite a basic role, and that's whether any designer worth his soul is because I'd always played a leadership role in other agencies. I wouldn't say I'm the greatest creative but I've just got a good way of seeing creative potential in both client and team member. And so I knew I could see the future where I'd always be going. I wish I'd done that. And my eight year old self went, Oh, space. You know, nature I'm in, and I'll figure out. So I just bought a house in Torquay as well, right? So then that was some round trip.

**C** Curly Steve 11:35

Hang on. We're talking from Torquay to st auster Wu. That's what? 100 miles. It's 140

**M** Matt Hocking 11:41

mile round trip. 140 round trip. Okay, yeah. So for a year I was doing that. My dad lives into North stall, so I did stay with him. That was quite interesting. I was 30, then moving back in my dad, yeah, but actually, what Eden gave me and this sort of long winded, but rapid fire journey of a guy with no design skills, who was creative, learning to be a designer, getting lots of dream science. You think sky and Lego would be pretty cool people to work for absolutely But that wasn't enough for me. We'll talk about enough ism later take a 50% pay cut the next three years, I did the most amazing work I've ever done in my life. It was, it was something like a soul, like Soul meeting soul creative. They don't want to get, like, spiritual, but it was like the two things, oh, this is why I had to do that journey of all the other creative things, because once I was here, I knew how to unpick and the current way of producing things and then make it all production, more environmental. And were you? Were you? Were you given free rein? Yeah, I thought they would tell me how to be, you know, Eden's designer, a creative, you know, and they were just like, No, just do it. And then I guess that's that leadership space, isn't it, you just step in. So the client was Eden, and as far as I was concerned, that means we had to use certain papers so we could design on anything, but actually it needs to be the right papers. So I went and started changing our print supply chains, and re looking at what how we use paper,

and my first comments from printers, like, it's going to be expensive, it's going to be this, because not many people were using vegetable based inks and recycled paper. I said, I get it. You know, we will lead the way, but recycled paper, special basics, will become the way. And I kind of knew that in my heart, it's like a real big knowing, like the path that was already there, and you're just trusting to follow it.

**C** Curly Steve 13:26

And beautiful to have that, that backup from from the Eden Project, yeah. And very necessary, yeah. And

**M** Matt Hocking 13:33

also, cost wise, you know, sustainability didn't have to be more expensive, which was the kind of conversation. It didn't need to also be kind of hessian either, and due to those, I've got no problems with them. But actually, I like sexy surprise, environmentalism through creativity. That's a storytelling moment, you know, like why you might buy a chair and things like that. There's nothing, at least the agency that spawned out of Eden that hasn't been considered from where it's born to where it's been recycled from to why we've got it in our supply chain. I

**C** Curly Steve 14:07

like that. And just does that. Is that a chore for you, or is that just something that happens? Because that's a that's an interesting journey, isn't it? I think for a lot of people, they have to, they have to think, How can I do this before they actually do it, whereas, yeah, it sounds to you like it's a DNA, it's naturally, yeah,

**M** Matt Hocking 14:24

it's and again, I don't want it sound ethics. I know it's hard. You know, people get stuck. You know, I get overwhelmed choosing a broadband provider, but I don't get overwhelmed choosing the paper. Because ask the questions. Like, you know, the paper merchant might sell me the paper that's environmental, but he goes to, where's this paper from? Like, oh, it's, it's the UK. I said, No, where's the mill? The paper was written, right? And actually, very few papers are made in the UK. And there's some wonderful papers that sold to businesses as eco, but they originate in America. And that's, that's okay, but for me, I would rather support, you know, more local. Lies, trade routes and stuff. And again, all of this came down to, this is just like, like The Matrix. It's like, I can physically feel and see it. And the connectivity between people, planet and creativity and material is, is like, just so natural, yeah, and, and that's what I said to say, whereas before, I was kind of disillusioned, but earning a good bit of money and a good bit of freedom and and then, then I came here, and I found a whole new way, and I couldn't ever imagine not working that way. So, yeah, so So is that Eden and the design team was growing really rapidly. Lovely crew. We had designer makers, so you know where you see the exhibits, those would be made by them, and some of my tea art team, my team, we had this amazing guy, Ben Luxton, that oversaw all of us, and in the end of about 16 of us, we're maintenance people, maintaining the exhibits as well.

**C** Curly Steve 15:49

And you were saying earlier that you you work with Chris Hines,

**M** Matt Hocking 15:53

yeah, so Chris, I can't remember what year Chris joined it, maybe a couple years after me, and he said a couple years after I'd left. So I was there from like 2000 2004 before I set up leap in October, 2004 and we were invited different team members from different sections to go on this sort of it's like a slightly immersive day with Chris down at the blue bar at fourth tower, and so food, drink, and then he was teaching us, or showing us what it is to think in a triple bottom line way. Okay, I say, you know, people plan. This was new to you. Then was it? It was because that would have been 2002 then John Elkington, who originally coined the phase, then coined it of the lands in 1968

**C** Curly Steve 16:37

or something like that. This is people profit, planet, yeah,

**M** Matt Hocking 16:41

yeah. The three P's, as people would call it, yeah. And what we had to do is, I didn't have to do it in a graphic design thing. I was asked to look at transport and logistics. They divided us into sections that we weren't and how would we do it? Using our skill set and mindset to do that job that isn't ours. Mine was to to get flowers to Eden from from Europe, Amsterdam, for the shops, and what would be the impact of it and that. And, you know, my itemized by the end of it with our group is like, why are we getting plants in the shop from abroad? Right? You know, why don't we just say that we only sell low local, yeah, yeah, and things. And, you know, there's different things. Some of the plants they sold, and again, this isn't a hit on Eden, but, you know, they had these amazing plants that flowers from, like Africa and stuff. So it did show you a bit of the world. But did we need to do it? Is the question, yeah, what is enough that for the expectation of Eden. But what I learned there is, I really love the triple bottom line, because I've never been very focused on money, not because I have lots of money, is I've always just had enough, not, you know, not enough if something, lots of things went wrong at once, but enough that to have a good life in the region that I love, Cornwall, so all of it, it was a coming home experience. Come to Eden, eight year old Matt, got to be in space in nature, in a reused quarry in Cornwall, and suddenly bring all my design to some of the most amazing projects I've done working with, like future harvest and the Peruvian potato Foundation. And that was more exciting than the Lego stuff. And when I do talks, I show a picture of Lego and then pictures of all the potatoes and that are over in Peru, where the you know, where potatoes are originally, yeah, and so all these things, I bumped into David Attenborough once came into work, and he's sitting there at reception in Port of cabin city. And like, it's not David Attenborough. Dave Attenborough, wow, yeah, super nervous that that sort of thing happened. You know, Ray Mears was there, the Explorer, yeah, spent time with him. And I'd also, just before I started, even I've been up in Tibet, and there was a lady coming to do a story telling workshop around the oral stories of traditions. And we don't have in the UK many oral traditions Celtic nations do,

and especially tribal nations. And I just come back from Tibet, and she had left Tibet in the exile with the Dalai Lama, so we went off on side, and she was just asking, How was my time in Tibet, and how did it feel? And I'd gone to bed when I was 29 and before it was open to tourism properly. So, yeah, it was a really,

**C** Curly Steve 19:23

I mean, Eden was just groundbreaking, wasn't it? I mean, it still is, yeah, yeah. And must have been a great place to to work and be a part of, yeah. I mean,

**M** Matt Hocking 19:32

I guess if you think of it like a hive or an ecosystem, it was, it was just really rich and vibrant. Yeah, it would take two hours sometimes to cross the site and was a designer. We're in a lucky place for

**C** Curly Steve 19:43

you two hours, because you were chatting to everybody. Oh, everybody chatted back, and it's

**M** Matt Hocking 19:47

hugging. So lots of hugging. And in the end, I stopped going out a little bit because I wasn't hitting the deadlines. And it was very deadline intensive space. But the beautiful thing about creativity. Be of any sorts, but especially being a designer, is you're, we're an intersection between people, planet, education and future, and so like when you're on site, everybody interacts with you. You're sort of friends with everyone. Yeah, you know, those interactions are really important, and you're neither, yeah, you're neither high or low. You're just right. You're just in the middle. Yeah. And so friends with operations and car park and friends with catering, because they need their menus, and then the foundation with the science teams and the education teams and the leadership teams. So we got to really be part of the whole ecosystem.

**C** Curly Steve 20:39

So interesting you say that because part of my creativity is that occasionally I'll go and buy a magazine on something that I have no interest in whatsoever, yeah, and force myself to sit down and read it from cover to cover. And without doubt, I can come up with some kind of different way of doing things, yeah, just just by looking at things from a different perspective,

**M** Matt Hocking 21:01

and that and totally and flipping way ahead here. That's why it's always really relevant to me to have an emerging leader, a youth board member, involved in everything we do, right? You know? Because that's and the young perspective being acknowledged as an elder way. Since

me in one I'm in an elder space, but then there's going to be other elders above me. We need all the wisdom and all the perspectives Absolutely, and those are inheriting the space to those you know have been walking in space for a long time. So I'm a big, big thing for getting alternative perspectives.

C

Curly Steve 21:34

Yeah, brilliant, brilliant. So, so we went through Eden, yeah. I had a lovely time at Eden, and then I fell in love. You fell in love at Eden. Oh, you fell in love with a girl at Eden, okay? And

M

Matt Hocking 21:45

and then she said, this is about 2003 and we left in 2004 she had a son in Wiltshire, and the first time in my life, I was like, Oh, she said, I'm gonna go move back up to Wiltshire. I've been offered a job. I was love strap puppy, and she did become the mother of my kids. We're not together anymore, but we still work together. I met her. She was still good friends. We work well together. Okay, so she's like a marketeer. When we met, she was commissioning our design team to work and her role with the Soil Association, she had a seat there, and she was looking at the organic supply chains for Eden, and so she wanted to do an organic week festival. And of course, we we designed the how it looked amazing. And we got to know each other. We worked really well. And actually, we have co parented, you know, over the years since step in 2008 but we come and get into various projects. She's brought me into her company she's worked for. I brought her into some of ours, and she has a lot around purpose, life coaching and things like that. So it was kind of good mix. And people still say, Now, wow, you two are really good together as colleagues, as colleagues, yeah, and, but, you know, we it was amazing. But she went to Wiltshire and, and, you know, she's part of that inspiration. I kind of grew up a little bit with her as well Eden. I was still very playful. So by that point, I was like a 33 year old, playful guy. Now I'm a 53 year old, eight year old, but yeah, so she went for this job with an organic herb company. So I went with her. And then the thing was, like, wow, what do you do after Eden? You know, I couldn't imagine a job. My prerequisite for life has always been to live, work and play by the sea. So went to University of Swansea after being in Cornwall, and got my first job in Torquay. People like, Hey, why you going to London? Saying, well, London clients contact me anyway, you know, and then I can get the train up to London. Yeah, you know, that's that not I don't need that enough money to be in London and kick caught in the rat race. My creative inspiration is the ocean and nature and being close to it and and hence, I guess, why the work of leap? But, yeah, Claire. Claire went up. I followed her, and I was like, Oh, what am I gonna do? All right, I'll create my own, my own thing, based on everything I had learned to Eden. So I would create a graphic design business, which would really be just Matt Hocking, but I wanted it to have a name, because they were, like the cool names, you know, like underworld, the music producers. They had a design agency, their agencies, theirs was tomato. I'm a big fan of lemon jelly as well. And they're both designers as well. Yeah. So they got their design agency, and then they've got their music side. I haven't got the music side. I'm sorry to disappoint you, but I just wanted a word. And then I was thinking about two things. I was leaping away from this amazing safe haven in Cornwall, going to Wiltshire with no see, and thankfully, lots of nature and, and it was a leap. So, there's a leap of faith. There was also, I was very good at leap frog, so, so, and that, that playful, mischievous thing as well. So there's always play again. You know, I think one of the. Big things about creativity, climate and planet and futures is we need to have some serious play around it. Play

**C** Curly Steve 25:07

is so important, yeah, yeah. And I think as as you mature, it becomes less and less prevalent. But actually we all love to play, and it's such an important part of our lives,

**M** Matt Hocking 25:18

yeah, yeah. And actually 100% with you there. And also, one of the things for me, Curly is like creativity is playful, and so to do so, that's where I came up with the idea of what leap would be. And that's, you know, still metamorphosing. I'm still learning. I'm 20 years old. I'm, no, I'm not, I'm not a perfect leader. I haven't got it. I'm learning every day. I'm experimenting, iterating, failing. Is anyone a perfect leader? Yeah, and we wouldn't be, yeah, I don't even like being a leader or managing,

**C** Curly Steve 25:49

but imperfectly Perfect, yeah, I

**M** Matt Hocking 25:53

do use that a lot. But, I mean, I like the line, you know, it's from a film, but if you build it, they will come. And I was told that I couldn't. I was going to do leap, and we would produce the planet, would be our client, and it would be graphic design, always the planet, the environment in mind. And people go, what does that mean? I said, Well, you know this 2004 it's like, if I'm doing a website, it's going to be powered by renewable energy. If I'm if I'm buying, I'm using my laptop, where I am will be powered by renewable energy. If it's on paper, it will be recycled. It will be these inks, and everything in between I'd work out. And also, I'd learned quite a lot seeing other agencies interact with Eden and stuff we had done what worked and what didn't in a tourism based environment that lots of people were touching. So the maintenance team had to mend things quite a lot. So all this experience of materials that worked and didn't, and I took the best of it, like the fine wine, as well as having the house wine, and, and then that's, that's really where it went. So I created leap. Somebody said, Oh, does that mean life, environment, art and passion? I said, No, but I like it, so I use it. Yeah, perfect. It does work. And then I didn't have any clients, but I just said, you know, this is what I do. And then I went out and offered my skills to a couple of charities, and just said, look, I've got no clients, small charities. One was a homeless charity called the HOPE Project in Exeter. Was the first commission. So I did that for for nothing in return for testimonial. They really loved it, you know. And again, it's a relationship. They liked me. Got a bit more work. They started talking about me, and then the Recycle for Cornwall campaign was required 18 months to up the level of recycling in the region. And leap, I won it because my creative but more because of my sustainability. And they said nobody was able to answer like you did about materials and how things are connected and and then it just started to flow from there. It just is, just snowballs. I'm up in Wilton now, and just like when I was in Torquay, having traveled to Eden for a year the next two years, most of my clients were in coral, so I was up and down. So I was burning carbon just to service them. Yeah, and had two daughters up there, and then decided to come back. And that's totally was born and, and I call it like a bat signal moment that people just started to find out about us. I

think there was only two or three businesses doing anything like us, and there's FUTA and Thomas Matthews, and actually, Sophie Thomas and both Ed, who founded Futura and Sophie Thomas Matthews, have become friends. And Thomas Matthews actually, unfortunately, just decided to call it a day. And she was been going since, like 1999 right, even before us. So, yeah, so that was, that was leap, and then it was just working out. So I knew that I had to use this energy, and I knew I needed to use these, use these papers, and then magic just started to happen. You know, who should I use for energy? Now, the two main suppliers are ecotour city and good energy. Good Energy, we're in chippelem. I'm in devices. So let's go with good energy.

**C** Curly Steve 28:54

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**M** Matt Hocking 29:24

like I said, we signed up to good energy. We thought they felt really right about the way they used energy. And there's a lot of great energy providers in the UK, and there were two very dominant ones at that time, breaking the idea of what energy was. And I just really liked good energy, and they were based in chippenhams, not far from where we were in divide in devices. Yeah, some of you from Customer Service has seen that we were an agency, and must have told you know, Juliet Davenport, who's the CEO, founder, and the next thing we're over there, amazing. And Claire, seven months pregnant, and there's some. Me, we're wearing combats. We're not dressed up. There's a lot of people in suits, and we just talked about our values and and materiality, you know, because it things weren't so digital them, and there was still a lot of paper being used. And again, you know, both of them have a role, and both of them have significant environmental impact, and we were just doing it in the best way for the clients, and with, like, reporting on it. And so we're telling them about all this, and they just said, Yeah, we want to work with you, much the same as that Eden moment. And got very far. And yeah, and then that contract was, you know, reality, it was 100,000 so we're going from quite small things to

**C** Curly Steve 30:38

to this big. This was many years ago.

**M** Matt Hocking 30:41

So this is 2000 and this was in a year. Yeah, so that would have been set leap up in 2004 and that was 2005

**C** Curly Steve 30:49  
so that was considerably more than what it's worth today. Then,

**M** Matt Hocking 30:53  
well, again, we keep leaps ecosystem small. When you're by yourself, there's it always feels like there's more money. It seems you have team and and process and stuff then, you know, so we actually at the peak of when I was just working by myself, the probably only now, 20 years on, earns between 102 100,000 more than those early days of me. But it was a significant step up for me in that and also times well, because Claire's own job, which had gone to Wiltshire for they didn't have the money to pay her, so they're waiting on a house sale to pay for her role that didn't go through. She's seven months pregnant, and doesn't feel like, you know? Well, it wasn't, yeah, maybe yeah, it was seven months there, so just before there, when it had gone through. So she didn't feel in integrity and authentic to go and get a job. Suddenly I was in like, digital creative hunter gatherer mode, and the work came, you know,

**C** Curly Steve 31:48  
so, so leap is a B Corp company, yeah? So we would, yeah. So let's start by just, just exploring B Corp for for a moment. What? What is B Corp? Yeah,

**M** Matt Hocking 32:01  
well, just before I go into what is B Corp, I think it's what wasn't there before B Corp. So creating leap as an environmentally planet centered design and impact agency, a lot of people would question, what does that mean? Because they weren't used to the language sustainability. People still really don't get the word, and that's what I say, graphic design with the planet in mind. And then actually, on there. Then I say, like, if we do this, it will be this way. If we do it that way, you'll know the footprint of it. Is it going to be any more? Said between it's zero and 12% then we started to get more challenge. And so we started to win environmental awards. And then we did isa 14,001 after BSA triple five. And you'll know some of these well. Tell us what that is, just whether environmental standards for having an environmental management system and EMS. So this is us as a small business, a chaotic creative that doesn't like Excel spreadsheets, having to fill out a spreadsheet. Feel I had to prove that this was possible, that creatives could do this and not just do the creative work for the planet, but also do the back story and the data to support the impact for transparency well and for my onus, I think there's about it's about truth, trust and love, I think, and just, I get caught up into it. So the one thing about this creative journey within the on a planet centered approach, clearly, is everything became sticky, whereas before history and all things by geography didn't stick in my mind. And suddenly I knew about all these papers and I knew all these stats. You know, 80% of environmental impact is decided at design stage. 70% of the world's papers go through the hands of a creative in one way or the other. This

**C** Curly Steve 33:46  
is all because you've got an intrinsic interest in it

M

Matt Hocking 33:51

and empathy for the planet. I think as well, there's something about that care and care and love and reciprocity for our origin space. You know Spaceship Earth, as Buckminster Fuller would call it. And going back to the things we had all these we start winning those awards, like 30 plus environmental wars. Then people said, Oh, you're environmental but, yeah, what? I don't see any creative awards. So felt we didn't have to prove that so much, but went for the creative awards at this time, we're scaling up with the clients. I've moved back to Cornwall, two children, Claire, 2006 now investors and people, but we knew, we, you know, now, a team of approaching 10, I think, very quick, and it was still too hard to explain what we did. It wasn't an easy conversation, unless you knew the ones who already knew the bat signal, as I call it, they understood it. They trusted so bed reading, steps hotel and Scarlet hotel, they were just like we want a creative that fits into our circular supply chain. Actually, language like that was already being used way before circularity was being used. And you will fit in just like our fishmonger will fit in your design. They do fish sustainably. I. I say 14,001 very complex didn't really make much difference to us. We held it till 2015, and at the same time, I'd come across B Corp. And B Corp, in its simplest forms, is for for profit businesses using their business as a force for good. And its original line was people using business as a force for good, rather than business as a force for good, because it was people in business. And in the early days, it was more like you got, you know, Fair Trade Mark, um for product, and then B Corp for for business. Now it's changed a lot. And we measure our businesses, you know, on like, Well, five pillars. But now that's all about the change, because got some fantastic new standards coming in. And leap was the first, and it's American. It came out of America. So there weren't many in the UK. I've been watching it since about 2008 just out of interest. Strangely, not curious enough to go, Hey, can we do this over here? Anyway? It came to Britain in 2015 I had all the data from ISO 14,001 had all the data from investors to people. So people and planet had the way we produce work with the world's only at the time, carbon calculator for paper and print. We'd had that created by a science team. And so we had all these tools, all these measures. And B Corp came in, and the next year, I went through the all by myself. People say it's rigorous and it takes time. I did it by myself on a much more archaic version than the very easy platforms they have now. And I did it and got a phone call, because there wasn't many B Corps in the world, and they said, Look, you're 23 points above what you need to to become a B Corp, 80 points. Why have you not pressed the button? Oh, I just want everything to be perfect. You know, I want every answer to be perfect. It's not even about the score, but my own duty, yeah, is so I was overthinking. And actually, way I teach use of the B Corp business impact assessment, how I help solve and things like that was just actually, it's not perfect. It's about a process. The journey's never ending. It's not the destination. About moving forward, yeah, and doing what you can. You don't have to do all. It's not about the highest points and things. I get a bit frustrated with this kind of chase the points, for sure. Thank you. That's all gone now for the new standards, but it's nice to gamify it. So yeah, I, I pressed the button after Kate Hill, he's very high level in the B Corp movement, and she was heading up UK. And, yeah, it's a really fun moment. She goes, yeah, just like, and then she said, and the new assessments coming in, because at that time, every two years, a new version the BIA came in. I hate tests. One of the reasons I did design and creativity no more tests. And I pressed it. And a month later, we scored first creative agency, well, first B Corp in Cornwall, and the first creative agency in Europe to have that standard. And then things exploded. But also for me, the biggest thing on that was all this stuff to prove what we were just like when I became this planet centered designer, Matt from his bedroom, in those first couple of years, people understood it. And B Corps like to buy from each other, invest in work with support. So suddenly, I mean the whole new community, the only creative and I

didn't look at it as a sales channel or funnel, but people seem to like me. And work things came and the work got bigger, and we got a reputation of being a nice place. And, yeah, that's, that's where we are, and that's, I guess, my life's work, and that's why I wanted to grow the vehicle community here, not be the low nut. I wanted some other people to dance to me. And now we've got, you know, approaching 100 businesses in Cornwall, and

**C** Curly Steve 38:47

Cornwall is one of the most B Corp areas in the country,

**M** Matt Hocking 38:51

yeah, second largest cluster outside of London. London's the capital city for the most B Corps on the planet, and the UK is the fastest growing B Corp marketplace. Brilliant. But the reason that is is because we've actually, whatever we may think of our governments and things. We've got good laws, and we have a NHS. So we've got a health provider. We have pensions, state pensions. Many countries don't, you know, America, South America, don't have these things. So we're very lucky that UK businesses score on average, much higher on the first drafts or two drafts of going through the impact assessment than than other businesses.

**C** Curly Steve 39:32

Amazing. Well, you should be well, I'm sure you are extremely proud of yourself for the work that you've done now and where you're at with with everything, not just B Corp, obviously, but with the whole thing. Which leads me on to design for change. Yes, tell me about design for change.

**M** Matt Hocking 39:50

Well, Design for Change just encapsulating that the work was all around change, but also still not just changing for the sake of changing, and it came from. The Gandhi line Be the change you want to see in the world, which I found since found, I think Chris Hines actually told me this, that that's a paraphrase of a bigger speech that Gandhi did. So he never actually said it okay. You have to ask Chris about that. And he's such a wise elder. And so what that was that, that mantra, that line I was doing design, and I was in the art of change. And also the other side of things with creatives is where this playful individuals or businesses that come in in quite a nice way to deal with some pretty sticky stuff. So what else can we use design to change? Where we can talk about people, we can talk about the environmentalism of the business. So you with soul when I first met Lowell on a bus journey to Liverpool, and we're talking about what he did, because I, you know, I didn't know there was green hosting, and I didn't know about B Corp, and then green hosting and B Corp now it's just that awareness. And so I'm not there to have a unique selling point, because I don't believe the planet and life is a unique selling point. We did get told, Oh, you got a really awesome, unique selling point, this environmental thing. No, I need everybody to do this, yeah. And so Design for Change was just our quickest way of saying it. And, you know, again, it's a cool sign. So those that respond to it respond to it. Others, they don't see it, yeah? But what we did in all still, is we were on a

roundabout in snow still, and I had the whole all the windows, which are, yeah, about a bit longer than this room when it was a big glass windows, floor to ceiling, and we'd get people just staring at our team. So I thought I'd get some contra vision, which is a form of window graphic. It's not that environment that's

**C** Curly Steve 41:39

where you can see in one way, and yeah, the other, right, okay. And then I created

**M** Matt Hocking 41:43

this wooden scene that had dinosaurs and businessmen and astronauts and animals and all things. And it was my representation of what's been, where we are and what could be, right? So anything from extinction to this going to the stars and where we dream to what it is to be in business. And then it just said, you know, be the change you want to see in the world, designed for change. And that covered this whole thing. And we got so many people over the years. You inspired me so much with you at that thing I remember seeing, I don't know who it was, and we got clients that way. Other people said it just made my day hopeful when I saw it and I love

**C** Curly Steve 42:20

and moving on with inspiration. There we talked earlier about, and you've just said about Chris Hines being a wise elder, yeah, and you were talking about how you were inspired by the youth, yeah, your elders. Tell me a little bit about

**M** Matt Hocking 42:37

that. So although I might be a child inside me, it's a child that's had, you know, experiences and growing up, and so it's got set perspectives based on those experiences. But at COP 26 I was lucky enough to go though I cycled cop 26 with a bunch of other climate cyclists at 540 miles over sort of seven days. Excellent, sure. And, and when I was up there, one of the things that, again, B Corp, which I'm, you know, I've been involved in. I was part of the original 18 B Corp ambassadors to grow the UK movement. I've spoken for it. I've been at their events. And out there, they did this initiative, initiative called boardroom 2030 and what do our, what does the future of our boardrooms look like at 2030 you know, who needs to be at the table, and what do we need to be thinking about now and so, and then, lots of that was bringing in other stakeholders. You know, something that's very big for the B Corp movement. It's not about your shareholders. It's stakeholders, everybody, your community, your you know, workers, your customers, you name it, anyone you come into contact Yeah, yeah. And, and so I watched this sort of lovely role play with young, what I call emerging leaders, youth board members, the existing board members, Body Shop, modeled it. And, yeah, I like that. That's really good. Again. I You can go my, you know, neuro diverse mind was like, oh, grasp that. What if we did that scale? And then, you know, and Eden back at my home place. Now, you know, after leaving in 2004 I told him, my dear, because I do an on mass boardroom. 2030 we sold out an event in the gallery to 100 businesses without and then the agenda. Then, then they got a surprise when they came in. We'd got loads of youth, scientists, poets, artists, activists, and we

gathered them, and on all the tables there were two of them and young people. And we just let it pollinate from there. And then we modeled. We got good energy, which has a good future board as well. So that board ranges from like 12 to 18, so that we already existed with our client. Good Energy. They came down and showed their role in guiding against the board, the main board. So how they work? And even now, from that one day, which is, I think, 2021, I had a company say the other day, Oh, Matt, could you help us do some brand work? And so. Yeah. He goes, I'm working with this guy, Jack. And it's like, Jack, I know Jack. He goes, Yeah, I was sitting on his table at your boardroom 2030 I was so inspired by him, I started a new company. He's me and him are co owners. Amazing. And how cool is that? Wow. That is incredible. Yeah. And for myself, you know, run another event called good fest. And again, being conscious, I could talk a million miles and lots of different things and trying to stay focused to you and the and your audience. But again, you know, when I set things up, I couldn't create a company that isn't got environmentalism at the heart of it, environmental action through the way it interacts with the world. And the same with good fest. Once we had good fest, of course, it's got all that environmental you know, we don't produce merch. We're really conscious of, you know, our carbon footprint, of all the things, but it's really important to have a youth board member. And so I had been in conversation with a lady, Amelia Cruz is now a friend since, and she was at our border in 2030 she was 19, then she's 25 now, just stepped down from our board at goodfest, and she's been on a board for the last three years, and we've talked and worked and shared and yeah, and it's been brilliant, and I feel so much richer for it. So one of my I call it my green rider. If I'm asked to do a talk or be on a panel or something, that I'll always have at least one Emerging Leader, young person on the panel. Awesome. Yeah. So that's really important, because again, if we're looking at life, it's just another form of creativity. And we if we need to have difficult and comfortable conversations and really do the work that now and future generations need, we've got to have all of us at

**C** Curly Steve 46:36  
the table. Do you believe everyone can be creative? Yes,

**M** Matt Hocking 46:41  
yeah, yeah. Because every moment, from the moment we wake up and think, What am I going to do today is a creative thought. There's a billion synapses. I have no idea how many there are, but lots going off and that speed how this is set up today. The shirt you wearing, my shirt is a creative expression. We're just told that creativity is a role is only done by a few, but I believe that a chef is a creative the road planner, city planner, who's working out the road. My god, that's a bit of creativity. You know, lots of logic, but it's a creative expression of how to move transport around the region and things like

**C** Curly Steve 47:20  
that. And I'm really interested in the possibility of of a no one, which I I don't want to say that. That's a horrible thing to say, but you'll understand when I explain. And no one could come up with a solution, or can come up with a solution, and someone who's not directly, a creative can come up with the solution. So I'm, I'm interested in that idea that that, first of all, anyone can be creative, and secondly, someone out there could come up with the solution.

M

Matt Hocking 47:55

Yes, yeah, I think there's a couple of little areas to that. So there is the belief in our creativity. And I think it is like the castle of Van Gogh said that, like everything is imitation or plagiarism because nature has already done it. Yeah, for sure. You know there's there's that. There's our self limiting beliefs around I can draw, I can't, but yet, we might go into an art gallery and see a Jackson Pollock or something like that, or a Rothko, and go, okay, my four year old could have painted that, you know. And then why are they getting 50 million Yeah, for that. And the things, you know, and this is all things, we've all got these different viewpoints of what it is to be creative and how we see the world. Some love natural beauty of the world. Others like the natural beauty of the city. I

C

Curly Steve 48:43

had a friend who got told when she was 12 by a school teacher that her painting was terrible and she should never do any painting again. Great. She didn't pick up a paint brush after that until she was in her mid 40s. Since then, she's been selling her artwork for incredible amounts of money, yeah, and she's absolutely fantastic. But that creation was between the age of 12 and the age of mid 40s, yeah. She She shelved it because some, someone decided to tell her that she couldn't think they're probably

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Matt Hocking 49:25

funny, or they were, you know, you know, just their magician was manipulating. You know, everything comes when it's supposed to. So, you know, like ideas in the crate thing, ideas that didn't work in the 90s could be right now, they might come too soon. It's a brilliant book, and they asked about books, saying, I've got a few books in my bag, but it's a very simple book. I'm like somebody that likes to read something very quickly. So few pictures, and says it's called the path of the doer by David Hyatt, who's the founder of the do lectures, and Hyatt Denham. And in it. Is all about in a reality, and the way I read it and hear it in my mind is it's about taking action that a good idea. 99% of us will have the same idea, so that maybe, again, these are my words. Now, a global consciousness, an idea, comes into the world somehow, and lots of us get it at the same time, only 1% actually are the actioners, and then those 1% might not have all the tools and individuals to manifest the idea into something that works. So like me, I'm a really good Ideator. I could, you know, my mind's always exploding with new ideas, but I need what I call a transformer and operator, people that can bring it to reality when I'm doing so I'm a good director of work, and I'm a pretty good creative but there's better people, and so I know my limitations, so I'm quite easy to step aside, but be part of the whole because I'd rather see the best work that's most fitting for client and planet than just doing something for my own ego. So So again, if I need illustration or video work or something else, I lean into others that can help me be more brilliant. So,

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Curly Steve 51:08

so how can we how can we create a better future? How can

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Matt Hocking 51:12

we create a better future? Well, I guess there's a few tangents. You know, there again. So one, we need to do the work on ourselves. So creatively, I use the word creative. We have to do the work on our inner self, be happy internally and our own ecosystem, and that will manifest that it will work on our external we love ourselves and understand our creativity, love and self worth, which is a work in progress. And I'm no, you know, Buddha or anything like that. I've not, not hit that sort of rack point. It's going to be my life's work is just being the best version of myself, for sure. So I think there's a in the Hurly burly of the day and the speed and just life. So not, not everyone has the luxury as well. Some people that you know work, get food, sleep, work, you know, don't get that time. But what if we could have a society where we could all work on ourself and then that made us care, or naturally care, for everything around us, and if we were able to embrace our creativity so that we could have a voice within our communities to go actually, what about looking at this way or that, or what do we really need? And we removed our, I'm going to take this from John, John O'Brien's Anthony, but we left our status and our ego at the door and looked at the bigger picture. The other side of the better world is, you know, any action is better than no action, for sure, you know, and we could all and I hear, when I do a lot of talk, so many people overwhelmed, like, what walk? Yeah, I'm just trying to do that. I'm recycling, and I'm not I'm not driving, and I'm not this, and it's not enough. And you can feel the overwhelm and go, look, it's not just on you. If you do the bit that is enough for you and it becomes a habit, or you feel you ticked it off, then you can move and you don't have to do it all at once. Like, then people do these Mad City diet things like, all right, I'm gonna stop drink and stop eating food, and I'm gonna stop sugar, and then you just get this overwhelm. It's impossible. Your mind's going I need the sugar, and there's no food, and life's boring. Suddenly, you know, and it's the same for the environment. What can we what can we change? What is your design for change? What is your your the change that works for you? It could be little things like just getting the bus, like I did today. Yes, it takes longer, but actually, I mean, quite a peaceful state I planned on the bus, and you quite enjoyed it, didn't you, I guess, chartered me and the experimentation, but I couldn't chat on the bus. It was a bit ratty, so I wasn't the place to have phone calls I've learned over the last few years. So leap, when I set leap up as well as the how we use, you know, energy and paper, and how we care about people and planet. It was also like, where do we bank? And I made a decision straight away, which is easy when you're starting up a business, that I'd only use ethical banks, yeah, for sure. And whereas my I'm still with my bank that I was a student with, you know, and that's not so ethical. But everything leap does from the heart is as good as it can be. So I just want to

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Curly Steve 54:26

finish up by talking about something that intrigues me, enough ism, yeah, tell me about enough ism within

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Matt Hocking 54:33

the enough ism, it's kind of like the triple bottom line again, but now it's kind of my own play on words and stuff, and it was just looking at what it is to be an activist and that we can all be in we can all be an activist, you know, just doing a good deed a day, you know, is an actress. And then what more can you do? But then what is enough in that activism? So then there's reactivism, which I kind of look at is you you realize that you do need to do something, but it's

quite, quite late, and it's going to be. Expensive for you to suddenly change, adapt, scramble around. So you know, you haven't done the planning, but maybe you have the resource, and other people won't. And then the inactivist. Now, if anybody's watched the film, don't look up and things. It's a little bit like that. And it's like an inactivist, you don't believe that there's anything that's a problem. And so you just think, this is, this is life. And there is, there is either no way, because you don't believe what's happening, or you can't comprehend it. And so that in activist is, you know, that's the end kind of thing, yeah, you know, in a suicide or anything like that, it's just that don't look up moments like, Oh, it's too late now, yeah, so let's all be activists, in a way, and, but while knowing what our enough ism is, that's

**C** Curly Steve 55:44

insightful. And let's, let's all be activists. If we can't be activists, let's be reactive activists, and let's not be inactive. Yeah,

**M** Matt Hocking 55:53

yeah, yeah. And just want to save yourself some money, take action now. Yeah, you know, that's the whole thing. Is, like, take the action now grow a couple of you know, future I suppose this is evidence stuff, so I won't go into that.

**C** Curly Steve 56:05

So yes, well, let's that. That sort of moves us nicely into the next section. So what we're going to do now, Matt and I'm going to, we're going to give you a minute to talk about each thing, which be interesting, because

**M** Matt Hocking 56:17

I wonder if we just say one word,

**C** Curly Steve 56:21

but Alex over there has got the the bell, yeah. And you're going to have one minute to discuss each, each of your top tips. And the first one there that you're going to discuss is switch your bank to one that does not fund fossil fuels or deforestation. Yes,

**M** Matt Hocking 56:36

yeah. And actually, this is the biggest and simplest activism thing you can do is is know where your bank is from and what they're doing. Now, we've all got banks. It's now a lot easier to move a bank. So leaps always had its money in the right places, you know, Co Op, Troy, DOS and now styling freeze as well. So we use those three banks harder for business. But I personally, where is your money? Where is your pension? And that's these key things. There's a

website called bank dot green, and that's it. Just put bank dot green, you go in, put in your bank, it will tell you what your bank is funding, and you can make a decision whether you would like your money to be elsewhere, which would mean making change in bank accounts, even if nothing else. Information is beautiful, so check it out. I'm not going to say any more than that, but it will tell you the top 10 polluters.

**C** Curly Steve 57:26

Excellent, excellent. And that's, you know, you've got some banks fueling fossil fuels, you've got some banks fueling war, you've got some banks fueling all sorts. Most

**M** Matt Hocking 57:35

banks do all of those. There's not much one, same as our pensions. And so that's the quickest and biggest activist they can do

**C** Curly Steve 57:41

Okay. Number two, you do not have to do everything. Do one thing. Well, make it your new normal, then build from there. Yeah, yeah.

**M** Matt Hocking 57:51

So with that, do one thing. Well, it comes from a bit of experience and this overwhelm. Am I enough? But actually, rather than being overwhelmed and getting stuck. What could I do? And it could be just, hey, I'm switching my washing machine. I'm only going to wash things at 20 degrees or on cold, and you just kind of adapt. And so it's kind of like nudge theory. What's that thing I can do? I don't like composting. Sorry, I don't have a home composter. I do throw everything out the garden. So it's again, it's just going, What can I do that supports my local community, supports me? And then what more can I do? So it's finding what is your action again, and what is enough for you to do it well, like a habit, build upon it.

**C** Curly Steve 58:33

Excellent. And that was, was that exactly a minute, Alex, this, you're good

**M** Matt Hocking 58:37

at this? Well, I'm getting into the enough ism now, and I'm scared of Alex now. He's got a bell. I can see he's turning into a man of authority. He's gonna like stamp on he's eager, isn't he? Yeah, absolutely. Two environmental people that's not recorded.

**C** Curly Steve 58:55

**C** Curly Steve 58:55

So number three, Believing Better the media often tells us otherwise, but imagination builds futures.

**M** Matt Hocking 59:04

Yeah, so in that is if we only see a world that is limited, that is what the media portray, which is war, death, control, despondency. It's like, you know, I never watched EastEnders, but that's what I like. East End it's all doom and gloom. There's always a problem. So what if you just around good people and in good community, that's never going to be perfect, but surround yourself with that. And it's about imagination. And you know, Van Gogh says, long as we can see the stars, we can dream, I think was a line. And so that's, that's what this is about is keep imagining better. Don't catastrophize, you know, get that imagination going, and we maybe could walk into a better world just by believing more and believing in ourselves and others absolutely just, I know it's gonna be me, but if you've seen the film creator, it shows an alternative that. Question of AI, if AI was good, doom and gloom sells papers, yeah, just like we Yeah, exactly, good news doesn't sell. So number

**C** Curly Steve 1:00:07

four, gratitude matters absolutely your to yourself, to others and to this life, yes.

**M** Matt Hocking 1:00:15

So gratitude. I didn't realize I had a gratitude practice until I started talking to people. So from the age of about 2324 I just used to say, thanks for what I've got, usually the C, yeah, yeah. And see if that relationship had gone wrong, the C would be my healer and stuff, I'd spend time watching the waves undulate. And the art of just being grateful is an energy, a frequency in itself, and reciprocity giving back for something you've been given as well. And so I really big believer in that. And then as I learned words like gratitude and reciprocity, that made, Oh, that makes sense again, I'm giving back for being on this planet in my way, I'm giving back to young men at the moment, for my journey as an older man. Yeah, you know, so brilliant.

**C** Curly Steve 1:01:05

Do something, not nothing, yeah, however small, care for your patch. Think global. Think hyper local, yeah,

**M** Matt Hocking 1:01:13

yeah, yeah. So it's, yeah. So with, with that line, it's, it's more like act local, think global. So just by doing our bit here, the world is big and overwhelming, and there's lots of brilliant stuff out there. But can we affect it or not? Yes, as we rise in our careers and our creative pathways and responsibilities, we could be a world leader. But what can we do in community, you know. So my good friend, John Brown, you know, he wanted to take action, action with your vote. He

joined the local Chamber of Commerce, and he's now CEO of Chamber of Commerce now running it right, yeah. And he's also on his local town council with never guessing. He's taking action with his vote and with his word, and that's where he feels he can make the most change. So what can we do, each of us against

**C** Curly Steve 1:02:01

the butterfly effect, isn't it that when the butterfly, you know, yeah, flex its wings over there, it changes. What's happening? Yeah,

**M** Matt Hocking 1:02:09

everything is interacting. And, yeah. And we're a really, you know, amazing yet devastating time, yeah, but I remain in the imagination, even though I'm very lucky of where we are, yeah? But yeah. And John, you know, says vote, vote with your vote. You know, say you vote with your pound,

**C** Curly Steve 1:02:29

yeah? So moving on. We're gonna, we're gonna look at your bits of evidence now. And the first one, which you've already touched upon, is the the www, dot bank, dot green.

**M** Matt Hocking 1:02:42

Yeah. If nothing else, it's a playful thing. Whatever you do, information is beautiful and awareness, and I do it at talks where we've got everyone on their mobile phones, and afterwards everyone's talking like, oh my god, you know so, and I don't know if I've got a pension in there as well. Is that, except for one or so, it's the pension, like changing your pension. So you know, two pounds of every 10 pounds goes to deforestation and fossil fuel in a normal pension, and a pension, the right pension is 21 times more powerful than switching your energy provider becoming vegetarian and stopping flying or driving an electric car. So that one thing we all got agency to do so much, in this case, that is the vote with our pound, but we're taking action.

**C** Curly Steve 1:03:25

So tell me about the Better Business Act. Again, something

**M** Matt Hocking 1:03:28

was born out of the B Corp movement in the UK, because of legal structures and government policy. We as B Corps, we change our article associations to go from shareholder primacy to stakeholder primacy, right? Everyone and people plan it and profit, not just profit. So we've all changed our articles to do that. And it's section 172 I think is, but what if we could get anyone

to have a business in the UK to be able to change and so the Better Business Act you can go along to it. I think it's dot org leap the cost of the website, and you can sign that you believe that's the law that needs to change. And this is, again, that power of law is so important, it's done, right? So get on. There is about 3000 businesses, you know, become a better business. I like it. I like it. You don't have to be a B Corp either to do it. Okay? It's just anyone can say, I agree that this is the way business should be

**C** Curly Steve 1:04:23

excellent. So the next one I've got here is the sustainable creative charter, yes.

**M** Matt Hocking 1:04:27

So one of my many hats is good fest CIC. So a Community Interest Company, take no money from it. Founded in 2019 create conversations by the beach. And each year we try and rather just be a talk, like there's many events at talk, we always try and get something tangible out. So this the better business. The creative chart, sustainable creative charter, sorry about my words. There was co created by 150 participants at good Fest at one session, including. Doing people from Patagonia and things, and we all coalesced, like, what are the things we need to do to change so? And we say creative charter, but again, goes back to all us being creative. So it's like, be bold, share be human challenge. It's really simple. Anyone can sign up to it and pledge to do it. But rather than pledge, actually, take some action, go actually. How do I be bold? Well, I'm going to share more about the thing I do that's different in the way I do the work.

**C** Curly Steve 1:05:28

I love it. I love it. And then the last one on there was actually good fest. Tell us a bit about good fest.

**M** Matt Hocking 1:05:36

Good fest where the sustainable creative chart came from, and many other outputs, is, is really, how can we pollinate better conversations where people don't feel alone, and they might be, you know, I'm very lucky. I'm in the B Corp community, so a very willing community, but not everybody has that, or has a business, you know, that could go through it. So we convened, really, this session, these sessions once a year, and a few online things where 150 people gather, and we will bring in inspirational speakers. However, it's not really the speakers, it's all of the audience and the conversations between the conversations. So our speakers become our participants. They stay. They become part of the rich tapestry of conversations, and so much impact and changes come from there, as well as nurturing. I've experienced talks that you know about eco anxiety from a young person, which I couldn't believe that they were so close to any ending their life, yeah, but because they found community, they stayed in that world and that that media. That was the end of it. She texted me afterwards. She goes, I hope you know you're one of the people. Of the people that kept me in this world. I didn't, but that's what inspired me to go on to founder brothers, to learn to be better at listening rather than talking.

**C** Curly Steve 1:06:51

Yeah, that's why we've got two ears and one mouth, right? Yeah, Matt, it's just before we go on to the last question, just tell us how we can contact you, or we can keep in touch. Yeah,

**M** Matt Hocking 1:07:05

so contact for me is, I'm Matt dot hocking on Instagram, that's kind of my main play things on rubbish at doing regular posts. Agencies, you know, WW, dot, leap at EAP. Dot, eco. Eco first organization in the world to get a creative agency, get a dot eco domain where you have to pledge, sorry, to do an advertising slot, you have to pledge. You can't have that domain without pledging to help the planet. And then, yeah, like LinkedIn, email, find me. You'll find me under Matt Hocking, there's me and a footballer called Matt Hocking. There you go. And you're not a footballer. Not at all. I'm no good with football. Yeah. So Matt,

**C** Curly Steve 1:07:45

tell me one thing that we can all do today to make a better tomorrow. Help us find the greener room.

**M** Matt Hocking 1:07:52

I think I just have to say, just believe that you can, no matter what, what it is, it's doing that something. So don't worry about size or small or comparison, just do this is something really good about being kind to you and kind to others. The Bank, obviously more than one, but you know, switching your bank, or even just understanding what your bank does, and I've got a couple of books, are probably a bit too late. But you know, a good book from a friend, Mark Shayla, who's been part of good fest, is you can't make money on a dead planet. Really useful when you wouldn't found me talking about money once something old, which is incredible is that, you know, operating manual for Spaceship Earth. How do we look after the planet and operate it so the future generations find a habitable space. So read a little bit, do what you can, and look at your money, because all of us can be a positive, you know, force for good in the world.

**C** Curly Steve 1:08:51

Matt, you're an absolute legend. Thank you so much for coming in today and having a chat. And I think we'll have to do a another episode, because I know you've got lots to say. We'll have to bring you in again. Yeah, another time what my partner has

**M** Matt Hocking 1:09:08

to put up with. Matt. Thank you very much. Hey, thank you for having me, fellow shirt brother. And yeah, keep doing what you do as well. You've got such a lovely energy. And again, just for me to have the conversations and the memories, sometimes you forget the speed you move at.

That's why I got your little gift. Oh, very kind in there, which is about pausing. Thank you very much. And what is it? Thank you. Thank you.



Curly Steve 1:09:34

That's it for this episode of searching for a greener room. We'd love to hear your thoughts. Let us know what you think, who you'd like to hear from, any topics you want us to cover, drop us a comment. Don't forget to like and subscribe so you never miss an episode. See you next time.