

The Baring Foundation

The Future of the Arts programme

Arts and Social Housing

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Executive Summary

This report identifies impactful opportunities for investing in arts and social housing projects encompassing creative and cultural activities in the broadest sense. The report captures benchmark case studies and makes funding recommendations that could exemplify the Baring Foundation's purpose, approach and resources. It evidences why this niche area of activity offers a unique opportunity for the Baring Foundation to play a leading role as a supportive funder of creatively innovative, civically engaged, socially responsive and culturally rich work within this arena.

As the Grenfell tragedy highlights, UK Social Housing has been under reputational and attack for decades, leaving entire communities disempowered, disregarded and overexposed. Yet it hasn't always been this way. After WWII, social housing was deemed a vital and even desirable response to the post-war housing crisis. Indeed in 1979, as many as 42% of Britons lived in council homes. Today that figure is just under 8%.¹ The once positive perception of social housing has since been superseded by the 'council housing' stereotype: a social group of vulnerable, poor and largely anti-social tenants. This stereotype has permitted local authorities to allow many estates to fall into a state of neglect and disrepair. At present, 80% of social housing estates in London alone are earmarked for private sale and redevelopment due to their alleged 'anti-social' aspects or failing material form. In Glasgow, the maintenance issue resulted in 56% of council tenants voting to transfer the city's 83,000 council homes to a Housing Association,² which has since resulted in 'undemocratic demolitions' of stock³. The question becomes who really gets to benefit from this sustained attack on what in reality are often highly supportive, long-established, culturally rich and creative resident communities? The tenants are – quite literally – fighting for their lives. Subsequently, there couldn't be a more urgent and opportune moment to support the creative and cultural 'activism' currently taking place within these estates. Targeted funding could well prove to be pivotal in supporting the civic principles at stake, in some of the country's most vulnerable and disadvantaged communities in the UK.

¹ Harris, John The End of Council Housing, The Guardian Online. Source: <https://www.theguardian.com/society/2016/jan/04/end-of-council-housing-bill-secure-tenancies-pay-to-stay> Last accessed: 12/09/2017

² Duckworth, Lorna, Source: <http://www.independent.co.uk/news/uk/home-news/glasgow-tenants-vote-to-sell-off-council-housing-9231578.html> Last accessed: 12/09/2017

³ Source: <https://www.indymedia.org.uk/en/2005/08/321904.html> Last accessed: 12/09/2017

Awardees

This report recommends that the Baring Foundation established a grants programme that seeks to award four potential beneficiaries including: (i) organisations, agencies and individuals who have an established, tested and effective body of work with tenants (ii) tenant organisations or individual residents who are actively engaged in initiating or leading creative activities that resonate socially (iii) individuals using creative and artistic mediums of practice (from film to poetry) to enable tenants to represent themselves, and (iv) agencies or individuals expert in co-design informed brief development who are able to produce policy-facing reports that better frame questions – rather than attempt to offer solutions – to where resources should be invested in future.

Potential impact

Based on a review of the evidence, this report makes recommendations as to how the fund might offer a portfolio approach to funding arts and social housing projects that will (i) avoid re-inscribing the problem (ii) achieve strategic change (iii) expand the capacity of established, effective practice (iv) attract a highly diverse (and by implication more inclusive) range of applications (v) demonstrate the powerful role that the arts can play in tackling disadvantage and discrimination, and (vi) align with the purpose and values of the Baring Foundation.

1.0 Social housing in context

In 1981, one third of all Londoners lived in social housing:⁴ a consequence of the disproportionate losses to London's housing stock caused by Second World War. Given London still retains the largest number of social housing properties of any UK city, a significant number of benchmark practice case studies are situated here. However, London does not excel in all areas by any means, and this report has tried to capture as many regionally diverse case studies as possible. Since Thatcher initiated Right To Buy in the 1980's however, much of the stock has been sold off, not just in London but also across all four countries in the UK. The change from subsidising the *supply* of new homes to subsidising the *demand* for housing has left the UK with a scarcity of *affordable* homes and an *unaffordable* demand for housing benefit⁵. Added to this is the benefits cap, which pushes vulnerable tenants towards rent shortfalls that are directly responsible for increased levels of homelessness. The commodification of social housing has divorced it of its ability and original purpose: to offer shelter as a basic human right. It is little wonder that *the vast*

⁴ Minton, Anna, Big Capital, 2017, p.27

⁵ Minton Anna Big Capital 2017 p.46

majority of creative and cultural arts social housing projects find themselves confronting these issues as an inevitability rather than intention.

1.1 Housing and the mental health crisis

The threat of eviction and homelessness risks facing many residents due to the benefits ‘rent gap’ is increasing levels *of mental health problems* across all estates. Many residents find themselves financially unable to leave their homes, prevented from accessing community resources from cultural activities to well-being and sports activities and suffering from extreme isolation. There is also a growing body of evidence that residents who’ve been ‘decanted’ to often far-removed communities due to the re-development of their estates experience chronic depression and some have even died.⁶ What these tragedies illustrate is the extent to which identity, belonging and emotional security is connected to home: making it an imperative for any fund to *support activities that sustain and support ontological and not just material need.*

1.2 Disincentives to funding arts and social housing projects

Various commentators have attempted to provide solutions to the housing crisis: the most popular and obvious idea is to build more social housing. Whilst arts funders can only watch as the situation unfolds, whether change proves to be incremental or involves a significant policy-driven paradigm shift, the situation will continue deteriorate if nothing is done. This volatility is likely to deter many other funding agencies, since there are risks associated with funding a project that then struggles to succeed in constantly changing circumstances. However, we can be certain of two things (1) rapid change would require a societal revolution unlikely to be forthcoming within todays political context (2) arts projects are often particularly effective in circumstances where change is more incremental and they can offer stability, continuity, trust and support. However, there are other disincentives that may deter a politically cautious arts funder. The use and abuse of the term ‘gentrification’ has resulted in the vilification of developer-funded social housing arts projects that are dismissed as ‘arts washing,’⁷ and a means through which developers increase the status of a diverse neighbourhood prior to redeveloping it in order to attract a more affluent demographic. Subsequently, funders *should exercise caution with regards to funding traditional murals, community sculptures or other visually ‘enhancing’ interventions, even if residents play a role in their realisation.* To some extent, this applies to many artists-in-residence schemes: since whilst these initiatives provide affordable ‘meanwhile’ live work-studios, this is only usually possible because the original residents have been evicted and relocated.⁸

⁶ Minton, Anna, Big Capital, 2017, p.51

⁷ Cuncliffe, Eileen. “Art-Washing”—A New Name for a Not-So-New Side Effect of Gentrification.” *Not for Profit Quarterly*, Oct 20, 2016.

⁸ See the example of Balfron Tower in East London: <http://www.bowarts.org/artist-opportunities/residencies> (Last accessed, 12/08/2017)

1.3 The right to the city to and to cultural participation

Originating in the U.S. in 2007, *The Right to the City* - now a global movement - focused on preventing the displacement from urban communities of people on lower incomes. The idea was first proposed by Henri Lefebvre in his 1968 book '*Le Droit à la ville*', which he summarised this right as the "*demand...[for] a transformed and renewed access to urban life*". In 2016, the United Nation's enshrined the *Right to the City* within its 'New Urban Agenda,'⁹ resulting in widespread legislative adoption across key national and local governments, that demonstrate the strengths of civic society at its best. Similarly, Article 27 of the UN's Universal Declaration of Human Rights, asserts, "*Everyone has the the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.*"¹⁰ Subsequently, a fund that chooses to respond to both the right to the city and the right to culture – mindful of its conflicts as much as its co-dependencies – renders itself especially capable of *profoundly impacting upon the most pressing civic issues of our time*.

1.4 The civic role of arts organisations

It is understood that Baring Foundation wishes to fund activities that use the arts to assume a 'civic role' in, 'tackling disadvantage and discrimination.' According to a Kings College report for the Calouste Gulbenkian Foundation, civic impact is defined as engaging with, 'politics, community, rights and responsibilities,' and requires arts organisations to, 'animate, enhance and enable processes by which people exercise their rights and responsibilities as members of communities'.¹¹ However, the decline in public sector funding to the arts, the deliberate under-resourcing of public services under the premise of austerity and the increasing demand for 'measurable' impact and visually conspicuous outcomes in arts projects coming from policymakers and the media-influenced public are creating the perfect storm: models of funding that over-focus on product rather than process and that fail to invest in the kind of project research and development needed to develop briefs that are effective in identifying and responding to specific need and bespoke contextual circumstances.

2.0 Origins of the data

This report provides *indicative rather than comprehensive* evidence for its recommendations. Within the constraints of the brief, the willingness of respondents and geographical challenges, it does not map all the activities taking place within the realm of social housing and the arts, although it captures as many diverse voices as possible. The report principally draws its evidence from the direct testimony of artists, filmmakers, poets, housing associations, tenant artists, theatre organisations, architects and campaigning groups. It

⁹ Source: <http://habitat3.org/the-new-urban-agenda/>. Last accessed 12/09/2017

¹⁰ Source: <http://www.un.org/en/universal-declaration-human-rights/>. Last accessed 12/09/2017

¹¹ Doeser, James.Vona, Viktoria. The civic role of arts organisations: A literature review for the Calouste Gulbenkian, Kings College London, 2016, p.2

assumes a mixed methods approach: combining over 30 interviews with case study research with reference to qualitative and quantitative secondary sources. It should be noted that for the purpose of the report, even when the definition of ‘art’ is understood and applied in its broadest sense, seeking to capture full spectrum of cultural and creative activities taking place within the arts and social housing arena.

3.0 Case studies across the regions: benchmark practices

3.1 Individual artists

“Thanks to this project, everyone knows me, we all know each other.”¹²

Individual artists working with Social Housing and the Arts (SHA) are hard to categorise as a group. Many are commissioned through other grant givers such housing associations or artists in residence schemes and have no previous relationship with the estate. A smaller group are resident tenant artists: established community members who use their practice as a means to engage their neighbours in collaboratively creative activities. The most successful projects are those that break down perceptions of ‘us-and-them’ between artists and tenants, increase interaction between residents, build creative confidence amongst participants. The least successful projects are those that are viewed as a ‘sticking plaster’ projects that temporarily and/or partially fix a problem. Interviewees revealed Right To Buy sales had done little to increase levels of security because some tenants could afford their own home. Instead they reported that Right To Buy had increased the number of privately rented properties, resulting in more short-term (younger, wealthier white) tenants more inclined to view their ‘temporary accommodation’ as a stepping stone to home ownership rather than a places to engage in community life.

Benchmark practices // Visiting artist: Mobile Museum.

Benchmark Practices // Resident artist: Jordan McKenzie, Bethnal Green.

[Note: All benchmark practices are detailed in the section 7.0 Appendix].

3.2 Films and participatory video

“Don’t tell stories for people but let them tell it themselves.”¹³

Film was used as a medium for a range of different outcomes. The two main formats were documentaries and variations of participatory video, enabling residents to express themselves artistically through biographical or fictional narratives.¹⁴ In either format, the most successful examples are those that ensure that much of the narrative is generated by the tenants, and provide an effective, accessible and comprehensive medium through which the

¹² Jordan McKenzie, interview, 8/08/2017

¹³ Paul Sng, Director, Dispossession (2017)

¹⁴ See Superflex’s ‘Super Channel’ project where residents filmed their own community game-show from inside their flats (interviewed 11/08/2017).

message is delivered to a diverse audience. Such films amount to an effective form of public and political lobbying. They raise awareness of the plight of these communities, without the mediating/abstracting qualities of other artistic mediums. It is perhaps unsurprising that a director who grew up in social housing produced a particularly compelling film on the subject.¹⁵ Film is a notoriously elite medium, and financing issues often leaves directors facing substantial amounts of personal debt.¹⁶ A fund dedicated to supporting filmic mediums should therefore include budget allocations that ensure film licensing and distribution costs are fully covered, and not limit the investment to film production and post-production costs. Funding should also be sensitive to the diversity of the awardees, and even seek to explicitly address the socio-economic/ethnic and gender biases currently dominating the industry. On the suggestion of one of the directors, funds should also be allocated to support next generation filmmaker mentoring costs. This tactic could further serve to diversify the film industry. In contrast, Participatory Video – where tenants are given the means to choose and capture their own narratives – builds creative confidence and professional aspirations. It can bring people together to explore issues, voice concerns or simply to be creative and tell stories. It is therefore primarily concerned with process, although affordable technologies (such as smart phones) have production and editing equipment more widely available. Successful participatory video can prove to be very empowering, enabling a group or community to take their own action to solve their own problems, and also to communicate their needs and ideas to decision-makers (local authorities, housing associations) and/or other groups and communities. For this reason, it's often used to engage and mobilise marginalised people, as a vehicle through which they can implement their own forms of sustainable development based on local needs.

Benchmark Practices // Documentary film // Paul Sng (Dir). Dispossession (2017).

Benchmark Practices // Participatory film/tenants TV // Superflex, (2005)

3.3 Architects

“We use art as a means to imagine houses – not as a means to produce finishes, but to make programmatic decisions and outcomes that you can live in, not just look at. Why should we go to IKEA to pre-fabricate? Why not create our own system?”¹⁷

Architects partner with housing associations and creative agencies in much the same way artists do too. Their role is often to involve residents in ‘co-design’ processes when substantial renovation or new build work is scheduled. In some cases, the architects work directly with charities – almost as co-developers – initiating projects from scratch. Benchmark projects of this nature are inclined to produce more than collaboratively designed,

¹⁵ See example of Dispossession, Directed Paul Sng (Interviewed 09/08/2017).

¹⁶ Feature length documentary films cost on average between £100-200K in order to cover production costs and remunerate all contributors properly. When directors boast of producing films for less, the unspoken reality is that there work-wage salaries (and the stipends of the contributors, including those who are interviewed) are not factored in. This is why so few directors are from lower income backgrounds.

¹⁷ Craig White, architect. Interviewed, 6/9/2017

‘good architecture’. Instead, they prioritise using artists/artistic processes to develop models of co-housing that offer sustainable and secure models of community living. Often described as ‘affordable, citizen-led, co-housing’ these initiatives buck against the trend towards short-term, insecure tenancies that are known to be a significant contributor towards the growing mental health crisis. Architects are also involved in smaller, collaborative ‘interventions’ on estates too. In some cases, the project involves helping residents articulate ‘Local Development Plans’, or residents’ charters. Alternatively, projects can involve residents in not only co-designing but co-building community ‘resources’, such as herb gardens or playgrounds, although these projects are at risk of being viewed as embellishments and art-washing if not managed and maintained by the housing associations or tenants themselves.

Benchmark practices // Architects co-designing housing alternatives // Zero-Zero Architects, Wales

Benchmark practices // Architects co-designing community resources // Make Good, London

Benchmark practices // Architects working with Community Land Trust (CLT) // Assemble with Granby Four Streets, Liverpool

3.4 Theatre Groups

“What should art be used to facilitate? It has to be about long term work in the communities.”¹⁸

Perhaps unsurprisingly, many theatre groups reported that addressing issues of mental health and wellbeing through creativity and artistic expression was a consistent feature of their work. One the theatre groups I interviewed worked in an area known to be in the 1% most deprived in England,¹⁹ where suicide rates amongst young men were particularly high, demonstrating the extent to which artistic projects find themselves confronting some of the most serious mental health challenges in our society. The majority of interviewees also described working with very limited resources, with no certainty over ongoing funding. Not only did this curtail creative ambition, but also posed a risk to their safety in the field. Some of the most successful theatre projects were those that employed resident artists/actors to lead the projects. This helped address the problem of trust in external partners, which all artists/agencies identified as a particular challenge. Those that were facing the most difficulties reported issues with their Local Authority/Housing Association partners. In some cases, they felt that they were being directed towards addressing problems that far exceeded their remit as artists and were instead expected to act as tenant representatives and support workers. As one interviewee explained, *‘They don’t always understand the value [of what we do] – their engagement is sometimes limited, and staff at housing associations often need to be educated into the value of creative activities’*. What all interviewees highlighted was the multidisciplinary approach needed to attract participants. In effect, theatre projects need to

¹⁸ Inga Hurst, Manchester Exchange, 9/08/2017

¹⁹ Source: http://www.manchester.gov.uk/info/200088/statistics_andamp_intelligence/2168/deprivation_statistics (Last accessed, 12/08/2017)

offer activities besides drama to get people involved to begin with. However, these ice-breaking, outreach projects are seldom resourced or factored into budgets.

Benchmark Practices // Theatre Groups // Royal Exchange Manchester

Benchmark Practices // Individuals // Alex Ferris // Playwright, theatre director

3.5 Curators and galleries

“Getting people into the gallery has to involve more than offering art to look at. We want people to make art, but we also want to give them things they need too. Cooking is art and more people feel confident cooking than they do making art, so we start there.”

Of the galleries and curators interviewed, the issue of audience diversity proved a key concern. As the South London Gallery identified, being situated next to a housing estate is no guarantee of engagement, which is why they took their outreach strategy one step further. The first idea involves taking over space in the ground floor of one of the local council blocks and run activities from there. The second involves employing local young people to run the creative workshops, with a view to developing their confidence and aspirations towards curatorial careers. For the larger galleries, The Tate exchange initiative has supported the artists behind the Peoples Bureau, who are working directly with social housing communities under threat.²⁰ To all intents and purposes, Tate are incubating the organisation, and in doing so, giving residents ownership of a major gallery space, widening participation and encouraging residents to view their creative acts as having cultural worth.

Benchmark practices // Independent gallery // South London Gallery

Benchmark practices // Tate Exchange-Peoples Bureau residency

3.6 Housing Associations

“For some housing associations it’s about exponential growth, but it is more important to create a sense of place, of identity.”

Of the housing association representatives interviewed, it was evident that a number of benchmark projects are initiated, funded or led by housing associations, despite the reservations expressed by some collaborating artists considered previously. South Yorkshire Housing Association (SYHA) provided one of the best examples of Housing Association benchmark practice. Their arts collaboration projects engage tenants in using art to confront real-time challenges rather than simply provide a creative distraction. This was best illustrated in the SYHA Cardboard Citizens collaboration that use theatre to encourage tenants to explore what recent benefit cuts meant to them. However, the disparity of engagement levels between the different housing associations suggests there are opportunities for creative exchange between organisations to improve standards across the sector.

²⁰ <http://www.tate.org.uk/whats-on/tate-modern/workshop/unearthing> Last accessed 20/08/2017

*Benchmark Practices // South Yorkshire Housing Association // Moments of Joy
Benchmark Practices // Cairn Housing Association, Scotland // Cairn Community Fund*

3.7 Social Housing Campaign Groups

“While some artists are invariably well-intentioned they don’t all necessarily appreciate the role their work plays in sweetening developmental changes that are, in our view, detrimental.”

Many of the social housing campaign groups are tenant lead and often engage in artistic activities as a means to give residents a voice. Perhaps what is often overlooked is that many of the tenants involved in the campaigning groups are themselves artists: and are therefore able to use creativity as a means to build collective endeavour. The campaign groups’ proximity to the community also makes them able facilitators for arts funding and become useful allies for artists who are working in contested sites where redevelopment may be imminent. Historically, few attract arts funding (although as ASH demonstrates, there are exceptions) however, their community expertise is worth consulting as a means to develop relevant, sensitive and powerful site-specific briefs.

*Benchmark practices // Architects for Social Housing // ICA residency
Benchmark practices // Coops for London // artists as activists*

3.8 Poets, Art Psychotherapists, writers and spoken artists

“The kids on the estate shout out to each other, ‘are you coming to art therapy?’ This is how the work is making discussing mental health more mainstream and acceptable.”²¹

From the perspective of many of the interviewees from this category, the lack of tangible, visuals outcomes meant they often found it hard to secure funding for their work. Arts Psychotherapist Susan Rudnik who works with residents at Grenfell. She’s normally based at the Latimer community Art therapy Centre, which has 24 art therapists employed, works in 5 community centres, 9 schools and 1 nursery as well as adult provision with community mental health teams. As Susan pointed out, the people around the tower – and not just the tower residents – have been profoundly affected but obviously not directly impacted by the fire but are completely overlooked. They’ve lost friends, colleagues, neighbours and playmates, which is why the work needs to be inclusive and support the wider adult community too.

*Benchmark Practice // Susan Rudnik // Latimer Community Art Therapy & Grenfell
Benchmark Practice // Seraphim Kennedy // Poet, resident and former neighbourhood officer*

²¹ Susan Rudnik, interviewed 01/09/2017

3.9 Creative Agencies

“The arts sector doesn’t want to be too political. This is the problem. Grant givers need to be willing to tackle difficult, political subjects.”²²

Some creative agencies are independently funded and able to work directly with the community rather than relying upon partnerships with Housing Associations or local authorities. During these interviews, the discussions centred on use of language: from describing rehoming as ‘decanting’ to labelling empty properties ‘voids’. This language continues to stigmatise the tenants, and perpetuate mistrust. There is evidently (creative) work that could be done around empowering residents the language they would prefer to use to describe themselves and their communities. From the agencies perspective, having autonomy from the housing associations generated a more authentic form of exchange, since they were viewed as impartial. However, as Chris Copcock (Arts and Minds Cymru) pointed out, arts funding should be used to develop organisations, not just groups of tenants. For example, a fund could be invested in helping housing associations improve their tenant engagement programmes and adopt or pioneer models of best practice within its community approach. Interestingly, South Yorkshire Housing Association is currently exploring ways to disseminate their best practice methodologies to other housing associations. This innovative initiative would not only prove transformative for residents, but for partnering agencies and individual artists working with housing associations too. And as Nick Capaldi, Head of the Arts Council of Wales pointed out, there is a real need to create a space in which housing associations and other social housing landlords learn from each other. Simply sharing case studies is of limited use.

*Benchmark practices // Ubele // ‘Patherways’ women’s community activist programme
Benchmark Practices // Arts and Minds Cymru // community arts regeneration*

4.0 Grant giving agencies

“We need artists who can build the confidence of residents, but at the same time can be persuasive and powerful in front of the board of a local housing association.”²³

Below are examples of funding agencies that have supported or are currently supporting social housing arts projects some of who are listed in the appendix. These agencies may well be amenable to match funding or could potentially be leveraged:

- *Arts Council Funding*: Funded the ‘Social Housing Arts Network’ an 18-month project designed to support ‘socially engaged’ artists to work with housing associations. The project has now concluded, however it should be noted that SHAN was an artists generated proposal to the Arts Council. No dedicated arts and social housing fund exists at present, which would make a Baring Foundation Arts

²² Anon

²³ Nick Capaldi, Arts Council Wales.

and Social Housing Fund exceptional and unique. <http://www.socialhousingartsnetwork.org.uk/about/> [and] <http://www.artscouncil.org.uk/funding>

- *Local Councils*: Example: Southwark Council provide the South London Gallery with between £80-100K per year because they offer artists development and training. Support for arts projects highly variable between local councils. Match-funding between councils and arts organisations may result in a higher success rate. They are also more inclined to be risk averse if there are controversial elements to the work. http://www.2.southwark.gov.uk/info/200006/arts_in_southwark/1085/grants_and_funding
- *Freelands Foundation*: provide funds to develop individual artists, as well as partnership funding (e.g. Cultural Learning Alliance, Gasworks, Tate Exchange, CAST, South London Gallery). Most likely to support consortium funded projects: <http://freelandsfoundation.co.uk/>
- *Bloomberg Philanthropies*: Provide funds to arts organisations globally. Also give smaller awards to regional institutions. An established body of work is essential.
<https://www.bloomberg.org/program/arts/#public-art-challenge>
- *Housing associations* in the UK have a combined asset-value of over £100 billion. There was also a £3 billion surplus recorded by England's largest housing associations in 2015. Evidently, many Housing Associations have sufficient funds to match fund the Baring Foundation or indeed, initiate projects of their own. However, some HA's are more proactive than others at generating awards from these assets. Example of Cairn Housing Association Community Fund:
<https://www.cairnha.com/getting-involved/cairn-community-fund/>
- *AND (A New Direction)*: has £900,000 to invest in young people's cultural engagement across 14 London boroughs between (2015-18). Investment partners include housing associations, Sports England and local authorities amongst others. Since the funding finishes next year, there may well be established and successful projects seeking funding to continue or expand their work – in collaboration with the other investment partners. <https://www.anewdirection.org.uk/what-we-do/cultural-education-challenge#view/initiatives/creative-youth>
- *The Community Investment Fund*: (Social and Sustainable Capital) invests between £250,000 and £1m in community based, locally led organisations which are providing essential support and services to improve the well-being of local residents, developing the local economy and creating positive social change for all individuals in the community.
<http://socialandsustainable.com/community-investment-fund>
- *Esmee Fairbairn Foundation - Main Grants*: Arts with Social Impact Funding: focus on established arts and cultural institutions interested in expanding their work, or testing a new idea.
<https://www.esmeefairbairn.org.uk/>
- *Paul Hamlyn Foundation* – offers funds to organisations as well as individuals. Criteria evolves each year. <http://www.phf.org.uk/reader/yearbook-201415/arts-programme/#special-initiatives>
- *Local, small grant giving agencies* - Subject to availability, small awards between £500-£5k are sometimes available if the intention is to ‘invest’ it back into the local community. Example: Peter Minet Trust, Southwark, London <http://www.peterminet.org.uk/>

- *Residency initiatives* – Example of the People’s Bureau residency at the Tate Exchange. These initiatives could be encouraged in other larger galleries/museums across the country.
<http://www.tate.org.uk/whats-on/tate-modern/workshop/unearthing>

5.0 Funding recommendations

"Place artists in the heart of locations, knowing there is no community only community moments. Communities are often hidden and unidentified, to the 'outsider'. They are households that are often fractured and experience being marginalised. Don't do the bleeding obvious. Leave the generic at the door. Artists need time. Artists need paying. Artists need trusting. Art is a conduit for other people's stories."

Paul Mayhew, Dogs of Heaven

5.1 Model awardees

Based on the evidence identified in this report, the fund should consider funding a diverse range of potential applicants/awardees who fall into at least one of the following categories:

1. Organisations, agencies and individuals who have an established, tested and effective body of work with tenants.
 2. Tenant organisations or individual residents who are actively engaged in initiating or leading creative activities that resonate socially.
 3. Individuals using creative and artistic mediums of practice (from film to poetry) as a means to provide tenants with a means to represent themselves.
 4. Agencies or individuals expert in co-design informed brief development who are able to produce policy-facing reports that better frame questions – rather than attempt to offer solutions – to where resources should be invested in future.

5.2 Ambitions for the Fund

Based on a review of the evidence, the following recommendations are made as to how a fund might offer a portfolio approach to funding arts and social housing projects that will (i) avoid re-inscribing the problem (ii) achieve strategic change (iii) expand the capacity of established, effective practice (iv) attract a highly diverse (and by implication more inclusive) range of applications (v) demonstrate the powerful role that the arts can play in

tackling disadvantage and discrimination, and (vi) align with the purpose and values of the Baring Foundation.

5.1 Support work that valorises social housing

It should be a condition that all funded projects are required to improve the perception and status of social housing as part of their work. To do this, projects should give tenants and residents a voice in how they want to be represented and defined.

5.2 Fund the art of everyday life

Whilst the impact of benefit cuts cannot be ameliorated, ‘art’ can happen around meeting basic needs such as food, clothing, heat and caring for the young and old. Supporting projects that are creatively committed to addressing these challenges alongside projects that provide more mainstream arts activity will further demonstrate the Baring Foundation’s commitment to diversity and inclusion.

5.3 Activism is an art form

Although the political risks associated with campaigning groups typically deters other funders, these groups are often closely connected to the communities they serve, have established trust through years of committed engagement and support and are often artist and/or tenant-led. At the very least, they should be consulted before site-specific projects are initiated. However, partnering these agencies with more ‘moderate’ organisations (such as housing associations or charities) might be one way to address concerns of funding overtly ‘political’ work, reducing the time needed for external artists/agencies to develop relationships with the tenants and a means to leverage their community expertise in a way that could improve the success rate of any project.

5.4 Funding projects that focus on Council Housing communities

Whilst the term ‘social housing’ encompasses council housing, housing association properties and cooperatives, council housing tenants are the most vulnerable group and face significant pressure from redevelopment and relocation, the loss of their communities and increased mental health risk. Funding to artistic activities that could be viewed as forms of ‘resistance’ will no doubt be considered too risky. However, using the

arts to support tenants facing relocation or struggling to reform or adapt to new communities could achieve massive impact given the scale of need.

5.5 Match-funding for Housing Associations

Although some housing associations are committed to tenant engagement and actively pioneering ways to use the arts as a means to develop a sense of community, belonging and well-being, there are many Housing Associations in need of up-skilling. Given the collective assets of housing associations, direct funding could be viewed as problematic. Instead, match funding could be made available to (i) artist or agency and housing association partnerships focussed on developing and/or sharing benchmark practices (ii) to enable housing associations to help other agencies (such as local authorities) develop and improve their co-design/arts engagement programmes and practices, to improve standards for all social housing tenants and not just those situated within housing association properties.

5.6 Funding to agencies and artists for co-designed brief formation work

As many of the interviewees highlighted, ‘invisible’ development work is often substantially under-resourced by most grant giving agencies. For this reason, the Baring Foundation could distinguish itself by offering (i) bid writing funding – to help agencies and artists apply for major awards (ii) brief formation funding – where artists/agencies would be properly resourced to co-author briefs with the community that best serve the community. The second strategy would resist the traditional funding body approach to only resource a tightly detailed project proposal when ideas are often untested and speculative, and allow little for little input or adaption by participating residents. This approach could instead reduce waste and ineffectual outcomes, as well as increase stakeholder (tenant) participation in the projects during and after delivery, too.

5.7 Funding processes and not just products

As part of the eligibility criteria for applicants, ‘Art’ should be understood in its broadest sense, not just in terms of discipline, but to enable funding to be available to artists focussed on intrinsically effective processes rather tangible outcomes. ‘Milestones and

deliverables' are application form categories that can discriminate against these kinds of projects and are therefore in need of reimagining/rewording.

5.8 Funding to small consortiums/mentoring partnerships

Drawing inspiration from Tate Exchange/Peoples Bureau project, partnering smaller arts organisations or individuals with larger more established agencies could be one way to develop local arts initiatives to expand their resource. Furthermore, as several interviewees reported, most funding fails to cover time needed to collaborate with local charities/agencies with similar concern/responsibilities towards the tenants (for example mental health) to ensure a coordinated and cohesive strategy is developed. For this reason consortium bids – designed to facilitate multi-agency collaboration – should be considered.

5.9 Networking funds

In addition to face-to-face arts activities, funding should be made available to support digital platforms that connect tenants from across the regions that are facing the same problems. This kind of 'Tinder' for housing could be used to partner artists with communities, housing associations and so on, and extend its capacity beyond resident networks. At present, there is no established directory of agencies, artists or projects – nor a means by which communities can identify needs/ask for support across the four countries. Funding this initiative would enable the Baring Foundation to create a lasting legacy that could facilitate long-term and permanent network for arts and social housing projects in future.

6.0 Grenfell Special Fund

The Grenfell disaster has unwittingly become the symbol of the problems facing many social housing tenants across the UK. The scale of the devastation – not just to residents, but to the surrounding community – will take many years work to even partially address. There is clearly an urgent need for a funding agency to step up and respond. Not only does this tragedy need a special resource, it highlights the need for an, 'emergency' fund for such events: a quickly deployable resource to enable established arts agencies to increase and expand their support in response to crises.

This report has provided the Baring Foundation with a substantial body of evidence to support the development of what will prove to be a highly distinguished and profoundly impactful arts and social housing fund: one that will impact far beyond the lives of the participating tenants. In choosing to support the Grenfell community, the Baring Foundation will also pioneer a much-needed transformation of arts funding criterion and reach, too.