

# **The Baring Foundation**

## **The Future of the Arts programme**

*Arts and Social Housing*

Dr Harriet Harriss  
September 2017

### 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%.<sup>1</sup> The once positive perception of social housing has since been superseded by the 'council housing' stereotype: a social group of vulnerable, poor and largely anti-social tenants.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 cities 83,000 council homes to a Housing Association,<sup>2</sup> which has since resulted in 'undemocratic demolitions' of stock<sup>3</sup>. 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 countries most vulnerable and disadvantaged communities in the UK.

---

<sup>1</sup> 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

<sup>2</sup> 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

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



*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.<sup>6</sup> 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 today's 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,’<sup>7</sup> 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.<sup>8</sup>

---

<sup>6</sup> Minton, Anna, Big Capital, 2017, p.51

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

<sup>8</sup> 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',<sup>9</sup> 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.*"<sup>10</sup> 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'.<sup>11</sup> 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

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

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

<sup>11</sup> 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.”<sup>12</sup>*

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.”<sup>13</sup>*

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.<sup>14</sup> 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

<sup>12</sup> Jordan McKenzie, interview, 8/08/2017

<sup>13</sup> Paul Sng, Director, Dispossession (2017)

<sup>14</sup> 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.<sup>15</sup> Film is a notoriously elite medium, and financing issues often leaves directors facing substantial amounts of personal debt.<sup>16</sup> 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?”<sup>17</sup>*

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,

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

<sup>16</sup> 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 their 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.

<sup>17</sup> 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.”<sup>18</sup>*

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 of the theatre groups I interviewed worked in an area known to be in the 1% most deprived in England,<sup>19</sup> 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

<sup>18</sup> Inga Hurst, Manchester Exchange, 9/08/2017

<sup>19</sup> Source: [http://www.manchester.gov.uk/info/200088/statistics\\_andamp\\_intelligence/2168/deprivation\\_statistics](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.<sup>20</sup> 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.

---

<sup>20</sup> <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.”<sup>21</sup>*

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*

---

<sup>21</sup> 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.”<sup>22</sup>*

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.”<sup>23</sup>*

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

---

<sup>22</sup> Anon

<sup>23</sup> 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](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.

## 7. APPENDIX: Directory of arts and social housing ‘active’ individuals and agencies

Name	Organisation/links	Typology	Contact	Description
<b>Assemble</b> Anthony Engi Meacock  And  Granby Four Streets	<b>Assemble with Granby Four Streets (Community Land Trust)</b> <a href="http://assemblestudio.co.uk/?page_id=862">http://assemblestudio.co.uk/?page_id=862</a>  <b>Granby 4 Streets</b> <a href="http://www.granby4streetsclt.co.uk/">http://www.granby4streetsclt.co.uk/</a>  <b>Liverpool</b>	Community Land Trust with artists and architects collective	<a href="mailto:anthony@assemblestudio.co.uk">anthony@assemblestudio.co.uk</a>  Granby 4 Streets <a href="mailto:granby4streetsclt@gmail.com">granby4streetsclt@gmail.com</a>	The demolition of all but four of Granby’s streets of Victorian terraces during decades of ‘regeneration’ initiatives saw a once thriving community scattered, and left the remaining “Granby Four Streets” sparsely populated and filled with tinned up houses. The resourceful, creative actions of a group of residents were fundamental to finally bringing these streets out of dereliction and back into use. Over two decades they cleared, planted, painted, and campaigned in order to reclaim their streets. Assemble worked with the Granby Four Streets CLT and Steinbeck Studios to present a sustainable and incremental vision for the area that builds on the hard work already done by local residents.
<b>Royal Exchange</b>  Inga Hurst	<b>Royal Exchange</b> – working with One Manchester <a href="https://www.royalexchange.co.uk/photographic-party-time">https://www.royalexchange.co.uk/photographic-party-time</a>  <b>Manchester</b>	Theatre	<a href="mailto:inga.hirst@royalexchange.co.uk">inga.hirst@royalexchange.co.uk</a>	The Royal Exchange team (Inga and Tracey) are involved in highly sensitive work within some of the most challenging estates and tower blocks in Gorton and other areas of Manchester. The vulnerability of some of their clients makes it particularly difficult to capture (online) much of the work they do. However, they report that addressing mental health problems is at the core of their work.
<b>Dogs of Heaven</b>  Michael Mayhew	<b>Dogs of Heaven</b> <a href="http://madeinart.weebly.com/dogs-of-heaven.html">http://madeinart.weebly.com/dogs-of-heaven.html</a>  <b>Manchester</b>  <b>Work in Coventry:</b> <a href="http://madeinart.weebly.com/city-arcadia---contents.html">http://madeinart.weebly.com/city-arcadia---contents.html</a>  <b>Coventry</b>	Artist-led organisation	<a href="mailto:madeinart@live.com">madeinart@live.com</a>	Dogs of Heaven became a community style site-specific performance company, focusing on collaborative partnerships with non-perceived artists, car mechanics, musicians, welders, costume makers, scientists, writers, engineers, circus performers, academics. Dogs of Heaven came out of the <b>Hulme</b> & Moss Side housing schemes of the 60’s. It became one of Britain’s biggest community site-specific companies, touring to Bradford and Glastonbury.
<b>ASH</b>  Geraldine Denning	<b>Ash – Architects Social Housing</b> <a href="https://architectsforsocialhousing.wordpress.com/">https://architectsforsocialhousing.wordpress.com/</a>	Architects-led organisation	<a href="mailto:info@architectsforsocialhousing.co.uk">info@architectsforsocialhousing.co.uk</a>	Architects for Social Housing (ASH) was set up in March 2015 in order to respond architecturally to the housing ‘crisis’. They are a working collective of architects, urban designers, engineers, surveyors, planners, film-makers, photographers, web designers,

<b>Focus E15</b>	<a href="https://focuse15.org/about/">https://focuse15.org/about/</a> Focus E15 mothers  <b>London</b>	Tenant –led campaigning organisation	<a href="mailto:Focuse15london@gmail.com">Focuse15london@gmail.com</a>	The Focus E15 campaign was born in September 2013 when a group of young mothers were served eviction notices by East Thames Housing Association after Newham Council cut it funding, threatening them with relocation in Manchester, Hastings and Birmingham. The single mothers (in their late teens and early twenties) action group with mentoring from an established activist organisation. They won against the council and retained their right to remain within their local community. Although not ‘artistic’ in the traditional sense, arts grants could enable the single mothers to develop creative skills <i>as part of</i> their campaigning activity.
<b>Greater Manchester Housing Action</b>	<a href="https://gmhousingaction.wordpress.com/">https://gmhousingaction.wordpress.com/</a>  <b>Manchester</b>	Campaigning organisation	gmhousingaction@gmail.com	GMHA is a non-profit network of communities, charities, and workers unions, coming together to create solutions to the local housing crisis. They have no creative profile at present, although this could be facilitated as a means to increase their profile and reputation within the region and within communities they seek to serve.
<b>Just Space London</b>  Richard Lee	<a href="https://justspace.org.uk/">https://justspace.org.uk/</a>  <b>London</b>	Campaigning organisation working with excluded minorities.	Richardlee50@gmail.com	Just Space a network of local and london-wide metropolitan groups campaigning on planning issues – housing, transport, services, environment, rights of minorities but especially of working class and low-income groups. Activists and groups support each other in influencing formal plans and policies at scales ranging from metropolitan, through municipal to local.
<b>Red Road Flats</b>  Chris Leslie	<a href="http://www.redroadflats.org.uk/?page_id=454">http://www.redroadflats.org.uk/?page_id=454</a>  <b>Glasgow</b>	Archive project		Joint funded by Glasgow Life and the Glasgow Housing Association (GHA), Red Road Flats involved historical and arts based programmes for the residents of Red Road Flats and the surrounding neighbourhoods to commemorate, educate, celebrate and mark the end of an era. Partnered with a local museum to engage the community in the documentation of Red Road.
<b>People’s Bureau</b>  Directed by Eva Sajovic and Rebecca Davies.	<a href="http://peoplesbureau.tumblr.com">http://peoplesbureau.tumblr.com</a>  <b>London</b>	Participatory design, artist led campaign group	<a href="mailto:dijana@counterpointsarts.org.uk">dijana@counterpointsarts.org.uk</a>	People’s Bureau is an installation in the Elephant& Castle shopping centre. Through skill exchanges the project activates individuals from local communities and collaborates with local organisations. The project collects evidence and makes visible the diversity of cultures, skills, networks and resourcefulness present in an area, currently undergoing a large-scale redevelopment that is likely to permanently displace local individuals, traders and organisations.
<b>Radical Housing Network</b>	<a href="http://radicalhousingnetwork.org/">http://radicalhousingnetwork.org/</a> <b>UK-wide</b>	Campaign group	info@radicalhousingnetwork.org	The Radical Housing Network is made up of groups fighting for housing justice, based in London. They support a diversity of tactics, including direct action. The network is a horizontal association; a “group of groups”. We connect and cooperate with each other, across tenure, within and beyond our local neighbourhoods.
<b>Social Housing Under Threat</b>	<a href="http://www.4socialhousing.co.uk/">http://www.4socialhousing.co.uk/</a>	Campaign group	<a href="mailto:Info@4socialhousing.co.uk">Info@4socialhousing.co.uk</a>	SHOUT (Social Housing Under Threat) makes the case for investment in genuinely affordable, socially-rented homes and demonstrate the positive effects that social housing

<b>(SHOUT)</b>	<b>Leicester</b>			has on people and communities.
<b>Impact Arts</b>	<a href="https://www.impactarts.co.uk/content/our-work-communities/">https://www.impactarts.co.uk/content/our-work-communities/</a>  <b>Glasgow, Edinburgh, Ayrshire</b>	Arts organisation	<a href="mailto:mail@impactarts.co.uk">mail@impactarts.co.uk</a>	A community arts organisation which uses the arts and creativity to enable and empower social change. Funded by the Arts Award Centre.
<b>Southwark Notes</b>	<a href="https://southwarknotes.wordpress.com/">https://southwarknotes.wordpress.com/</a>  <b>London</b>		<a href="mailto:elephantnotes@yahoo.co.uk">elephantnotes@yahoo.co.uk</a>	Southwark notes are a group of campaigners who provide a regularly updated chronicle of the attacks on London's social housing stock.
<b>Create Gloucestershire</b>	<a href="http://www.creategloucestershire.co.uk">www.creategloucestershire.co.uk</a>  <b>Gloucestershire</b>  Also look at GL4 festival: <a href="https://www.strikealightfestival.org.uk/contact/">https://www.strikealightfestival.org.uk/contact/</a> <a href="https://www.strikealightfestival.org.uk/events/festival-launch-night/">https://www.strikealightfestival.org.uk/events/festival-launch-night/</a>	Independent creative agency	<a href="mailto:pippa@creategloucestershire.co.uk">pippa@creategloucestershire.co.uk</a>	Create Gloucestershire is a collaborative laboratory for change - a space for dialogue, incubation, research and enterprise. CG connects artists, organisations, funders and audiences/participants together in new ways. All projects - inc social housing – designed to increase artistic activity and access to culture in the region. They initiate projects, then people run with it, become self-organised, empowered/educated to become active stakeholders. They develop projects in response to the questions, challenges and conundrums of our network.
<b>35% campaign</b>  Jerry Flynn	<a href="http://35percent.org">35percent.org</a> <a href="http://35percent.org/2014-07-12-the-more-rent-seeking-elephants-at-elephant-the-better/">http://35percent.org/2014-07-12-the-more-rent-seeking-elephants-at-elephant-the-better/</a>  <a href="http://35percent.org/2013-11-15-heygate-pyramid-proposed-pharaoh-not-included/">http://35percent.org/2013-11-15-heygate-pyramid-proposed-pharaoh-not-included/</a>  <b>London</b>	Campaign Group that works with artists	<a href="mailto:35percentelephant@gmail.com">35percentelephant@gmail.com</a>	In a different category, we have worked with many artists, photographers, film-makers etc who have identified with the struggle of the local community in the face of development proposals.
<b>Make Good</b>	<a href="http://make-good.com/projects/">http://make-good.com/projects/</a>	Architects and artists	<a href="mailto:hello@make-good.com">hello@make-good.com</a>	Make good is an architecture and design studio involving people in shaping neighbourhood change. Use co-design to generate local solutions as well as effectively communicate ideas

	<a href="http://make-good.com/project/southampton-station-quarter/">http://make-good.com/project/southampton-station-quarter/</a>  <b>Southampton</b>	collective		and share insight. They encourage open dialogue, harness local assets, build relationships and support communities to create lasting social infrastructure in places. There projects range from co-designing play and social spaces on estates (i.e. functional art) to helping residents co-author tenants plans etc.
<b>Jordan McKenzie</b> – independent artist	<a href="http://www.jordanmckenzie.co.uk/lupa/">http://www.jordanmckenzie.co.uk/lupa/</a> <a href="http://latewi.wixsite.com/latewi">http://latewi.wixsite.com/latewi</a> <a href="#">LUPA</a> <a href="#">Border Patrol</a> <a href="#">MPP Takes A Tour of his Estate</a> <a href="#">Look At The Estate We're In</a>  <b>London</b>	Independent artist, social housing tenant	<a href="mailto:jordan.e.mckenzie@gmail.com">jordan.e.mckenzie@gmail.com</a> 07834766548	Jordan McKenzie is a multi-media artist who has initiated a run a series of arts projects on his council housing estate in East London. His diverse range of work is highly successful in bringing people together and strengthening community relations, highlighting issues with the materiality of the estate (in playful and provocative ways) and making good use of the resources available (for example, turning the disused estate garages into a temporary gallery).
<b>Think House</b>	<a href="http://thinkhouse.org.uk/">http://thinkhouse.org.uk/</a> <a href="http://thinkhouse.org.uk/2017.html">http://thinkhouse.org.uk/2017.html</a>  <b>UK-wide</b>	Housing paper resource		Useful policy paper resource on UK housing.
<b>Cairn Housing Association</b>	<a href="https://www.cairnha.com/getting-involved/cairn-community-fund/">https://www.cairnha.com/getting-involved/cairn-community-fund/</a>  <b>Stirling, Wick, Inverness, Coatbridge, North Kessock [Scotland]</b>	Housing Association	enquiries@cairnha.com	<b>Cairn Housing Association</b> Offer a community fund designed to support resident-initiatives on how to improve their specific community. Delivered in partnership with local agencies and charities, this model demonstrates an empowerment approach to tenant involvement.
<b>Coops for London</b> Jessica Jacobs	<a href="http://www.coopsforlondon.org">www.coopsforlondon.org</a>  <b>London</b>	Arts based campaign group.	@coops4london@gmail.com	CFL is a cultural campaign group, whose artistic and cultural interventions can have a major impact on the housing crisis debate. Their view is that people in social housing are vital cultural producers. They produce films, reports, exhibitions, and facilitate art made by people who live in housing coops in London. Their work was exhibited at the ICA as part of the Architects for Social Housing residency.
<b>Burnley Mechanics at Home</b>  <b>Guild:</b>	<a href="http://www.mechanicsathome.co.uk/">http://www.mechanicsathome.co.uk/</a>  <b>Burnley</b>	Artists organisation	<a href="mailto:lou@guildhq.org.uk">lou@guildhq.org.uk</a> <a href="mailto:dan@guildhq.org.uk">dan@guildhq.org.uk</a>	Guild is comprised of Lou Hargreaves (producer and project manager) and Dan Russell (artist and designer). Guild was formed to deliver two long-term socially-engaged art projects. Mechanics at Home was a 2-year arts project for Burnley which took place from 2014 to 2016, and gave people the chance get creative, work with professional artists and to make things happen in their communities.

<b>Louise Hargreaves Daniel Russell</b>				
<b>Ubele</b>  Yvonne Field – Founder and CEO	<a href="https://www.ubele.org/about-1/">https://www.ubele.org/about-1/</a>  See also – women’s community leader enablement programme: <a href="https://www.ubele.org/patherways-london">https://www.ubele.org/patherways-london</a>  <b>UK Wide</b>	Cultural arts and social empowerment organisation	<a href="mailto:info@ubele.org">info@ubele.org</a>	<b>The Ubele Initiative</b> is a social enterprise with a mission to contribute to the sustainability of the African Diaspora. Through social leadership development, community enterprise and social action, they incubate projects across the UK. They creates partnerships with local, regional, national and international organisations to create innovative solutions for some of our most pressing social, economic and political concerns.
<b>Social Arts Network</b>  <b>Guild:</b> <b>Louise Hargreaves Daniel Russell (as above)</b>	<a href="http://www.socialhousingartsnetwork.org.uk/">http://www.socialhousingartsnetwork.org.uk/</a>  Funded by Arts Council Touring Award. Working with: <b>Bolton at Home</b> <b>Poplar HARCA (London)</b> <b>South Yorkshire Housing Association</b> <b>St Ledger Homes (Doncaster)</b>	Arts Council funded artists organisation	<a href="mailto:lou@guildhq.org.uk">lou@guildhq.org.uk</a> <a href="mailto:dan@guildhq.org.uk">dan@guildhq.org.uk</a>	Social Housing Arts Network was an eighteen-month arts project funded by Arts Council England’s Strategic Touring fund (running from 2014-16). It involved touring network for socially engaged artists working on process led projects. Working in four locations with four social housing partners the project worked with specifically targeted local areas.
<b>Fugitive images</b>  Andrea Luka Zimmerman and David Roberts.	<a href="http://www.fugitiveimages.org.uk/about/">http://www.fugitiveimages.org.uk/about/</a>  <b>London</b>	Artists collective	<a href="mailto:david.roberts@ucl.ac.uk">david.roberts@ucl.ac.uk</a>	Fugitive Images produce films, site-specific installations and photography projects away from the controlled narrative environment of the gallery and on the estates themselves. They describe this as, ‘exposure to a multitude of social, economic and political forces it is no longer possible to maintain the illusion of being in control of context. They don’t claim to interpret the residents experiences but instead act as interlocutors.
<b>In-situ</b>  Paul Hartley: Director and Social Practitioner	<a href="http://www.in-situ.org.uk/">http://www.in-situ.org.uk/</a>  <b>Pendle, Manchester</b>	Library arts initiative.	<a href="mailto:paul@in-situ.org.uk">paul@in-situ.org.uk</a>	In-Situ is a dynamic, artist-led not-for-profit organisation based at Brierfield Library in Pendle. In-Situ’s vision is for art to be part of everyday life. Their code of ethics for participants is outstanding. See: <a href="http://www.in-situ.org.uk/our-ethics">http://www.in-situ.org.uk/our-ethics</a>
<b>Bow Arts Trust</b>	<a href="http://www.bowarts.org/">http://www.bowarts.org/</a>  <b>London</b>	Artists residencies/ social enterprise.	<a href="mailto:education@bowarts.com">education@bowarts.com</a>	Bow Arts operate ‘community renewal’ across London by delivering Arts and Creative Services through our financially sustainable social enterprise model.
<b>Ginko Projects</b>	<a href="http://www.ginkgoprojects.co.uk/">http://www.ginkgoprojects.co.uk/</a>  <b>Somerset</b>	Art and design consultancy		Commercial organisation successful at partnering artists with social housing projects (and other public sector organisations such as hospitals). Housing project across the country.

<b>Kate Long</b>	<b>Peabody</b> <a href="https://www.peabody.org.uk/news-views/2014/jul/arts-fellowship-scheme-apply-now">https://www.peabody.org.uk/news-views/2014/jul/arts-fellowship-scheme-apply-now</a>	Housing Association	<a href="mailto:kate.long@peabody.org.uk">kate.long@peabody.org.uk</a>	Peabody run a range of creative activities across their estates – engaging young and old. They ran a visual arts fellowship scheme in 2014, although this hasn't since been repeated.
<b>Superflex</b>	<a href="http://superflex.net/">http://superflex.net/</a> Tenantspin (project)  <a href="http://superflex.net/activities/2002/05/01/superchannel_-_tenantspin/image">http://superflex.net/activities/2002/05/01/superchannel_-_tenantspin/image</a>  <b>UK</b>	Artists collective	<b>Director</b> Malene Natascha Ratcliffe malene@superflex.net	SUPERFLEX are known for their interests in unifying urban spaces and commenting on society with authenticity through art. Migration, alternative energy and the power of global capital are just some of the motives behind the highly engaging, visual and often humorous work of Danish collective SUPERFLEX. They are best known for their playfully subversive installations and films. Referring to their works as tools, the collective engage alternative models for the creation of social and economic organisation.
<b>Mobile Museum</b>  Verity-Jane Keefe	<a href="https://www.themobilemuseum.co.uk/">https://www.themobilemuseum.co.uk/</a>  <b>Barking and Dagenham</b>	Artist led mobile library/touring workshop	<a href="mailto:veritykeefe@gmail.com">veritykeefe@gmail.com</a>	The Mobile Museum combined funding from the London Borough of Dagenham and Barking and crowd-funding, to reinvent a mobile library that toured the boroughs council housing estates. It offered workshops and events. Invited contributors included archaeologists, archivists, writers, architects, artists, scientists and local tour guides. During each stop, it collected mythologised and made objects and ephemera as well as documented cultural activity across the borough, creating a cultural taxonomy and map of the area.
<b>Sib Trigg</b>	Urban designer currently working with a PEACH- People's Empowerment Alliance of Custom House: <a href="http://peach-e16.org.uk/">http://peach-e16.org.uk/</a>  PEAT <a href="http://peatni.org/educational-inclusion-for-young-people">http://peatni.org/educational-inclusion-for-young-people</a>  <b>Newham, London</b>	Artist working with community housing campaign group.	<a href="mailto:sib@ibyls.net">sib@ibyls.net</a>	<b>PEACH</b> is part of the Big Local Scheme, which has seen 150 areas across England receive £1million worth of funding over 10 years to improve their areas. In order to receive the money, they set up a decision making body comprised mostly of local residents. They used arts/creativity as a means to give their members a voice, communicate effectively with LA's and Housing Associations and to provide employment opportunities too. <b>Sib Trigg</b> has been working with a team of 4 architects and designers and 6 people from the local community on an alternative regeneration plan since October 2016, using participatory engagement and resident empowerment to inform the work.
<b>Alex Ferris</b>	Housed (play) <a href="https://www.oldvictheatre.com/whats-on/2014/housed">https://www.oldvictheatre.com/whats-on/2014/housed</a>  Working Party (film) – street theatre <a href="http://www.theworkingpartyuk.org/video">http://www.theworkingpartyuk.org/video</a>  <b>UK-wide</b>	Playwright	<a href="mailto:alex.ferris@wyp.org.uk">alex.ferris@wyp.org.uk</a>	Worked with Peabody and Crisis to develop a play that ended up with a multi-thread narrative concerning dispossessed immigrants.

<b>Arts Council Wales</b>  <b>Nick Capaldi</b>	<a href="https://itsartbutitsnot.wordpress.com/">https://itsartbutitsnot.wordpress.com/</a>  <b>Wales</b>	Arts Council Wales	<a href="mailto:Nick.Capaldi@arts.wales">Nick.Capaldi@arts.wales</a>	Various, housing estate situated projects of an extremely high standard – with an emphasis on place-making. See also: <a href="https://www.coastalhousing.co.uk/Pages/High-Street-to-benefit-from-new-Arts-Council-of-Wales-funding.aspx">https://www.coastalhousing.co.uk/Pages/High-Street-to-benefit-from-new-Arts-Council-of-Wales-funding.aspx</a>  <a href="http://www.arts.wales/arts-in-wales/creative-learning/104130">http://www.arts.wales/arts-in-wales/creative-learning/104130</a>
<b>Knowle West Media centre</b>  Craig White, working with Melissa Mean and Carolyn Hassan.	<a href="http://kwmc.org.uk/">http://kwmc.org.uk/</a>  <b>Bristol</b>	Architects	<a href="mailto:craig@white-design.co.uk">craig@white-design.co.uk</a>	Working with the Knowle West Media centre, Melissa Mean and Carolyn Hassan, where they have developed an affordable citizen led housing model. Knowle West is an arts centre and charity based in Bristol and we've been supporting individuals and communities to get the most out of digital technologies and the arts, involving community activism, education, employment, and local decision-making.
<b>South London Gallery</b>  Margaret Heller	South London Gallery <a href="http://www.southlondongallery.org/">http://www.southlondongallery.org/</a> Works with Elmington, Pelican and Seeaux Gardens housing estates.  See also: <a href="https://www.a-n.co.uk/news/south-london-gallery-building-work-begins-on-4m-fire-station-project">https://www.a-n.co.uk/news/south-london-gallery-building-work-begins-on-4m-fire-station-project</a>  <b>London</b>	Gallery	<a href="mailto:mail@southlondongallery.org">mail@southlondongallery.org</a>	Art Block is the SLG's new purpose built space for art and play activities on the ground floor of a local block on next door. The estate and forms part of our wider estates' programme called Open Plan. Art Block is free for local children to access Wednesday to Friday after school and on Saturday afternoons. SLG also train local young people as a means to diversify the curator scene.
<b>Arts Council Northern Ireland</b>	<a href="http://artscouncil-ni.org/the-arts/visual-arts/re-imaging-communities">http://artscouncil-ni.org/the-arts/visual-arts/re-imaging-communities</a>  <b>Northern Ireland</b>	Arts Council	<a href="mailto:info@artscouncil-ni.org">info@artscouncil-ni.org</a>	ACNI has supported 53 community based projects to undertake creative engagement and consultation resulting in the development and installation of 32 pieces of site-specific public art across Northern Ireland and in the border counties of the Republic of Ireland. This project is part-financed by the European Union's Programme for Peace and Reconciliation (PEACE III) managed by the Special EU Programmes Body, The Arts Council of Northern Ireland, and The International Fund for Ireland.
<b>Paul Sng</b>	Director of Dispossession (film) 2017 <a href="https://www.dispossessionfilm.com/">https://www.dispossessionfilm.com/</a>  <b>UK-wide</b>	Independent film maker (and former resident)	<a href="mailto:sngpaul@gmail.com">sngpaul@gmail.com</a>	<i>Dispossession</i> explores the agenda behind the neglect, demolition and regeneration of council estates in the U.K. over the past thirty years. The film reveals how individuals and communities are fighting against the state and private developers, as they try to save their homes from demolition, while investigating the decisions that turned a crisis into a tragedy.
<b>Arts and Minds</b>	Tai Calon, Head4Arts & Aneurin	Creative arts	<a href="mailto:Chris.Coppock@taicalon.org">Chris.Coppock@taicalon.org</a>	Arts+Minds is a three year arts and regeneration project supporting tai calons £14m

Chris Coppock (creative principal)	Leisure strategic partnership funded by the Arts Council of Wales through it's Ideas, People and Places programme.  <b>Wales</b>	and regeneration project		environmental improvement programme called <i>your neighbourhood, your choice</i> . Invites artists to respond to urban and semi rural settings by adding substantial and thought-provoking ideas and works to give added and inspirational value to the mainstream regeneration process.
<b>Susan Rudnik</b>  Arts Psychotherapist and Clinical Supervisor	<a href="http://pressreleases.responsesource.com/news/93593/art-therapy-for-grenfell-tower-child-victims/">http://pressreleases.responsesource.com/news/93593/art-therapy-for-grenfell-tower-child-victims/</a>  <b>London</b>	Art Psychotherapist and Clinical Supervisor	<a href="mailto:s.rudnik@gold.ac.uk">s.rudnik@gold.ac.uk</a>	Susan uses visual arts and poetry to help people address mental health challenges. Unlike the traditional 'artist' she has no website or social media profile due to the sensitive nature of her work. For this reason, she is often overlooked by funding agencies, due to the low profile nature of her work. See also: <a href="https://www.theguardian.com/uk-news/2017/jun/29/kctmo-company-in-charge-of-grenfell-tower-locks-community-out-of-therapy-centre">https://www.theguardian.com/uk-news/2017/jun/29/kctmo-company-in-charge-of-grenfell-tower-locks-community-out-of-therapy-centre</a>  <a href="https://www.grenfellconnect.org.uk/directory/612/art-psychotherapists-children-grenfell-tower/">https://www.grenfellconnect.org.uk/directory/612/art-psychotherapists-children-grenfell-tower/</a>
<b>South Yorkshire Housing Association</b>  Tony Stacey (Director)  Miranda Plowden	<b>Talk to Tony Stacey – Director of South Yorkshire Housing Association</b>  <a href="https://www.syha.co.uk/get-involved/moments-of-joy">https://www.syha.co.uk/get-involved/moments-of-joy</a>  <b>Yorkshire</b>	Housing Association	t.stacey@syha.co.uk	SYHA demonstrate benchmark best practice through their arts collaboration projects, designed to engage tenants in creative ways to express themselves. Collaborators are from across the arts: Cardboard Citizens (theatre dealing with benefits cuts), All Fired Up (Pottery), Grow Maltby (community garden).
<b>Zero Zero Architects</b>  <b>Indy Johar</b>	Zero Zero Architects working with Hendre Housing Association <a href="http://www.architecture00.net/">http://www.architecture00.net/</a> <a href="https://www.hendre.org.uk/">https://www.hendre.org.uk/</a>  <b>Cardiff</b>	Housing Association + Architect	indy@project00.cc	0/0 Architects are working with Hendre Housing Association in Wales to create a cooperative housing typology for over 25's. The process involves co-design and creative engagement with charities in the region. Rather than only commit to the design element, they offer a full spectrum service: from financial modelling, public call for involvement (young people), workshops, 100 people shortlist, peer-to-peer selections. The intention is to build a unique community, where relationships are nurtured through creative processes before tenants move on site.
<b>Seraphim Kennedy</b>	<b>London</b>	Poet, former resident and estate worker	seraphimakennedy@gmail.com	Specialised in adult, community writing and with vulnerable writing. Working on 'oral testimony' projects with residents, placing importance on witnessing. Currently developing community workshops leading to an anthology of works produced by the community – launched through a performance and event.

