

Co-Creating Public Space



How Can
We Thrive?

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Conference schedule

Co-Creating Public Space: How Can We Thrive?

27 October 2023, 10:00 – 18:00 GMT

Central Hall, Southampton, SO14 1NF

Informed by notions of care and principles underpinning alternative economies, the conference looks at how creative practice can build collectivity by sharing resources, values and opportunities in equitable ways.

10:00 **Introductions**

by Woodrow Kernohan, Director at John Hansard Gallery, Emma Underhill, Founder and Artistic Director at UP Projects, Vikkie Cheng, Vice Chair and Treasurer at Chinese Association of Southampton.

10:30 **Changing our idea of time**

Panel discussion moderated by Sepake Angiama, Director at iniva, with speakers Helen Cammock, artist, Suzanne Lacy, artist, and Owen Griffiths, artist.

12:10 **We are all economists**

Panel discussion moderated by Fatoş Üstek, independent curator and Curator of Frieze Sculpture Park 2023, with speakers Raluca Voinea, Director at tranzit.ro, and Torange Khonsari, Director at public works and Course Leader on Design for Cultural Commons at London Met.

14:15 **Social practice: empowerment or power struggle?**

Workshop led by Jes Fernie, independent curator and writer.

Making access a priority

Workshop led by Lady Kitt, disabled artist, researcher and drag king.

A new skate landscape for Southampton

Workshop led by Steve Bega from Skate Southampton, Rich Holland, architectural designer, and Amy Scott-Pillow from WeSkateSoton.

Conflicting agendas: practical skills

Workshop led by Binki Taylor, commissioner, Director at The Brixton Project and member of Diversity in the Public Realm.

How public is public art?

Workshop led by Elisabeth Del Prete, Senior Curator at UP Projects, Katy Beinart, Board Member at ixia, and Dr Errol Francis, Artistic Director and CEO at Culture&.

15:45 **Key insights**

Panel discussion moderated by Binki Taylor, with speakers Beverley Dowdell, Chair at Black Heritage Southampton, Vikkie Cheng, Vice Chair and Treasurer at Chinese Association of Southampton, Suzanne Lacy, artist.

17:00 **Artistic intervention**

by Emma Smith

17:30 **Conclusion**

by Claire Whitaker, Chief Executive at Southampton Forward.

Curated by UP Projects
in partnership with John Hansard Gallery



Foreword by Woodrow Kernohan, Director, John Hansard Gallery

The seeds for *Co-Creating Public Space* began when John Hansard Gallery moved into Southampton city centre in 2017–18. Prior to this, the Gallery had been based on the University of Southampton’s Highfield campus since 1980.

In preparation for the move, we actively developed relationships with our new neighbours and communities. Reaching out to where they were, we asked our communities what they wanted, and what they hoped for from the Gallery. This helped shape our ‘porous’ approach to programming – where the building and programme are permeable, and activities take place both inside and outside – and the deep-rooted community partnerships that led to *Co-Creating Public Space*.

Sadly, ‘public space’ is often a misnomer, with private property including seemingly ‘public’ squares, plazas or esplanades. Fortunately, in Southampton our parks and green spaces have been protected from the Inclosure Acts and other encroachments by Southampton Commons and Parks Protection Society. Through *Co-Creating Public Space* we have aimed to give local communities agency to engage with and activate our shared public spaces.

From initial seeds to deep-rooted partnerships, five artist-led commissions were developed that answer specific community requests or needs. These projects each correspond with and amplify pre-existing festivals or community-led initiatives. In addition, an evaluation framework was developed through workshops, and this *How Can We Thrive?* conference has created an essential space for reflection, discussion, interrogation and sharing best practice.

There are not enough pages here to thank everyone involved in the breadth of *Co-Creating Public Space*. Therefore, I would like to draw your attention to the acknowledgements section of this reader on pages 34–36. However, I would particularly like to thank Emma Underhill, Moira Lascelles, Elisabeth Del Prete, Alicia Meerza and Jack Newbury of UP Projects, for curating and realising this reader and conference in partnership with John Hansard Gallery as part of *Co-Creating Public Space* and the overall *Constellations* programme.

Some of the most rewarding outcomes from *Co-Creating Public Space* have been the unanticipated consequences. These include independent and parallel projects that have been developed in



21st Century Types – Southampton, Grace Lau, 2023. Digital photograph. From *Portraits In a Chinese Studio* by Grace Lau, part of *Co-Creating Public Space*. Image: Grace Lau.

reaction to or in response to the main commissions. For example, the international exchange between Jamaica and the UK for *Windrush Portraits*, initiated *Windrush Legacy*, a community-led project that spotlights community members of the Windrush generation through oral histories and iconic photographic portraits. The design process for *Skate Landscape* catalysed prototypes of the world’s first 3D-printed *Skateable Sculptures* being developed for Skate Southampton’s *#ReshapingtheSquare*. Oozing Gloop’s *Creature Feature* opened the conversations with University of Southampton who subsequently supported performers Drag Syndrome to headline Southampton Pride 2023. These keenly welcomed developments show the added dimension for lasting

change and long-term impact that socially engaged practice offers.

In 2022, Southampton bid to be UK City of Culture in 2025. This process brought the city together with a shared vision and aspirations for Southampton. *Co-Creating Public Space* is part of the legacy of the bid process and aims to keep building the momentum and developing Southampton’s cultural and creative potential.

The contributors to this reader and speakers at the conference will set the stage for new connections and further exciting consequences. I look forward to the multiple conversations and where *Co-Creating Public Space: How Can We Thrive?* takes us next.



Foreword by Emma Underhill, Founder & Artistic Director, UP Projects

As a leading public art commissioning organisation that specialises in bringing artists and communities together to create ambitious public artworks, UP Projects understands the challenging contexts that socially engaged projects must navigate. We also understand the importance of sharing both the successes and the setbacks, so that collectively, as those involved with creating, curating, activating or shaping our public spaces today, we can grow in confidence and create the right conditions for projects to thrive.

Learning sharing sits at the heart of UP Projects, and we are committed to supporting the public art sector through *Constellations*, our free learning and development programme. *Constellations* began in 2017 as a programme of workshops, seminars and mentoring for a cohort of eight artists and curators selected via a national open call, developed in partnership with Flat Time House. Since then, it has expanded to include an annual programme of online *Constellations° Assemblies*, open to all practitioners and those interested in public art and social practice. Each year, *Constellations* investigates lines of enquiry that are vital to public and social practice today, explored through a series of inspiring case studies and moderated

discussions between leading practitioners in the field. The programme is curated by Elisabeth Del Prete, our Senior Curator (Learning & Live Research) and produced by Jack Newbury our Producer (Learning & Participation) who both dedicate a huge amount of time, passion and consideration to ensure that whoever engages with the programme feels nurtured and cared for.

This year, the opportunity to develop a conference in partnership with John Hansard Gallery as part of *Constellations*, has enabled an even more expansive set of conversations to take place. The *Co-Creating Public Space* commissions that are underway in Southampton, have been a rich point of reference for the curation of the conference. Through conversations that shared the experiences and learning gained from these developing commissions, drawing on UP Projects' 20 years' experience of curating socially engaged projects, and looking at the exemplary work of others, a number of important considerations have surfaced. These considerations will be explored further in the conference as well as in this reader.



Constellations 2020–2021 Final Event – ‘Umbra, Penumbra, Antumbra: Radical Cocktails’, *Constellations° Cohort 2020–2021*. Image: UP Projects.

The conference investigates how artistic practice can build a sense of collectivity and a collaborative approach to creation. This requires asking difficult questions around authorship and being honest and transparent about the level of agency that is afforded to community participants; being open to expanded timelines that allow time for trust to be built between collaborators; thinking differently about budgets in order to distribute power; and prioritising access when projects are initiated to enable them to develop as equitably as possible.

We acknowledge that working in public contexts is fraught with obstacles, and that conflicting agendas, and external forces often limit the ambitions of co-creation. With this in mind, the conference includes workshops that explore the practical challenges of managing conflicting agendas and the systemic limitations we often encounter in this field. Equally, the considerations presented in this reader, alongside six case studies written by Mala Yamey, aim to provide useful insights into why, how

and where projects have made a positive impact.

I would like to take this opportunity to thank the many inspirational artists, curators and practitioners who have agreed to share their reflections and expertise through panel discussions and workshops at the conference, as well as through the written case studies. I would also like to extend thanks to Fatoş Üstek, who has written a fantastic text for this reader, expanding on the themes of the conference, and sharing her reflections on the trajectory of social practice, the impact of the Covid-19 pandemic, of social media, and the practices of care and the social commons.

And finally, I would like to thank Woodrow Kernohan, Director of John Hansard Gallery, and his gallery team, for their open and generous approach to collaboration, which whether developing a conference, a publication or a commission, affords others with creative freedom, and enables the aspirations of co-creation to take root.



Considerations by Emma Underhill and Elisabeth Del Prete, UP Projects

Through conversations with John Hansard Gallery, and reflecting on our own experience and research, UP Projects have developed the following (but not exhaustive) considerations to help create the conditions for socially engaged projects to thrive:

- Set expectations around collaboration
- Make access a priority
- Share the power
- Collaboration moves at the speed of trust
- Agency is currency
- The process is the work
- Embrace setbacks
- Communities are not homogeneous
- Listen
- Tread carefully

Set expectations around collaboration

Be clear about the difference between creative engagement and co-creation.

Creative engagement and co-creation refer to the different levels of participation in socially engaged art projects. More specifically they refer to the level of creative agency community members have over the creative process and output they contribute to and participate in. Being clear about the level of creative agency participants may have at the outset of the project can help to manage expectations and reduce challenges further down the line.

Creative engagement activities such as workshops are often facilitated by creative practitioners and art organisations in response to the needs, interests and concerns of the communities taking part.

By participating in creative activities, participants usually engage in creative learning (e.g. resulting in increased knowledge and skills in relation to a particular area or subject) with embedded social outcomes (e.g. enabling empowerment, building capacity, and supporting awareness and participation in local decision making within communities).

As part of the creative process, participants' contributions to the creative engagement activities often directly inform the artistic output of the project.

As creative authorship involves a series of decisions, over the course of the creative process creative practitioners and art organisations ensure a close dialogue is in place with the community members over the decision-making parameters of the creative output. This is a duty of care that involves transparency, negotiating creative agency and consent. In most creative engagement practices, the final art project is considered authored by the artist with credited contributions from the participants.

Co-creation is a collaborative partnership where all participants contribute equitably to the creative process. Co-creation doesn't necessarily imply that each party plays the same role, however the community members, the creative practitioners and organisations involved in co-creation have an equal stake in the decision-making process.

The process of co-creation does not reflect a one-size fits all approach, so it changes depending on each project. However, it encourages all parties, especially those that manage resources such as time and budgets to share their power by acknowledging and addressing hierarchies and considering putting in place decision-making processes that ensure participants have an equal stake in the co-creation process.

Make access a priority

Build in access considerations right from the start of a project.

Considering access at the conception stage of a project will enable it to develop in a way that embeds the values of care, inclusivity and empowerment. It is important to create the conditions for all collaborators to express and share their needs, which may often be complex and intersectional, before any work starts, and allocate resources to accommodate these needs in an equitable way.

For example, the case study of the *Home-rearing (enSHRINE)* project by Lady Kitt demonstrates how the format for collaborative or participatory activities can be tailored in response to the specific and often intersectional needs of the participants, as well as decisions relating to fees and other resource allocation. This requires a commitment to prioritising access from all stakeholders. It also requires an acknowledgement that alternative and transparent approaches to the way budgets and timelines are established and shared are needed, and that the responsibility of access is shared by all.

Share the power

Distribute and decentralise resources.

Sharing power often comes down to sharing resources. As economies look at the management of resources, distribution and decentralisation can offer solutions to develop alternative models.

In socially engaged art practice, as well as in many other contexts, resources refer to time, money, knowledge, networks, skills and visibility. When involving communities in processes of creative engagement and co-creation, creative models underpinned by care, equity and transparency as guiding principles create the conditions for sharing power.

Both processes of distribution and decentralisation are inevitably interlinked with the need to acknowledge hierarchies. Becoming aware of how these are performed in the creative processes becomes crucial. This involves understanding whether decisions are made collectively and democratically and negotiating tension between being inclusive, ensuring everyone's voices are taken into account, and following the rule of the majority.

Collaboration moves at the speed of trust

Create processes that allow time for trust and care-based processes to develop.

When setting out the time frame and milestones for a project it is important to place emphasis on, and encourage an understanding by all project stakeholders of, the amount of time needed to develop trusting relationships between the various collaborators taking part.

Many projects suffer from over ambitious timelines and if genuine collaborative processes are to be nurtured between artists, communities, commissioners and other project stakeholders, a lengthy period of Research & Relationship Development (R&RD) is recommended.

Building in budget and time for conversations to evolve and trust to be built without the pressure of pre-defined deliverables can be hugely beneficial in the long term. It is recommended that a period of 9–12 months for R&RD is built into project timelines, particularly if the participating community representatives have not been previously involved or new collaborative groups are being formed.

Drawing on the *Gut Feelings Meri Jaan* case study as an example, this project ultimately benefitted from delays imposed by the Covid-19 pandemic, where collaborative conversations with the participating community members and artist Jasleen Kaur, have taken place online over an extended timeframe. This format enabled trust between the group to cement, and intimate and personal thoughts to be shared which shaped the direction and final outputs of this multifaceted project.

Agency is currency

Art projects can become seeds for other community-led projects to take root.

When talking about agency we often refer to the ability to take action or to having the choice to take action. Socially engaged art projects have the potential to build community capacity by instilling, consolidating or strengthening a sense of agency within an existing community or to create a new community altogether.

Depending on the expectations around collaboration, by taking part in socially engaged art projects communities are encouraged to develop, strengthen or challenge decision-making processes in relation to shaping the creative process and output. These involve the capacity to self-organise, identify needs, strengths, conflicts, and seek out resources and solutions to meet common goals.

By enabling participants to exercise their agency as part of the creative process, participation in socially engaged art projects can offer a space where democratic processes are rehearsed.

Agency therefore becomes a potent currency that empowers communities to actively shape identities and further establish their voice in local decisions that extend far beyond the project itself.

The process is the work

Consider the process as important as the output.

'It's the journey, not the destination' may have become a too often quoted cliché but in the case of socially engaged projects it's a great reminder to value the process as much as, if not more than, the 'final' output. The case study of the *Newham Trackside Wall* by Sonia Boyce OBE RA is a good example, where in many ways, the process of engagement became 'the work'.

The brief to the artist from the commissioner, Crossrail, prescribed a specific output; to develop a permanent artwork for a 1km long concrete wall that involved a process of community engagement. However, in order to successfully involve the diverse communities that lived and worked adjacent to the wall, which traversed three distinct neighbourhoods, Boyce's process had to be fluid and responsive to the needs, aspirations and challenges of the ~300 people that took part.

The conversations that were had, thoughts shared, connections made and issues that surfaced, and in many cases were resolved, sit at the heart of this complex project. The resulting artwork that was ultimately installed on the wall became a snapshot representation of a complicity of communities at a particular point in the history of this rapidly changing area of East London.

Embrace setbacks

Nurturing risk can lead to innovation.

Projects in the public realm, particularly those that take a relational approach to collaboration can often encounter unexpected obstacles that require careful negotiation and navigation.

Nurturing relationships; listening to the aspirations, needs and issues raised by collaborators; and incorporating diverse perspectives of multiple stakeholders requires diplomacy and openness in order to negotiate conflict and find alternative ways to move around and past the challenges.

If all parties involved in the project are able to cultivate a tolerance of risk and a flexible approach, the negotiation of setbacks can often lead to recalibration and innovation.

Communities are not homogeneous

Understanding the different identities and intersectionality within communities can help better understand needs.

When involving people in socially engaged projects, grouping communities in homogeneous categories may be a useful first step. However, we also learn that a community can be broken down into many different overlapping groups.

An initial mapping exercise into a local area can help identify common issues, needs, and interests among the groups involved. A subsequent finer grain approach can help connect with communities in ways that are responsive to local issues, ensuring intersectionality is considered and that opportunities are equitably distributed.

Working with ambassadors can help create bridges between communities, local organisations, art institutions, and commissioners and invite community participation in creative engagement and co-creation processes. Creative methodologies illustrated through projects such as *GRAFT: A Soil Based Syllabus* by Owen Griffiths, and *Across and In-Between* by Suzanne Lacy play a crucial role in facilitating our ability to listen and to be in relation to others, helping participants voice their perspectives and further define their own identity and that of the community groups they are part of.

Listen

Create space for communities to explore and define their aspirations.

The power of active listening can never be underestimated. To enable this requires a level of openness as the project parameters are established, allowing room for the project to develop in response to the needs and aspirations of participating collaborators. Be mindful not to exercise selective hearing; editing out perspectives that may challenge preconceptions of what the project should and could be, and instead employ the tools of active listening; engaging with silence and listening behind the words and between the words for deeper understanding.

Creating conducive conditions and safer spaces for these exploratory conversations is essential. Drawing on the expertise of public works, as demonstrated in the *Bow Neighbourhood Common* case study, the art/architecture collective often build a physical *Common Room* or *Public Living Room* within which discussions and participatory activities take place.

These spaces are established as neutral spaces that encourage community ownership where the creative activities that take place in them, which may range from gardening workshops, food sharing or asset mapping, become catalysts for conversation that encourage participants to speak freely and explore their aspirations for a particular place.

Tread carefully

Design projects in ways that reduce harm or give back to the natural environment.

Thinking about the impact of projects on the natural environment refers first and foremost to decarbonisation, which means limiting the damage caused by carbon emission. Acknowledging that sustainability cannot be approached in silo, it is important to consider the impact that a project may have on the environment in a holistic sense, considering how we can devise public and socially engaged projects that have a low carbon impact, minimal waste or even generate a positive impact on the environment.

Creative interventions in public space have the potential to not just reduce harm, but also create evolving ecosystems that support and give back to nature. Regenerative design invites us to think about net positive solutions whereby projects sustain themselves while also enabling the ecological systems they inhabit to grow and evolve. This requires a shift in mindset where public art is not just understood as a permanent intervention in a public space, but rather as a process that evolves over time. When establishing a new project, what do you imagine it becoming in the future? And how will it support the ecosystems it coexists with?



Case Studies written by Mala Yamey, independent curator and writer

Jasleen Kaur *Gut Feelings Meri Jaan*

What

Gut Feelings Meri Jaan is a series of films highlighting the voices of South Asian migrant communities in Rochdale by Jasleen Kaur. Six women and gender non-conforming people from Rochdale's Pakistani, Bengali and Punjabi communities participated with Kaur in online conversations and workshops over six months. Through the online gatherings, the group examined the contents of the ethnic minorities section of the local history archives, using two questions: 'What do we find when we go looking for ourselves in the archive?' and 'How can we alter the course of history through a new script?' In the films, the group spoke from transcripts of their online conversations and performed remixes of traditional customs in unexpected settings around Rochdale. The films were exhibited at Touchstones Rochdale from 23 October 2021 to 13 February 2022, alongside a single edition of *A Lexicon of Gut Feelings Meri Jann*. The films were also presented in public locations around Rochdale.

Who

The project was commissioned by UP Projects in partnership with Touchstones Rochdale. Jasleen Kaur worked in collaboration with six participants (Alina Akbar, Nasrine Akhtar, Rizwana Ali, Rahela Khan, Shakra Butt, and Bushra Sultana).

The group was identified with the help of local South Asian community leaders, facilitated through Touchstones' existing community connections and in some cases, Kaur herself. While some of the group had not engaged with the institution previously, as creative practitioners themselves, Alina Akbar and Bushra Sultana took on additional roles in the project. Alina was a recent film graduate of the University of Manchester and supported Kaur with the cinematography. Both Alina and Bushra took on the responsibility for the educational workshops for schools and young people.

Jasleen Kaur is an artist from Glasgow, currently based in London. Her work is an ongoing exploration into the malleability of culture and the layering of social histories within the material and immaterial things that surround us. Her practice examines diasporic identity and hierarchies of history, both colonial and personal.

Where/When

Kaur's engagement with the group did not fully start until October 2020 due to Covid-19 pandemic delays. The online gatherings took place between November 2020 and May 2021, and the group first met face-to-face with Kaur in June 2021 to start filming for two months.

Rochdale has an important history as a mill town and was one of the world's most significant cotton processing towns. From the 1950s, Rochdale saw an influx of migration from South Asia and other countries to meet post war labour shortages. The group members can trace back their parents and grandparents directly to their work at the mills.

Why

Rochdale's social history of migration was foundational for the project. Speaking alongside the South Asian community members, Kaur addressed the absence of their stories in the existing local heritage and in the local art collections.

How

The project was delivered in dialogue with the community throughout. Kaur was selected from a shortlist of artists by a panel including local creative practitioners, young people, and community leaders. While the pandemic affected the timeline of the project, the engagement process was lengthened and took place on Zoom, increasing the quality and regularity of engagement. Kaur supported the group with the sensitive and potentially triggering contents of the archives through



Gut Feelings Meri Jaan (film still), Jasleen Kaur, 2021. Curated and commissioned by UP Projects in partnership with Touchstones Rochdale. Funded by the National Lottery Heritage Fund, Foyle Foundation, Garfield Weston Foundation, Rochdale Borough Council and Arts Council England. Image: Jasleen Kaur.

methods of care and establishing core trust from the outset. The workshops were defined as spaces for listening to and sharing personal stories, rather than to produce content for the final artwork, and Kaur used the recordings solely for her personal reflections.

The artist insisted that the community participants were properly acknowledged and remunerated for their contributions to the project. Each group member was paid for their time at a standard rate and paid opportunities were offered to local people in the South Asian community during the exhibition and public programme production.

Impact

- The project facilitated dialogues about inequalities of representation in UK institutions between Touchstones, participants, and the wider local community.
- Professional development opportunities for participants included filmmaking experience, opportunities for artists within Touchstones and expanding research for academic studies.
- Encouraging local communities to build awareness about participating in decision making and wider political engagement.
- 7,706 visitors to the exhibition (2,813 adults and 4,893 children and young people)

Lady Kitt, Ada & Finn *Home-rearing (enSHRINE)*

What

Home-rearing (enSHRINE) is a four-week residency and ten-month programme of staff continuing professional development (CPD) and creative policy development at The NewBridge Project in Newcastle Upon Tyne, led by Lady Kitt from March 2023 – January 2024. *Home-rearing* sits within Kitt's wider project *enSHRINE* (2019–present), an Arts Council England and Arts and Humanities Research Council and AHRC funded series of residencies, which explore how socially engaged art methodologies can support organisational development.

During the April residency, local people, studio holders, staff and volunteers were invited to join activities, games and workshops in the gallery space. Using the 18th century English term of 'home-rearing', referring to community building a barn or home, the audiences were invited to co-produce a 'home' comprising not only space but also co-operative actions. The participants and artist created a giant installation made up of a series of household shrines dedicated to 'Kith' (friends, communities and collaborators). Holding space in the gallery, the workshops included interventions in staff meetings, closed access orientated sessions and open and playful making workshops. Access considerations were embedded in the project from the start. This was applied to The NewBridge Project but also more generally to institutional responsibility versus the expectations on disabled artists to do 'the work' of considering and advocating for access.



Home-rearing (enSHRINE), Lady Kitt, 2023–2024. ‘Where are our Kith’ session with Lady Kitt and Sarah Li. Commissioned by The NewBridge Project, and was supported by Arts Council England, Helix Arts, Newcastle University, Newcastle Cultural Investment Fund and North of Tyne Combined Authority. Image: Matt Denham.

Who

Kitt and their two children, Ada and Finn, were invited to be in residence at NewBridge Gallery by The NewBridge Project. Kitt worked with several artists to facilitate the workshops and creative sessions including Sofia Barton, Sarah Li, Newcastle based DGA (Drag King, Gender Chaos and Alternative Drag) collective, Bridie Jackson, Deborah Nash and Dan Russell. They invited NewBridge communities into the project as well as staff and other curious folk. With access integral to the residency, the closed sessions were intended specifically for disabled artists and the staff.

Lady Kitt is a disabled artist, researcher and drag king, describing their work as ‘Mess Making as Social Glue’. Kitt works on long term, collaborative projects driven by insatiable curiosity about how art can be useful. Projects are usually punctuated by the creation of large-scale, vibrant installations / sites for exchange made from recycled paper, reused plastics and raw clay, which Kitt calls shrines. Previously Kitt has worked on iterations of *enSHRINE* with BALTIC Centre for Contemporary Art, Manchester Metropolitan University and Newcastle University.

Kitt uses crafting, performance and research to create objects, interactions and events with the wild ambition of dismantling / mischievously re-crafting spaces and systems they find discriminatory, obsolete or just quite dull.

When/Where

The residency part of the programme took place at The NewBridge Gallery from 5 April to 29 April 2023. The 10-month programme of policy and organisational development and staff CPD around access, environmental responsibility and co-creation is scheduled to end in January 2024.

Why

As a component of Kitt’s *enSHRINE* project, the residency was intended to make visible the complexities of being a parent, a disabled artist, an activist, and the importance of making decisions in collaboration with others. The playful workshops and interventions were devised to support the development of The NewBridge Project as an organisation incorporating core values including care, inclusivity, accountability, and solidarity.

How

With permission, consent and renegotiation being integral to Kitt’s practice, they decided collaboratively with Finn and Ada that the children’s names would be linked to the project. Finn and Ada understood the significance of the collaboration and the associated accountability and responsibility. Kitt was insistent on transparency on the fees for the project, illustrating that they received £280 as a daily fee on a table in the space. This fee was shared with their

children, who both received £50 a day for the five days they spent at NewBridge with Kitt. Kitt and their children were supported by Edwin Li and Sarah Li, who took on the roles of Child Care Worker and Access Support Worker respectively, to enable the three collaborators to work outside of personal boundaries.

Impact

- By sharing lived experiences and questioning the responsibility of access, Kitt helped the invited participants and staff from The NewBridge Project to form stronger understandings of their roles in relation to the institution and learning how to set boundaries.
- The residency was supported by follow up policy development sessions with staff, facilitated by Kitt and scheduled throughout 2023.
- The artist created a platform for community empowerment and enabled different groups to come together to voice their positions on access concerns, environmental responsibility and considering resources for socially engaged projects.

Owen Griffiths *GRAFT: A Soil Based Syllabus*

What

GRAFT: A Soil Based Syllabus by Owen Griffiths was a garden and workshop at the National Waterfront Museum in Swansea. Built by volunteer participants and practitioners for local communities, adult learners and schools, *GRAFT* provides a place for people to grow and cook food, work collaboratively, and learn collectively. The first stage of the project was the design and establishment of the garden over a two-year period, where Griffiths worked directly with communities, schools, local organisations, and museum staff. The garden is a permanent community garden and has

since established a community enterprise, beehives, a socially engaged talks programme with feasts and many partnerships with local organisations, providing educational and safe community spaces for people to learn new skills. *GRAFT* supplies local communities, participants, and projects in the square mile of the museum with seasonal produce. Since its inception the project has considered how the garden could critically engage with the museum collection as a post-industrial space. Testing out its potential as an educational tool, *GRAFT* has explored new narratives of collections around climate and extraction and the role of the garden as a different process-based space alongside the institution.



GRAFT: A Soil Based Syllabus, Owen Griffiths, 2018 – ongoing. Commissioned by 14–18 NOW and National Museum Wales. Image: Owen Griffiths.

Who

GRAFT was a collaborative project with National Waterfront Museum and NOW THE HERO \ NAW RYR ARWR (NTH/ NRA) commissioned by 14–18 NOW, led by Griffiths and is now led by Zoe Gealy, Senior Learning, Participation & Learning at National Waterfront Museum.

Partners and participating groups include agriculture partner Cae Tân, a Community Supported Agriculture Project. The project also worked with local communities, schools and adult learners in the square mile around the Museum including Crisis, Caer Las, Social Services, Race Council Cymru, local health board, St Thomas Primary School, the Wallich and West Cross Day Center, SAS Swansea Asylum Support and many others.

Owen Griffiths's practice and research is connected to land use, urbanism, community food systems and ideas of challenging normative urban design practices. He sees community land projects and alternative models of ownership as vital in our work to re-imagine our cities and environments.

When/Where

The project was developed over two years from 2018 onwards at the National Waterfront Museum in Swansea, Wales. The museum's green lawn had visible links to Swansea's industrial heritage and its docks, which made the city a global port. The ghost tramlines on the green space connected its industrial heritage to resistance, creativity and community.

Why

Establishing a community garden and a soil-based syllabus, the project was intended to instigate experiential and practical learning for communities to enable participants and audiences to connect food, sustainable development and develop long-term green infrastructure in the centre of Swansea. The project aimed to influence how collaboration and co-production could occur within museums and how they might take climate and community seriously. By donating produce to communities outside of the museum, the project aimed to instil practical connections between climate, food production, sovereignty, and poverty. The museum could become a useful community resource and support its local constituents.

How

The project was commissioned and funded by 14–18 NOW in conjunction with NTH/NRA. With the project completed in time for the September 2018 NTH/NRA performances, the garden provided vegetables for soup for 2,500 audience members. Griffiths's holistic and participative approach inspired the collaborative efforts of the team of volunteers, who were supported by technical and museum staff. Cae Tân provided horticultural stewardship and guidance, advising, teaching and leading sessions as part of the curriculum. In return for their voluntary co-production, the museum provided participants with accreditation, training and support to explore new skills within *GRAFT*.

Impact

- *GRAFT* transformed the museum's lawn into a community garden and learning space with educational impact and long-term mental health benefits for the volunteers, staff, and museum visitors as well as local communities who benefit from the produce.
- *GRAFT*'s ongoing programme connects the museum with local communities and maintains its commitment to the Future Wellbeing of Generations act.
- The volunteers who come to *GRAFT* share skills, learn how to grow plants and gain qualifications. Several successful apprenticeships have developed as a result.
- The National Museum of Wales (Amgueddfa Cymru) is now exploring possibilities of similar land-based community gardens at all seven sites.

public works and the Roman Road Bow Trust *Bow Neighbourhood Common*

What

Bow Neighbourhood Common was a network of community-led projects started by public works and the Roman Road Trust in Bow, East London. Torange Khonsari co-produced the project with local community groups as part of public works, with the aim of protecting and expanding the neighbourhood and its ownership of civic space according to the principles of the commons. The first stage was to define the boundary of the neighbourhood in consultation with local people, students, and stakeholders. The *Neighbourhood Forum* became a space for local communities to debate the nature of the boundary.

The formation of a boundary was fundamental for constructing the neighbourhood as a common. The project comprised the Roman Road car park, the town square, *The Living Room* built on an adjacent disused site belonging to the Circle Housing Association, and The Community Orchard in the Old Ford Estate. The first physical manifestation of the project was in 2014, *The Public Living Room*, a temporary wooden structure, which became a civic space to broaden community engagement. The project culminated in the *Roman Road Bow Neighbourhood Plan* in 2017, which would grant the residents the power to shape the development of their neighbourhood.



Bow Neighbourhood Common, public works, 2014 – ongoing. Roman Road Trust, London Metropolitan University, LB Tower Hamlets, Greater London Authority, Roman Road Bow Neighbourhood Plan, Roman Road London. Image: public works.

Who

The project was a collaboration between Torange Khonsari, co-founder and director at public works, Tabitha Stapley, co-founder of Roman Road Trust, Roman Road Bow NP, and The Cass – London Metropolitan University and Edible Bow.

public works is a not-for-profit critical design practice set up in 2004 working across architecture, art, and performance.

Torange Khonsari is co-founder and director of public works. Her strategic design practice focuses on transformational design, design as a form of inquiry, and design intervention as forms of new urban imaginary. Her projects directly impact public space through working with local organisations, communities, government bodies, and stakeholders.

Where/When

The Roman Road Trust was founded in 2012–13 to become the governing body for the neighbourhood. public works became involved with the Roman Road Trust in 2014 and the boundary of the *Neighbourhood Plan* was approved in 2017. Roman Road is the central axis for the neighbourhood of Bow East in London and has 240 shops and 260 market pitches. The boundary set out by the *Neighbourhood Plan* included the eight areas of Old Ford, Chisenhale, Ranwell, Tredegar, Fairfield, Malmesbury, Meotra (Mile End Old Town Residents Association), and Anthill & Medway.

Why

With an influx of 1000s of new homes in adjacent neighbourhoods to the Roman Road, this project aimed to support the growth of the businesses on the high street, develop the local communities and improve the high street without losing the local area's unique character and heritage. The 2011 Localism Act allowed local residents and businesses to have their own planning policies and the project tested its possibilities and limitations. The project aimed to help instil the power of decision making for residents in the development of the neighbourhood. To make sure that the Roman Road continues to function as a local high street in the future, it was crucial that the surrounding residents were consulted about the boundary.

How

This project was a poorly resourced grassroots initiative, but Khonsari gave her time to residents maintaining a slow and indirect approach that incorporated the input of many communities over at least three years. The community engagement process ensured that the boundary was co-produced through collective decisions. Establishing the boundary was a nine-month consultation process which incorporated events in eight areas comprising the boundary as well as social media and online platforms. Each area was appointed with an ambassador, who acted as a conduit between the *Neighbourhood Forum* and the wider community. The *Neighbourhood Planning Mobile* stood outside the events and attracted interest from passers-by, who could either contribute their input on the spot or attend the events.

Impact

- The project facilitated real policy change for local people and businesses.
- In January 2020, the Trust received £81,721 crowd funding to turn *The Living Room* (now *Common Room*) into a fully functional community learning and cultural space.
- The *Roman Road Neighbourhood Plan* was formally adopted by Tower Hamlets on 16 November 2022; this gives the residents of Bow East an established voice in local planning decisions and will enable them to actively shape the area's development.

Sonia Boyce *Newham Trackside Wall*

What

Newham Trackside Wall is a 1.9 km artwork by Sonia Boyce OBE RA. In 2017–18 Boyce spent eight months with communities of the three neighbourhoods that the trackside wall runs through: Custom House, Silvertown, and North Woolwich. The participants were invited to engage with the project in three ways: attending an event and speaking with Boyce, joining an oral history interview, or completing a story questionnaire. Over 300 stories and testimonies were gathered and 170 were incorporated by Boyce into the final design, including facts about the area,

and special collections including young children's drawings and cap badges from the Royal British Legion. The final artwork also included a wallpaper pattern, incorporating local plants and wildlife and digitally reworked documentary photographs of the cityscape. It was printed on 1,500 unique aluminium panels and permanently installed along the length of the wall.

Who

The project was commissioned by Crossrail and curated by UP Projects and a steering group of stakeholders including London Borough of Newham, Greater London Authority, and local community representatives was established prior to the artist selection and met consistently throughout the



Newham Trackside Wall, Sonia Boyce OBE, 2021, commissioned by Crossrail, curated by UP Projects. Image by Benedict Johnson.

duration of the project. Community engagement was facilitated by UP Projects and Boyce and her freelance assistant held the community engagement sessions and produced the final artwork. A group of local ambassadors established by Boyce supported making connections with the participants in the three areas. Local organisations who participated included Tate & Lyle, Drew Primary School, St Joachim's RC Primary School, North Woolwich Library, Custom House Library, North Woolwich and Silvertown Royal British Legion, Ascension Church, RDLAC (Royal Docks Learning and Activity Centre), ASTA centre, Shipman Youth Centre, Garden Community Café, Fight for Peace, The Henley Arms, YMCA College, Chinese Community Association and the University of East London. Judith Garfield from Eastside Community Heritage delivered oral history training and provided historical facts about the area. A New Direction produced a schools' pack to accompany the project, which was written by the artist Maria Amidu.

Sonia Boyce OBE RA is an artist who grew up in Plaistow and went to school in Canning Town. Over her 40-year career, Boyce has emerged as one of the leading figures in the British art scene. Boyce studied at Stourbridge College, West Midlands. After gaining recognition in the 1980s as part of the Black British Artists Movement, Boyce's practice evolved to become more collaborative and site-specific, bringing the audience and participants into sharper focus as an integral part of the artwork.

When/Where

The project took place from Summer 2016 to Summer 2021 in the Royal Docks

area of Newham in London and was unveiled in Autumn 2021. The Royal Docks was the main port for different parts of the world to enter and exchange with Great Britain until the 1980s. Since then, the area and its residents have witnessed rapid regeneration projects. These developments, which include the building of City Airport in 1987, the first branch of the University of East London at Royal Albert Docks in 1999 and the ExCel centre at Custom House in 2000, have been met with varying local support.

Why

Commissioned to coincide with the Elizabeth Line, this project sought to engage local communities in actively participating in a public art commission. As the development of the Elizabeth Line and the associated trackside wall was a contested piece of infrastructure amongst local communities, this project required robust engagement and consultation from the start. Boyce was commissioned to produce an artwork that incorporated and reflected the identity, heritage, and future of the people who live and work in the three neighbourhoods adjacent to the trackside wall.

How

The local community was involved in the commissioning process from the outset; the artist was selected by a steering group including stakeholders, community representatives as well as experts in contemporary public art. During the selection process, UP Projects produced a local touring exhibition of the three shortlisted artists, which reached 300 people. The rich collection of testimonies from residents was made possible by this careful groundwork to establish community engagement.

The artist convinced Crossrail to stretch the time frame and resources for the community engagement process from three to eight months, allowing time for the artist to form strong relationships. Local community 'connectors' and 17 ambassadors from the three neighbourhoods enabled Boyce and her assistant to quickly establish networks and access key people. They worked with extreme care to maintain community connections and to listen to residents' concerns and hopes for their area. Boyce grew up in Newham and her personal connection to the residents as well as the time she spent with them at events facilitated the trust the participants felt in contributing their testimonies.

Impact

- The project promoted multi-generational voices, including those of young people, to enable the history of the area to live on in new generations.
- Estimated 300 oral history testimonies were gathered.
- Estimated 400 people connected directly with the project through events and interviews.
- 30 young people received oral history training, which offered professional development including increasing skills in confidence, enquiry and developing transferrable skills.
- A series of ambassadors-led walking tours of the local area was inspired by the artwork stories.
- Several participants have shown interest in developing similar initiatives independently.

Suzanne Lacy *Across and In-Between*

What

Across and In-Between by Suzanne Lacy in collaboration with Cian Smyth and a team of creatives, explored the impact of Brexit negotiations on the border between Northern Ireland and the Republic of Ireland on the lives of people living there. Almost 100 years since partition, Brexit has brought renewed attention to the formerly troubled border and threatened to resurrect past political struggles on the Island. Working with over 300 border residents from communities in Pettigo, Cuilcagh Mountain, Castle Saunderson, Magheraveely and Newtownbutler to interrogate meanings along the line of the border, the project comprises two interconnected participatory parts: *The Yellow Line* and *The Border People's Parliament*. The border is documented by *Across and In-Between*, a documentary film featuring interviews and the process of the work.



Across and In-Between, Suzanne Lacy, 2018. Performance/project and multichannel video installation with Cian Smyth, Garrett Carr, Eva Grosman, Helen Sharp, Pedro Rebelo, and Mark Thomas. Related documentary: *Across and In-Between* (2018) by Conan McIvor. Image: Helen Sloan.

For *The Yellow Line*, community members participated in playful unique actions and expressed their feelings and hopes for the future of the border lands through interviews. The actions were filmed and premiered to the participants through a projection upon the outside of Ulster Museum in Belfast. *The Border People's Parliament* was a private, carefully staged event at the Parliament Buildings in Stormont, in which 150 project participants re-enacted a political gathering to present their views of their lands, voicing opinions in committee rooms, having formal portraits taken, and culminating in their votes for the 'The Yellow Manifesto – A True Account of a Border and its People', drafted by Garrett Carr.

Who

The project was commissioned by 14–18 NOW and Belfast International Arts Festival. The entire project was a creative collaboration between Lacy and Smyth with Helen Sharp, Garrett Carr, Eva Grosman, Helen Sloan, Pedro Rebelo, Mark Thomas and Conan McIvor.

A Californian native, Suzanne Lacy is an internationally exhibited visual artist, social activist, educator, writer and feminist whose body of work includes performances, video and photographic installation, critical writing and public art with a focus on social and urban issues.

Cian Smyth is a cultural programmer and producer who lives in Northern Ireland and has advised, commissioned or made work with artists across disciplines: from film to visual arts; performing arts to digital works.

Where/When

The project was showcased at Belfast International Festival from 18–23 October 2018, although the process began in early 2018. It engaged with residents of the border towns across five counties – Donegal, Fermanagh, Leitrim, Cavan and Monaghan in Northern Ireland and the Republic of Ireland.

Why

The uncertainty of the border between Northern Ireland and Republic of Ireland remained a sticking point in the 2018 Brexit negotiations between Westminster and the EU. While opinions about the border were being shared on the global stage, this project provided space for the border residents to creatively express themselves about the contentious issue directly affecting their lives and livelihoods.

How

The performance and actions carried out for both parts of the project involved collaborations with non-professional artists and communities not associated with the arts. Residents along the border were approached by Helen Sharp, a local artist, together with Smyth and Lacy, in an organic way whether by encountering them in specific intended locations or by inviting them to join the discursive process. Local organisations in specifically designated areas were approached, as well as people representing various

concerns and positions: farmers, youth, a local community centre, farmers, hikers, ecologists, and horse trainers. The participants were invited to be involved in a discursive process designed by the organisers. While organisers would assist in suggesting some shape to those thoughts, the process was mutual and open for those participating in it to design the outcomes, the nature of the conversations and what the artwork would become.

Participants were remunerated in various ways: cash contributions in the form of service/catering purchases, local entertainers were paid to perform, and a donation was made to a medical assistance programme for farmers. Lacy worked with her collaborators to create a supportive space for the residents; during *The Border People's Parliament*, trained facilitators led discussions between various border factions. For *The Yellow Line*, medical personnel were available for the participants and experienced support staff to help young people during interviews.

Impact

- The project enabled over 300 border residents to creatively engage with the contentious issue of the Irish border during the 2018 Brexit negotiations.
- *The Yellow Manifesto* was launched on BBC Radio 4's Today programme on 23 October 2018.
- 1000 copies of *The Yellow Manifesto* were produced, and the artist travelled to the Houses of Parliament in Westminster to give copies to the MPs during a Brexit debate.



Implementing Creative Tension in the Public Realm by Fatoş Üstek, Independent Curator

The definition of the public realm has evolved for centuries, in alignment with the productivity-focused organisational forms and changing hands of rulership. Today, public spaces, referred to as commonly shared social areas with unmediated access, define the ethos of towns and cities. Especially for megalopolises like London, Birmingham, and Liverpool in the UK, the three P's (People, Places and Productivity) play a significant role in the conception, envisioning and activation of the public realm, with assigned value to the social encounters it generates. Professor Michael Parkinson CBE, in his book *Liverpool on the Brink: One City's Struggle Against Government Cuts*, states that 'Cities are creatures of economics. They survive communities if they can cope with the vagaries of economic change.'¹ With the boom of the 1990s liberal economy and opening of borders (fall of the Berlin Wall, lifting of the travel ban for South Korean citizens, etc.), city tourism took more prominence. Each city started to build a specific conception of public spaces and the variety of social encounters that it would be prone to generate. As part of regeneration schemes, they inaugurated iconic landmarks or historically significant monuments in order to elevate the social charge. Today, with

the mass adoption of the internet in our daily lives, the introduction of augmented reality in proliferating art encounters, and the changing values of society, the public realm requires examination. On the one hand, it necessitates a vertical integration of new social habits aligned with the principles of Inclusion, Diversity, Equity and Accessibility (IDEA), on the other hand it needs to step outside the constraints of consumerist tendencies and over-commercialisation of socio-cultural offer. Furthermore, public spaces are charged with expectations from local residents and inter-city tourists who demand a sense of connection and belonging.

At this junction, art institutions and art commissioning bodies hold significant responsibility in activating the public whilst making art happen. The Covid-19 global pandemic not only accentuated this responsibility but also heightened the necessity of art institutions to play a social role. In an era of polycrisis² and shortage of governmental support towards communities, art institutions are expected to step up in reaching out to groups of people who have neither been the focus nor the attention of their programming. Hence, art institutions, driven by an undercurrent of funding

obligations, are given a directive to engage with audiences from low-income backgrounds residing in underprivileged areas. Today, as we see in the list of considerations that UP Projects have produced, a multitude of methods are used in art commissions. From pooling responses to consulting others, artists are invited to employ various modes of communication with local residents who will be immediate recipients of the commissioned artworks. These community-centric approaches are intended to build meaningful environments and break the invisible barrier between art, culture, and the wider society. They are also aimed at rethinking the tradition of retro-fitting art in the public realm and catalysing a sense of ownership and, if

possible, a mirroring of these communities. The expectancy of activating new audiences, however, is not always centred around the art conversation, but rather through the involvement of artists. It seeks to cultivate a sense of belonging, esteem and self-actualisation in these disadvantaged communities through social activities that tangentially relate to the ideas and technologies of art-making.

In parallel, many of the art institutions are showing a tendency towards programming socially-engaged alongside community-centric practices, that accentuate socially driven, politically engaged art practices that are devised to address local cultural inequality.



Newham Trackside Wall, Meet and Greet at Shipman Youth Centre, Sonia Boyce OBE RA, 2021. Commissioned by Crossrail and curated by UP Projects. Image: Benedict Johnson.



Across and In-Between, Suzanne Lacy, 2018. Performance/project and multichannel video installation with Cian Smyth, Garrett Carr, Eva Grosman, Helen Sharp, Pedro Rebelo, and Mark Thomas. Related documentary: *Across and In-Between* (2018) by Conan Mcivor. Image: Helen Sloan.

The socially engaged focus expands the boundaries of the art conversation by generating new perspectives and approaches to sensitive matters that require heightened attention, and public awareness. This has been happening since the late 1980s, coinciding with the international expansion of biennials (large-scale exhibitions that take place every two years, mostly curated by senior and internationally acclaimed artistic directors). Today, there exist more than 258 Biennials across the world, many of which have been initiated over the last decade as part of city regeneration schemes and public realm strategies with the aim of contributing to global cultural capital generated through culture tourism. In contrast, I would argue that community-centric programming is less about the

art itself and more about the instrumentalisation of art as a tool to provide social services to vulnerable parts of society, mostly composed of minorities and marginalised communities. Both approaches have the potential to reach a wide demographic of audiences due to their shared sensitivities towards the unheard voices in society, but they differ in their approach, artistic and institutional intention, and the scale of their conversation in raising social awareness. The difference between them lies in whether to-be-engaged audiences are profiled through their shared residential areas, subjects of interest or their visible features (such as skin colour, ethnicity and abilities) and mutual histories of marginalisation. Additionally, the difference between socially-engaged and community-

centric approaches manifests itself in the artistic agency and autonomy that informs the end result. For instance, Sonia Boyce's *Newham Trackside Wall* is one of the largest mural commissions in the UK that hosts drawings and paintings by children, testimonials by local residents that respond to their changing neighbourhood via memories, reflections and aspirations whilst Suzanne Lacy's *Across and In-Between* is a video work that addresses the division in Ireland informed by communities that have been impacted by the partition. While the former provides a platform for the voices of children and local residents directly, the latter presents an artistic furthering of all voices collated in the pre-production phase. Both pieces depict an interpretation of the public realm and point towards the well-informedness of the context in which they operate. However, I would argue that Lacy's piece holds a more defined artistic agency, whilst Boyce is sharing hers with the local community.

In the pursuit of identifying what the public realm means today, a poignant question arises: What constitutes a local community? Given the fact that the definition of the local is shapeshifting with the digitised forms of social encounter, where communities are being formed transnationally and trans-geographically around shared values and beliefs, can we talk about a locality that is place-dependent? In other words, we live in an age of unprecedented global connectivity, boundless exchange and interaction amongst individuals, groups and communities that build cultural understanding like never before. In light of these new formations of 'communities' that share imagination,

desire and forms of social engagement (such as gaming, public debates on political alignments, consumerist tendencies etc.), how can we envision the public realm let alone its activation through art commissions? Agency of the individual and acknowledgment of co-existence with others and their respective forms of thought, belief and emotion are two key forces that foreground the domain of the public. For the artists who engage with showcasing their works in public spaces rather than in dedicated buildings, they necessitate a form of agency in cultivating the 'commons' and also a level of informedness of the social condition. Furthermore, they require the openness in interpreting and responding to the context with the scale of ambition that the situation allows, accompanied by a sense of autonomy that they can – where desired, push boundaries and introduce new challenges to the very own context they are operating in and responding to.

The possibility of thriving together is to build the social muscle in standing together, amidst the challenges of economic change, and political reformation, in cultivating honesty and tolerance in facing the unknown, the unfamiliar and the uncanny. The meaning as it were will rise in the creative tension between the art and communities, as long as they set it free from any mode of illustration, direct application and translation of individuated experiences.

1 Michael Parkinson, *Liverpool on the Brink: One City's Struggle Against Government Cuts*, Policy Journals, 1985, p.9
 2 <https://www.weforum.org/agenda/2023/03/polycrisis-adam-tooze-historian-explains>

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Emma Underhill

Executive Director & Head of Partnerships: Moira Lascelles
Senior Curator (Learning & Live Research): Elisabeth Del Prete

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Portraits In a Chinese Studio

Grace Lau (Lead Artist), Richard Chung (Photographer), Stacey Adamiec (Flourish), Vikkie Cheng (Chinese Association of Southampton), Nancy Finch (Flourish), Saray Garcia Alvarez (British Centre for Photography), Dr Ping Hua (Chinese Arts Southampton), Dr. James Hyman (British Centre for Photography), Tim Keeping (Marlands Shopping Centre), Nosa Malcolm, Becky Martin (British Centre for Photography), Prof. Michael Ng (Chinese Association of Southampton), Martine Niven (UK Shaolin Centre), Claire Rodgers (Marlands Shopping Centre), Val Williams, Dr. Alan Wong (University of Southampton), Dr Ying Zheng (Confucius Institute)

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Notes

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