

An abstract graphic design featuring a vibrant color palette of blue, purple, pink, yellow, and green. The composition is dominated by sharp, angular geometric shapes. A large, light blue triangle is positioned in the upper left, outlined in a darker blue. Below it, a purple trapezoidal shape is outlined in dark blue. To the right, a prominent pink rectangular block is partially visible. The bottom of the image is composed of several overlapping shapes in yellow and green, creating a sense of depth and movement. The overall style is modern and minimalist.

LEHR-  
PLANE

"I've been to a lot of these kind of art and culture events but this has been the most *radical*."

# Credits

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**Bristol Festival  
of Ideas/**



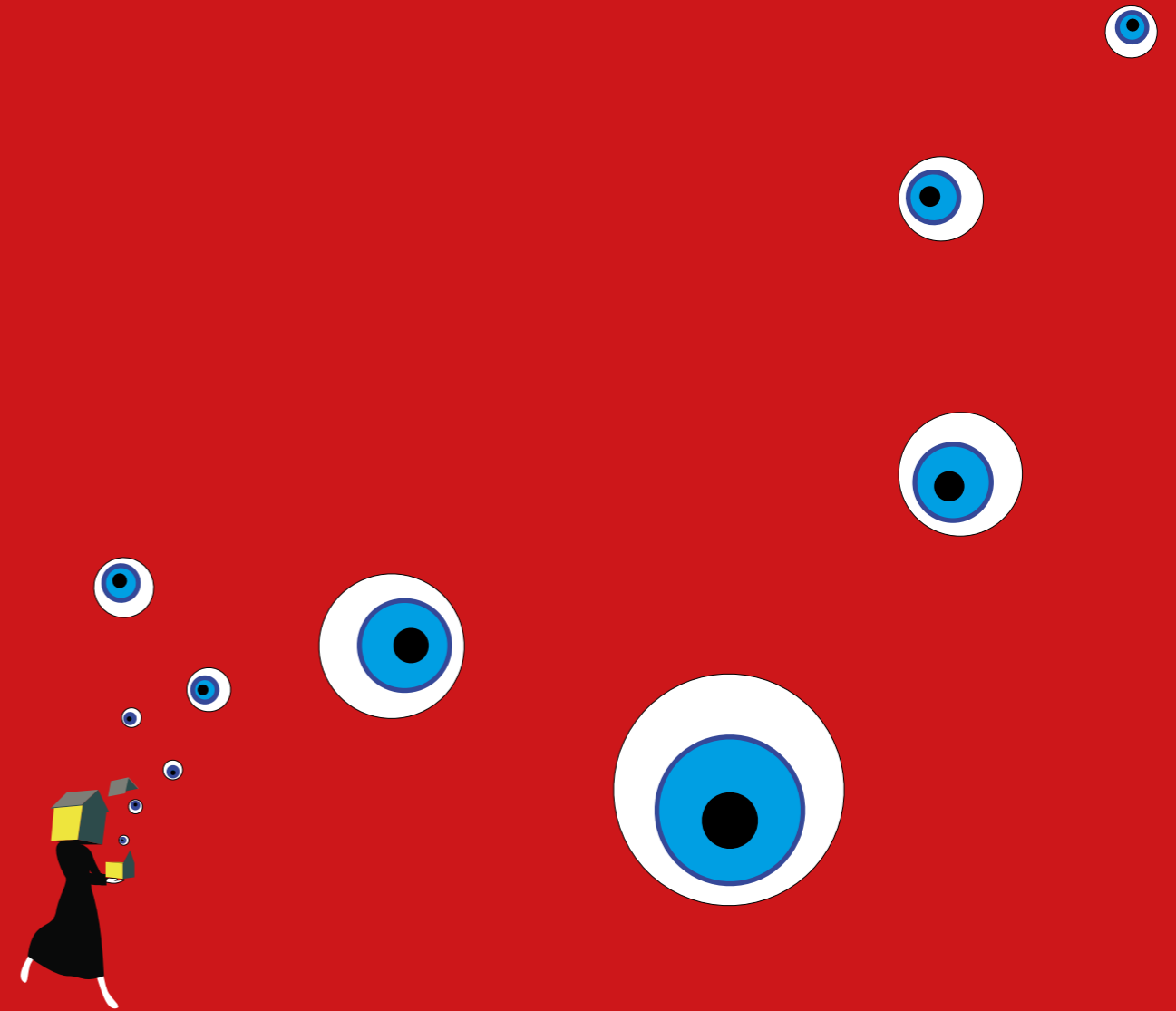
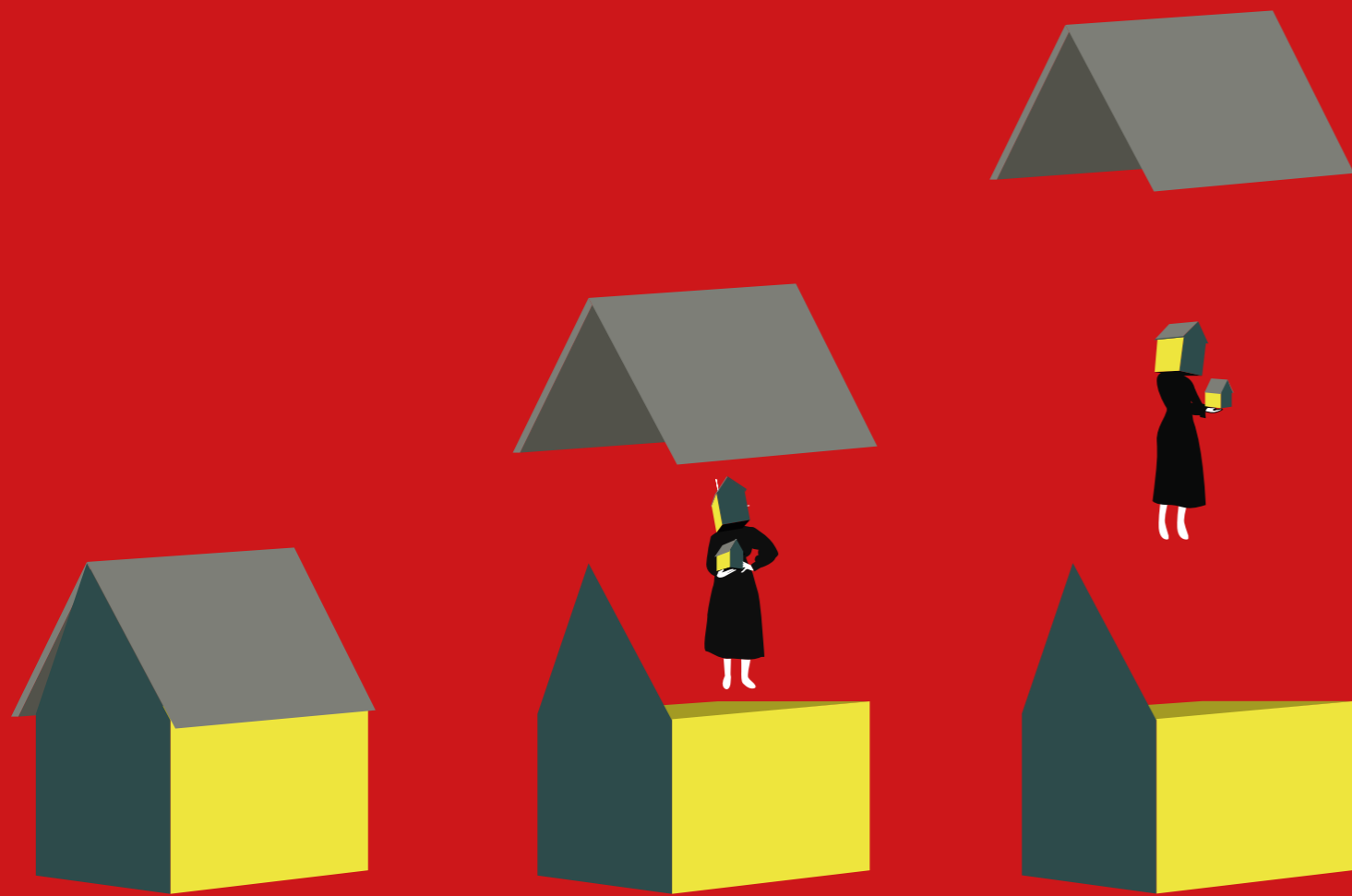
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## *Abstract*

Report from two days of speakers, panel discussions and workshops looking at how we can tackle the art space crises in Bristol and stem displacement across the city of Bristol.



"I've been to a lot of these kind of art and culture events but this has been the most *radical*."

## Futur Ville: *Building Creative Towns & Cities*

The arts contribute more to the UK economy than agriculture, yet creative spaces, studios and communities are being dispersed, displaced and dissolved. Bristol is changing. Sometimes this is good and essential, but regeneration has become something communities fear as they are priced out; much-loved cultural facilities are lost; and the city turns into a place where only the wealthiest people can live. What happens to the people left behind after gentrification, their local pubs turned into soy latte-serving bearded-hipster coffee shops, who end up feeling isolated in their own communities? And what social space is going to be built into large new high-rise developments that are considered from the initial design stages and not just bolted-on (if included at all?).

Futur Ville was a series of events inspired by the complex relationship between artists, creative communities, urban regeneration and cultural policy. Futur Ville aimed to instigate a wider discussion about the future of our city's art spaces and look at how we can make our cities better places to live without having a negative impact.

We embarked on Futur Ville to highlight the dangers of displacement and how regeneration can consider community at the heart of its masterplan. At the Futur Ville launch on June 1st 2019, we explored the topic of gentrification and the fate of the projects which participated in the Bristol Capacity Project. We celebrated Bristol through a partnership with Colston Hall for their 2019 discovery day and held the 'People's Mansion' event at Ashton Court. Our program concluded in October, inviting speakers from other cities and from across Bristol facing these challenges. Artists, academics, architects and individuals participated in these discussions and workshops over two days. The results of these discussions are summarised in the Appendix of this report and the recorded talks and discussions are available to view online.

*What is the value of the arts in Bristol?*

# Who Is Allowed Space To Create In Bristol?



Jess Bunyan, Development Manager At Rising Arts Agency

Who is allowed to take up space in Bristol? It's the most artistic city in the UK, but how many artists are able to have and keep studios? For young creatives who are leaving university, or who never went, finding somewhere to create and develop their practice has never been more of a challenge or felt like such a luxury.

Programmes like *Spike Island's Fellowships* do something; free desk space in places like *Pervasive Media Studio* can help - but not all young people feel comfortable in these spaces and not everyone is a graduate or working in pervasive media.

Young people are often invited into spaces temporarily, to bring their mates, to make it seem cool, but they're never truly given ownership. There's always an unspoken feeling they're squatting. In the same way they're made to feel like trespassers in the creative industries, they're a nice addition to an existing artist space but they're rarely the ones making it.

In our work with the *Bristol Libraries Service* we found that the things young people want from those public spaces most was "A space to hang out where you don't have to pay". Many of them mentioned using, or wanting to use, libraries to do their creative work, but this is limited to practices that can be done tidily in a corner, on a desk, on a laptop. And even then many found libraries to be unwelcoming, obsessed with silence and banning pre-purchased snacks, or lacking basics

like comfort and enough plug sockets.

Working in cafes means stretching one drink over several hours, running into friends and creating networks - but feeling like you have to spend more to stay. And now, in lockdown, young creatives find themselves isolated. Most living in crowded housing, or at home with their parents with little space for exploring creativity or no emotional energy to do so because of the trauma encroaching on every inch of their lives.

The freedom of a studio to create, with necessary space and equipment at your disposal, is often a distant dream for young creatives. The hoarding mentality that exists in *the leadership of cultural organisations* extends to the artist studio community. Leaders and artists who 'got there first' hold onto what they have with little thought of a generation of artists facing *frozen wages, high youth unemployment rates, student debt* and *excruciating rents*.

So, how to move forward? At Rising we want to create our own spaces, on our terms with no institutional baggage. To stake a claim on OUR city - green spaces, car parks, empty office buildings, old police stations - and put them into the hands of young people so they can build better, more inclusive, and essential artistic spaces.

It doesn't need to be grand. It just needs to be ours.

# Art Enables The People Without A Voice To Have A Space To Communicate



Michael Jenkins, co-founder of Blak Wave - the only black-owned TV production company in Bristol - launched BACCSs with co-founder Dr Somina Fombo back in December.

The value of Arts in Bristol is vital for people to express themselves. Whether through music, dance, poetry, or moving image Bristol is a vibrant place full of talent. We want to create a specific space for black artists as they often are invisible when it comes to mainstream art bodies, funders and institutions. Art enables the people without a voice a space to communicate.

Bristol African Caribbean Culture Space Ltd (BACCS)– is a non profit enterprise focussed on purchasing a new, large scale venue boat to be located in the Bristol Harbour – dedicated to creating, showcasing and sharing the work of black artists and creatives, a new space to share our history, and celebrate our collective future, for everyone to enjoy and experience.

We had been working on this for almost a year and when the Colston statue got ripped down and chucked into the harbour we thought it was a perfect time to let people know our ideas. The barge would be ideally located next to Peros bridge. We've just recruited a team of artists and creatives to help shape the next phase of this project.

Link to our site and go fund me [here](#)

And you can find out more [here](#)

Michael Jenkins, co-founder of Blak Wave Arts



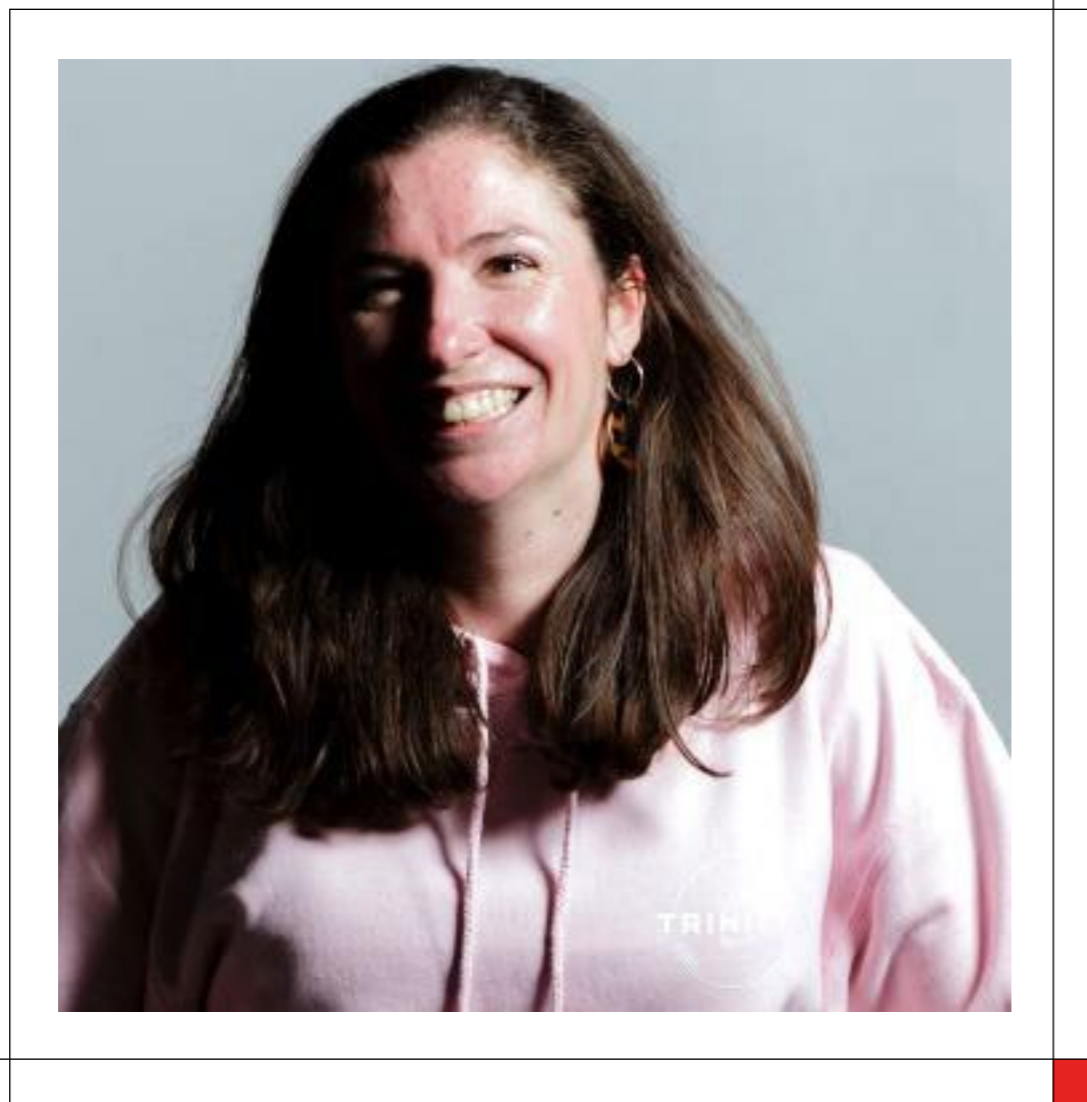
# The Pursuit Of: *The Picture Postcard City*

The strength and resilience of Bristol's cultural and voluntary sector begins with a strong, dedicated asset base, yet our civic spaces are under threat. Bristol City Council has sold off assets worth more than £30m over the last four years. Previously, the city's policy around community asset transfer enabled the growth of some of the city's most recognised cultural institutions, such as The Watershed, Colston Hall and The Trinity Centre. What was once "a valuable part of supporting and sustaining the third sector in Bristol and a commitment to "ensure Council assets are managed by the people who regularly use them" is now a shadowy aspiration of a local authority kowtowed by an overwhelming deficit and a decade of austerity.

Parallel to this, change in rules making it easier to convert offices into residential property has seen spaces that may once have provided an affordable home for artists, creatives and voluntary groups converted at a rapid rate to meet growing demand for student accommodation. An architect can make a glossy impression of an area for development, omitting the things that do not fit the ideal. We should all be asking ourselves; how much are we willing to lose from within our own neighbourhood and communities in pursuit of the picture-postcard of a city that doesn't include us?

The Futur Ville Summit 2019 shone a light on this growing predicament and the fine line the city walks between regeneration and gentrification. What has for many in the sector begun to feel like a tired conversation in the city - worse still, a problem that artists are responsible for - has now been given a new lease of life and a chance to explore the complexities and solutions with some fresh perspectives. There was a gentle reminder from Edson Burton that the artists have always been here. We saw how Martin Schwegmann's masterplan gave clout and sway to Berlin's cultural infrastructure. Stephen Pritchard pushed back on meanwhile spaces and whether they exploit the precariousness of creatives. There was a call from Mena Fombo to not get caught up with narrow perceptions of what we're told is 'art' and instead for communities to make their own art and cultural spaces.

I don't know whether or not the change will come, but it was great to once again believe that such a change is possible. As with most things to do with money and power, the route to such change starts with policy. Writer-activist George Monbiot suggests creating powers to assign sites of potential community value to a 'Community Ownership' use class, with accompanying development rights, which could be a good start. Any such policy would need real teeth and accompanying processes that are fair, open and transparent, to foster a relevant ecology that sustains the existing and takes a chance on the new and innovative. This type of change takes time so, in the meantime, we have to start with small, localised activity and be part of a collective movement to safeguard the assets that as citizens of this city are rightfully ours. Whether that's writing to your MP, submitting a statement or question to a Cabinet meeting, petitioning or voting - be loud, be clear and push for the type of city you want Bristol to be. When a few budding social-entrepreneurs and activists got together to launch the 'Save Trinity Campaign', I don't think anyone - not least the local authority - envisaged it becoming the recognised arts centre it is today. This is why we must be bold and brave. Take a chance on the artists and misfits. Embrace the messy pluralism of our diverse city and empower those with talent and vision by taking a leap of faith to build the cultural institutions of tomorrow.



Emma Harvey, CEO of Trinity Community Arts, Co-Chair of Futur Ville



# Echoing

## *The City's Cultural Strategy*



It was an honour and a pleasure to support the Futur Ville event at Ashton Court, a companion to the Festival of the Future City in October 2019. The energy, passion and creativity of the participants and speakers was extraordinary and from my perspective brings to life and confirms the themes echoed in the city's cultural strategy<sup>1</sup>:

*City of openness*: increasing cultural participation through partnership and leadership; the development of capacity and infrastructure across a more connected city; and a clear offer of cultural education and routes into employment.

*City of imagination*: re-imagining Bristol (its economy, infrastructure, identity) through culture by sparking the imagination; championing the radical; commissioning the unknown; and finding new uses for heritage assets

*City of originators*: supporting the city's artists, creatives and makers so they can develop productive and sustainable careers in Bristol and finding ways for the city's full talent base to contribute to success.

All three of these themes were very much in evidence throughout the Futur Ville event. The event also resonated with the Mayor's words this time last year when Channel 4 announced the location of one of its two creative hubs in the city:

"Bristol is a city that pushes boundaries, questions the norm and actively nurtures a strong culture of creative and digital innovation – we know Channel 4 will feel at home here".

The challenge for us all is to put these great words and a clear vision into practice, (for example) through investment collaboration and the astute use of the city's physical assets, clearly stated here:

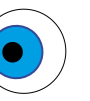
"Meanwhile' (temporary) use of a property (from across the commercial and public sectors), with astute use of community asset transfers (and parallel capacity-building activities); and strong culture-led commitments to workspace provision in new-builds."

Finally, Futur Ville confirmed my long-held view that cultural activity is at the heart of the creative economy, and the creative economy is key to a successful city. What was demonstrated throughout the event, through presentations from as far away as Berlin and as close as North Somerset, and spheres that ranged from automation and robotics to conventional theatre and media did not only do cultural activities have direct economic impacts through the not insignificant income generated and the number of people employed, they provide multiple inputs into a wider range of creative industries, in the form of content, inspiration, skills and disciplines, intellectual capital and skilled staff. The cultural activities generated in this city are not only of hugely important intrinsic value but also provide a platform for creative networking and radical new thinking across the wider economy, communities and the civic space. I truly hope Futur Ville becomes an annual fixture.



Paul Hassan - Locality, Co-Chair of Futur Ville





## Take a village approach

Bristol has built its reputation as one of the coolest and most desirable places to live off the back of the artist community. Artspace Lifespace flourished in Bristol as a meanwhile space provider providing creative solutions for difficult buildings. Many of the projects that Artspace Lifespace worked on have now been regenerated or redeveloped. Our flagship project, The Island, is one of the few survivors of the Capacity Project. In recent years, as affordable or meanwhile use space diminished in Bristol, our board discussed moving outwards and to more affordable cities. Then we stopped and thought, should we? Artists, hipster coffee and sourdough are often blamed for the displacement of communities and in the few years we operated SPACE Gallery in Old Market, we watched the area change beyond recognition. Places to create that are affordable are essential, the artist both an expeditionary force of gentrification and its scapegoat.

Bristol is now one of the least affordable cities for renting in the UK. Employees earn on average nearly £500 less than they did 10 years ago but house prices in the South West increased by 46%. With the city becoming less affordable, arts and community organisations are facing a crisis in Bristol. The creative culture that Bristol's reputation is being built on - the messy art, the visual arts, the performing arts - is losing space and financial support. If London is akin to New York, then Bristol is San Francisco, with its steep hills and steeply rising rents. A 2005 survey from the San Francisco Arts C2321 commission found that over 70 percent of the respondents had been, or were being displaced from their workplace, home, or both following a tech boom.<sup>2</sup> Tech Boom 2.0 as it became known, was responsible for the city becoming more unaffordable to long term residents, particularly the city's Black and Latino residents and those in lower socio-economic brackets.<sup>3</sup> We need to be mindful, however, of not seeing the digital and creative sector as one. We must ensure broader protection for the messy, or we risk Bristol becoming another Silicon City victim of gentrification, pricing out long-term residents.

According to the Livelihoods of Visual Artists data report published in December 2019, artists earn an average of £16,150 each year, of which £6,020 (36%) comes from their art practice. The vast majority (two-thirds) earn less

than £5k from their art, with 7% earning more than £20k.<sup>4</sup> The recommendation from Shelter is tenants should pay no more than 35% of their income on rent. As the median household disposable income in the UK was £29,600 in the financial year ending (FYE) 2019, based on estimates from the Office for National Statistics's (ONS's) Living Costs and Food Survey, there is a clear risk that artists and the local population will be displaced.

Creativity needs to be rooted within communities. New developments should guarantee integrated communities with the provision of affordable homes and community space as a mandatory requirement. Structural racism and poverty are inextricably linked. The UK does not have racial equity (with a fair allocation of opportunity and resources) - our ethnicity pay gap is as much as 25%. If we really want to develop the arts and create greater inclusion among communities, we need to remove the barrier that makes employment in the creative industries a prerogative of the privileged and embed creative space in communities from the outset so that affordable space to create, grow, meet friends and neighbours are part of the planning process. The provision of affordable studio and creation space, affordable accommodation, rent controls and a secure income stream will help communities grow and flourish.

The Joseph Rowntree Foundation report found that several hundred neighbourhoods across the UK are particularly poorly connected to labour and housing markets.<sup>5</sup> Indeed, in some areas, local conditions have worsened over time in relation to housing and jobs. Communities are essential to social infrastructure. The commodification of housing has transformed residential development into investment decisions in which profit-making is the dominant variable. Houses and neighbourhoods are no longer just places where people live, but sites of financial investment. The places where people are born, grow up, live, work and die are valued as assemblies of economic activity and community engagement is bolted on rather than embedded in the development process. For cities to thrive they need to be more like villages.

Since writing this statement, two major events have happened with the potential to shape the regional, national and

global landscape. The Covid-19 Pandemic and the Black Lives Matter Movement. Lockdown has reignited a sense of community. It has also offered people more time to create. In lockdown, many people who would never normally have time to create are making art and music, growing, baking, trying to make connections with their communities. Art is more accessible than ever with online museum and exhibition tours, ballet and theatre online. There are more opportunities for people to engage with culture remotely. People who may never have been to the National Theatre to see a play can now see it online for free or a small donation. More people are becoming aware of structural racism. Over the past 15 years, community development has become increasingly fragmented, struggling in the face of the powerful forces of structural racism and social class inequality. Covid-19 has seen community development efforts unify and a unique opportunity to address structural racism in our communities.

Will people want to return to lives without community, without art, giving up space in cities to cars? Entire industries have already been impacted by automation. This will only expand in the years to come. How can we positively embrace technology that benefits communities and revitalises towns and cities? Futur Ville Speaker Ruby Rose Jennings highlighted some of the opportunities technology could bring such as 3D printers in our own home enabling production lines to be removed from factory lines towards crafting what we need in our own villages.

The income, wages, and wealth generated over the last four decades have failed to "trickle down" to the vast majority largely because policy choices made on behalf of those with the most income, wealth, and power have exacerbated inequality.<sup>6</sup> People are working harder for less. Ensuring that everybody has their basic needs met as a minimum, enabling more people to work less, consume less, connect more. A more equitable society where we develop opportunities for the unemployed, through the arts, education, grow projects providing people with connections in their communities. Fixing the cultural spaces, housing and environmental crisis requires an ideological shift which our governments have the opportunity to do now.

It is not human nature to resist change. We don't naturally resist change. We accept change all of the time. The Covid-19 pandemic showed how people adapt in crisis and when in crisis we help others. Humans easily make changes that we believe are in our best interests. Ruby Rose Jennings talked about how humans are naturally hard-wired to take the path of least resistance. Creatures of habit, it's a survival instinct.<sup>7</sup> We make choices based on what is easiest, most pleasant, or least painful. But the key to making changes is awareness — acknowledging when something's challenging, demonstrating why change is in your or their best interests, pushing through to explore different systems and challenge the status quo. The Futur Ville summit gave us some ideas for changes that are in our best interests, our challenge is now to explore new systems.

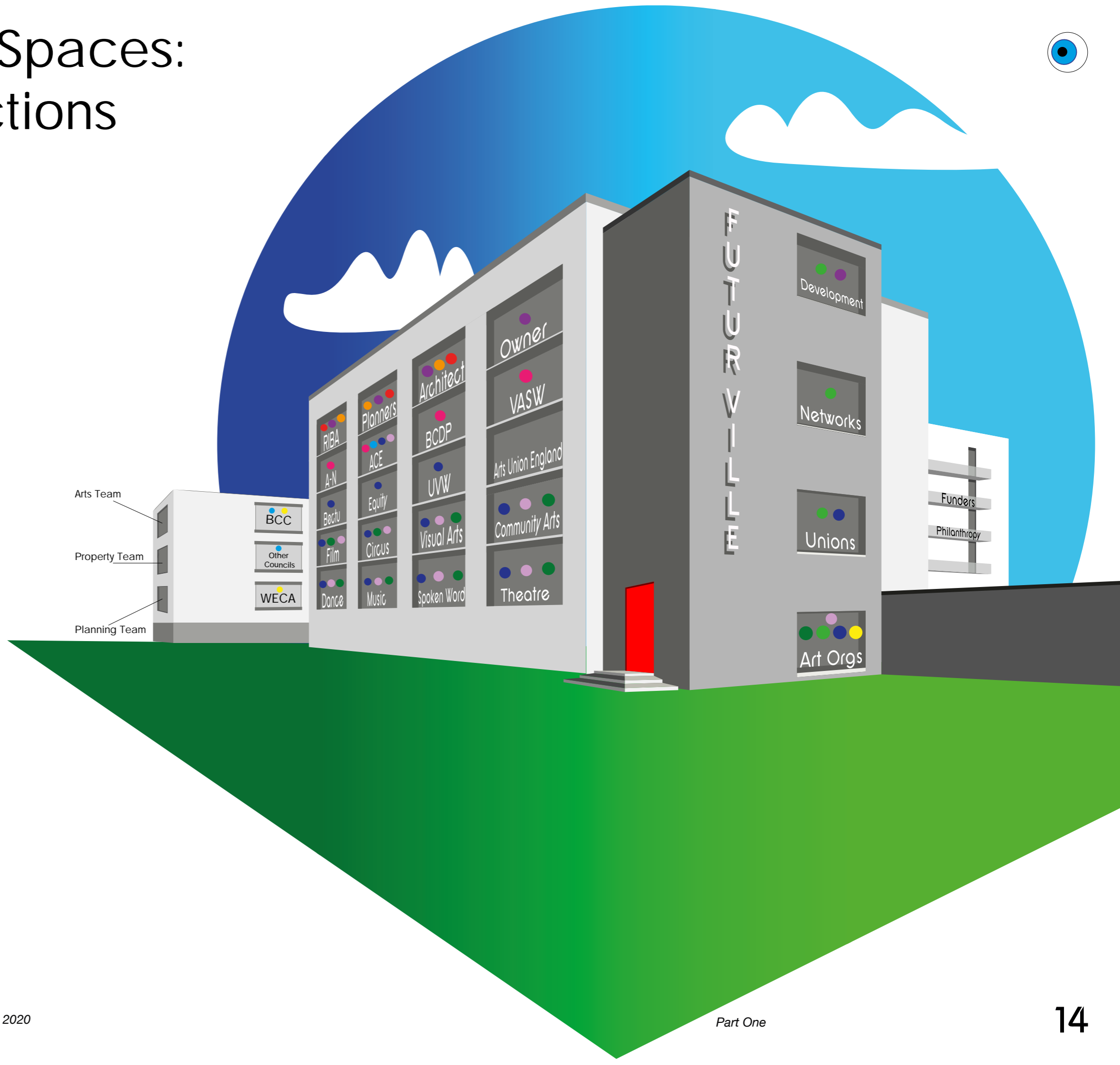


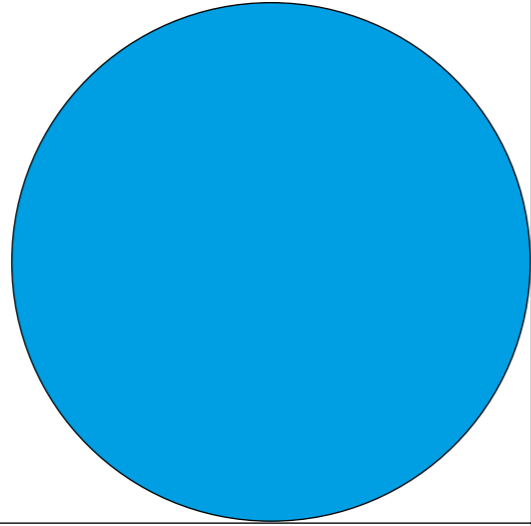
Kathryn Chiswell Jones, Company Manager of Artspace Lifespace

# Cultural Spaces: Futur Actions

Bristol's vibrant cultural infrastructure is central to not only the quality of life of those of us who live and work here, but integral to the future economic prosperity of the entire region. Futur Ville identified 10 key actions we can drive forward now.

- Drive support beyond political cycles
- Support existing spaces from closing
- Lobby developers to cater for independents
- Rethink section 106 - talk to developers & planners
- Encourage planners to look more widely at what communities need
- Identify bias and hidden assumptions address systemic racism
- Engage with artists union / form a lobbying body
- Look at alternative models
- Create philanthropic support sector in Bristol
- Enable more people to have access to being an artist





## “Can’t talk about *gentrification* without *class*, can’t talk about *class* without *race*”.

The Futur Ville summit brought together a cohort of creative thinkers who explored creative solutions as to how we can tackle the artist and culture drain from the city. We should certainly look to other cities and learn lessons from them. Displacement by decline is as harmful as gentrification. Re-generation in itself is not negative, but regeneration that is profit rather than community focused needs to be disrupted. If we continue to let developers make their money with luxury apartments aimed at high-salaried workers, while ground floor retail is an architectural and economic afterthought, then gentrification in Bristol will start to have a paradoxical effect like it has in other cities, filling the area with people while depopulating it, businesses forced out due to high rents and replaced with derelict shop units.

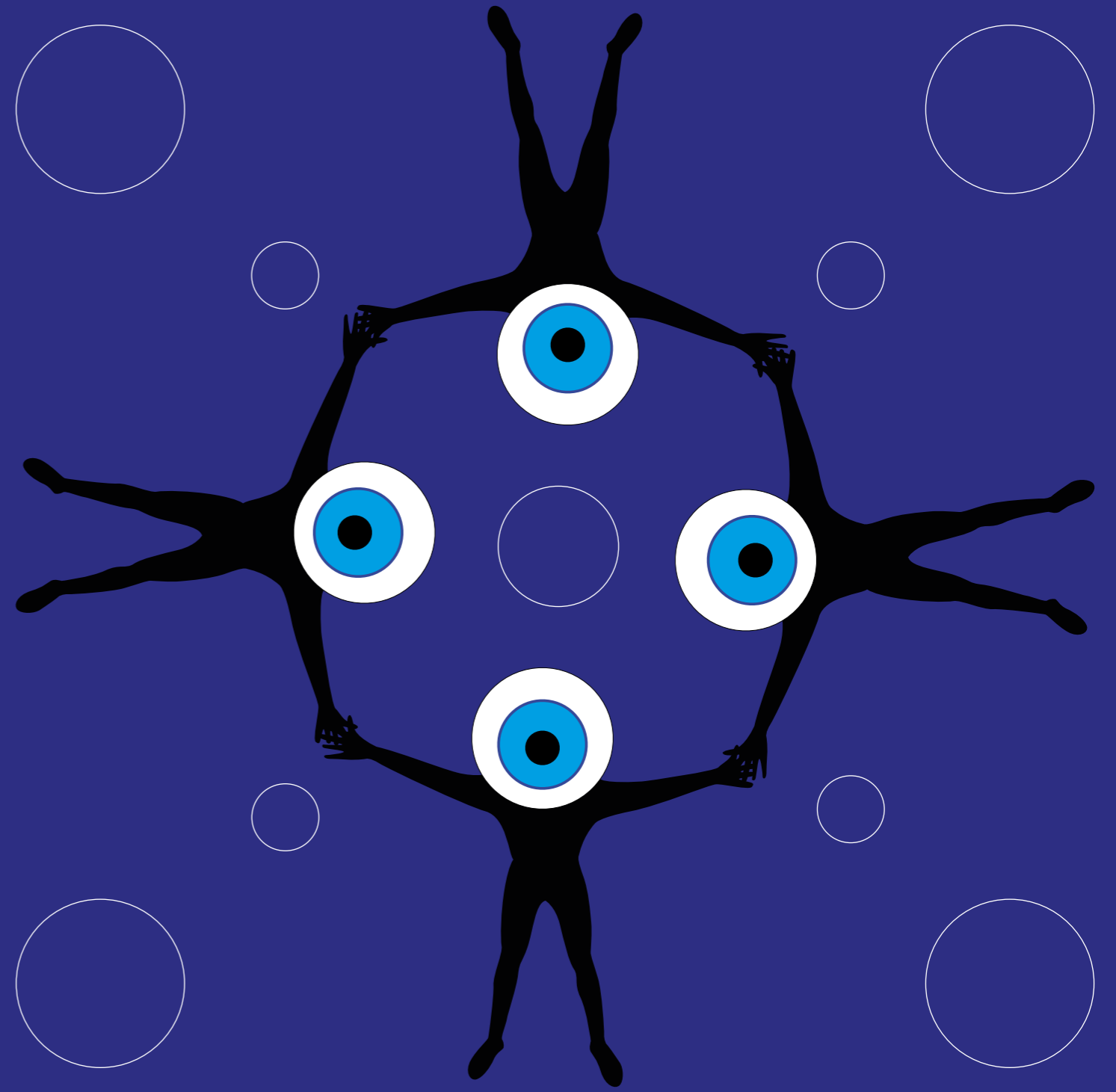
At the time of concluding this report, the arts have never been in greater peril. Britain’s world-leading arts sector has been brought to its knees by the coronavirus pandemic. Progress made in the representation and inclusion of disabled artists and audiences is in danger of unravelling because of the pandemic, campaigners have warned. Theatres and arts centres warn of closures without support. Cultural recovery programmes amounting to billions of dollars have been established across the globe to shore up theatres, festivals and other arts institutions against economic ruin. The threat to arts and culture is now critical and we need loud voices demanding change more than ever.

The Futur Ville summit pointed out rightly, that we already do have a lobbying body – it is Arts Council England. We also have a small but passionate arts team in Bristol who advocates strongly for the arts in our city and other strategic bodies such as WECA (West of England Combined Authority) and The BCDP (Bristol Cultural Development

Partnership). There were concerns that funds managed by institutions would not reach the artists - an artists union was proposed in separate panel discussions as a way of ensuring artists’ voices are heard. One of our summit participants, Annie McGann from Save Bristol Nitelife, pointed out that we shouldn’t reinvent the wheel. Existing networks such as the DIY Arts and Diverse Arts Network could possibly fulfil that role but these organisations need funded leadership to push things forward. Unions for creatives do exist. The a-n is the largest artists’ membership organisation in the UK with over 25,000 members. The Bectu Union represents over 40,000 staff, contract and freelance workers in the media and entertainment industries and Equity - the UK trade union for creative practitioners has 45,500 members. Organisations who contributed to the Futur Ville summit such as Artspace, Bricks, Brunswick Club, The Invisible Circus, PRSC, Trinity Community Arts are small grassroots organisations who have been pushing this agenda for some time. We need loud voices, our very own studio commissioner to help us develop a *Post Covid Masterplan* for our Creative City.

The Covid-19 crisis has truly demonstrated that the arts and culture are so important to our mental health and wellbeing and it is a necessity - not a luxury. A life without the arts is unthinkable, it is in our public squares, the buildings around us, the movies we watch, the books we read, the music we listen to, the songs we sing. It enriches our lives, gives us meaning, helps us express and develop, meet friends in our communities. Our culture is part of who we are and what makes our towns and cities unique and shapes our communities. Communities must be at the heart of sustainable urban development.

*Part Two:  
Appendices*





*The New*

Normal



*Normal*

*Normal*

*Normal*

*Normal*



# How might the *landscape* change?



## *A move away from high rise and decline in demand for city centre living*

In the last ten years, the UK has had a rapid increase in demand for city centre living and over the last couple of years, whether Bristol should become a high-rise city has been highly debated. We may start to see more people choosing to move closer to green spaces. Bristol Harbourside was named as one of the best places to live in the UK, but we saw the harbour inlet closed off after unacceptable levels of anti-social behaviour, with numerous phone calls on a daily basis from local residents to the police. "After forced self-isolation on different floors above the ground, often without a balcony or terrace, we will all desperately want to have a house. It can be small, but with a courtyard and a terrace where you can have coffee in the morning" says Ukrainian architect Sergey Makhno.<sup>8</sup>

## *The end to the student housing boom*

By October last year, there were already questions about whether there were enough students that could fill or afford to fill the newly-built rooms for students booming in cities like Cardiff and Plymouth. The majority of investment in UK student accommodation is from overseas. UK Universities are already bracing themselves for a fall in the number of international students from September, which an analysis from the University and College Union and consultancy London Economics found could contribute to a loss of £2.6 billion next year.<sup>9</sup> It is worth bearing in mind business rates

also do not apply to student accommodation which is for domestic occupation and university students do not contribute to council tax.

## *An end to the University business model*

Universities are calling for society to support research and to not be dependent on bringing in lots of foreign students at exorbitant fees to fund research. Content may also have more arts and humanities focus says Leon Botstein, president of Bard College, a liberal arts institution in New York. He argues that the transformations brought about by coronavirus could increase demand for higher education in general and both the humanities and applied subjects such as healthcare.<sup>10</sup>

## *More working from home and more space for people in offices*

The pandemic has given workers an opportunity to reimagine how we work. When offices return, fewer people will be allowed to be in an office at any one time. Covid-19 enforced businesses who previously stated working flexibly from home was not possible to experiment. While Zoom cannot replace physical interaction, it is likely that space will be freed up in the future in offices when densities can return to normal. It may also be some time before we see a confident return to hot-desking in offices.

## *More independent retail*

There seems to have been an accelerated shift towards online shopping, although the demise of 'fast-fashion' is experiential. Many underperforming stores will not reopen. An estimated 20,000 stores will be lost by the end of the year, according to figures from the Centre for Retail Research, a massive jump on the 4,547 that closed in 2019. In Italy, small stores and local supermarkets are winning, thanks to their proximity and ease of access, while out-of-town hypermarkets are losing out due to the limitations on movement presented by social distancing. While June 15th may have seen huge queues outside of Primark in Bristol, more customers than ever are becoming comfortable and competent with online ordering, potentially for the long term. Shopping was once a recreational activity, something to do with friends. How enforced separation will impact shopping for recreation remains to be seen but independent retail, with a focus on creating interactions between individuals, may increase. Creating community and experiences on the high street will be the way to bring people back to the high street. What can we do next?

## *Accessibility*

The reuse of buildings is more sustainable but we need to consider the accessibility of buildings and how we can adapt Heritage buildings. Lack of accessibility is a persistent issue in Bristol. New buildings and conversions should ensure that areas are not inaccessible to people with disabilities.

## *Affordability*

Bristol's rents exceed wages. Either rents go down or homelessness increases and we see the creative and community-led quarter forced out of Bristol due to gentrification. Rent controls and social housing schemes could help stem displacement but this requires a significantly increased supply of housing to enable this to work as rent controls could decrease the rental housing stock available.

## *Air-quality*

Car-free developments and predestination of inner cities. Dedicated cycle routes with affordable park and ride schemes. Increased bonfire and wood burner restrictions in inner cities. Currently, there are no laws against having a bonfire, but there are laws for the nuisance they can cause. Organisations such as RADE Bristol are working towards making wood-burning stoves unfashionable.

## *Biodiversity*

Scientists studying a lack of biodiversity in an area say it leads to problems like unclean water or air pollution.<sup>11</sup> Urban greening will become an essential not decorative element of city design. We may see more green roofs and living walls. This investment is critical to improving the health and wellbeing of the growing number of people living in cities.

## *Community*

Approaching city-building from a community perspective ensures that the interests of residents are at the centre of smart city decisions.

## *Culture*

Cultural revitalisation and redevelopment of our cities and neighborhoods channelled in more inclusive ways that benefit all.

## *Economy*

Move away from neoliberalism but we must protect against the rise of fascism.<sup>12</sup>

Look at other countries that are embracing new models. Amsterdam is to embrace the 'doughnut' model to mend the post-coronavirus economy.<sup>13</sup> The Doughnut is a visual framework for sustainable development – shaped like a doughnut or lifebelt – combining the concept of planetary boundaries with the complementary concept of social boundaries.

Hawaii focusing on a 'feminist economic recovery plan.'<sup>14</sup> Could we do something similar?

New Zealand plans to invest in the production of green technologies to boost employment.<sup>15</sup> New Zealand already measures wellbeing rather than GDP a measure which Nicola Sturgeon is pushing for politicians take note, be more Jacinda!

Quantum economics - national governments have limited possibilities to solve problems in their economy and their society. We need to think about the change of paradigm from treating macro-economic stability as the goal of economic policy, to the main goal of economic policy being to increase individual wealth (understood as material and non-material wealth) and to develop the system of values immanent to the wealth-increase.<sup>16</sup>

## *Grow spaces*

Guerrilla gardening: Urban agriculture transforms cities into places for activism and education offering the potential to change how urbanites think about their food systems. Guerrilla Grafters are providing urbanites with a new way to access fruit by grafting branches of fruit trees onto ordinary ornamental city trees.<sup>17</sup>

## *Heritage*

Historical buildings form a huge part of the UK's cultural heritage. Adaptive reuse of heritage buildings is an important factor in creating sustainable communities.

## *Inclusion*

Everyone should be able to use the same facilities, take part in the same activities, and enjoy the same experiences, including people who have a disability or other disadvantages. Real equal opportunities are not bound by class or connections. We also need to rethink safe spaces through the provision of intentional community buildings that aren't dominated by the straight, white gaze.



*Independent retail*

■ Supporting the local investment in producing and consuming locally and regionally will benefit local retailers and even create a sense of identity that distinguishes local retail.<sup>18</sup>

*Intergenerational*

■ A wider number of advocates and architects are embracing this concept for spaces and places outside the family home. Housing in the UK is highly segregated, inflexible and often unsuitable, creating emerging crises in social need and care, affordability and loneliness.<sup>19</sup> Considering social benefit, design and management together at the outset is key.

*Libraries*

■ Public libraries help build healthy communities – gateways to community but libraries could be much more than books. Lending could be extended to clothes, tools, toys with communal workshops, kitchens where community members can come to share and learn skills from carpentry to cooking with a focus on shared use of resources and reuse of existing resources.

*Liveable spaces*

■ We must consider liveability for whom and ensure spaces are accessible and inclusive.

■ Well-designed infrastructure promoting healthier lifestyles (all residents having access to green spaces, an abundance of public spaces, efficient public transportation systems and healthcare).

■ Cities should encourage connection. The way cities are designed can contribute to levels of loneliness. Shared community spaces and protecting common space is important. Streets can be one of our most important public spaces, but they are often dangerous. Organisations such as *Playing Out* campaign for streets to be used more often for play. Cars need to be treated like guests on our residential and city streets instead of owners of them.

*Parks*

■ Parks are an essential part of our contemporary urban infrastructure. In addition to providing spaces for people to exercise and relax, they provide environmental services, including water filtration, flood protection, and climate change mitigation.<sup>20</sup>

*Playability*

■ 'A Playable City is a city where people, hospitality and openness are key, enabling its residents and visitors to reconfigure and rewrite its services, places and stories.'<sup>21</sup>

*Local focus*

■ With power centralised in Whitehall, cities that undertake innovative regeneration schemes see the resulting tax revenue go directly to central government rather

than stay at home for reinvestment in the local community. Brexit gives us the opportunity to accelerate the formal devolution of governmental power to cities, but to date, people have not been enthusiastic about the opportunity to 'take back control'.<sup>22</sup>

*Security and Safety*

■ Public spaces are designed to be overlooked by users of surrounding buildings and spaces. Locations and activities in the area are connected by wide and highly visible pathways. CCTV installed and lighting levels optimised to promote the use of pathways and spaces after dark. Building houses to face each other and the use of permeable fencing and managing foliage to maximise visibility.<sup>23</sup>

■ Dedicated cycle routes and pedestrianisation throughout the city

■ Increased protection against bike theft and secure bike facilities throughout the city

*Social distancing*

■ Connection, yet apart. Space will need to form a key consideration. High density, high-rise housing plans for Bristol should be reconsidered.

*Sustainability*

■ By 2050 the world's population is expected to reach 9.8 billion. Nearly 70 percent of this booming population—is projected to live in urban areas. Architectural and urban planning firm Skidmore, Owings & Merrill (SOM) were asked how they would design a city of the future. Sustainability is central to their vision, articulated on five scales, from surrounding ecosystems to building interiors, and follows 10 key principles: ecology, water, energy, liveability, waste, food, mobility, culture, infrastructure, economy.<sup>24</sup>

*Affordable transport links*

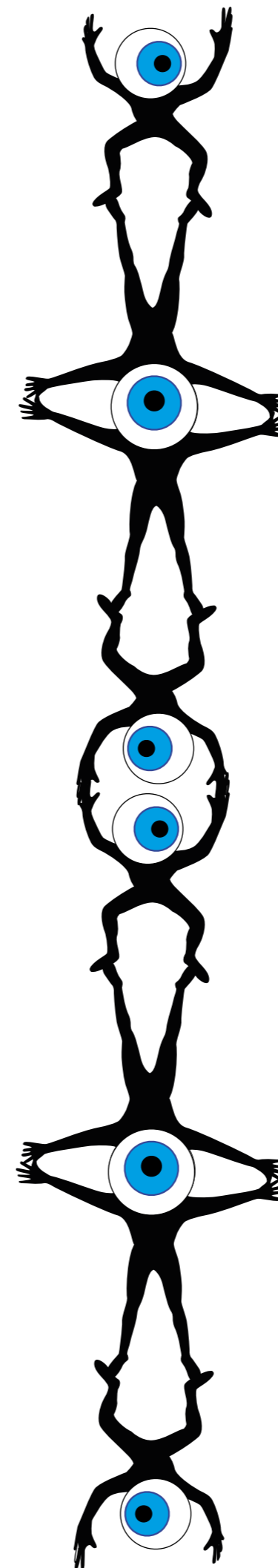
■ Coronavirus threatens the future of public transport. This is especially worrying as public transportation is a key component of building sustainable cities. The media announced that the UK has partially nationalised its railways as a temporary measure battling the coronavirus crisis. The government isn't planning on taking over the railways and running them through public ownership. Instead, the existing private operators will continue to run our railways and be paid a fee to do so. 64% of the public want to see the railways brought into public ownership.<sup>25</sup>

*Walkability*

■ Homes, jobs, shops, schools and other everyday destinations are within easy reach or walking distance of each other.

*Working from Home*

■ Opportunity for more professions to be able to work from home. More community spaces where people can come to work around others (like the Arncliffe Front Room) to reduce isolation.



One of the key challenges that face us now is where do we go from here, and who will lead us? We've had the talks on gentrification. We've had the talks on possible solutions. The aim of the *Futur Ville* was to raise questions that were not previously on the political agenda. Let us look to organisations like BBK in Berlin, Preston Council and Bristol's People Republic of Stokes Croft for inspiration. We've talked enough. It is now time for systematic change and action.

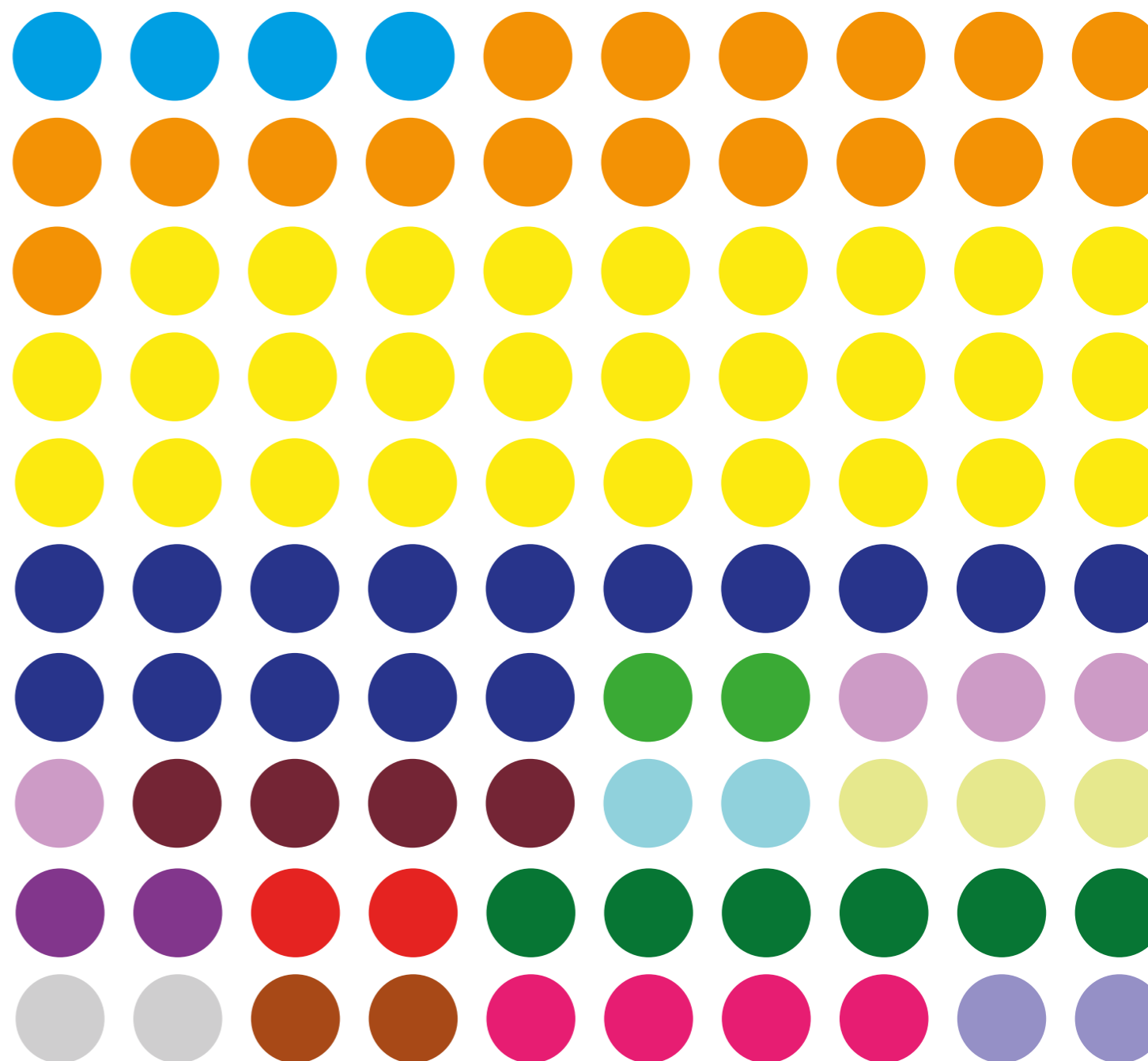


# What should the *new normal* consider?

The survey was shared across Artspace Lifespace social media and on BS1, BS2, BS3, BS4 and BS5 Forums. The majority of respondents came from the BS5 postcodes.

BS1 - 4%   BS2 - 17%   BS3 - 15%   BS4 - 2%   BS5 - 29%   BS6 - 4%   BS7 - 4%   BS8 - 4%

BS13 - 2%   BS14 - 2%   BS16 - 6%   BS37 - 2%   BS48 - 4%   USA 96140 - 2%   SW2 - 3%   G31 - 2%



*The New Normal Survey*





Respondents age ranges

How important do you think it is that art and cultural institutions survive the crisis?

20 - 34, 30%

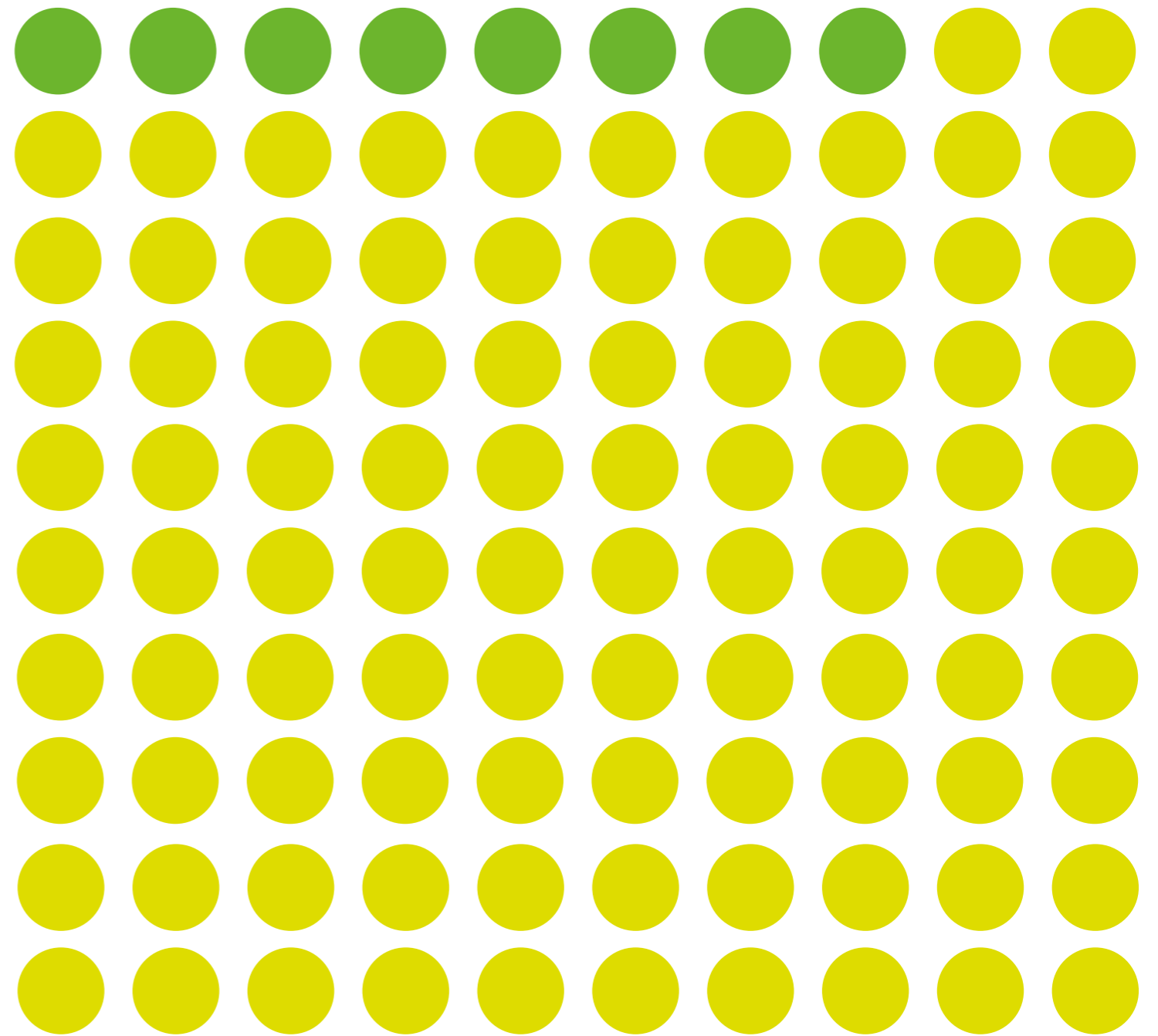
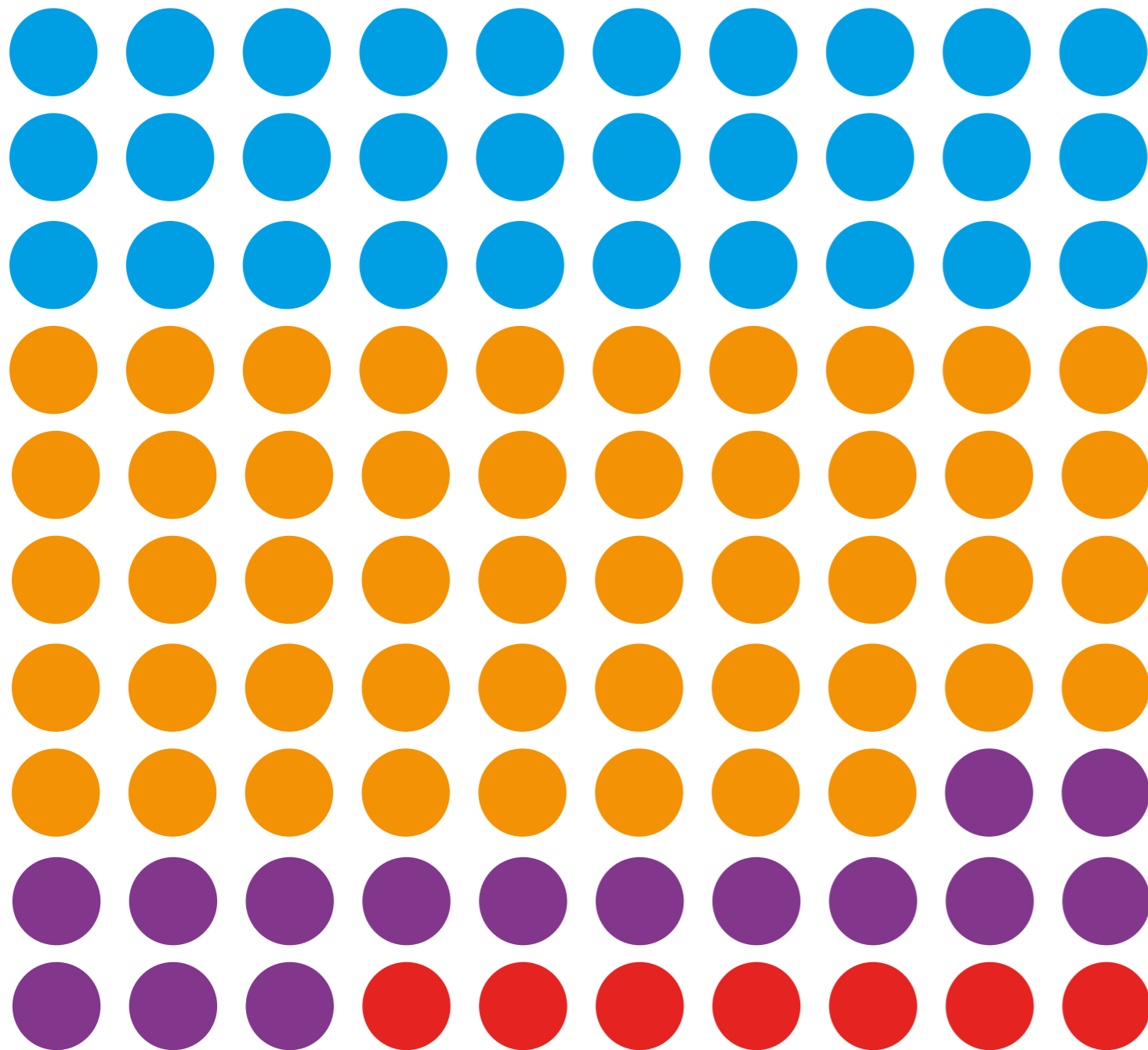
35 - 49, 48%

50 - 64, 15%

65+, 4%

Very Important - 8%

Extremely important - 92%

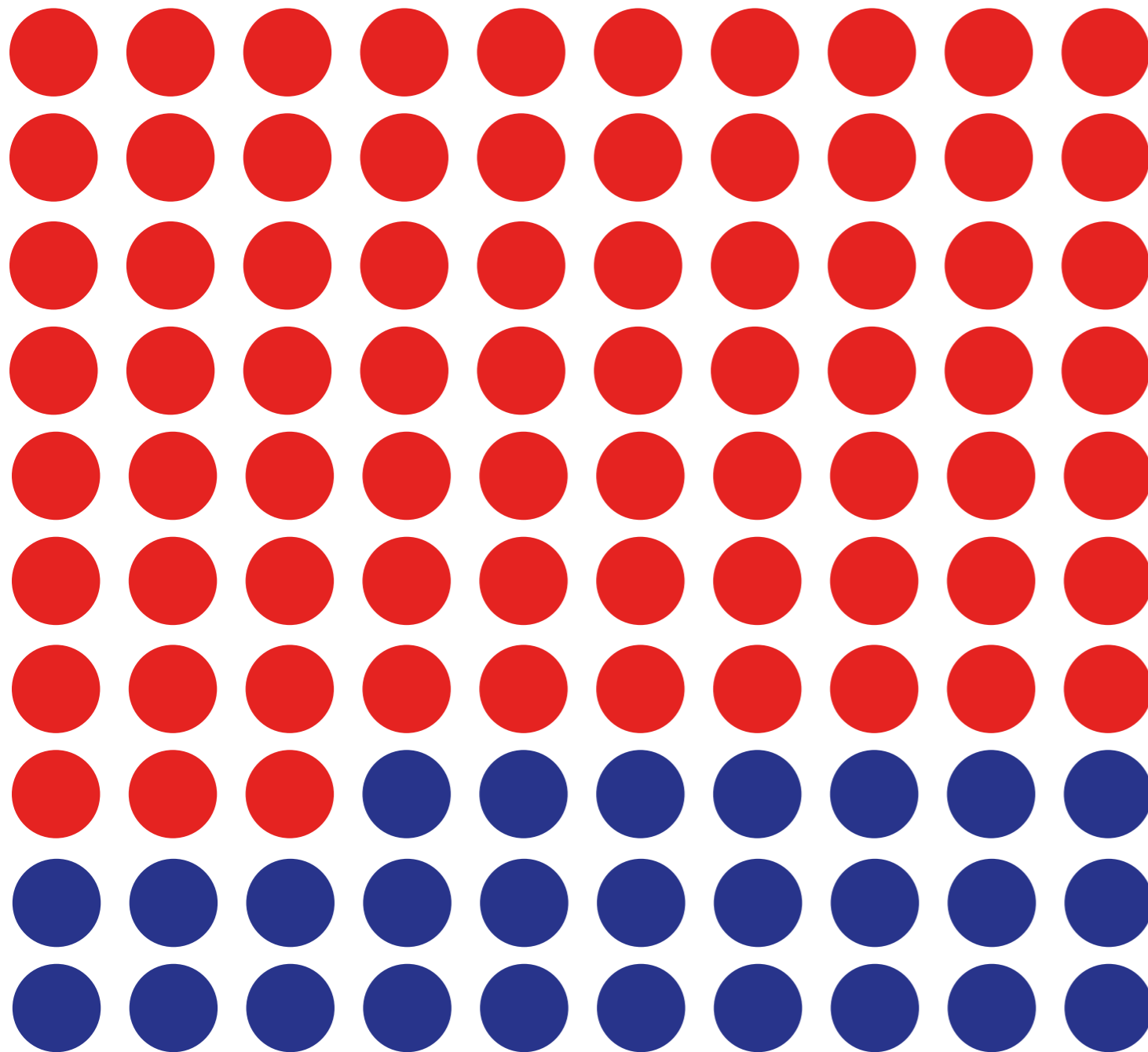




Have you watched any theatre, opera, ballet or engaged in any art workshops online during the lockdown?

Yes - 73%

No - 27%



Has the lockdown given you an opportunity to engage in any cultural activities which you normally would not have participated in?

Yes - 56%

No - 44%

Comments:

Productions I would not have made because they were in other parts of the country/too expensive

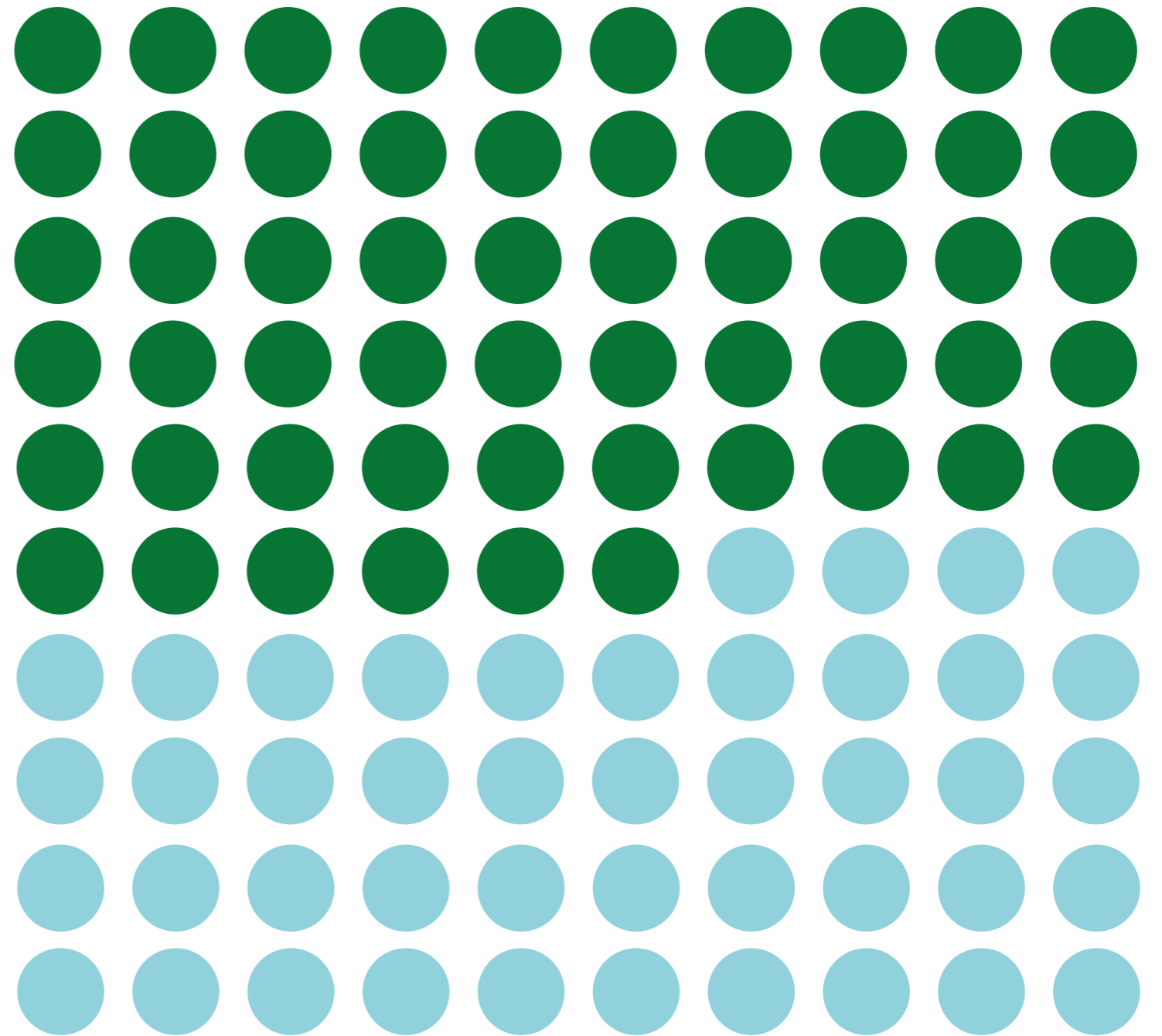
Wouldn't go to the National Theatre etc

Lots that I wouldn't normally know about, or be able to travel for and institutions sharing archives for free

I have been doing poetry and writing courses and workshops which I perhaps may not have had time for. I have also been watching a lot more cinema after getting mubi for £1 for 3 months at the beginning of lockdown.

I've been looking after an elderly relative so I've hardly had any free time

Engaging in International events without the issue of geography





# Q4

# Q5



Will you be more or less likely to visit a cultural institution once lockdown has been lifted ?

Will you be more or less likely to continue accessing arts and culture digitally in the 'new normal'?

More likely - 46%      Likely - 25%      Neither likely nor unlikely 19%      Unlikely - 10%

More likely - 33%      Likely - 40%      Neither likely nor unlikely 17%      Unlikely - 8%      Very unlikely - 2%

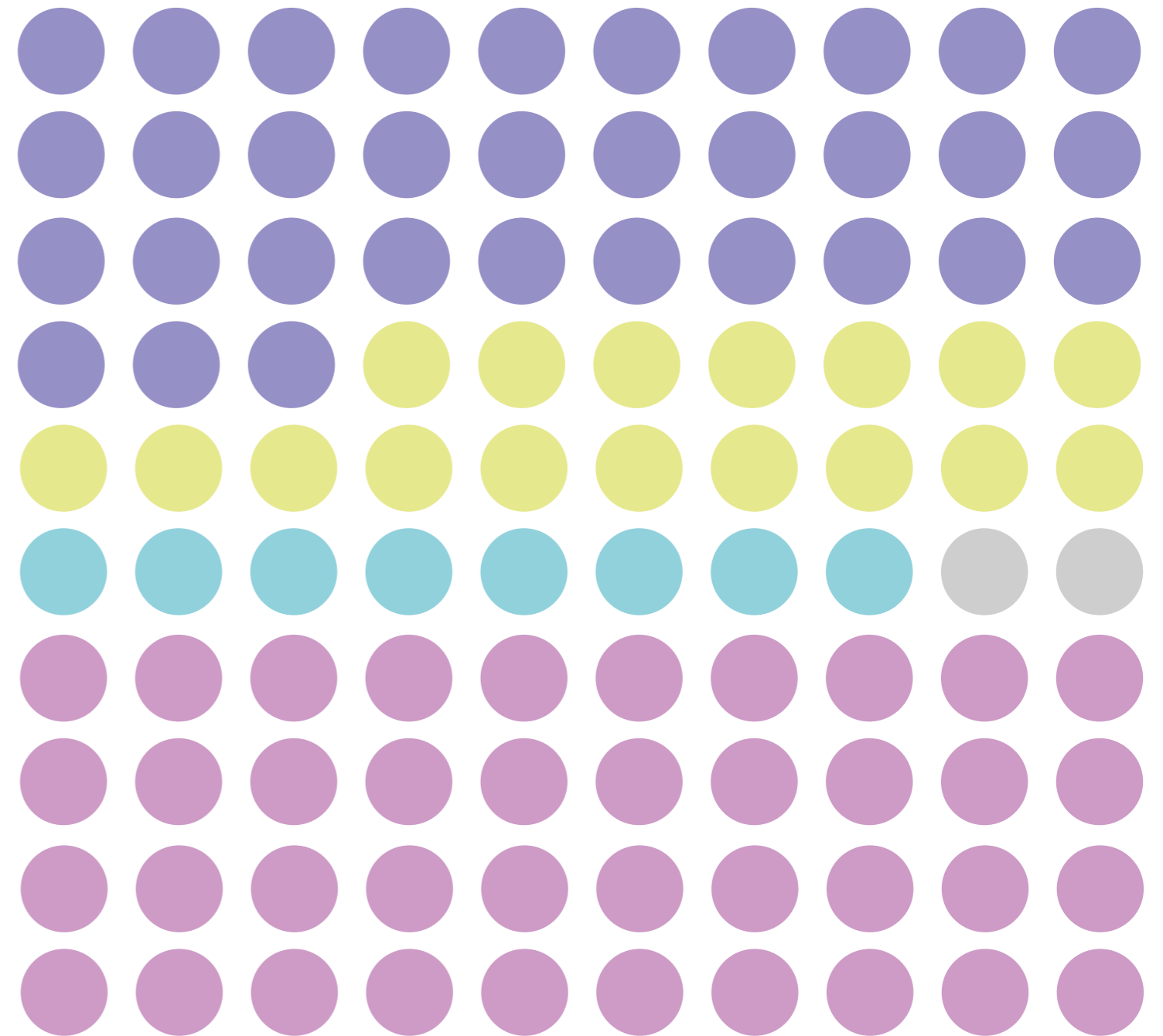
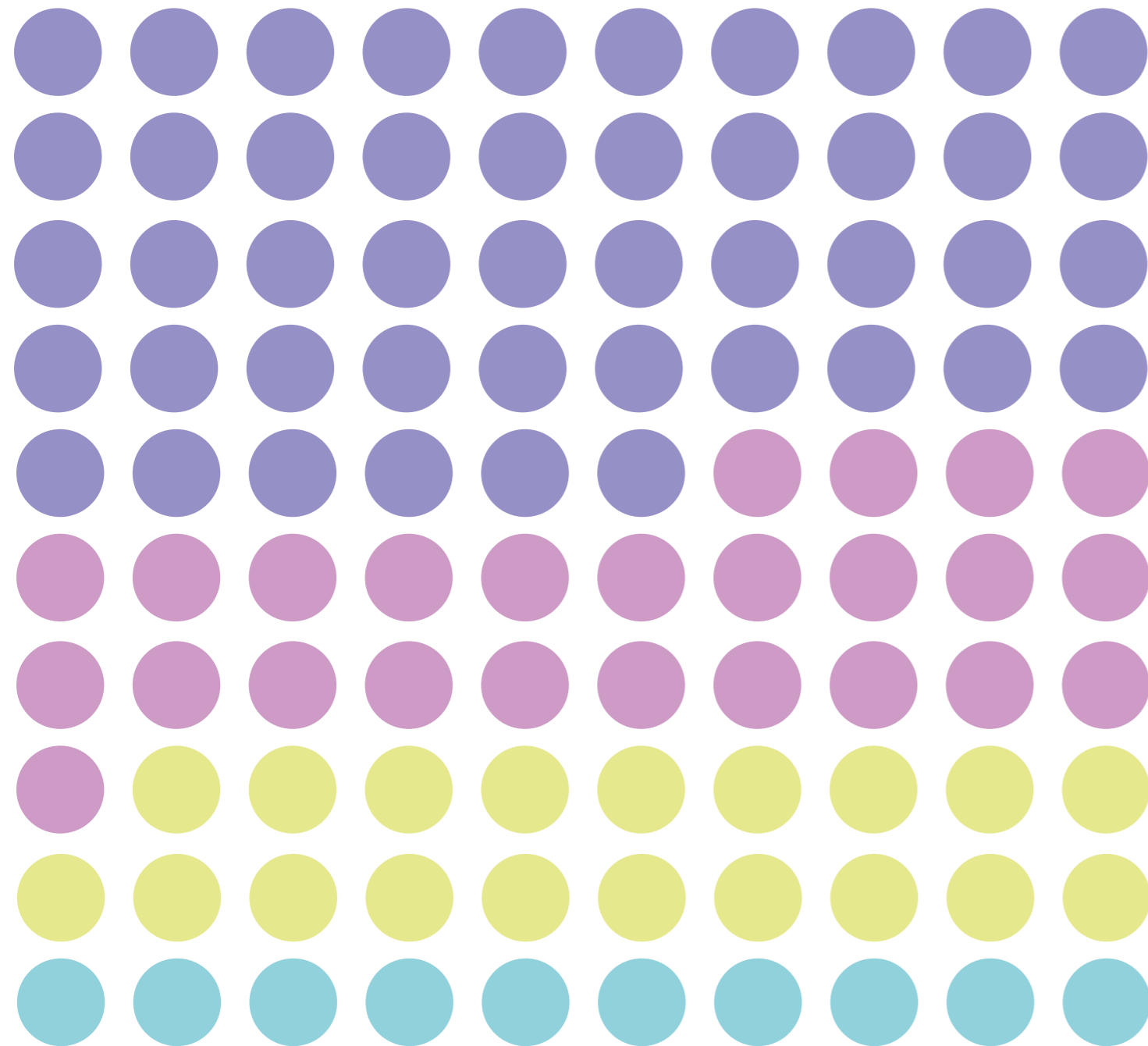
**Comments:**

I've missed shared spaces

I think it depends on the circumstance, risk factors etc...

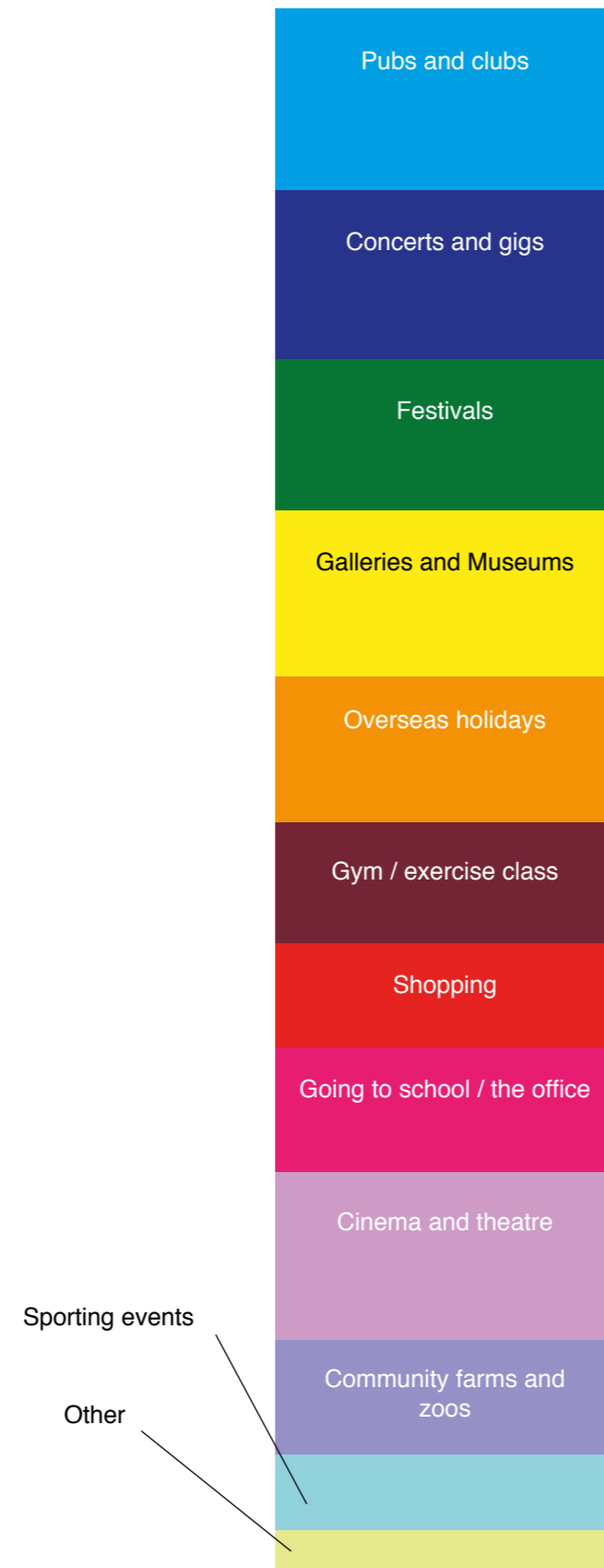
This has made me value cultural institutions even more and want to support them. I would visit if it was 'safe' to.

I would still be just as likely to want to go, but will be more hesitant about crowded places



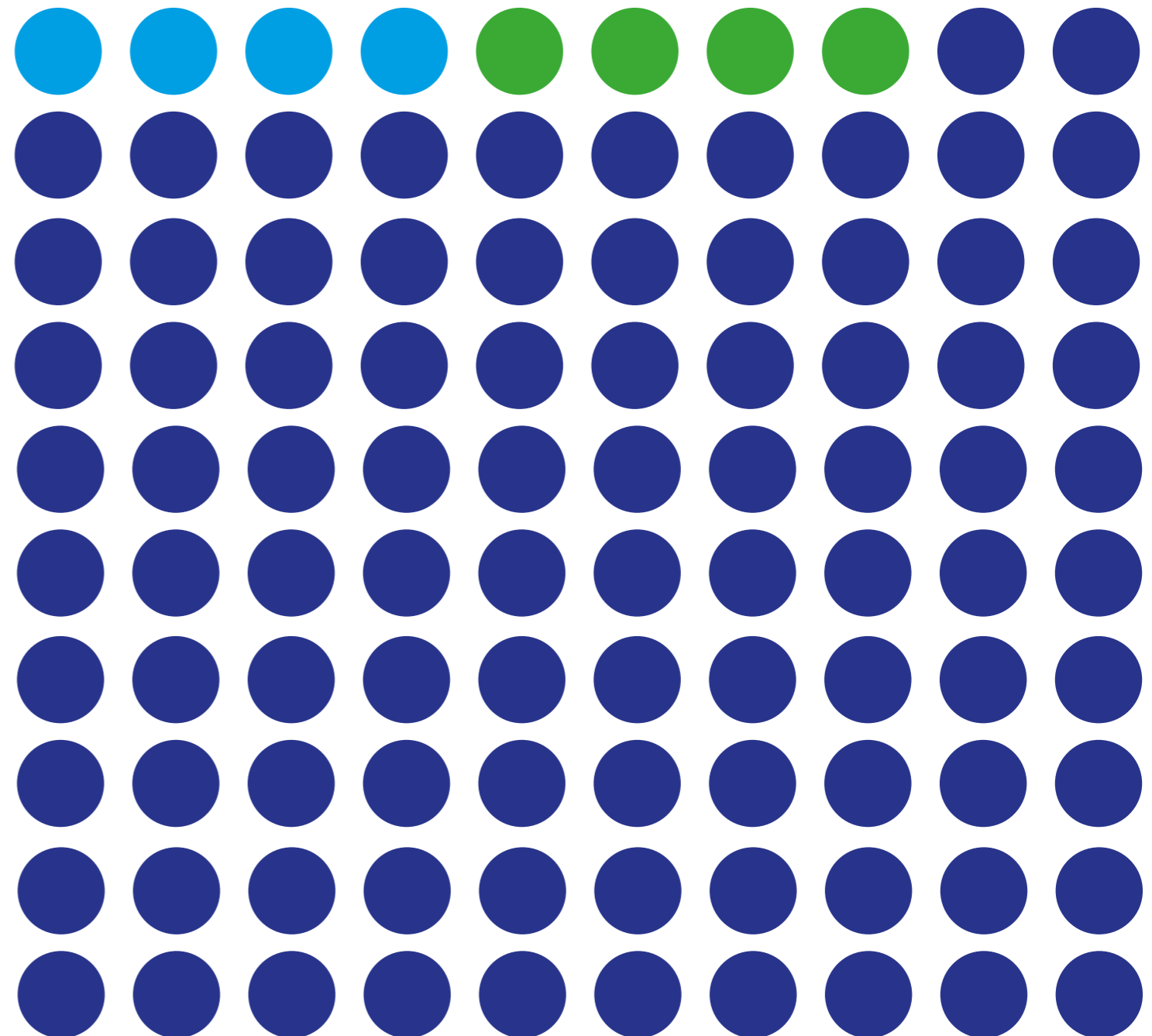


Which of these do you miss the most? (weighted average)



Which of the following would you prefer to attend?

A large stadium or concert - 4%    A gig in an independent grassroots venue - 92%    Other - 4%



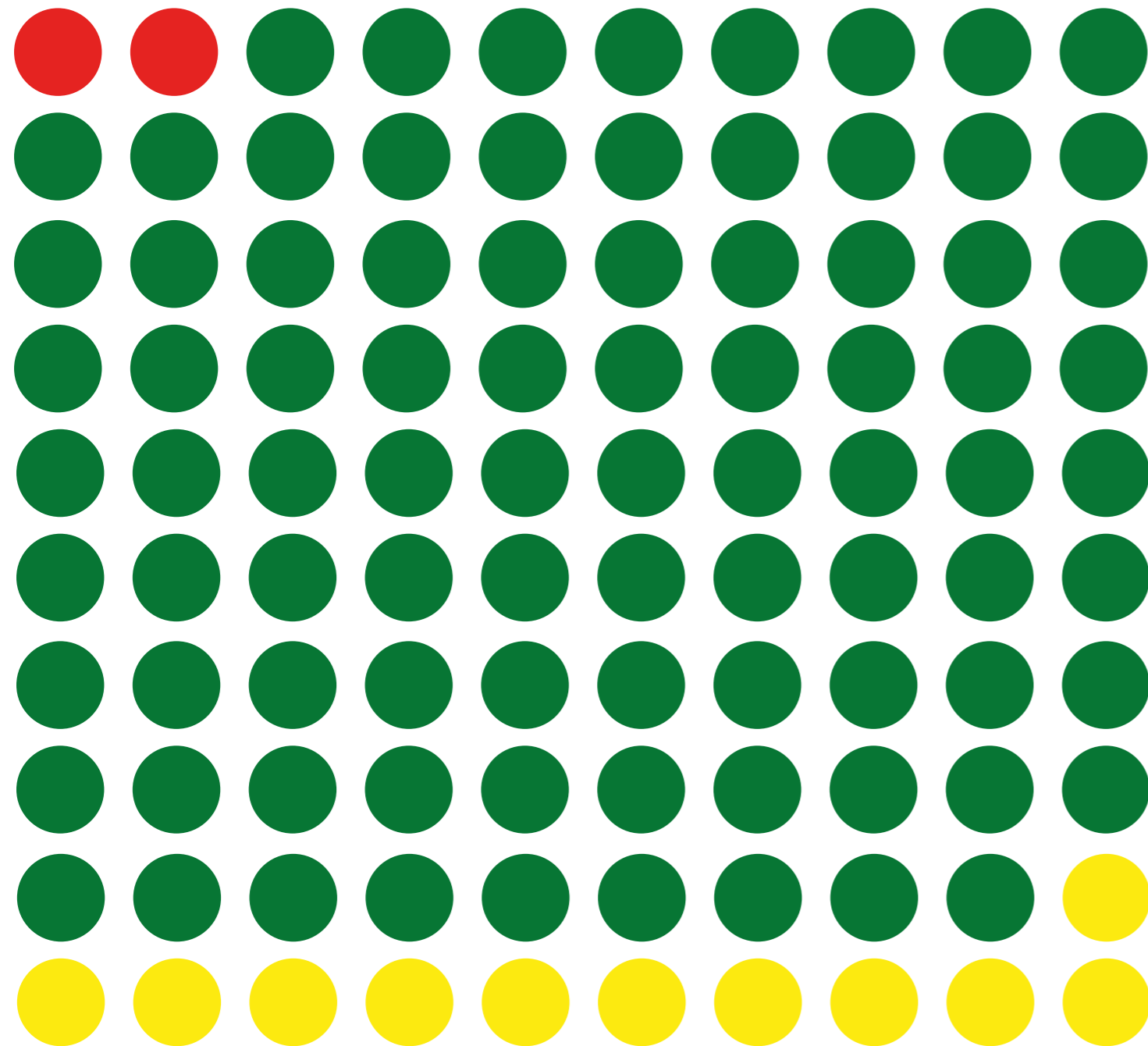


Which of the following would you prefer to shop in?

A large shopping centre - 2%

An independent retailer - 87%

I'd prefer to shop online



Which type of festival would you rather attend?

A small community festival - 79%

A large festival with headline acts - 15%

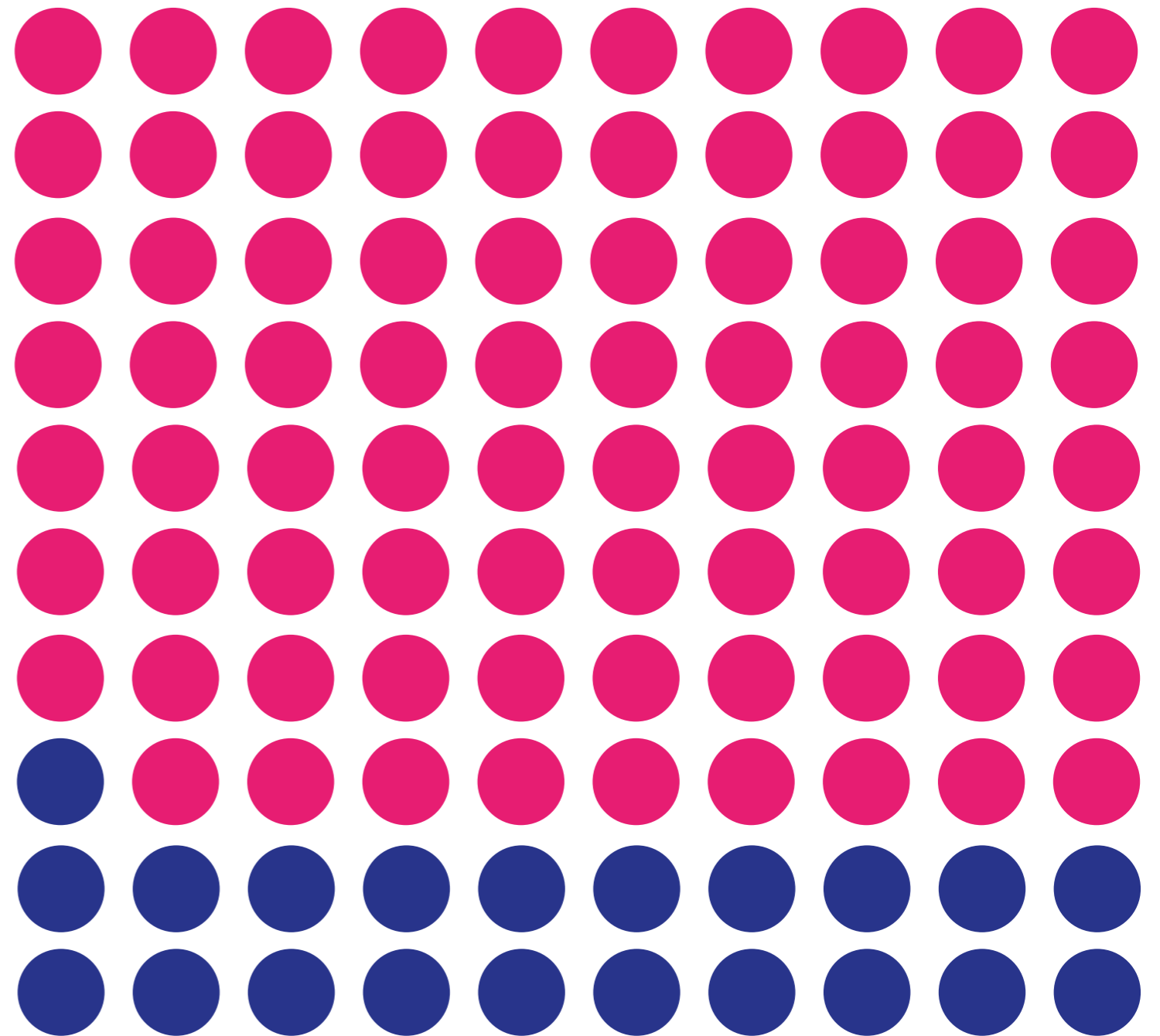
Comments:

A festival where a band I loved was playing

5,000 - 10,000 capacity

Both

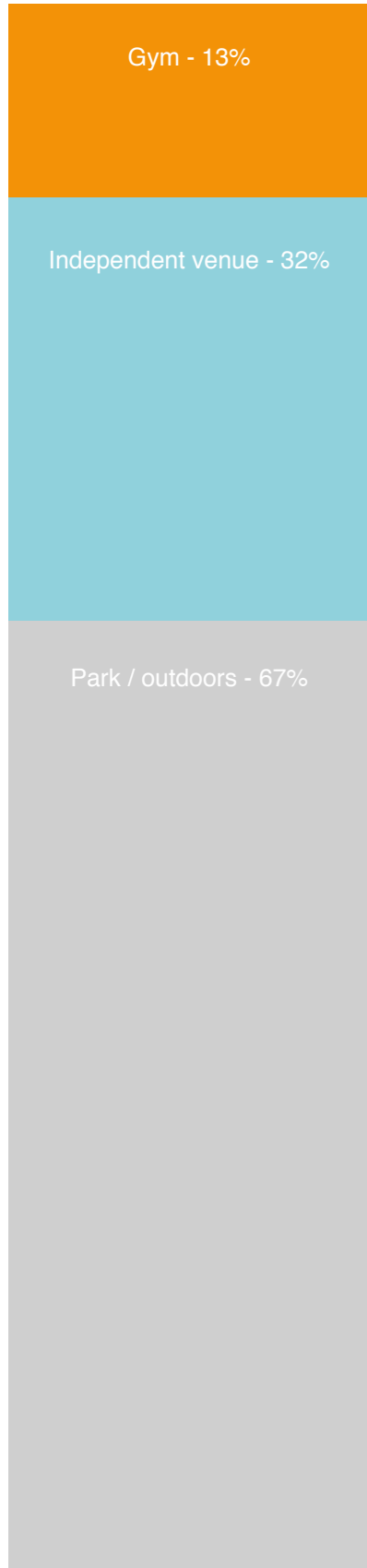
Neither - keep the underground alive!





Which of the following would you prefer to exercise in?

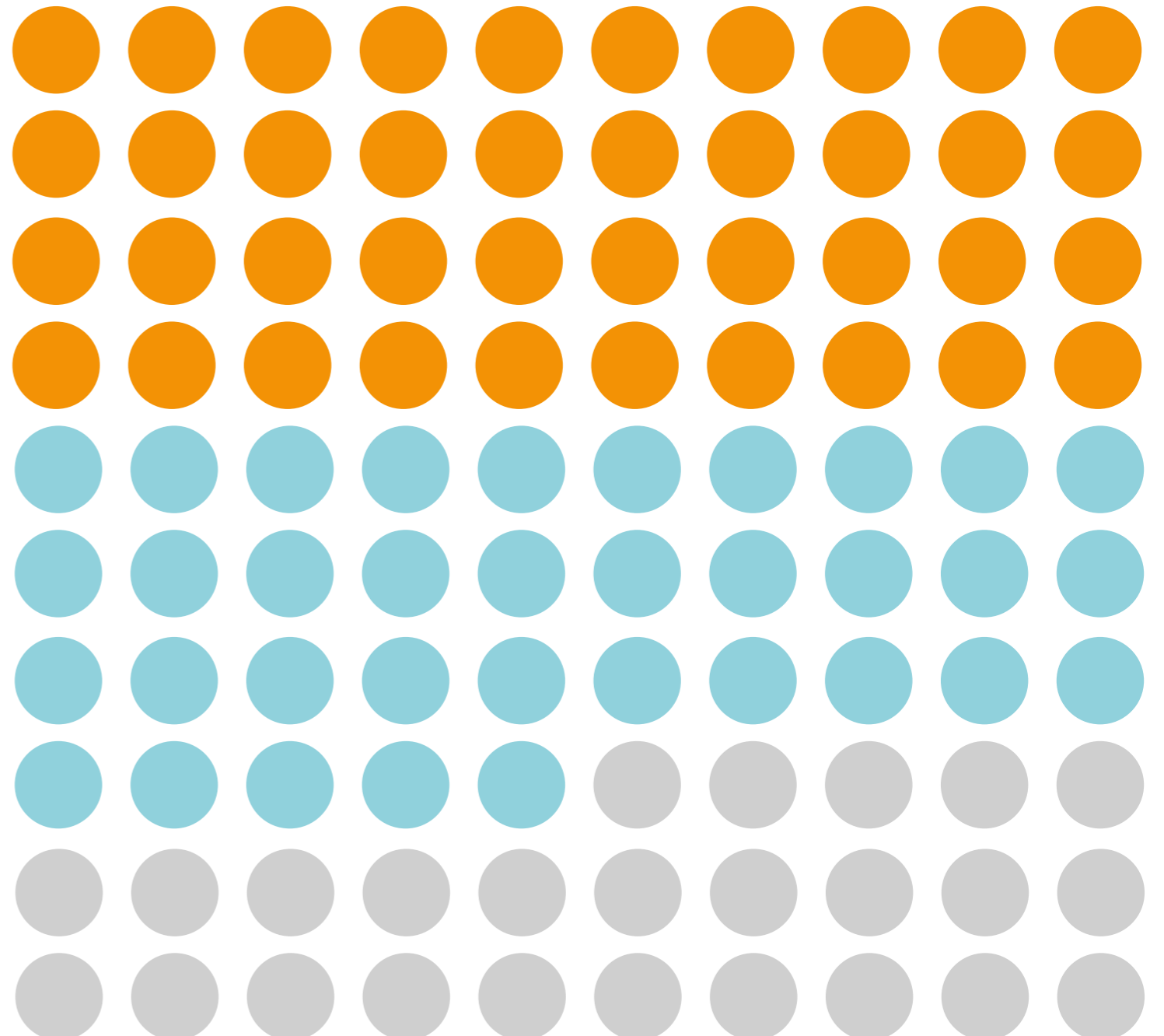
Q. Would you be prepared to spend more to attend a specialist alternative exercise class?



Yes - 40%

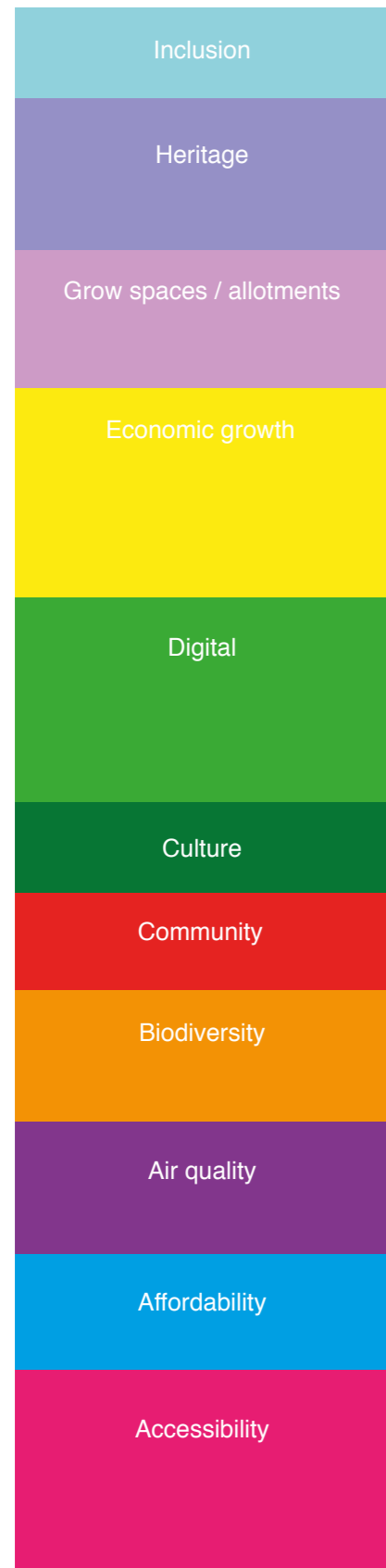
No - 35%

Don't know - 25%





When considering our cities, how important are the following to you? (Weighted average)

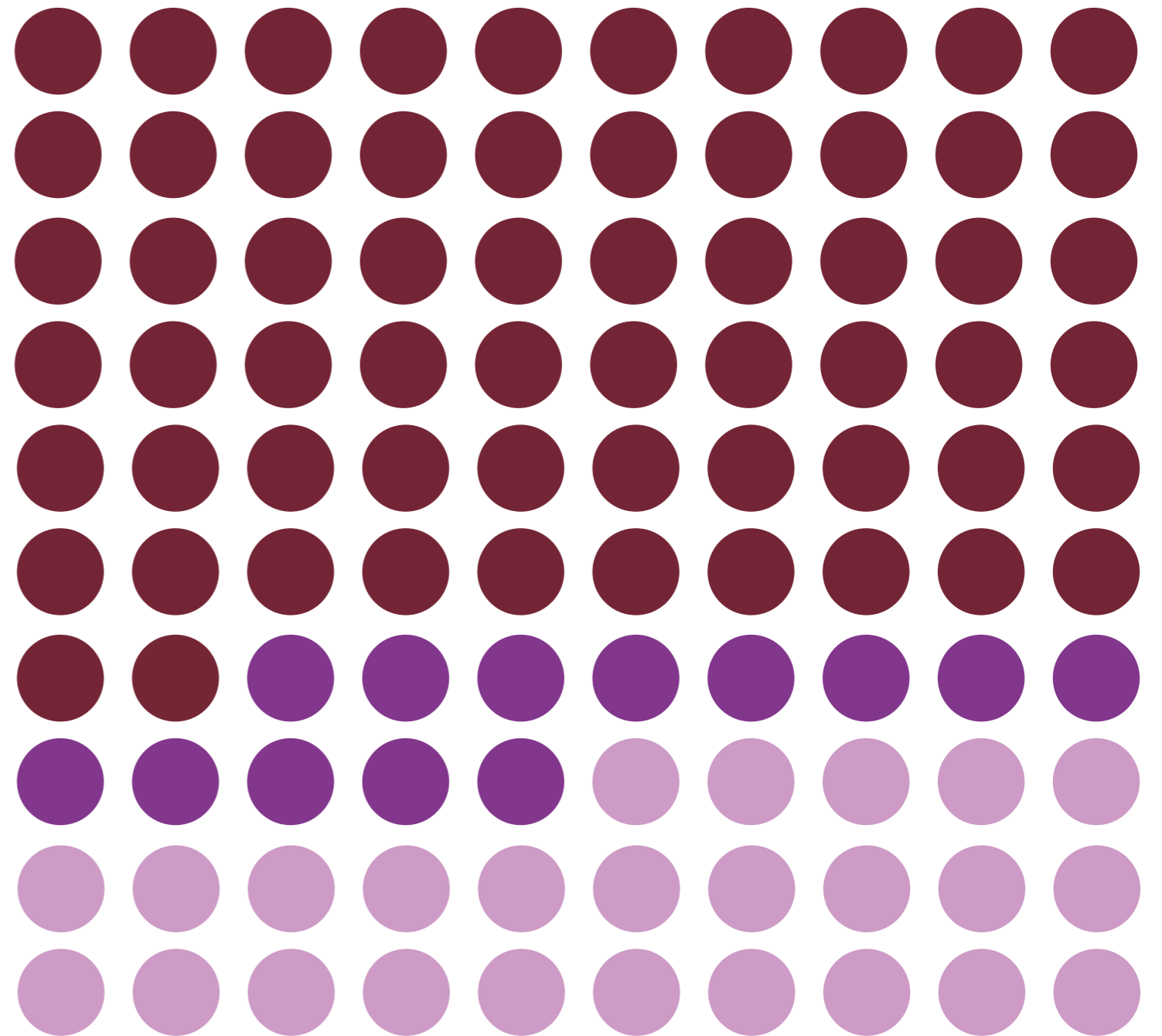


Would you be happy to be offered the opportunity to work from home?

Yes - 62%

No - 13%

Don't know - 25%





# Q14

# Q15



*If you would not like to work from home, please explain why not?*

*How do you feel about returning to an 'open office' environment?*

I can't work or create from home - 7%

I'd miss the companionship of working with others - 28%

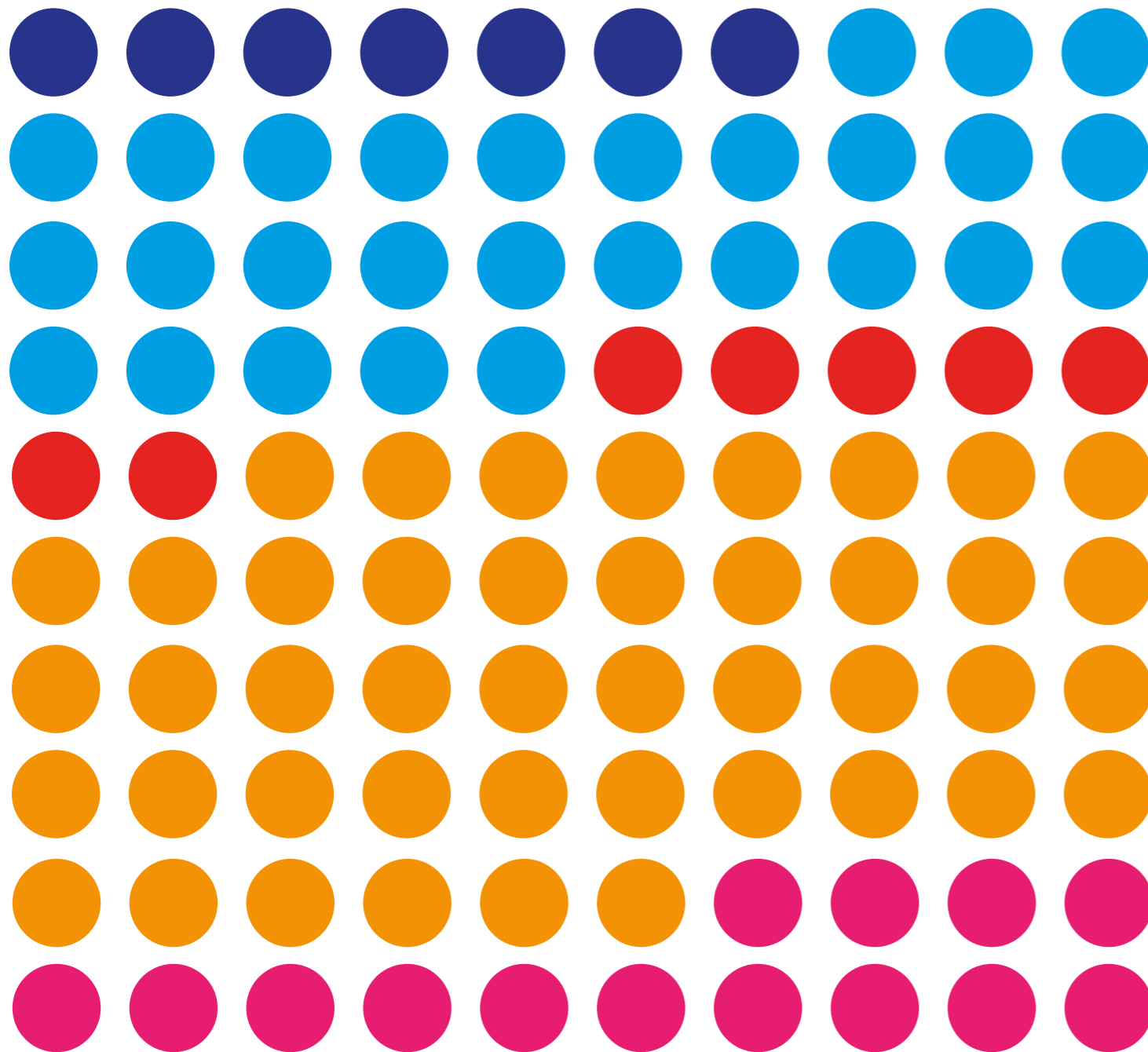
I would miss the commute - 0%

I don't have suitable space to work at home - 7%

I'd like to have the flexibility to do both - 44%

Other - 14%

On average people feel positive about returning to an open office environment.



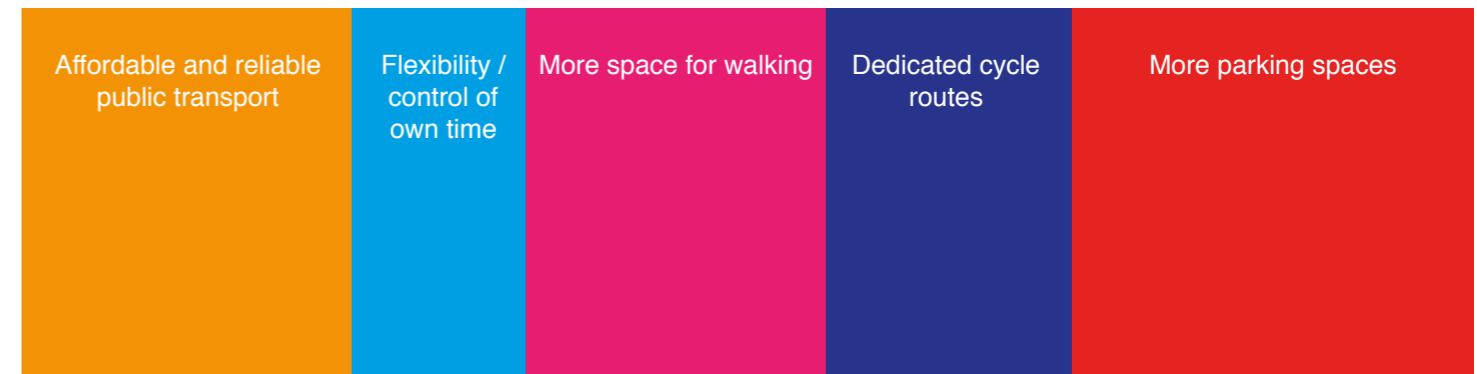
# Q16

*How do you feel about returning to a co-working space with hot desking?*

On average people feel less positive about returning to a co-working space with hotdesking.

# Q17

*When thinking about going back to work, which of the following will be most important to you?*







# Q18

# Q19



Which of the following would you value more?

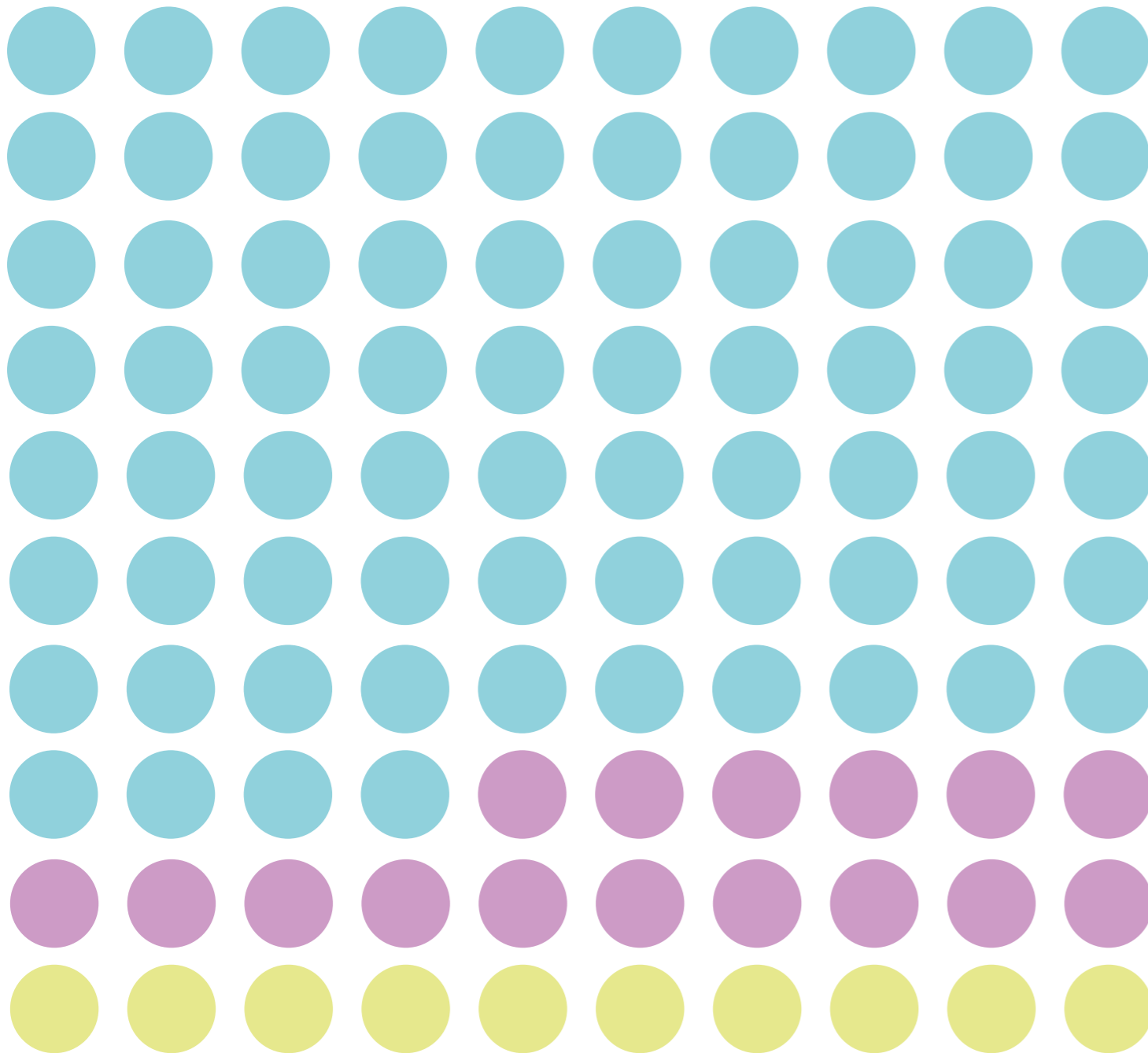
Lower salary but flexible working week - 74%

High salary in return for high demand - 16%

Other - 10%

**Comments:**

- A rewarding job
- More work locally
- Flexible working for all rates of pay.
- Value should not be based on flexibility
- Freelance opportunities
- I don't consider it appropriate to compete salary against health and wellbeing



If you wouldn't want to work less why would that be? Select all that apply

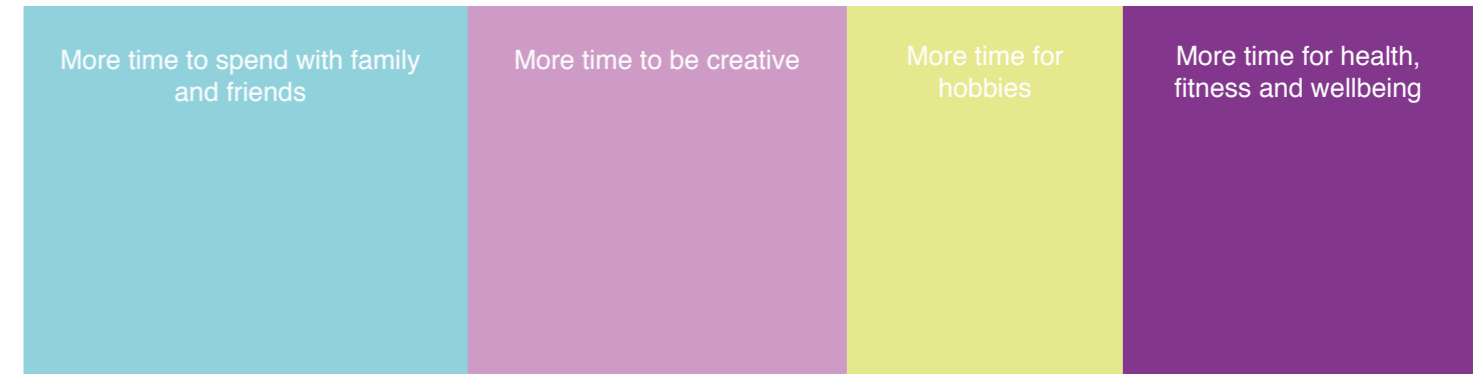
**Comments:**

- Happy to work less if earning enough to live and work is satisfying
- I would want to work less, in better conditions
- I'd want to get paid enough to live obviously
- I already work part time
- I want to work less to explore the other creative endeavours I've enjoyed during lockdown



# Q20

If you would choose to work less please select these in order of preference?

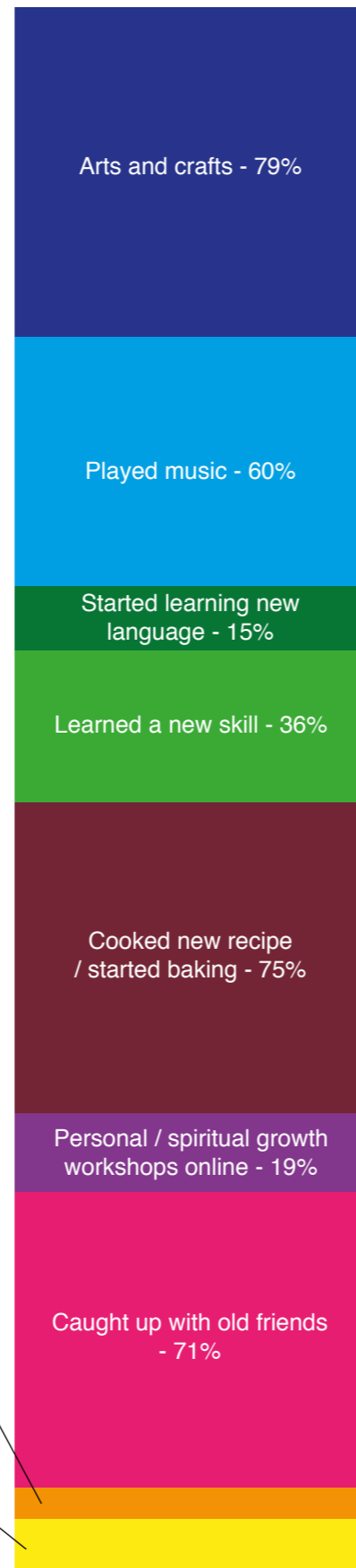




Which of the following have you done during lockdown? Select all that apply.

Do you plan to continue these activities after lockdown?

Comments:  
Learned to slow down and really appreciate what we have.  
Lots of hikes, mountain bike rides, time in the mountains away from where people tend to gather, recreate, and exercise  
Gardening.  
Mutual aid - getting to know local neighbours.  
I have been working so haven't had much free time

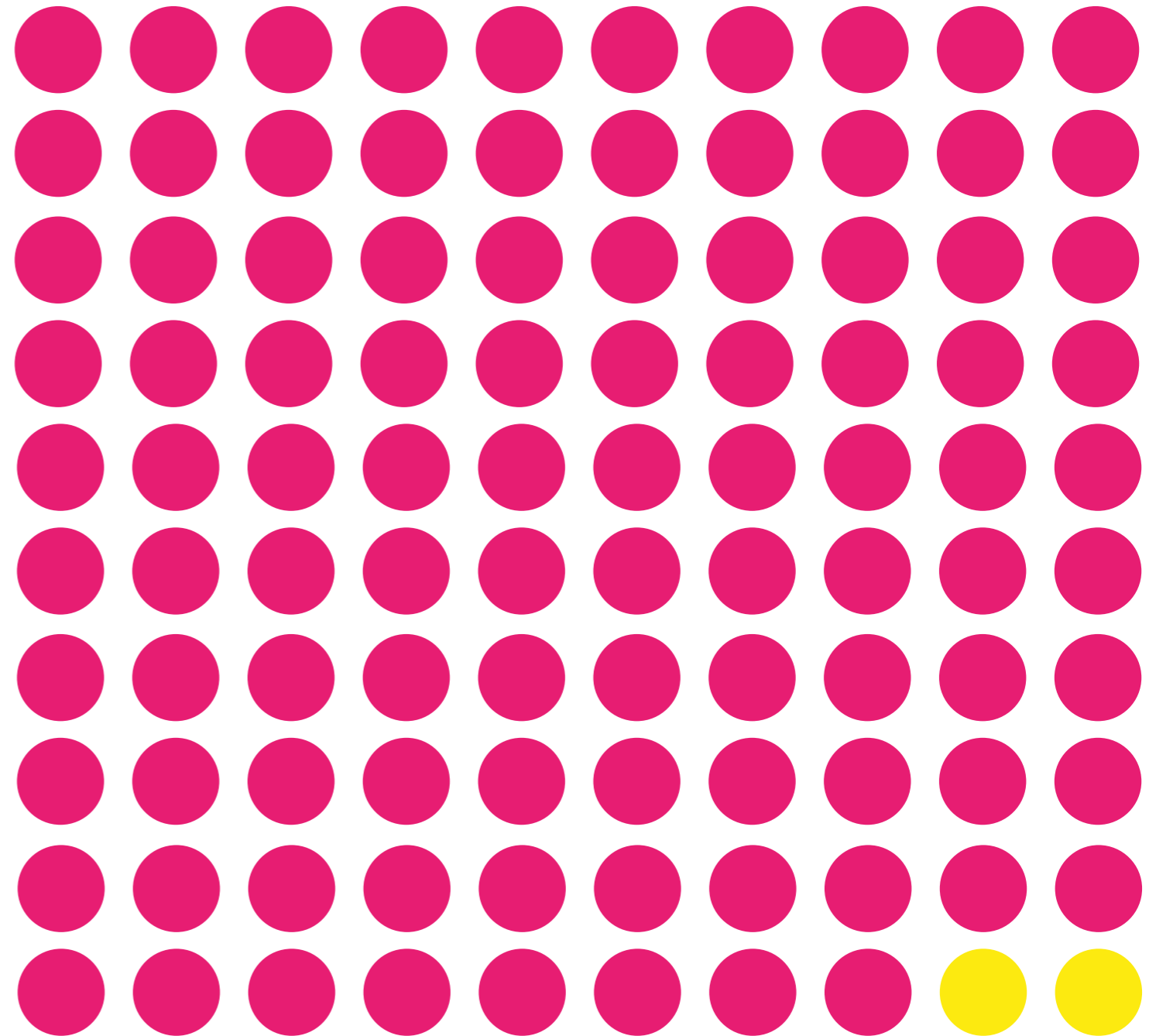


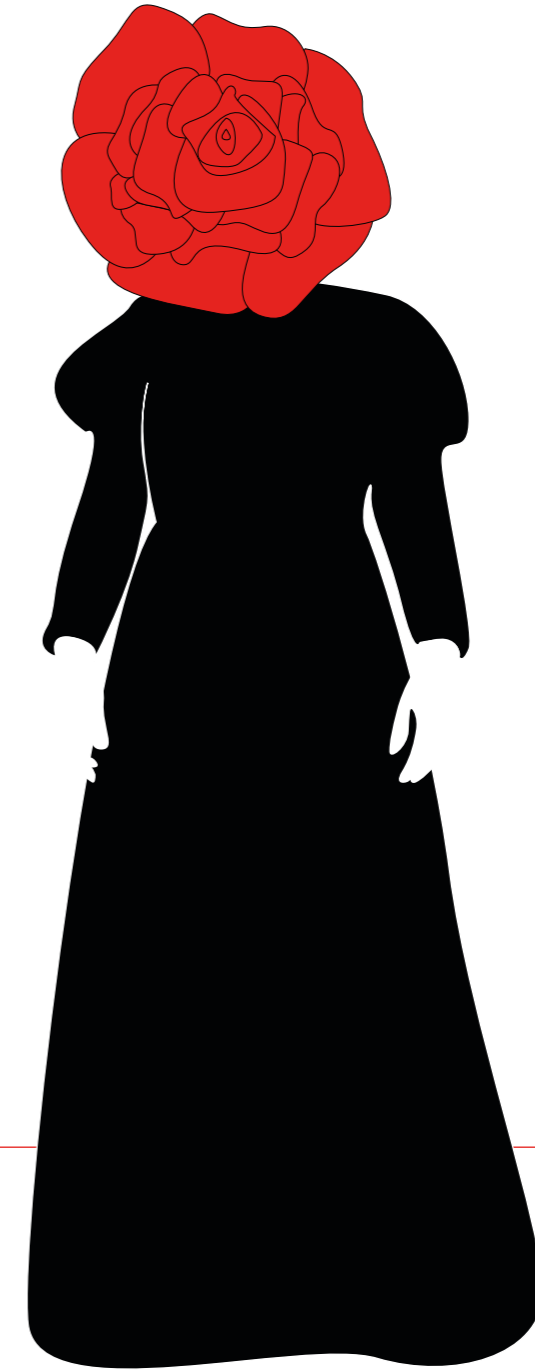
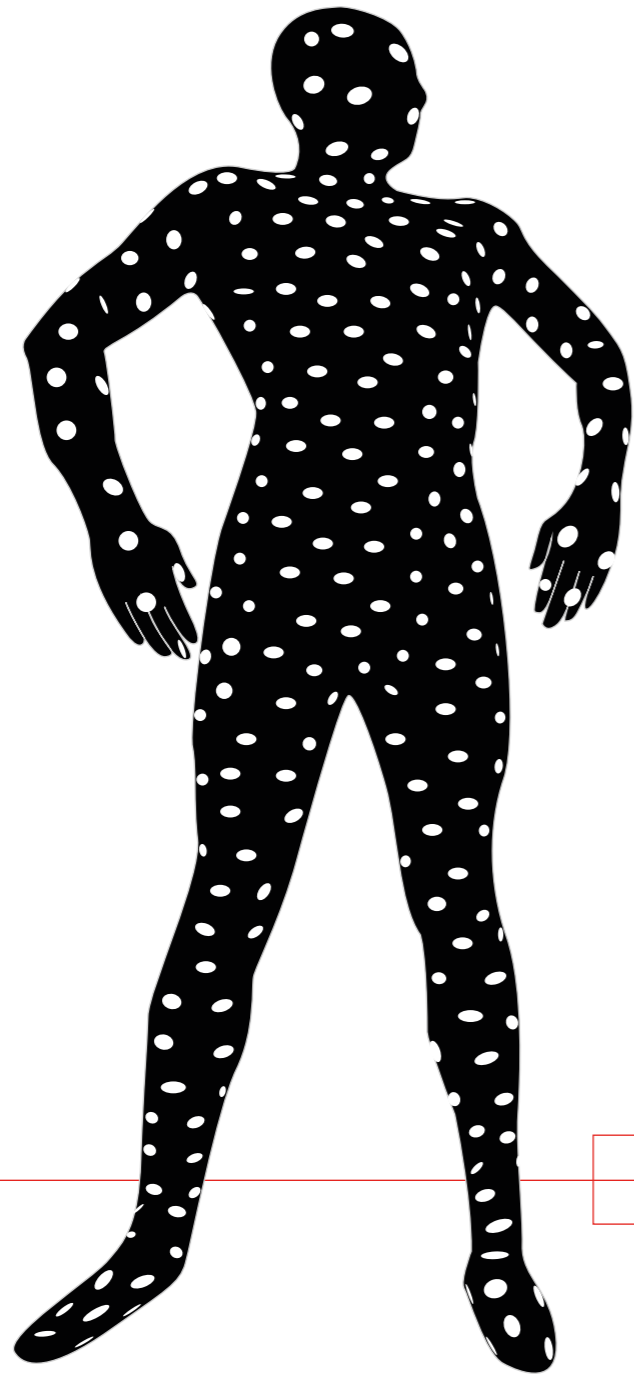
Yes - 98%

No - 2%

Comments:

Learning a new language or instrument isn't always conducive for everybody.  
Sometimes a bit of personal space and solitude can be in itself positive.







# Summit Speakers



## CHAIRS

Trinity Community Arts: Emma Harvey  
Locality: Paul Hassan



## DAY ONE

*Masterplanning Our Creative Cities*  
Dr Martin Schwegmann



*Regeneration Without Displacement*  
Shankari Raj, Lhosa Daly, Kara de los Reyes, Gavin Bridge, Henry Palmer



*Poetry BS2*  
Shaguffa K



*Automation, Consumption & Creation*  
Ruby Rose Jennings



## DAY TWO

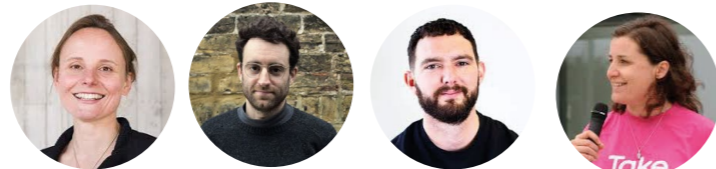
*The Artists Have Always Been Here*  
Dr Edson Burton



*The Troops Of Gentrification*  
Wim Penhaul, Adibah Iqbal, Doug Francis, Roger Griffiths, Dr Katie McClymont



*Thinking Outside The Little Boxes*  
Paula Orrell, Oliver Sutherland, Jack Gibbon, Kim Wide



*Building Around Existing Communities*  
Dr Stephen Pritchard, Jessica Wright, Gill Simmons, Georgina Bolton, Dr Mena Fembo





# Masterplanning & The Creative City



Dr Martin Schwegmann

*‘People from a certain mindset that then get into certain positions can change something.’*

*Our keynote speaker Dr. Martin Schwegmann is a Berlin-based architect and urban researcher working at the intersection of urbanism, critical space production and urban politics. Since April 2017 he has been studio commissioner for Berlin. With thanks to funding from the Festival of the Future City, we were able to invite Martin to share his experiences in Berlin, and look at how we could translate his successes to Bristol. The key points are summarised below.*

Support long term projects as working templates for our city’s masterplans

‘We need good projects, long-lasting projects, rooted projects that actually pave the way and give a face to what is said or foreseen in these masterplans’.

Collate evidence to influence politics

‘It’s important to have figures and statistics to convince politicians and influence politics.’

Collaboration is key

‘Administrations need to work together in order to promote these spaces and to fund these spaces’.

‘Seek support and funding for multi-use art spaces, bringing different art forms together like dance, like music, like fine arts etc in one big building.’

‘Art campus at the fringes of the city.’

Make it clear what kind of spaces are being developed to unlock different funding

‘When we say studios, the next person means workspaces - but we mean studios for fine artists which is something else than a workplace for a theatre company for example.’

‘If there are not the funding schemes to support them make political steering possible.’

Support existing spaces from closing

‘There are so many spaces closing-down - existing spaces. And while there are new ones developed, we say it is very important to now give money to the existing spaces because it’s much more costly and it may be too late to wait for the new ones to be developed.’

More transparency around publicly owned land and buildings

‘More transparency is needed around what is publicly owned land and space. Not just available space. Everybody knows they are there, but nobody knows how many there are, nobody knows where they are etc. So there’s a big, big transparency problem gap.’

Change doesn’t happen overnight

‘The Studio Commission actually was initiated through artist protests in the 90s. There was a shortage of studios when the wall came down ... there was a boom initially and people went to the museums, artists got naked - they were protesting and this position [of studio commissioner] was one thing that came out of that!’

Think Long Term, beyond political cycles

‘You can buy tools like masterplans and white papers, you can inject your ideas and strategies there but that’s what is very important to me, it needs to be flanked or accompanied by civil society initiatives which are strong which are there for the long-run. We need to get to our structures, schemes and projects that actually are stable beyond political cycles that are self-governed, that are rooted in a way that they cannot be sold off again.’

The power of Guerrilla action

‘The Haus der Statistik is a building complex in Berlin. It was built in 1968-1970 as the headquarters of the State Central Administration for Statistics of the GDR and had been empty since 2008. In 2015 artists put up a sign on the ‘Haus of Statistik’ that read “here there are spaces for arts, culture and social endeavours.” A group of committed artists, architects, artists and politicians, prevented the sale of the building to investors and a planned demolition. ‘This became pretty quickly very powerful, the local politicians jumped on to this project, the civil society was involved and there was much media attention pretty early in this process’. In May 2017 a demonstration was organized to support actions to reconvert the ‘Haus of Statistik’ to a place for art, education and social activities. The building was acquired by the State of Berlin from the Bundesanstalt für Immobilienaufgaben (BImA) at the end of 2017 in order to implement the model project, which is oriented towards the common good.’

How cooperation can and should work

‘We actually ended up with a cooperative of five partners. There is no funding so from that point of view, it’s not a model project but from the point of view of how cooperation can work and should work’. Working together rather than in competition, we can prevent public buildings from being sold and not torn down.’

Mechanisms to stop community organisations being drained from being ping-ponged around

‘White papers and evidence that the administration has to answer to. Make it political – force politics and politicians to address issues. Make and use personal contacts - new people are coming into politics with big hopes and new ideas of how to do things differently that haven’t yet been disillusioned by structures in place.’

How can you drive that support before a white paper and how can you drive support beyond political cycles?

‘Media attention is always very important. Drive the public focus on a certain project and get media support. Once the media is pushing and there is a public campaign behind it, politics are interested in it, even if they’re not yet supported. And then you have to find a longer-term organisational

mechanism of how to maintain the support and drive. Big public visibility and then driving support with a longer-term organizational model such a Community Land Trust is key’.

What can we as lots of the individual artists and groups in Bristol learn from Berlin?

‘It is easier to rent a bigger space and then subdivide it later on because as only one person or group, it’s harder to get something which is not that expensive. You have a certain experience, work with people who have a history of using spaces, reusing and modelling them, and a kind of self-efficacy.’

‘Think ‘big’ and if you don’t do something only for your own self-interest it makes it politically more strong.’

‘Find a special twist - target buildings where planning permission for development is tricky.’

Balancing regulations with affordability

‘You need to live up to the regulations with whatever space you develop. If you have a window under heritage rule and if you leave it, it works fine but changes that may, for example, improve the thermal performance, may make it very costly and you cannot rent it out affordably anymore. But safety regulations need adhering to and you can’t get around those. Live workspaces are a big issue in Berlin and Germany. Berlin actually has studio flats actually that are subsidized, these are flats with a studio, a workspace. The Civil society in Berlin would like to reinstall more studios but this is not in the funding scheme right now and living accommodation has more regulations.’

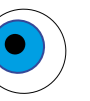
Ownership models

‘How we develop publicly funded studios? In Berlin a private charitable company has a contract with the city of Berlin, they can rent from the city and then sublet it again to their artists. The Fine Artists Association board then examines applications from professional artists under a certain income. To secure the existing studios the association secures long lease contracts to give a long lease contract to whatever initiative.’

You can watch the full video of Martin speaking at Futur Ville here: <https://www.youtube.com/watch?v=JV0MngS->



# Regeneration Without Displacement



We invited a local developer, architects, an arts manager and a writer on gentrification to discuss how we can regenerate our cities without displacing artists and locals.

## THE DEVELOPER

*Gavin Bridge:* Director of award-winning property developer Cubex. Aspires to deliver the very best affordable housing in Bristol City Centre and make significant investment & improvements to the public realm.

## THE ARCHITECTS

*Shankari Raj:* Founded The Nudge Group to challenge traditional approaches to architecture head-on. She is dedicated to community-led projects delivering social, environmental and financial benefits.

*Kara Delos Reyes:* An advocate for regenerative design and culture. Her international work includes being a Trustee of Land is Life, an organisation that focuses on representing the voice of Indigenous People globally.

## THE ARTS MANAGER

*Lhosa Daly:* The National Trust's Assistant Director of Operations for South Wales. She was formerly Executive Director of Spike Island. She is a Council Member of The Arts Council of Wales (ACW) and incoming Chair of Trustees at Arnolfini.

## THE WRITER

Author of *Voices of Bristol: Gentrification and Us*, a critique of the numerous casualties of the city's gentrification, which also provides concrete, achievable solutions that reconcile the aim to create a more united Bristol.

*“Developers often speak of regeneration in a way which is synonymous with gentrification that is with any new development they'll speak about regeneration and this positive normative sense when actually people in these lower socioeconomic groups, especially in the inner-city areas, won't be able to afford these new properties.”*

*Henry*



*“Engage with local developers. And stop talking about homes and houses as units. These are homes for people to live in”*

*- Gavin*

#### Reconnect with Nature

‘One of the reasons why we’re so unsuccessful in terms of our development in the cities is the disconnect from nature and what that happens to us as human beings is we tend to start treating the land as a commodity and not as a living organism. What we can learn from the indigenous people is that there is this inherent connection that’s much deeper than just putting concrete into the ground’.

#### Rethink Section 106

‘Quite a lot of the land is either privately owned or privately, a lot of the profit is siphoned out of the city and it’s not going back into the local economy. We have things in policy, section 106, and community infrastructure levy. They are basically one-off payments by clients that will contribute to some kind of public art. But it’s not sustainable and if we looked at that model and said maybe these landowners could look at a more sustainable long-term contribution for the local economy, then that will help raise the funds that artists need to then afford the rent.’

#### *Kara*

‘I think from our own experience, we’ve found that the tracking of where community infrastructure levy money is spent is quite hard to follow sometimes. And there have been situations where there’s a time limit on when the local authority needs to spend that money and it doesn’t get spent, so the planning applicant can go and claim that money back. And I think there’s also an issue where art is put lower down in the pecking order so I think it’s really up to the champion councillors and planning departments to try and wrestle some of that money away. But I think the point you’re making about sustainability is really important because sometimes there is cynicism, where it comes down to public art and then there’s an organisation employed to go out and speak to six artists to create a sculpture or statue. Yes, that is art, but maybe there’s a better way of investing it into bringing empty buildings back to life and investing in a longer-term and growing a business like that.’

#### Better / different public engagement and Use of Technology to Better Engage Young People

‘Better public engagement and consultation with communities is needed in areas which we are developing, particularly around younger people. I think they are about the problems and the challenges of finding somewhere to live which is a basic need. But often we find with engagement with our communities, you tend to find that the people that are more active in objecting or perhaps supporting development tend to be older. Young people may not become or can all feel

connected with society but also they’re very busy. I think there’s got to be a way of using technology more in the way that we do our public consultation which I think is more appropriate for people today rather than simply putting letters through the door saying turn up next Tuesday to have a chat about what we’re doing.’

#### *Gavin*

‘Community Engagement has its merits and it is very useful, there are lots of ways to do it through food and music and street parties and street events like when we did Love Easton sometime back in 2009.’

#### Address the Cost of Land

‘I think the bigger issue that we have here is the price of land. Rents in Bristol have gone up 33 percent in four years. We’ve got a situation where a one bed flat is £250 more in Bristol than the average in England.’

#### Support your local business

‘... I mean who’s had enough of capitalism now.. Globally people are moving from rural to urban from countryside to cities. And why is it happening? A big part of it is capitalism and our need for growth and finances and everyone, having to pay direct debits to big multinational companies. If you actually look at where your direct debits are going every month, that’s where they’re going. They’re going to really big corporations and organizations. That feeds straight back into how we’re living locally in Bristol.’

#### *Shanks*

#### Consider who the community is serving?

‘Jacobs Wells Bath was something that we bid for as a collective to turn into an art space. It already has a dance sprung floor in it and we were going to turn it back into a public venue to be used for the arts but the company that was actually awarded the contract had a lot more money behind it, had a lot more backing on paper. It looked like the best option. Sometimes it is quite difficult to have that fuller engagement about what does it really mean to engage the community and who is the community and who is that community serving? Something we came up against was that there was already quite a small group of people using that building. You know that’s great, they were looking after it but it wasn’t being used more broadly and in their eyes turning it into a swimming pool seemed like a better service for the community whereas going with the more risky arts-led regeneration project didn’t fill them with a lot of confidence’.

#### *Lhosa*



#### Stop using the arts as a bandage on broken system

‘A lot of emphases seems to be put on the arts as a sort of therapeutic cathartic solution to mental ailments just to make life better for people who are in need but art seems to be not so much a necessity as housing. Creating breeding grounds that are really beautiful artistically seems to be a bandage on a broken bone. You’re more likely to be mentally unwell if you can’t afford housing, a necessity for all humans. It seems to be something of a secondary concern, as far as I’m concerned.’

#### *Henry*

#### Change central government policies – Right to buy and viability assessments

‘Not enough affordable houses are being built. That’s because there’s not the central government policy control in place to make that happen. With the question of regeneration without displacement, the only way I can see that actually viably happening is through central government policy change and introduction of different laws, revisions to something called the viability assessment. The developer can point to, and excuse themselves from building the local authority’s expected levels of percentage of affordable housing. So that was reworded earlier this year but it wasn’t strong enough because the rewording was this ‘developers can no longer expect a competitive profit on any development but a reasonable one’. And so there’s a lot of ambiguity there you need something a lot more concrete.’

‘Other essential government policy changes like repealing the right to buy [are needed]. In 1980 about 33 percent of housing in Bristol was council-owned. It’s now 13 percent and if national figures are anything to go off about 45 percent of those will belong to buy to let landlords. That’s not a sustainable model.’

#### *Henry*

‘The development appraisal is done once the land is acquired. So my argument is that there’s too much being paid for land in the first place and that can’t change it’s been acquired and all the other costs have been taken into account.’

#### *Gavin*

#### Lobby the people that make decisions on behalf of your pension

‘Behind what we do, there’s a whole body of pension funds and pension fund managers and if you’re lucky enough to have a pension, your pension fund might be invested into regeneration or development. I think it’s important to lobby



the people that make those decisions on behalf of your pension. If you're a teacher working in local authority, make sure they're investing in ethical development, sustainable in a broader sense, and to make sure the right levels of affordable housing are being delivered.'

Gavin

Developers should cater to Independents and Small Businesses, not just Big Business

'You've got to allow for those start-ups and you've got to allow for people who are working just on their own or self-employed. People who want to get out and not be working just in their homes. Trying to create those environments that allow that and also allowing more independent businesses. So if we're going to have a cafe or a shop make sure it's independent so it's not a big business that's moving in there. Quite a few developments in London are really advocating that as well. I go and look at buildings for the Architecture Journal and a lot of people are moving in that direction so that's positive.'

Shanks

'We do have a lot of clients that are just paying for schemes that they can then sell off and so they want the security of, say a commercial chain to take over a ground-floor space for instance, and again that will create less diversity in a scheme. If we could push as designers, we can try to tell our clients that it's important to keep things local. As a commercial practice, you can't necessarily do that.'

Kara

Affordable / free rental for retail space in developments which supports independent business creating vibrancy in communities

'Bristol is about independent business, they want the vibrancy. That actually creates value in what else you're doing around it. The people that don't see that are stupid, they see the old way of doing things. You can compare that; let's talk about two schemes so you can compare say Temple Quay which is very vanilla and corporate and is dead and then somewhere like Wapping Wharf which is full of independent businesses. Enlightened investors see that now, and accept they're not gonna have say a Tesco or a Gregg's or something like that on the ground floor. They're going to have independent businesses. There might be no rent or little rent because it brings vibrancy and actually adds value and that's where people want to go. They don't want to be another clothes hound on another high street.'

Gavin

Make sure independent doesn't push community needs out

*"I think it always comes down to who is it for? In terms of regeneration or gentrification."*

*- Lhosa*

'One of the things that you've got to bear in mind is who are all those things actually for? Margate isn't necessarily somewhere that's had lots of property developers coming in but the resulting regeneration of Margate has basically meant, yes you do have lots of interesting independent shops and vintage and coffee, but they are generally for the middle-class visitors. They're for the new middle-class residents that have moved in. I was back in Margate a couple of weeks ago and it was devastating to see that all the kinds of places where you would buy a pair of pants or a normal top or just where the normal person go about their day-to-day life, all of that has gone! Unless you want Danish G plan furniture, it's just not a practical place anymore. I was a part of Turner Contemporary and the arts led regeneration so don't get me wrong there are lots of wonderful things that happened but now for the actual people who were there in the first place there's even less for them and they can't just go about their daily life.'

'Sometimes we turn our noses up at the Tesco or the Primark, or whatever it might be, being in the ground floor but if it actually serves the community it means that they can actually buy the things they need to buy on a daily basis and doesn't push them out and make them use cars and all of that kind of stuff. I think there needs to be a blend and a balance. We can't all live in Wapping Wharf every day, it's just not feasible.'

Lhosa

All housing should be affordable

'All housing should be affordable. It's a silly debate. I think you make a really good point when you speak about alienation if the community is not feeling actually welcome



to go to these new artistic areas. Financial displacement is one type of displacement but another is cultural alienation, cultural displacement. Is there any lobby or any onus being put on your employers by some sort of Architects Union to fulfil their civic duties to the cities in which they build and to make sure that that basic necessity of real affordable housing is being made? Is there anything like that?'

Henry

Have the courage to say no

'A lot of architects, particularly commercial architects, are afraid to step up because we might lose our clients. I was at a climate action workshop over the past couple of weeks, and I asked a question "what if we said no to developments? What if we were brave enough to say no to developments that either one, displaced communities and displaced people culturally or two, displaced the nature or ecologically damaging the land that they're on? What would it be like for us to put our foot down on that?" I think that the time is coming that we're coming together to do that, but we just need more events like this and actually invite more of these commercially minded people to participate.'

Kara

'About six years ago there were 273 planning applications for high-rise in London and none of them had the amount of affordable housing that they should have done because there's of companies in place to do viability assessments that prove that the land cost too much and therefore to build it costs too much so they cannot put affordable housing on it.'

Shanks

'These capitalists in question, they become archaeology buffs as well and in the process, they say "I know there's an Anglo-Saxon skeleton from one and a half millennia ago and everyone knows that affordable housing is allergic to Anglo-Saxon skeletons".'

Henry

Link the cost of housing to the average wage

'We are having an interesting talk about community land trusts and community-led housing. There are examples now where, rather than the housing going into the normal housing market and becoming quickly unaffordable, the housing price is actually tied to the average salary. There's a particular housing scheme for example in Leeds called LILACcost is tied to the average wage in Leeds and so the

house prices (hopefully) will remain affordable'.<sup>26</sup>

'There are developers working trying to make long term commitments to the communities, to the local area, to use local labour, to use local resources. We have to, as you were saying, stand up for that and encourage that and try to do more of that. But there is the problem of land ownership always behind all of this so how we get the land ownership out of just being held for wealth, held and not being used is a continual challenge.'

Lhosa

Establish Public Ownership / Community Land Trusts

'We've got to take ownership as communities of these buildings so that the rents can stay cheap for creatives, artists and for people to rent.'

'I helped set up Bristol Community Land Trust about eight years ago, it took us three and a half to four years just to establish ownership of one piece of land which we eventually got for a pound, which was Number One Fishponds Road in Bristol. It took four years just to get to a stage of getting ownership of that piece of land for one pound to try and develop it in a way that meant that it could be affordable.'

Shanks

'Something like 30 million pounds of public assets has been sold over the last four or five years to generate income to backfill cuts to social care etc. What is the onus that we could place on our kind of local authority to safeguard those publicly-owned spaces in order to take a bit more of a leap on some of these schemes that might provide us with an affordable answer?'

Emma

'I think we've got to talk about trying to bring empty council property back into use. About 15 months ago I was told a figure of a hundred thousand square feet of property that's empty owned by the City Council - so there's got to be a dogged review of that and bring it back into use, even if it's just meanwhile use for full housing but also for a different sort of occupancy. I think we've got to look at the section 106 and community infrastructure level monies and try to put those to invest in the longer term to build stronger artistic spaces. I think the council should be more brave and I think they're looking at doing that so compulsory purchasing buildings on behalf of the local community.'

Gavin





Develop public spaces that connect communities

‘There’s quite a lack of spaces about bringing communities together especially in urban environments where people can feel comfortable enough to linger, public parks, things like that. There are quite a lot of them around Bristol that are not really well kept and they’re unsafe. Is there a way that we can, as designers, even, reinvigorate these intermediate spaces between districts that will allow communities to feel like they can take ownership of them?’ That’s where all the conversations start to happen and that’s where we all start to weave these bonds. Again that brings my point back to the lack of connection to nature where we’ve become spectators to nature rather than inherently acknowledging that we’re part of it and if we are a bit more conscious about that then it means we can look at how we view our city in a completely different way.’

Kara

*“Take courage to say no, be brave. Come down on things that don’t align with your values, put your foot down.” - Kara*

An Englishman’s home is his castle

‘I personally see collaborative living, cooperative living, as effective and beautiful but secondary to this innate desire especially in Britain to have your own castle. George Orwell spoke about this in ‘England your England’. People want their own home generally so the question is do you borrow lots and lots of money to build lots of council housing which is what the parties to the left are proposing or are you more conservative in your approach?’

Henry

Learn from successful local models such as Preston

‘People are probably familiar with Preston model. They’ve taken a deliberate turn to localism. Their first step was paying a living wage, their second step was favouring procurement within Preston and then within Lancashire. They’re now setting up a regional co-operative bank and they are trying to make sure that they are taking those properties and putting in the schemes to make sure that people can live and work and do all the things that they need to do in the area without being pushed out. There are models actually really starting to happen in the UK that our own Council could easily learn from.’

Lhosa

We need ambassadors and politicians who support the cause

‘Within the heart of government, whether within Bristol or in central government, we need ambassadors who really care for this cause and at the moment we don’t have that. If you’re not in the system, it’s really hard from the outside to make these things happen. It’s very similar to back in the 50s and 60s some of the most amazing public architecture was built then because there were architects in the system who were making it happen like the whole of the South Bank wouldn’t have happened, Royal Festival Hall, all of those things wouldn’t have happened if there were no people within the council to do that.’

Shanks

Representation is Key

‘We need more diversity across the board. Not only in architecture but in planning, in development and also the money that we use fund management. There needs to be more diversity in that, so it’s not just people like me - you know, slightly overweight, white middle-class straight men making development decisions. We need to reflect society and the investment decisions we make.’

Gavin

‘I speak to people in pubs in Easton on Stapleton Road still in the top 10% most deprived of roads in Bristol, by the way, despite the up-and-coming status to the area, And they would talk about “you can’t beat the system man, you can’t beat the system” - this idea. I think what Gavin was saying about representation is really key. If you see somebody that you can relate to in a position of power not only will you feel more interested but the people in those positions will have more empathy. Representation would be key. It’s difficult because people from more disadvantaged areas are less likely to get into these positions.’

Henry

*“Spend local. We’re all artists and we’re all victims.” - Shanks*

Spend Locally

‘Every penny that you spend, spend it locally so you really take action on this yourself. Even if you’re working for a larger organization tell them to divest. Where are their finances going? Where are their pensions going? All of those things make a difference. Every penny and where it goes now makes a difference. If you’re going to spend your money, make sure it’s a local independent company, a local market, whatever it is because for every pound you spend two pounds goes back into the local economy. The more we can do that the more likely we are to make a difference.’

Shanks

You can view the video of the panel discussion at:

<https://www.youtube.com/watch?v=YAKiNXTeki0>



# Consumption & Creation

Ruby Rose Jennings

*Ruby Rose Jennings is an artist and set-builder. Ruby has created several large community-based Arts Council funded projects and is currently a fellow in automation with Pervasive Media Studios. We invited Ruby to explore the theme of automation and its implications for our future cities. The key points from her talk are summarised here.*

### Talent will be a critical part of production in the future

'The history of automation and computational knowledge is not just one of the clever machines taking the place of human workers, it's a story of the concentration of power and fewer hands and the concentration of understanding in fewer heads. And the price of this is going to be a wider loss of power and understanding. Klaus Schwab, head of the Economic Forum, says that 'in the future talent, not capital will be the critical part of the production.'

### As Automation increasingly makes low waged jobs redundant we need to replace 'meaning' for those in communities.

'Technology is one of the main reasons why many incomes have stagnated or even decreased for the majority of the population in high-income countries. As the high-skilled demand increases the low-skilled jobs become increasingly automated and unnecessary meaning that low-skilled low paid jobs are going to kind of disappear. In some ways, that's not all bad because who wants a meaningless job? But the problem is that in the neoliberal framework in which we exist, in the society that we now exist, there's nowhere to go if you don't have those jobs. We don't support people to actually do jobs that are socially relevant. To not have those jobs means no work at all and for a lot of communities, no work means no pride. Because our society is completely built around who we are by what we do. So if you're not doing, you start to wonder who you are and what your meaning is in this world? In this kind of really capitalist situation, it can destroy communities.'

### AI is biased because of who it is created by. Coding needs to be more diverse.

'AI is programmed by and gathers data from people. Coding can be pure poetry but actually, it also reflects our worst traits as humans. It can be racist, it can be sexist and like urban design and architecture, it's remarkably designed by white middle-class middle-aged men. Most programming is

done by that one tiny subset sector of society and their biases are then reflected the whole way out into the AI system.'

### Beware the slide into conformity and democratize technology

'Confronted by complex problems under time pressure, which we're all under all the time, people try to engage in the least amount of cognitive work possible preferring strategies that are easy to follow and to justify. And given the option of relinquishing decision-making, the brain takes the road of the least cognitive effort, following the shortcuts presented by automated assistance. We need to democratize technology to prevent this irreparable gap appearing between the rich and the poor. Design is inherently political and we need to think really carefully about what kind of world we're creating this work for.'

### Demystify technology

'What is needed is not new technology but new metaphors and language to describe them, the visible world, the complex systems of the network. One that simultaneously acknowledges and addresses the reality of the world in which people, politics, culture and technology are actually enmeshed. One way to truly understand technology is to see AI from the perspective of itself and understand its Umwelt (environment). It's really a good German word, which is demarcated by its range of perception, all the things that it can see.'

### Take ownership of Technology Collectively

'Everything that is 3D printed can just be reused, recycled and recreated. And that's really powerful because if you think about it, if you can download or create in your own software the technology to design anything you want, then you can make anything you want in your home. You don't have to get stuff or shipped halfway across the world. You don't have to buy stuff off Amazon, you just have to buy the template and print it. You know it means we can come to revise and replace the things we own within the house instead of continually buying more and more short-term environmentally unhealthy crap.'

### Take hold of the Means for Production

'Developments in automation robotics are slowly destroying

the need for the linear processes of a factory. And you can buy machines to recycle 3D printed plastic at home. You can print out your baby toys, you can print out your cups, your engine parts. You're getting printed steel as we speak, printed aluminium, printed rubber and all these things you could potentially recycle within your own village. The fast pace of technological change, the approach of affordable home-based 3D printers and robotic arms along with open-source software would allow us to design and create pots, plates, engine parts, toys, electronics and many other consumables at home. And what would be more disruptive than actually taking hold of the means of production? Imagine a time when you could get everything you needed for your high-tech lifestyle inside your own village. Printed and created locally from endlessly recycled materials and powered by solar technology. Designing and redesigning your kid's toys and recycling them at home and rebuilding them when you are bored with them. All of this becoming small scale batch producers of unique innovative local cheap craft. It could revolutionize the way we live and address some of our biggest environmental issues.'

### Decommodify our public spaces

'The most important thing, for architecture students especially, is we need to look at ways we can do more to de-commodify the public space. Obviously, advertising is a really massive thing right now. We can come up with some ideas and ways we can kind of disrupt that.'



## Identify bias and hidden assumptions

'There is perhaps a myth of a pre-gentrification BAME working-class community that existed before these 'evil hipsters' descended on their communities and displaced them, pushed them out from the late 90s onwards. For some that also sort of led to some kinds of discussion and feels a bit like a development versus council conspiracy, which is to cleanse the inner city both of its BME populations and of its working-class people. And the evil culprits are white, students, artists, second-career artisans who have tired of the city and decided to brew specialist beer.. or bread! So according to this then, artists are the Vanguard of gentrification wittingly or unwittingly.'

## Factors then that brought Black and People of Colour to Bristol

'A high demand for labour in Britain was a key thing. So this BAME population in the 50s and 60s that then settled in these inner-city areas were rebuilding Bristol, rebuilding Britain. Called upon. As part of building that community and the struggles against discrimination and so on, there were a number of activists in the community that instituted St. Pauls carnival amongst a number of other voluntary sector organizations, some of which exist today but mostly don't. But also the key thing is that that journey from the 50s to the 60s helped to enshrine and solidify a sense of community identity built around resistance. A real in a short space of time sensible chronology and history of which people are proud. These inner-city areas then become sites of memory, sites of identity, which go far beyond whether or not people are actually resident in the area. This is what makes their importance and the discussions around them so intense but also in some ways, I think perhaps a little misleading.'

## Movement of people not only to do with gentrification

'The St Pauls ward in 1991 was only 19 percent African Caribbean and that was 31 percent of the total Ashley Ward. So in the 2011 census, the BME population had doubled from 8 percent to 16 percent but nonetheless, still, the majority of the population in the inner-city ward's remained actually white British. And the distribution of the population has also shifted much more widely across the city. So we see people now moving into North Bristol and also we see a much greater influx of people into Lawrence Hill, Eastville, Ashley, Lockleaze central land and Hillfields. So there is movement

out of the inner city and my suggestion is that that's not only to do with gentrification.'

## Artists are drawn to cities for the same reasons as migrant communities – affordability

'According to the Arts Council's recent reports, the Livelihoods of Visual Artists data report, artists earn an average of £16,150 each year, of which 36% comes from their art practice so many artists portfolio living in order to actually have a living income.'

The research also finds evidence of a "significant" gender pay gap in the sector and differences in pay for artists focusing on different mediums. I think similar figures have been quoted for writers and I suspect even more variables for musicians. This is one of the reasons for the drain out of the sector and why some artists are concentrated in other aspects of Arts administration and so on as opposed to producing their work. Artists have been drawn to the inner city for the same reasons as the migrating populations. Artists moved into St Pauls and live in St Pauls for the same reasons I think as many of the migrant communities to which we were meant to be displacing.'

## People choose to live elsewhere as they become upwardly mobile

'People were corralled into St Pauls by sometimes quite aggressive demonstrations of racism in the 70s and 80s. So it was always in some ways a diverse community of different incomes, different lifestyles, artists and non-artists and professionals. Black artists move out and move in. So a number of those artists that I knew during that period of the 90s that I knew moved out of St Pauls. Sold up, great housing offers and also in some ways their artistic careers like the careers of some black professionals that I knew meant that they were able to afford to move out and live in other areas. And for me this sort of parallels the journey of many other black professionals who lived in the area for whom it was a matter of agency rather than displacement. They chose to live in other parts of the city because in many ways, they were forced into a particular zone of living by discrimination and a pattern of discrimination that existed in the 70s. So with the loosening up of that to an extent and also a rise their incomes people actively chose to live elsewhere. Hence we see the movement of African Caribbean

and other BME groups into other parts of the city.'

## Disparity between voluntary sector organisations in terms of Boards with access to skills and fundraising networks

'Arts Council allowed Kumba the opportunity to buy the Carriageworks but the idea was that they had to match that funding - be given a grant of 1 million and fundraise 1 million. Many of the issues that arose for other Black voluntary sector groups were also evident as to why Kumba was unable to raise that fund. So again, we're talking of the disparity between voluntary sector organizations in terms of Boards. Boards with access to particular skill sets with fundraising knowledge, with access to fundraising networks. But that led in some ways to the decline of the organization. So that offer wasn't achieved and it would have been interesting to think then how we would be discussing gentrification had it been done so.'

'A key element of the decline of the black voluntary sector and parallel developments in Stokes Croft was austerity. It began with the labour government changing from funding for groups for their existence because they provide a particular service towards service-driven business models which decimated many organizations. And so a wave or a swathe of organizations disappeared for that reason including black voluntary arts organizations. So in many ways the voluntary sector organization includes the arts organizations that I knew and gave us a particular kind of vibrancy to the inner city were already disappearing and in decline when, for example, Stokes Croft and Hamilton House arose as a site of the redevelopment, the rejuvenation of Stokes Croft growth had begun to take place.'

'So rather than seeing that one is a cause and effect of the other, what perhaps I think is the case is that there was an asymmetrical process. On the one hand a rejuvenation of one part and a decline on the other.'

## Transition of Population

'Rather just talking about gentrification due to these evil hipsters moving in, there are other kinds of transitions that are going on and some of those demographic shifts on one kind of ethnic minority population and being replaced by another. The Bristol Somali population in particular has become one of the largest minority groups in parts of the city. So gentrification is one process which is happening in the inner

city but I would say that there are wider transitions that are occurring of which gentrification is a part, but by no means is it a sort of a process of upward income shift.'

## Class and Ethnicity

'A focus on gentrification camouflages or distracts from looking at other factors which perhaps we need to consider more carefully and that is, I think, the class, ethnicity, capacity and skills that exist between artists and arts organizations. To what extent are we really talking about artists moving into an area displacing people or to what extent are we actually talking about different kinds of artists? Perhaps with higher income, perhaps with access to different networks, are we really talking about ethnicity? Well, we know that both white and black artists struggle to live in inner-city areas while others move in. Are we talking about class and what is then the trajectory for working-class artists regardless of ethnicity and participation in that discussion of ethnicity? What extent is that different from artists who have come through middle-class or even professional roots of another kind.'

## Think of the ecology of the arts sector

'Capacity between arts organizations. Rather than think about some organizations displacing others, what if we think of an ecology of this sector? How can we skillshare, how can we support organizations that don't have the level of access or those kinds of skills within the networks and boards which allow them to become sustainable? And I've seen the transition from some organizations because they've been able to access those skills or survive the various kinds of crises. The fragility of the black arts sector is a sign of a more complex process. Austerity, the sort of movement toward business models, the difficulty to recruit the kind of skills that are needed to survive this much more, dare I say, hostile environment for arts and arts organisations.'

## What is the sector and what does it look like?

'Can we be a little bit more precise when we consider this discussion around artists and their role in gentrification? Which artists, what is this sector and what does it look like? Who is the artist - they are white, they are black sometimes. Sometimes we can have unequal access to resources and sometimes that runs along lines of race and class, sometimes it doesn't. So just to reiterate again, the artists have always been there but the conditions have changed.'



How can we support ecology?

'In my experience, while there are macro factors involved, some of which are cited, they are also to do with particular stories of managerial competence or not. These are things that all organizations suffer and not, but the problem is that the explanation is given that it's all because of gentrification. It's always because of some sort of white force coming through, and in actual fact I think sometimes we need to look at it more complexly, as to how can communities scrutinise organizations, how can they best support organizations. How can other organizations help genuinely to support an ecology? I think one of the striking things for me around being in Bristol and the discussions around Carnival, in particular, was that it was always a multi-ethnic, across class sustained organization. And in some ways, the current discourse around it is that it's so black-led, but that didn't mean black bodies were necessarily delivering all the work. What made it sustainable was a recognition that was a broader skillset that's involved and that's what helped the organization to survive and flourish.'

Working harmoniously within communities

'Artists spaces, artists owned spaces can sit quite harmoniously within communities rather than be seen as pushing them out. I think the key thing is about relationships, what is the relationships that exist between the space, and between the space that might be run by an arts institution and the communities around it. I think it might be a different challenge for arts organisations that are new to an area and not necessarily aware of the context but it's also a challenge for organisations that might be seen to have some grassroots risen out of communities as well. When a demographic changes, for example, to what extent is an organisation that was initially founded by an African Caribbean or an Asian community still speaking to the doorstep community? So this is the interesting thing around that they kind of 'imagined spaces' and St. Pauls, to what extent for example is carnival now negotiating - and I can say this because I share these kinds of conundrums with the board. How do you in fact speak to the current doorstep community when in actual fact the organization and the ethos of it is now it's based on something which is no longer in a sense materially the case as it was, as people shift out of the area and they live in other parts of the city. But nonetheless, it's a site of ownership and stakeholding.'

You can watch the full talk at:

<https://www.youtube.com/watch?v=S1iFI020S5U&t=11s>





# The Troops of Gentrification



## What is gentrification?

### THE ACADEMIC

*Dr. Katie McClymont, Lecturer:* Programme leader for the MSc in Urban Planning at UWE. Her interest is in planning theory, and its relationship with practice, values and community involvement in planning.

### THE ARTISTS

*Adibah Iqbal, Filmmaker:* Adibah Iqbal is a young filmmaker, using media and the arts to highlight topical issues affecting her community. She is actively involved in the Bristol voluntary sector, working with Salaam Shalom Youth Council, Watershed and Icon Films.

*Wim Penhaul, Artist:* Wim Penhaul is a co-founder of Artspace Lifespace in its Bristol incarnation and passionate about the creative re-invention of underused commercial and industrial properties into thriving community resources

*Doug Francis, Artist:* Founder and trustee at Artspace Lifespace, passionate about art and the environment and how these two elements might combine, how art reflects nature in many ways and how both these things enhance and improve the human experience.

### THE SOCIAL ENTREPRENEUR AND BROADCASTER

*Roger* is a social entrepreneur and broadcaster involved in several community and social action projects assisting people to find their voice and life-purpose. He is the Managing Director for 2morrow2day Community Consultants.

*What role do artists play in gentrification? In a desire to create affordable new cultural centres, how are outsiders considering existing communities. We invited a panel of artists, academia and media to discuss gentrification and how to prevent artists from becoming unwittingly complicit in displacing local people. The key points of the panel discussion are summarised below.*

Chair: Paul Hassan

Panel: Doug Francisco, Wim Penhaul, Adibah Iqbal, Dr Katie McClymont, Sir Roger Griffiths

*“I think it’s like a higher income or higher status people relocating to or investing in low income urban neighborhoods and they profit on this kind of low property value which leads to displacement, increase in pricing and shift in culture.”*

*Adibah Iqbal*



# IDENTIFIED ISSUES

## Lack of Awareness of Artists

'As time went by I realized that we had become involved in this process and it was quite an interesting transition from something that you were completely unaware of, to suddenly being in a position where you realized you were a cog in a machine and I guess of the way an area could change and become gentrified.'

Wim

## Lack of awareness of local authorities and planners

'Quite innocently, and with the best intentions of these people that that is their agenda. They didn't even think about supporting the artists or what was going to happen to the communities, they just wanted to build some luxury flats as soon as possible and push the community out really by getting more money in because that was the pressure from central governments.'

Doug

## Artists are taken advantage of

'Before we realised that we are a cog, the kind of deal was almost done and the spaces were all gone and the flats were going up. And it's not like we got paid by anyone to be that cog either, they don't even really mention it, they just kind of give you some loose opportunities or you create some loose opportunities that others are then much more able and kind of ready silently in the background to take advantage of.'

Doug

## Watered down planning controls

'After the Second World War the whole idea of planning and regulating controlling what could be developed where came into force in the entire country. You can make these changes, you can bring in rules and regulations. I mean 'no, you can't close that down and turn it into a Tesco's or a set of luxury flats or whatever else'. Sadly I think the political climate has moved so far against this, with the controls on things like community assets being very watered down and very very weak things such as the moves that now you can turn offices into residential accommodation.'

Katie

## Gentrification doesn't bring regenerative effects to the communities that need it

'Gentrification doesn't affect the non-sexy areas and those hard-working working-class estates that are on the outskirts of the city. What they tend to do is cluster around the inner cities.'

Roger

## Profit is put before People

'We should be looking at people and communities and that's what you know that for me is a real clear divide between these sorts of profits versus people policy that governments have.'

Doug

'...a fundamental problem with gentrification, is that the drive is purely economic'

Wim

## Investment often doesn't reach the existing community

'I think art and culture bring a lot to improve a community and I think that's why gentrification latches on to what people want in their lives. Why are people moving to those areas, it's because of these things which enrich our lives. And for me, I agree that the fundamental issue with gentrification is that investing money into areas is not a problem, what so often happens is the money that is invested doesn't actually end up in the actual communities where it is.'

Wim

## Christopher Columbus community mentality

'We kind of end up having this kind of Christopher Columbus syndrome, where we go into a space and we feel like 'look at what we've discovered', rather than recognizing the history, the legacy, the people that created the culture out of being marginalized in so many ways.'

Adibah

# SOLUTIONS

## Co-Creation

'I'm controversially going to say co-creation / collaboration is the only name of the game going forward. It's how you work with and consult with and engage with and involve with those communities and having that plan that is co-created within that.'

Roger

## Encourage planners to look more widely at what communities need

'The problems aren't necessarily different sorts of foods and artists using spaces, the problem is who's able to access the city, who has a right to live there and inhabit there and earn enough money that they can buy nice food. And we need to be looking at the forces that are causing that to be a problem rather than just sort of blaming the symptoms, rather than actually looking at what is the disease at the core of this, what is causing the problems. And I think the idea of spaces, places, assets where you have moved along and moved around you have got lots of social capital but you haven't necessarily got premises at all times is a real lack and it's a lack in lots of our thinking as planners about what does a city need.'

Katie

## Develop inclusive models

'A movement is not likely to be successful unless it's inclusive in its call and its development.'

Adibah

'The problem with gentrification I think is there's an underlying subtext around desirable and undesirable people. There's a very vulgar 'othering' that's going on within it.'

Edson

## An artists union / lobbying body

'I don't know how I sort of got dragged down from being an artist into being this person that goes to meetings and tries to haggle with these people about this stuff.'

Doug

'As artists, we would burn out if we were trying to work within the system and tried to change that while still making our art. How do we ever bridge this divide?'

Watch the Panel Discussion: Regeneration Without Displacement: <https://www.youtube.com/watch?v=YAKiNXTeki0>

Lisa, Participating Artist

'We are all struggling until we have some radical change and waiting for a government to do that seems like, as with climate change, you know Extinction Rebellion have taken into their own hands in a way. And I feel like if there was a way that Bristol you know as a community you know groups of artists or people interested in this topic were to come together and find some more time on top of running their businesses and creating their arts to do something about it that would be great.'

Wim

## Judge the benefit on the social rather than the economic value

'Money actually has to come out of that equation.'

Deborah Weinreb – Participating socially engaged artist

## Collaborate rather than compete

'We're all set against each other by the nature of capitalism. So every project, every building, everyone who wants to sell some art who's not going to sell some art. It's really hard to have a completely transparent, we're all in this together set of protocols because, by the nature of capitalism, you are set up against anyone else that's ruining a creative venue or an alternative venue. You're kind of in competition. Even though you're trying to do the same thing for the same brilliant reasons, by the nature of capitalism and your staff against each other. So we do need to find a way to come together and collaborate across all of these different diverse, creative and other communities of all social classes.'

Doug

## Encourage greater corporate social responsibility in the private sector

'Most of my time is a fundraising battle, robbing Peter to pay Paul... I have to look to the private sector and the monies that they've got and look at their corporate social responsibilities and those that do want to change.'

'Social subsidy. We have to convince those that can, who should be able to subsidize or pay back to those who have created and built, helped to build those environments and we can do that as artists through collaboration.'

Roger



# Think outside The Little Boxes



We invited representatives from two forward-thinking organisations in Bristol – Bricks and The Brunswick club to discuss alternative models that might work in our City.

Chair: *Emma Harvey*

Panel Discussion: *Jack Gibbon, Kim Wide, Paula Orrell, Oliver Sutherland*

## REPRESENTING BRICKS

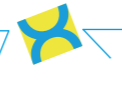
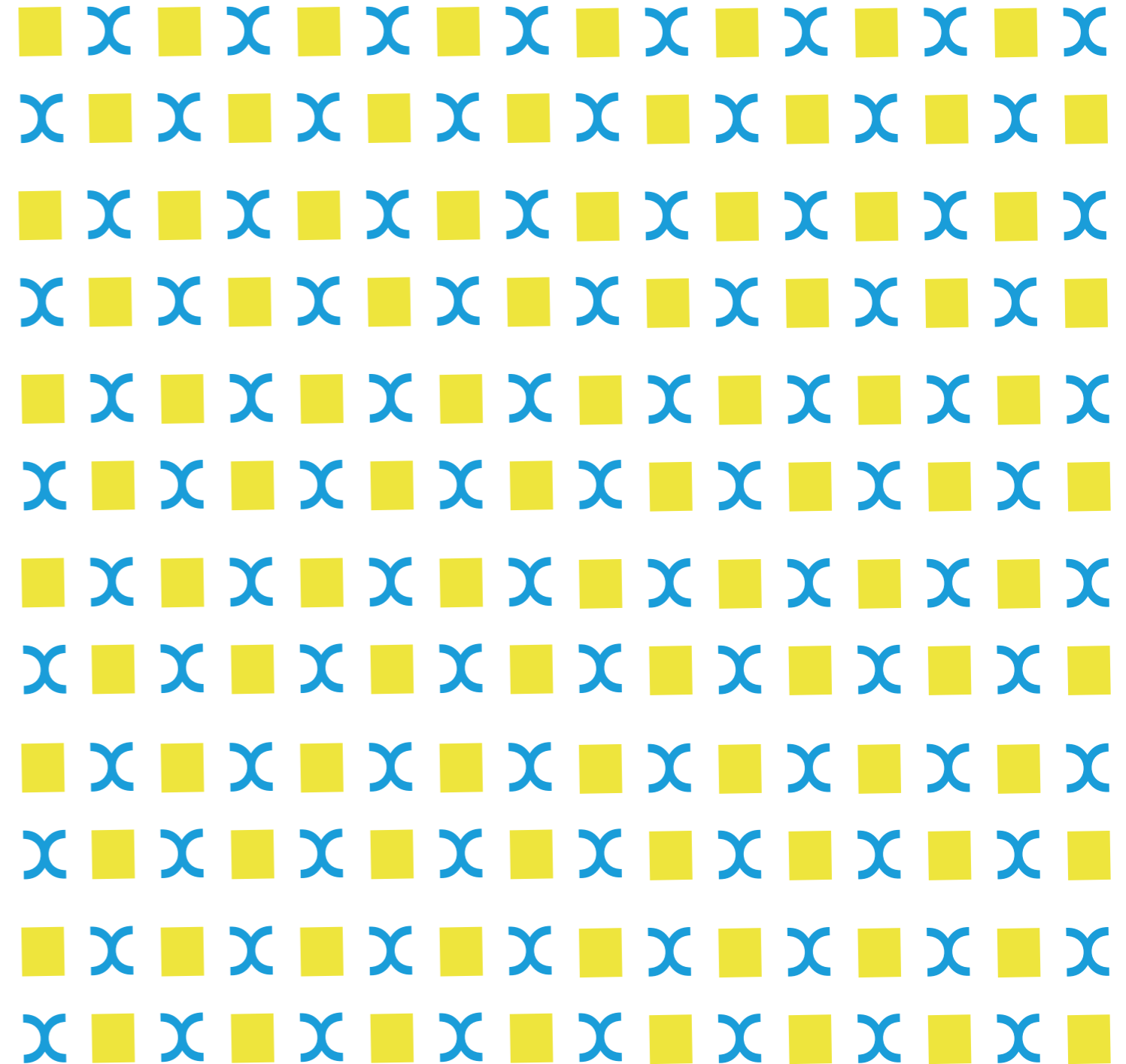
*Jack Gibbon:* Founder of Bricks and nomadic art gallery Antlers supporting Bristol-based artists through pop up exhibitions, partnership commissions, consultancy and publishing. Jack is exploring new models to support artists in Bristol.

*Kim Wide:* Interested in communications, engagement and access to arts and culture and impacts of social practice, Kim is the Director of Take A Part, a socially engaged arts organisation that works directly with communities in a long-term process of engagement.

## REPRESENTING THE BRUNSWICK CLUB

*Paula Orrell:* Leads Visual Arts South West network and is passionate about supporting the creation of exceptional Visual Arts and the development of emerging and established visual artists.

*Oliver Sutherland:* Oliver is a visual artist working across moving-image, sound and sculpture. He is a member of Bristol Experimental Expanded Film (BEEF), a film and sound collective supporting experimental practice.





Alternative Models

‘Associate models where organisations, particularly the institutions, can support artists to develop the practice... deinstitutionalizing and where institutions actually see themselves as the community and part of the community... The most radical thing that we can do is for our institutions to just open the floodgates, open the doors. We just need to find ways to platform their work and give an audience to that work as well.’

Paula

Shared Ambition & Asset Based Community Development models

‘Looking at what’s strong but not wrong within a place and it’s starting from that point to map out what opportunities there are for collaboration, for cross-pollination of ideas for placemaking. And generally, when you start from a positive place people will tell you what the negative things are too that they would that they want to see changed but it starts with a shared ambition.’

Kim

Don’t look at the arts in isolation in local communities

‘Projects kind of come and go, and some of that is the natural ebb and flow of practice and people moving out of the city but also some of the projects could have more longevity and you could start to build on that. When we’re thinking about ideas around securing buildings, we don’t want to see the arts in isolation and we want to think about how local communities and creative communities and social enterprises can come together. I don’t think the artist is the devil here, but I do think that we need to be thoughtful and responsible in the way in which we set up our models so that we can make sure we have a positive impact for everyone.’

Jack

Does everything come down to money?

‘How do we encourage the owners or their kind of people here in control or the local authority to take that leap of faith on a project like Bricks which actually is very well thought out, very well documented, very well researched, well-evidenced but still seen as too much of a risky proposal?’

Emma

Make a case which diminishes the perception of risk

‘Make the case for support and look at how we diminish that risk or perception of risk, so you know one thing we’ve really focused on is getting an amazing board together. Another thing is looking at how like our long-term model will show how we will be able to repay social investment and building on that within the way we’ve structured it, the way in which we behave both as organizations but also as a sector impacts on the way in which we are perceived as operators.’

Jack

The importance of autonomy

‘In terms of how artist space succeeds in reference to the Brunswick Club is that autonomy and being a self-sustaining model seems to be the most logical way forward in terms of making a space work successfully. Autonomy is really, really important. Meanwhile space I think is really dangerous because you are unable to have that level of autonomy and you’re always implicit in some way in that process and it’s really hard to step back and think ethically about how you’re operating.’

Oliver

Shared ownership models

‘We entered into conversations with the person who owned the building the Brunswick Club and we had conversations with other people who owned buildings including the council about how those buildings could be used and how an agreement could be made. Shared ownership so that a part of the building is owned by the developer or by the council and generates income. The other part of the building doesn’t generate income and this was talked about earlier in the previous panel.’

Oliver

The idea that arts projects should generate a project is absurd

‘We need to think more about non-profit. You know arts organisations, arts projects, the notion that it should generate a profit is just a bit absurd. One of the ways of financing would be social investment, which is when a group takes money from an individual who wants to get various tax breaks which are then invested in social projects. Philanthropy kind of makes sense ... crowdfunding seems to be a really logical step but you’re constantly leaning on your audience to help support this project you know and there must be a limit to your audience’s generosity.’

Oliver

Change central government policy to protect arts and community projects from being gazumped.

‘There obviously needs to be some kind of system, like when they sell property in the Scottish system, as soon as your offer is accepted you’re buying that and you’re not going to get gazumped but that’s a central government kind of policy. I think there’s something that maybe could be done between the community of artists and communities of geography to try to collaborate more, on how we can cooperatively make a call to action and work towards having a voice around how these assets are used and shared in the future. Which are things like the neighborhood planning process. So potentially us as a collective harnessing the power of a neighbourhood planning process would be the way forward.’

Kim

The Council needs to beware asset-stripping the city

‘Although you’re being donated the building by the Council, you’re not - because from day one you’re responsible for that building and I can’t think of any community group that has the finances in the bank to pay for insurance, to pay for property security company, it doesn’t make any sense at all. But we know that Bristol City Council has a huge number of very large properties. There needs to be I feel a conversation, and I’m sure there is a conversation in the council at the moment, because of the current climate around what you’re going to do with these assets - that once you strip the city of these assets that could potentially be used within communities, once you get rid of them you don’t have them again you know? Once you’ve got rid of them that’s it so there needs to be maybe an urgent conversation about how you can use these assets now, like how this building is being used.’

Oliver

Bridge the gap between the city’s aspiration and opportunity in their cultural strategy

‘The city council’s commitment to social value and whether there is an opportunity to use those policies to start having a conversation with them around their portfolio of assets that might be available to deliver the things they say they want to do, the One City Plan, the Cultural Strategy. There are all these things they have signed up in terms of policies that imply or have already got the idea of having land and buildings you know core to them. So there is a bit of a gap between the city’s aspiration and the opportunity. Social value is a mechanism to square that circle.’

Paul Hassan

Challenge our institutions

‘We’re not challenging our institutions enough. We need to bring more investment into this city for the cultural industries and the only way to do that is to bring money from other realms into the city... Big arts organisations to collectively work on our behalf because .. without us, they are literally dancing on those stages for themselves. We are their audience, we are the people who participate in their events, their workshops. We go to their gallery spaces.’

Paula

Creative Land Trusts

‘The Creative land trust has been set up by the Arts Council England in London, working with the Mayor of London to invest heavily in artists’ studio spaces and has bought in significant wealth from philanthropy to do that. We need a new model to invest in Bristol because we have the same crisis as we do as London has.’

Paula





Creating philanthropic support sector in Bristol

*Major institutions to support bringing philanthropic network to Bristol* 'Encouraging that network to come here and major institutions can do that on our behalf, because they have the enabling conversations and to make it happen.'

Paula

*Grow support within the city with a community-based approach* 'I also think that we can grow that philanthropy within the city. I think we can cultivate that, and we can grow it and take a more community-based approach to the way in which we work and deliver it.'

Jack

*Leadership* 'We need some leadership. It really needs some leadership to kind of drive the agenda.'

Paula

*Tailored model for Bristol* 'We wouldn't just transpose or just bring in the London Creative Land Trust but we'd grow a new one and think in terms of how we secure stuff. Some of that should be in perpetuity, as much as meanwhile is not the answer, and we shouldn't all be pushed towards meanwhile in the way that we have been, it shouldn't be this kind of institutional answer to the way in which artists operate.'

Jack

Social responsibility support

'Large businesses, banks and corporations have social responsibility funds that they're meant to distribute. We don't access them in the arts. Not very many people do access them because they're not even talked about. We have huge corporations in Bristol, massive tech companies, arms companies. We also have two really, really large commercial educational institutions that own a huge portion of the centre of the city and are very unresponsive to how that property is being used because they can leverage it and you know it becomes more valuable. I would argue that in Bristol there's a social responsibility, that's the reason to invest in the arts rather than an economic one because we don't have commercial galleries and it's just very different and it's more about upholding the creativity, the culture within the city rather than the keeping the monetary economic monetary value.'

Oliver

Q&A

'I'm just a bit worried about using the big institutions to go after the philanthropists. Everyone has to be quite selfish and they will have to guard their own fortress and then I also think the big institutions including the universities, I don't want to say they look down on artists but you know, if they give you a bit of work they certainly treat you like you should be ever so thankful! I think we just have to get more power.'

Deborah (participating socially engaged artist)

Systemic shift in the city tackling the precariousness for artists

'There was an initiative that was started last year, and it has kind of petered out, which was called the Cultural Standard and it was sort of a memorandum of understanding of how artists should be treated in the city, your pay all those things. I was involved with it but it hasn't really gone any further but that feels like actually quite an important systemic shift for the city to adopt because it means that the value of Arts and Culture starts at a point of pay and acknowledges the precariousness of the individual working in the arts in the city, that forces it and your existence to be precarious.'

Oliver

Get involved with your resident's association or become a ward councillor

'I was just trying to think about what we could do on a really kind of everyday level and I remember Annie McGann from Save Bristol Nightlife saying at a conference that Paula was chairing at the Brunswick Club, that the most activist thing that we can do as an artist community is to become a ward councillor because that's affecting right from where you live outwards. And I think that's a really pertinent place to start. That's something that's doable and actionable now.'

Kim

Regional collaboration to create stronger lobbying power

'I came from Cardiff today. Cardiff has got all the same problems that you are experiencing. Newport will have all the same problems you are experiencing. I think there needs to be a much more powerful alliance between Cardiff and Bristol. I think you need to extend across the water and join up a bit more.'

Polly (Participating member from The Cultural Democracy Movement)

'I think that chimes into that thing that was mentioned earlier which is a lobbying group - we actually have a lobbying group already, it's called the Arts Council, there maybe needs to be an artists union''.

Oliver

Influence at high level

'We need an absolute big voice to go in and change that conversation. We need the conversation to be the models that work in the city, the alternative models. There needs to be big conversations at a high level, not grassroots level, higher level because that's where the decisions are being made on our behalf.'

Paula

How do we speak in a unified way and mobilize the larger more powerful institutions to take that role on?

'I think part of that is putting trust in individuals to speak on behalf of a group.'

Oliver

'We need to deinstitutionalize as well, we need to get into those institutions, we need them to be operating on our behalf.'

Paula

'The Labour Party is reopening up selections, so why don't you get a stand, get involved ... join your Local Residents Association. Don't reinvent the wheel'.

Annie (Participating member from Save Bristol Nitelife)



# Building around Existing Communities



We invited a panel who we think are doing a great job of working with their existing communities and fostering social interaction followed by workshops with Dr. Stephen Pritchard an artist and academic based in Newcastle, re-researching and practising activist art projects in community settings in order to create spaces for community empowerment, resistance and liberation. A summary of the key points of the panel discussion is below.

Chair: *Emma Harvey*

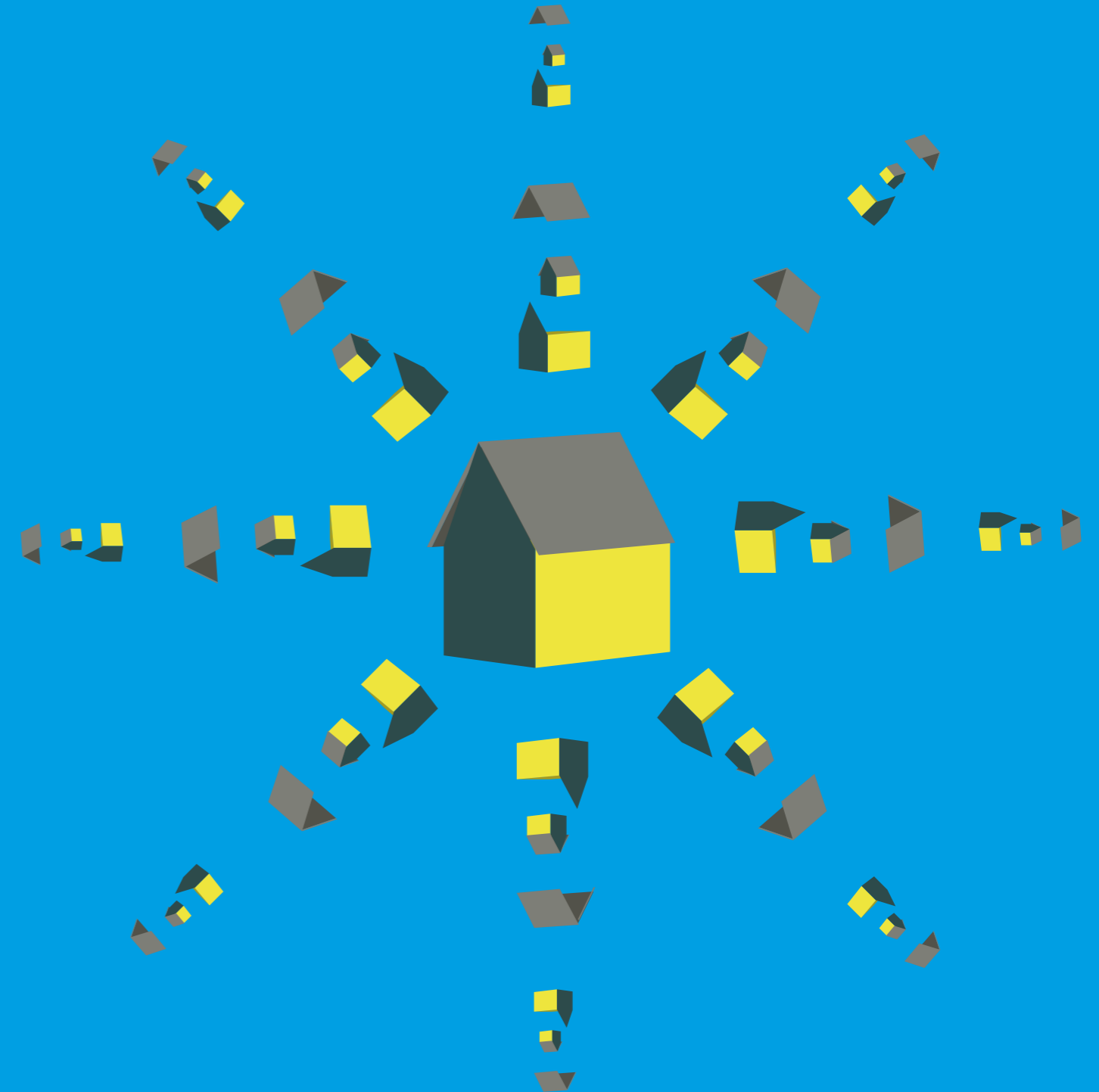
Panel: *Jessica Wright, Gill Simmons, Georgina Bolton, Dr. Mena Fombo*

*Jessica Wright* - Founder of Zion Community Arts. Works within the community promoting community cohesion, well-being and inclusion through the varied activities and events on offer at Zion.

*Gill Simmons* - Artistic director of Brave Bold Drama, a community arts company core aim is to dismantle the financial and cultural barriers that prevent some people from accessing the arts and exploring their own creativity.

*Georgina Bolton* – Trustee of Terrestrial and Bristol City Council Public Arts Officer People and place are at the heart of Georgina’s Producing approach, having brought to life public realm projects with local communities across challenging sites across the UK

*Dr. Mena Fombo* - Founder and director of Black Girl Convention, the South West’s largest event for women and girls of African and Caribbean Heritage. She has over 15 years’ experience working within the voluntary sector and community organisations.





Providing space and access for communities to grow instead of being their saviour

'I think that we need to understand that it's not our job to make things better. Who do we think we are?'

Stephen

'It's not saying oh, oh, poor you - you've got no creative people, there's nothing going on it's what a shame! It's like wow look at all these incredible things that are going on and the people that are there and they maybe don't have a space to gather to share that, to push that stuff to the next level or to collaborate or to see what's possible.'

Georgina

Have opportunities to access art on the fringes of the city – art campuses

'There is very little in Hartcliffe and Withywood to do there and there's quite a bleakness due to just a lack of space, of a safe space for people to come. We know that you know the impact of the arts, of being creative. If you are in a really, really bleak place and you don't have a kind of agency or you feel that your life is so chaotic that you don't feel you can go and access opportunities in other parts of town. There's a lot of geographical barriers right on the edge of the city that prevent families from where I'm based from actually accessing any other free opportunities I feel.'

Gill

Debunk the notion that commercial or 'high art' is more important than community art

'It's not an easy thing, it's taking a very long time but people are not shy at coming in and telling me if they think something but what I would say is on the flip side of that sometimes people don't know what they want. We've come forward in eight years from them sort of tentatively coming into quiz night to learning to trust the space and then come into a show. Part of this hinges on this kind of idea of high art - there's the art that people want to pay for and then there's like the community art and that's kind of seen as the bit that we do because it's a bit nice. But you know we don't really want to throw money at that unless there's a real reason. Have we got any thoughts around advocating in a different way for community arts or rebranding community arts or do you think it's all fine as it is?'

Jess

'I think it's about people recognizing and valuing the community-led business or community-led arts or community led learning and development, or whatever, has an equal value as a corporate level something or other or an arts institution level something. Everything is about balance.'

Mena

Balance risk with people's sensitivities

'Taking risks on programming certain things could actually potentially offend or kind of trigger somebody else, how do you kind of balance that you know freedom of expression of the art alongside very mixed environments. Where actually people's opinions aren't going to be homogeneous? Have to be really responsive, really gentle, really kind. Think about a kind of duty of care to both artists and those people that were turning up every day.'

Emma

Gain trust before tackling uncomfortable issues.

'People are different, I thought let's make people feel comfortable enough to come in the door before I felt that we could start challenging the other issues in the area. Some of them you have to challenge straightaway, there might be road issues, there might be a crime. We spend a lot of the time talking to various council departments, fire brigade et cetera. But when we felt comfortable enough that I wanted to challenge the hate crime rates but you have to do it sensitively.'

Jess

Begin with the Community

'It's important to show people all different forms of Arts and Culture but you must begin with the community. The community centres have gone, the libraries have gone, all the cultural activities of working-class levels have all gone and instead in our community we've got a massive Art Centre that reaches out. Well I'm sorry that isn't good enough and people don't respond to being reached out to. We need to change the system radically.'

Stephen

Values led

'When we're creating a project I don't need to think about it I don't need to worry about it for me it's like, we're queer affirming, we're inclusive. We don't hire buildings or use

venues that aren't fully accessible you know. We have fair pricing, we do all of that stuff and that's our starting point. It doesn't hinder us and I think the last thing I just say is about people being safe in the space.'

Mena

Build relationships

'For me, it's about relationships, so whether that's your relationship with the space that you're engaging in or the relationship with the people or those that run it. Black Girls Convention doesn't have a building but they know the brand, they know who we are and they trust what we do, so anywhere we go our audience will follow. Because of what we're offering and so I think there's something in there that's really powerful just defined and you know, yeah if you're from within then you've almost got it already. I think one of the challenges in the black community in Bristol is that there are people that talk about representing the black community and the white community think they do, so they trust them but actually they're not starting with people. So therefore it's not balanced.'

Mena

Community-created spaces

'It's definitely led by the people, there is now a membership of a hundred artists that use that space freely. It's an open invitation to sing, dance, create, get messy, make noise. I think we've all touched upon that invitation is a really, really important thing and that was something that especially in Weston-Super-Mare we learned.'

Georgina

Influence Local Politicians

'Leadership, and local leadership, and politics had a big part to play in it. I still had a difficult job of securing this space from a conservative local government before this May when it changed to Labour and it was a peppercorn rent agreement. It's still worth saying it's unsecured and the future is undefined at this stage but one of the amazing things that happened is that this group of people already are thinking about the legacy in the future.'

Georgina

'I think that's one thing that Bristol does get wrong, it's almost like stamping down on any creative practice with stuff that really is insignificant to what we're trying to do in the

*“How do we speak our truth to power and make the change that we want to see happen, bearing in mind there's a lot of different voices saying a lot of different things?” - Emma*

long run and we're actually helping the city. I think someone said yesterday about things happening in spite of, not because of the city sometimes. It's really important to really listen to what people need in those different areas of the city as well and not make assumptions.'

Gill

Think about how we retain creative practitioners in the city

'In Bristol, we're in this critical urgent situation that everyone is aware of - the lack of culture workspace and sometimes that's not through commissioning new works to happen. It's going three steps backwards and saying how do we retain those creative practitioners and artists and give them the space they need to be able to commission people to make the work.'

Georgina

“How do we speak our truth to power and make the change that we want to see happen bearing in mind there's a lot of different voices saying a lot of different things?”

Emma



Building legacy, sharing learning and not being a lone soldier

'I think for me the legacy of that whole movement, because it is a movement, is at the same time how do we then support the infrastructure of the city for other people to not have to fight so hard, to make that way forward? Because it can't just be like a lone soldier making one thing successful because when I collapse of exhaustion the whole thing may crumble and so it's trying to build on that legacy.'

Mena

Unionization and the power of the collective voice

'In terms of funding right now we as a group are incredibly disparate and I would put it to you, if you think about the trajectory of artists and the role of artists within our society. Where we are now we are seen by the government and by large corporations as the perfect post Fordist model workers flexible, no rights, individuals do several things at the same time go anywhere for very little money. We have no collective organization and we need it. If we consider in 1968 that the governments around the world considered, during the May protests and revolutions, considered artists to be some of the most dangerous people leading and organizing communities across issues, across cultures, across class to stand together. Today we are the perfect neoliberal workers. What does that say about us? What I believe is that until we all have differences and right now we've been working in terms of rebalance and cultural funding we're working inside the system it has to be inside and outside and outside and inside, it's not one of the other, we need a combined concerted effort where collectively we stand together and individually sometimes some take leadership and stand up. Because right now, I would like to ask you as an artist, who sometimes feels like they need to self-censor in the presence of funders and other arts organizations. Who feels like they would sometimes need to do that?'

Stephen

Art for pleasure / therapy versus art for commerce

'I think part of the journey is deciding if you want to work for yourself if you want to generate finance from your art, whatever that might mean for you or whether your art is something you do as your form of therapy or whether it's a form of just pleasure or whether it's a form of being part of a community and you earn your finance in another way. I think part of the journey especially for young people emerging as artists is deciding 'do I want to have a stable income with regular holidays secured or do as I'm told in a profession'. If that's the life that they want then they'll go and work and they'll do their art on the side. If they're quite happy working freelance with no rights, with unsecured income, going any-

where because they are a free spirit and that works for them and they don't need a regular routine then we encourage them to do that and we'll help them set up as an entrepreneur.'

Emma

Enabling more people to have access to be an artist

'The system needs to be revamped so that more people have access to live this privileged life of either being a free spirit and choosing to not have any money and create work versus not that not versus that not actually being a choice for you because I think it is a choice to choose to live that life.'

Mena

Continuity is important

'We do have more of an umbrella overview of whoever those people would be, have a sense of a map and a real warm and connected attitude towards keeping in touch with all these little pockets of places that are trying to just be kind of shining like little enriched places within communities. I spend a huge amount of time just trying to reconnect because someone's moved on and the handover didn't happen and things die.'

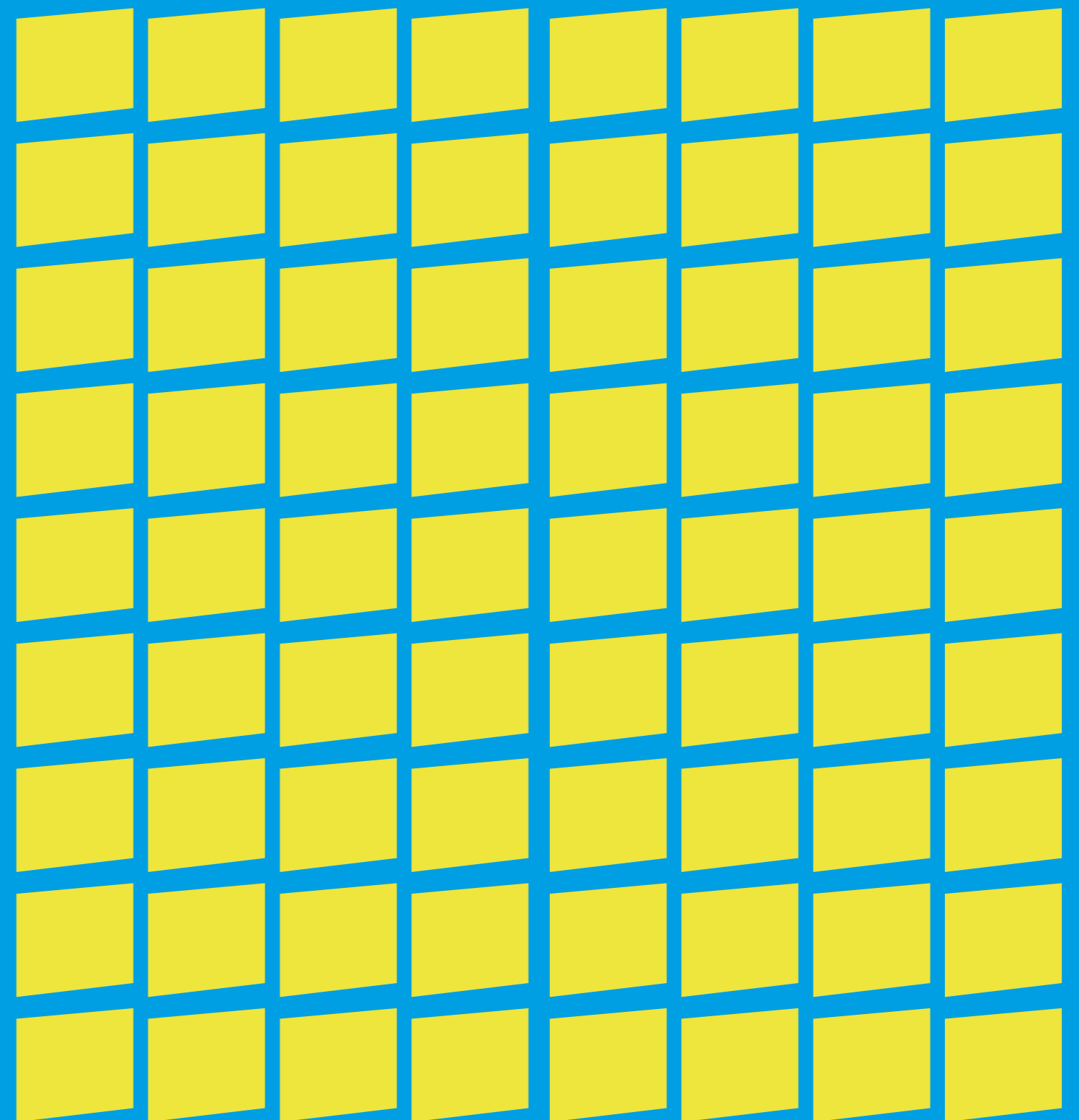
Gill

Access to Buildings for the Black Community and recognition of the diversity within cultures of the community of Black People and People of Colour.

'I think the buildings are not important if you come from a community that's always had buildings. I think as I'm from the Black community we haven't had buildings. We don't have buildings, we don't have ownership and I think for us, we're in a very different space in this country, especially based on the high personal price that has been built off the back of the transatlantic slave trade. So I think that there are different needs for different communities when it comes to arts and culture. And maybe within white communities working class or middle class or whatever, the need to own stuff and spaces doesn't necessarily have the same place in the black community. And I say Black as in an African Caribbean Black. it's very important for us to actually have economic power by having physical spaces in the city so for us we're in a very different starting point.'

Mena

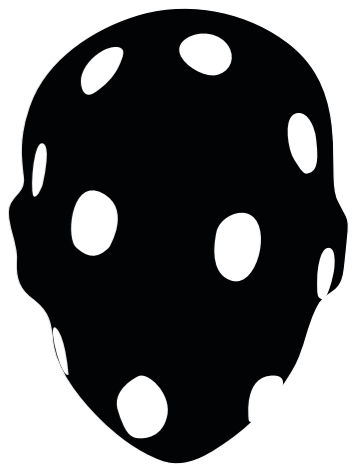
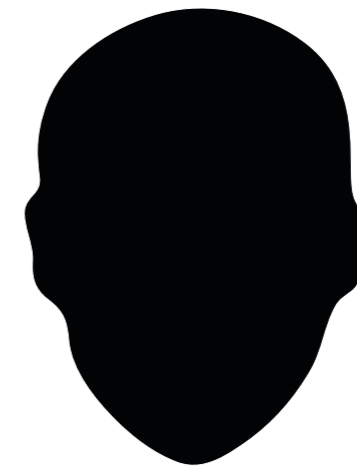
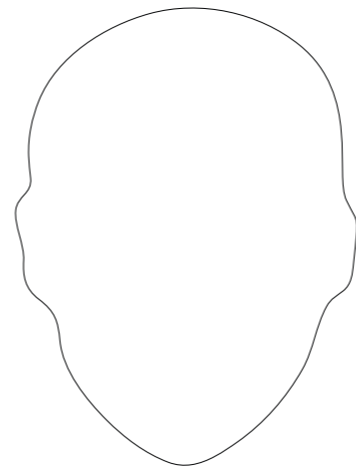
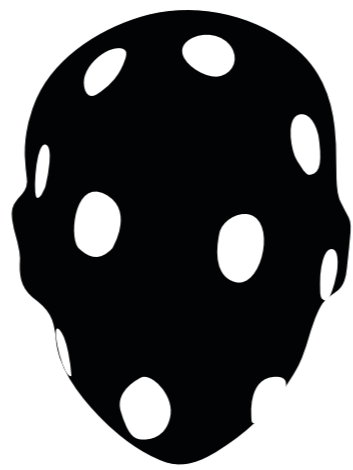
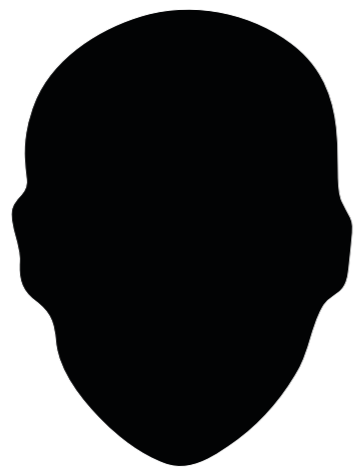
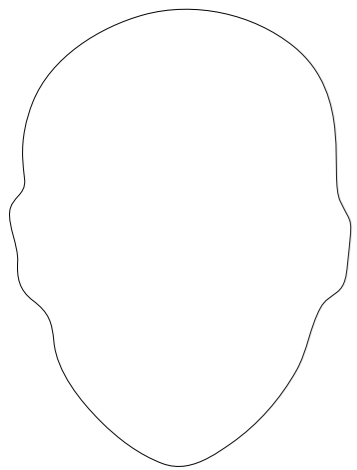
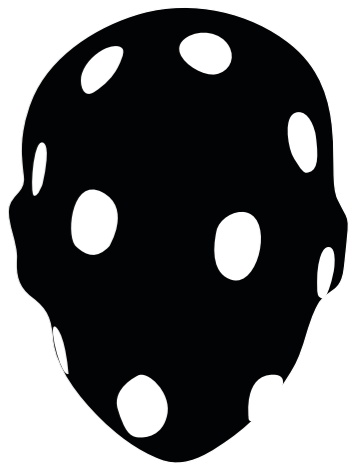
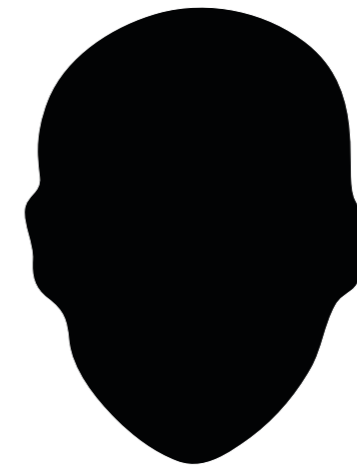
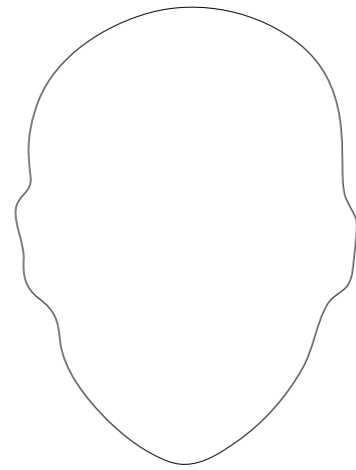
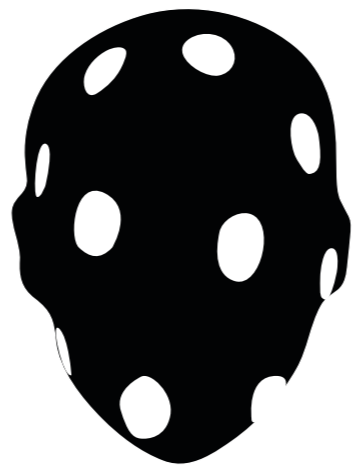
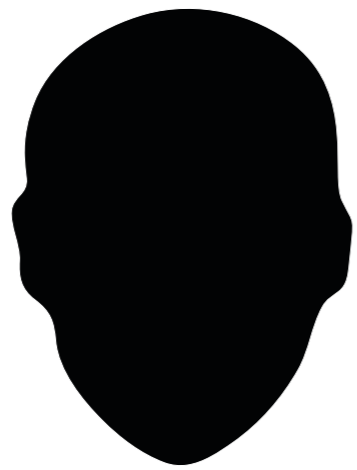
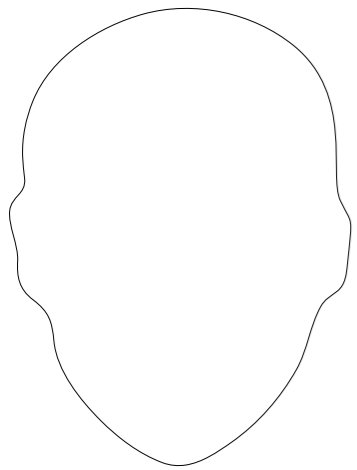
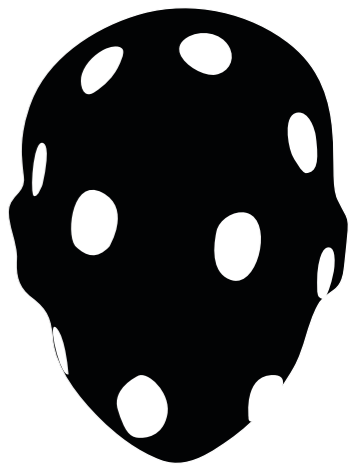
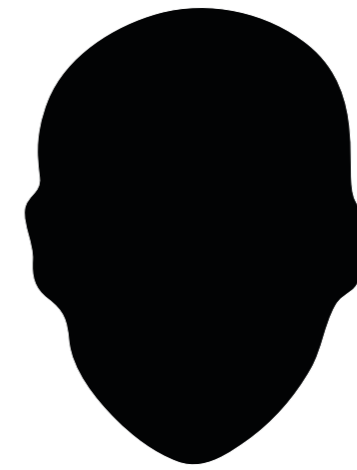
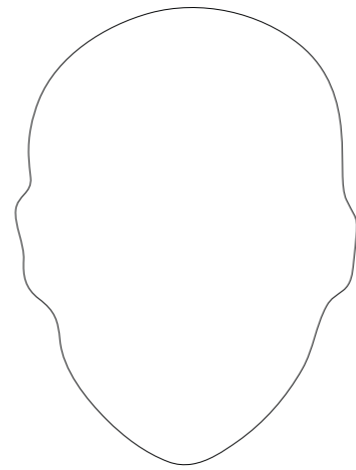
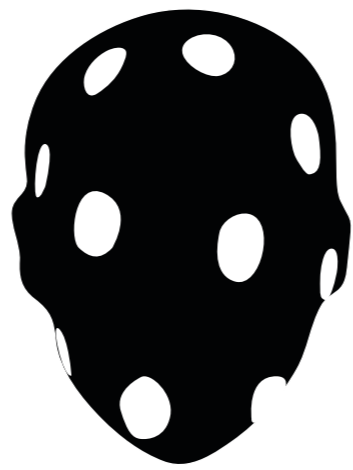
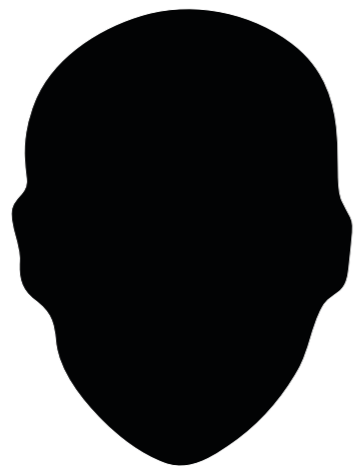
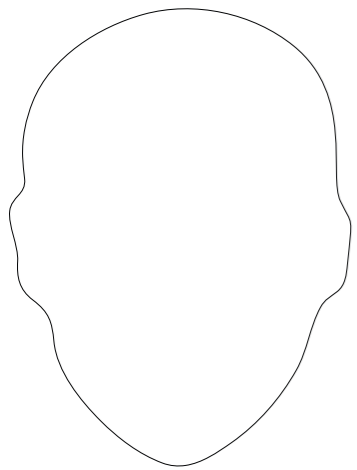
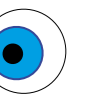
Watch the Panel Discussion: [https://www.youtube.com/watch?v=iO2ioyjLvOQ&ab\\_channel=ArtspaceLifespace](https://www.youtube.com/watch?v=iO2ioyjLvOQ&ab_channel=ArtspaceLifespace)





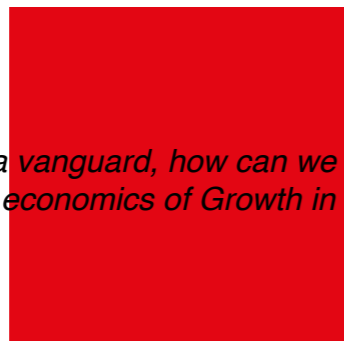
# Part Two:

# Appendix Three





## Issue



*If artists are a vanguard, how can we resist co-option by the economics of Growth in the City?*

## Opportunities & Challenges



*Better integrations into existing communities  
Protecting Community Spaces – A use for the Vanguard  
Motivating and working with a more active (rather than activist) citizens. How do you keep being a creative whilst organising?*

## Futur Steps?



*Investing time now to secure spaces for the future  
Political education Social unions like (ACORN)  
Show Local Economic Benefits (LM3)*

### Stop Artist, Hipsters, Coffee & Sourdough being the Scapegoat



#### Issues

Value judgement - Artists becoming the scapegoat for wider issues. Not been supported as seen as middle class. Doesn't help the divide and makes people feel excluded from the arts.



#### Challenges

Guilt among artists  
Housing crisis – need for housing Austerity (need to monetise areas and need for housing)  
Privilege  
Easy headlines

#### Opportunities

Change how artists operate - community engagement, considering communities and early community engagement and involvement.  
Seek to operate where there is a lack of cultural infrastructure in local areas  
Studentification - opportunity is to create student allies – where there are student areas encourage them to engage with communities



#### Futur Steps?

Partnerships: Working with libraries, healthcare providers (social prescribing), universities and other cultural sectors  
Securing cultural infrastructure – need sector to lobby  
Demonstrate value – counter-argument  
Advocacy

### Land Ownership



#### Issues

Land Ownership. How to take control?



#### Opportunity

Land ownership and economics define the possibilities.  
Awareness of alternative models of ownership

#### Challenge

Mobilising those who have inadvertently inherited wealth through property?



#### Futur Steps?

Include Arts / Community buildings in the same conversations as housing land trusts as a social Compass  
Coordinate events with other sectors e.g. social housing Link up with other movements e.g. Land Justice Network  
Radical move to the peripheries



Creating a holistic voice for the arts

*Issues*

How can we make changes to bring organisations together and create a more holistic / stronger voice for the arts and the future (Deborah)  
What legacy projects can we set up? How do we make sure even the quiet voices get heard in planning them and running them? (Colin)  
What measures can we take to prevent 'regeneration without displacement' issues occurring in developing areas / countries that are following in the wrong footsteps (Fouad)

*Opportunities & Challenges*

Creative visioning 'How can we (artists, creatives etc) tell over stories, real or imagined, about how to do things differently in society?  
How do we INSPIRE change? (Lisa)  
Morals (Ash)  
Rethinking regeneration in terms of ecology and thresholds between building and landscape. Thinking like nature (Kara)

*Futur Steps?*

Civic Duty – architects (designers) as bridges between social interests and the client.

Inclusion & Lobbying

*Issues*

Value of Community Advocacy  
Who cares? Inclusive Communities  
Valuing the arts and creative practice / production

*Opportunities and challenges*

Counter arguments to everything being about money  
Find out who is the power and influence  
How to organise together as a group  
Who understands this issue – older people for example?  
TAKING PEOPLE WITH US?  
Hidden agendas – 'People need housing' arguments but a lot of the housing is not affordable  
What is our social capital? And what is the social impact?

*Futur steps?*

Collaborative  
Fundraising and micro fundraising  
Making Quality of Life argument is good economics and includes everyone UNIONS  
Self-organisation - 'unionisation' of initial interested parties (i.e. artists and community members is first step  
Forming case studies - DIY Working group Speaking the language of different voices and different groups – telling good stories.  
LM3 IMPACT

Public Awareness

*Issues*

How to bring organisations together to be more powerful? Arts cannot be measured – they are intrinsic to how we live

*Opportunities and Challenges?*

Maintaining existing buildings  
Arts cuts  
Bristol online communities / networks  
How to navigate bureaucracies  
Token surveys done (data collection)  
Refresh of leadership  
Council values and governance  
Democratic accountability  
Protecting night-time economy – employs 30,000 people

*Futur Steps*

Promote a strong obligation to support the arts  
Public sector jobs to guide / facilitate 'risky' projects  
Building both grassroots and political voice / power  
Local authority engagement a la Preston {Inadequate local council / legislation }

Creative visioning

*Issues*

Societal Disconnection – lack of human connection, lack of open-mindedness – generational differences

*Opportunities and Challenges*

Money Orientation – social pressure of 'this is the Good Life'  
Getting people out of their comfort zones (how – create sense of security and connection / doing the same things  
Creative storytelling, Creative solutions and designs to inspire (power of parody also)

*Futur Steps*

Education - critical thinking, reflective thinking, education to question things

Civic Duty

*Issue*

Profit Margins Social value embedded in business models. Lack of engagement with the community

*Opportunities*

Architects to facilitate conversations and representation  
Civic Duty integrated into the role  
Diversity through apprenticeships  
Social value policy in tender bids  
Lobbying against maximisation of profit over community



*Challenges*

Conflicting views about what makes a community

*Futur Steps*

Build on social policy toolkit to ensure civic duty met and clearly outlined  
Engage with communities as designers

Developing Welcoming Creative Communities

*Issue*

Self-realisation. People might not realise they are creative or see culture as important to their lives. How to engage them. How to attract them originally.

*Opportunities & Challenges*

International Students, here for 5 years, not considered part of the scene. In Oz people can stay after studying. So we don't feel like it is HOME. Foreign students are not made to feel they belong. Need to connect to other people. Art can do this. Routes to unlocking potential – the community  
Expose people to a multitude of artistic outlets, dance, art on a local smaller scale.  
Smaller venues redefining value as not related to £.  
Spaces can be defined by what's inside.  
Understanding local needs.  
Value of process, not just product.  
Make sure all voices can be heard.  
Make us see local as successful.

*Futur Steps*

Show it adds value  
The process of being involved is part of the art.  
Community organising approach to find out what already is there and how it can enhance it  
Talk about creative activity, craft not just art as language is v important, more may consider themselves creative but not artists  
Stop Brexit  
Audiences as participants Not a Grand scale, can be quite small, amplify that. Community conversations, Value the process more, making craft, costumes, document that LEGACY! Make sure quietest voice is heard / part of it

Regeneration Without Displacement - measures to take for developing cities

*Issue*

Learning Better Practice  
How do we learn from poor practice to ensure better practice for developing countries / cities City Leaders / officials admitting to their mistakes publicly

*Challenges*

Lack of care of people / unclear of the existing problem. Huge complex issue.  
Learning from national behaviours in order to change behaviours

*Opportunities*

Some people already are taking action, some research and resources and campaigns in place (Save Bristol Night-life)  
Learn from Experience - We've made the mistakes so they don't have to!

*Futur Steps*

International standards for Development Practices (need national standards first)  
Funding, testing, trialling new ways to empower communities to have a voice and take part in an engagement with Developers  
Use Universities / Academic research, in our own city to share results, with other cities, learn from research outcomes Inclusionary zoning police.  
Lobby RIBA – architects and planners should challenge developers.

Appropriate Planning of Spaces and Human Ecology

*Issue*

Alternative ways of Living

*Opportunities and Challenges*

Mycelium – connective enterprises “microcosm”  
INVISIBLE FACILITATION THROUGH DESIGN = We are Nature.  
Our Own Ecology.  
SAFE BRINGING IT HOME – demonstrating the effects  
HOW do we change our public spaces to allow for more awareness of each other – COLLECTIVE EXPERIENCE  
GOVT LACK OF INTEREST IN VALUE OF ECOLOGY

*Futur Steps*

Education

Is culture-led regeneration that does not accelerate gentrification possible?

*Issue*

Are there examples of culture-led regeneration that does not accelerate gentrification?  
Are 'DBK the artists best resisting gentrification – a non co-optable expression and aesthetic.  
Q. Why are younger people less engaged with the development / regeneration process when they are most affected by property prices?  
A: They have grown up in a system where their lack of power and influences is more blatant than ever

*Opportunities*

Re-develop rich countries (Deborah) - Change from the inside – identifying chinks and building relationships  
The time is NOW - unstable politics = positive Change

*Challenges*

People can't afford (time or money) to hold authorities and developers to account. The same goes for local authorities not being able to regulate (investors and developers) whose budgets dwarf theirs  
People's idea of what is acceptable of community / artspace: Having a small unit hotdesk startup space on the





# “Does capitalism need to end?” - Shanks

ground floor of a big development is my idea of hell. It roots arts inside the business rather than inside community / public spaces.



## Futur Steps

Not identified

Localisation of economics with communities at the core



## Issue

How can architects and non-architects alike inform and bring policy change that keeps more money from big investment local? Think all Community and Small Business.



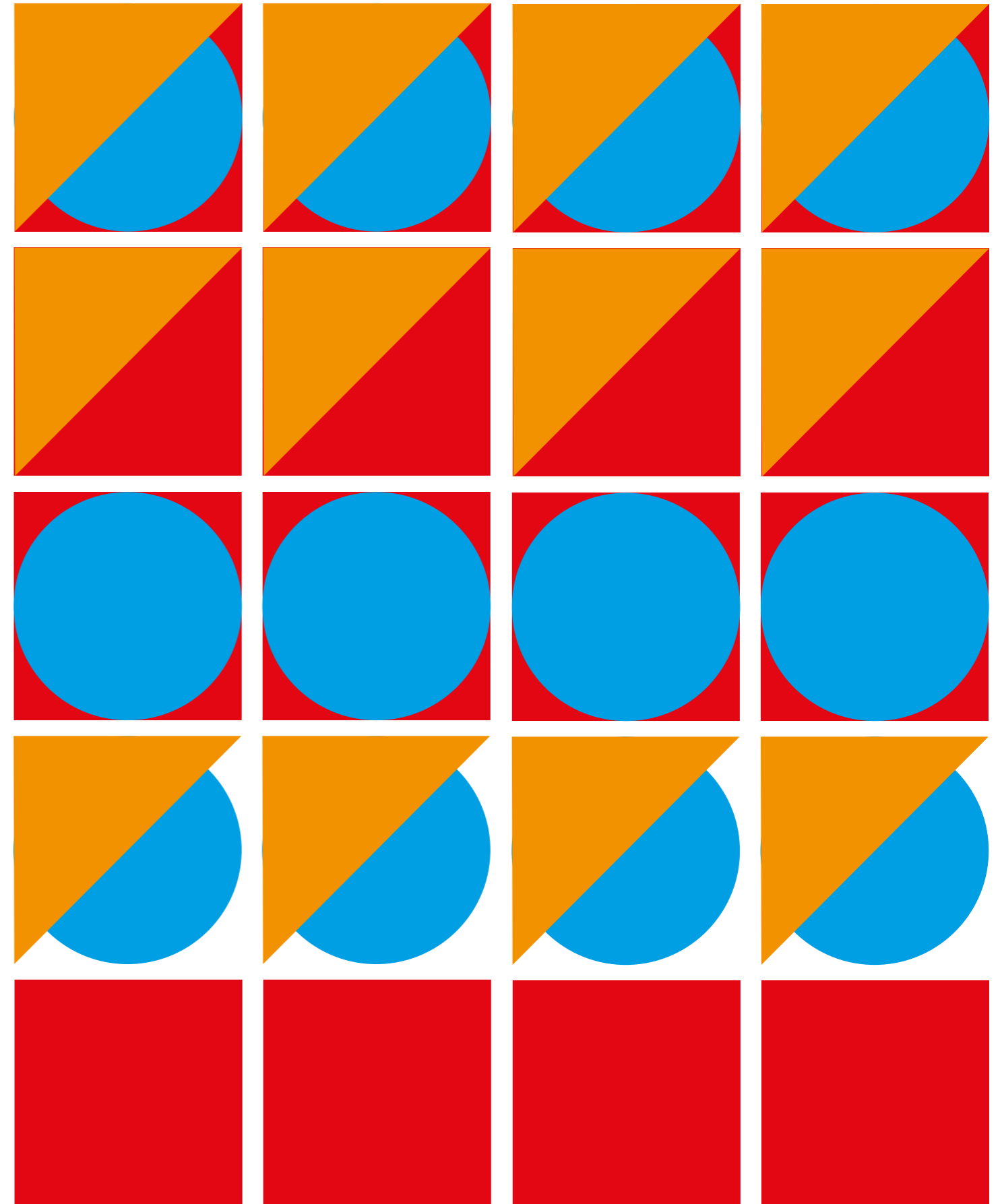
## Opportunities and Challenges

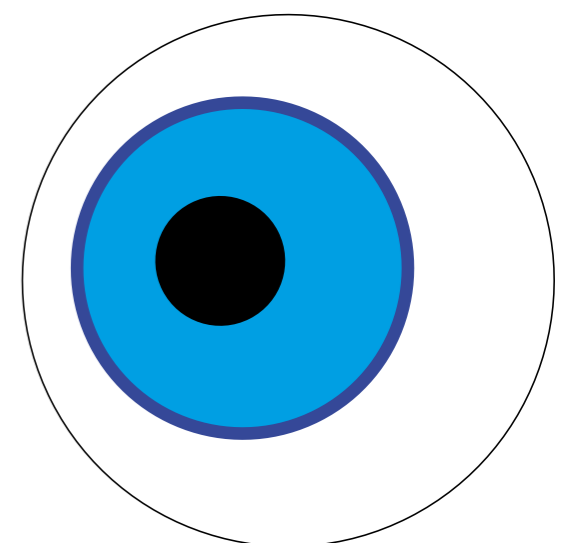
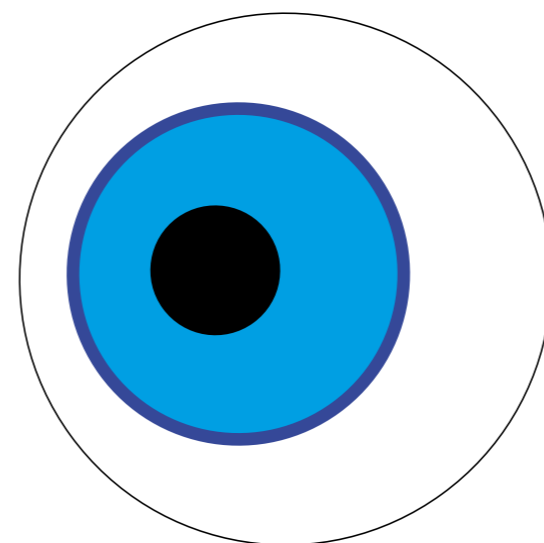
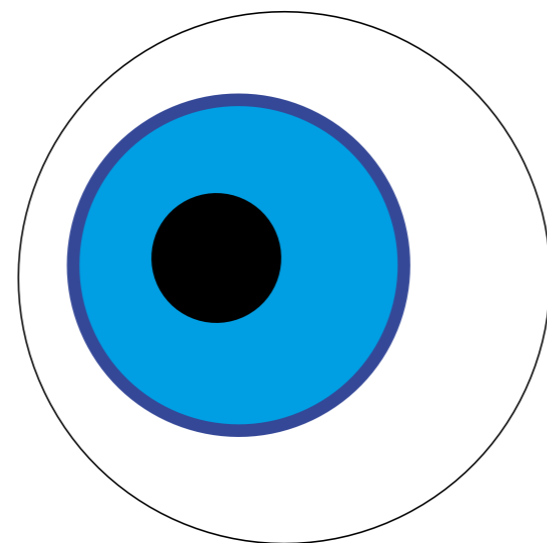
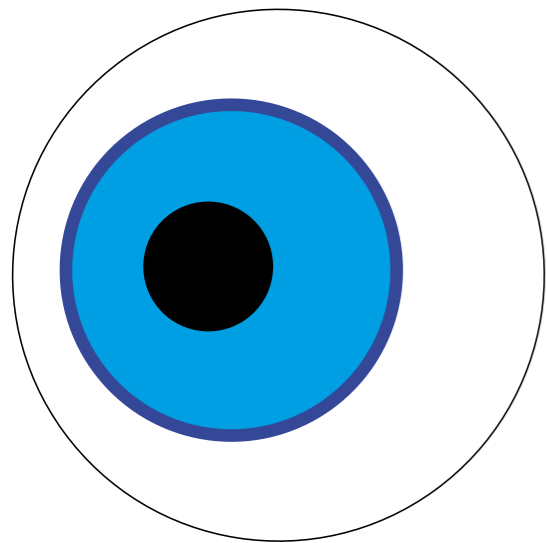
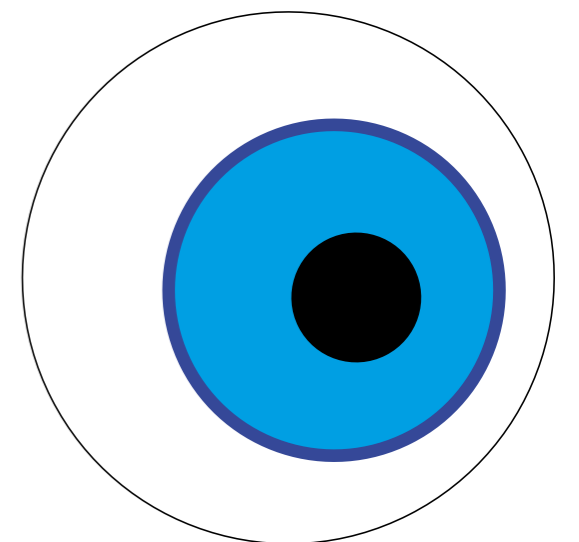
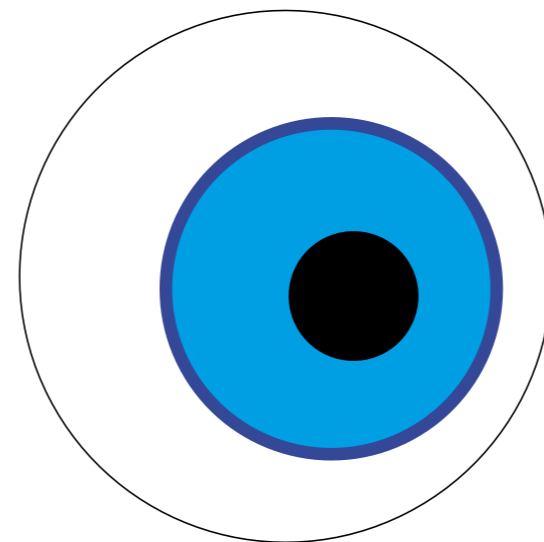
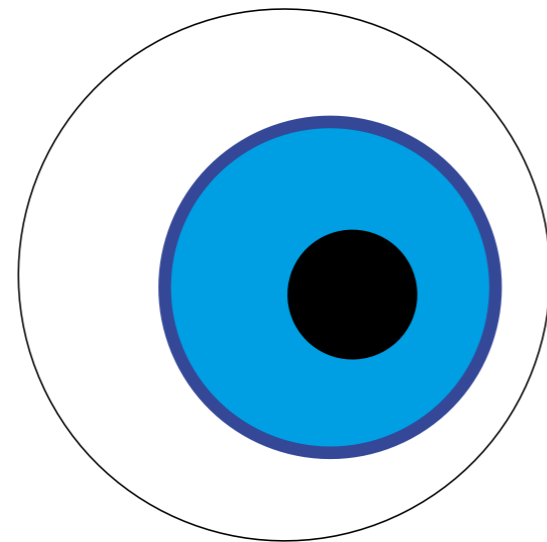
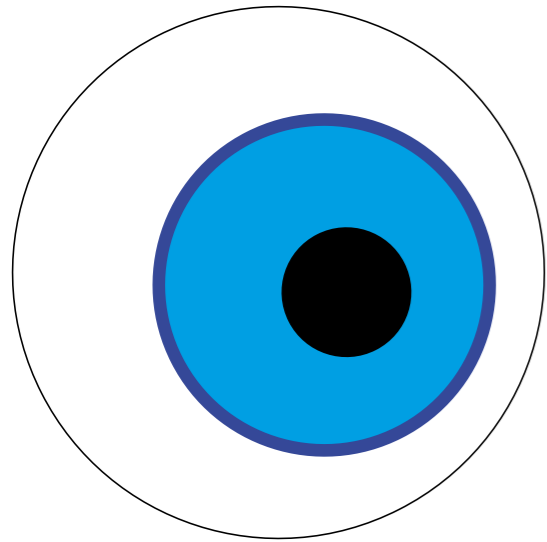
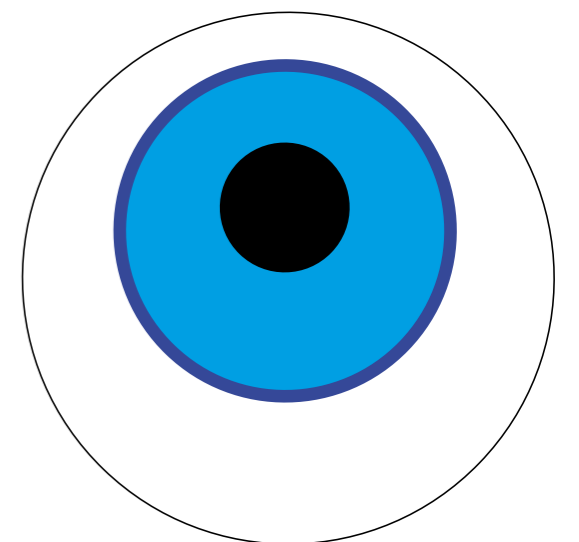
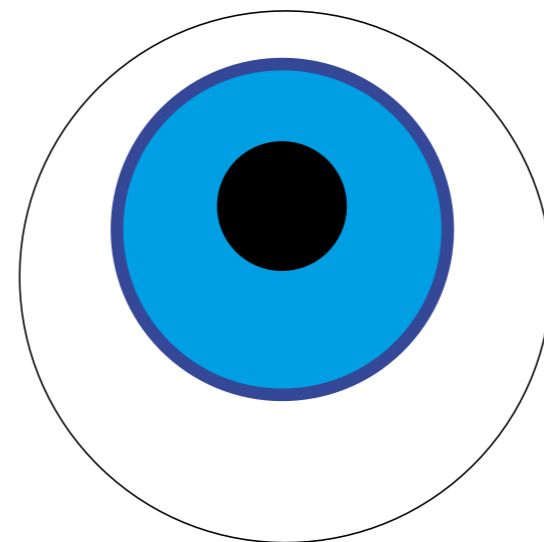
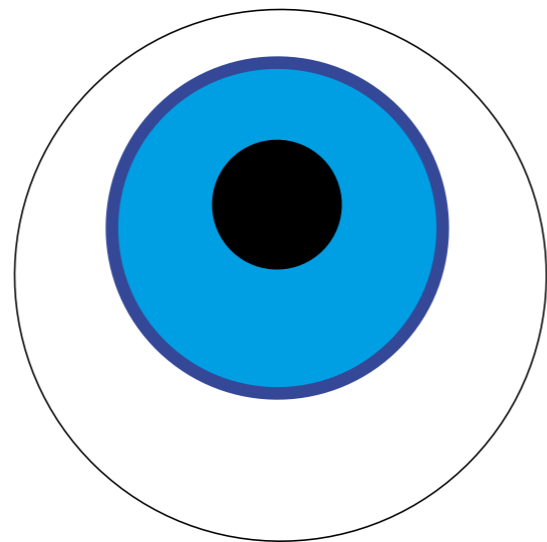
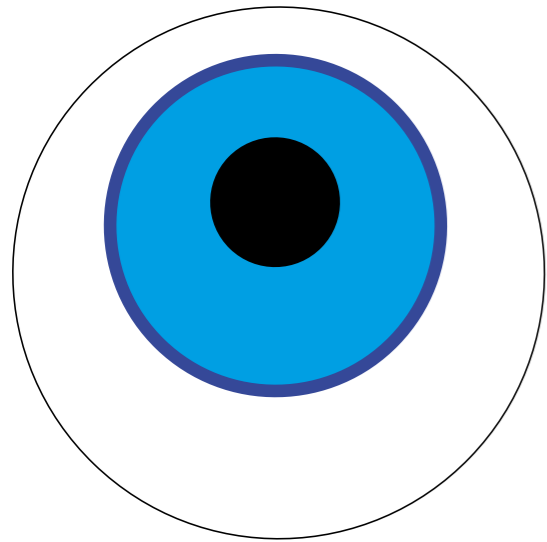
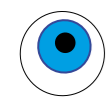
It is not only artists who are suffering from displacement? Can we engage with locals? (Rocio)  
Failure of Universities to develop critical economic theory of limitless economic growth  
\* Collapse of critical journalism \*  
Development of single-issue bite-size thinking and social media.



## Futur Steps

Ban advertising.  
Disruptive advertising e.g. Boris Johnson Mask Sticker over cameras  
Stickers to look like cameras  
Hack the tech - Take overpower  
Point over the camera to the public to make them aware







# DIY Arts Cultural Spaces Workgroup

Q1



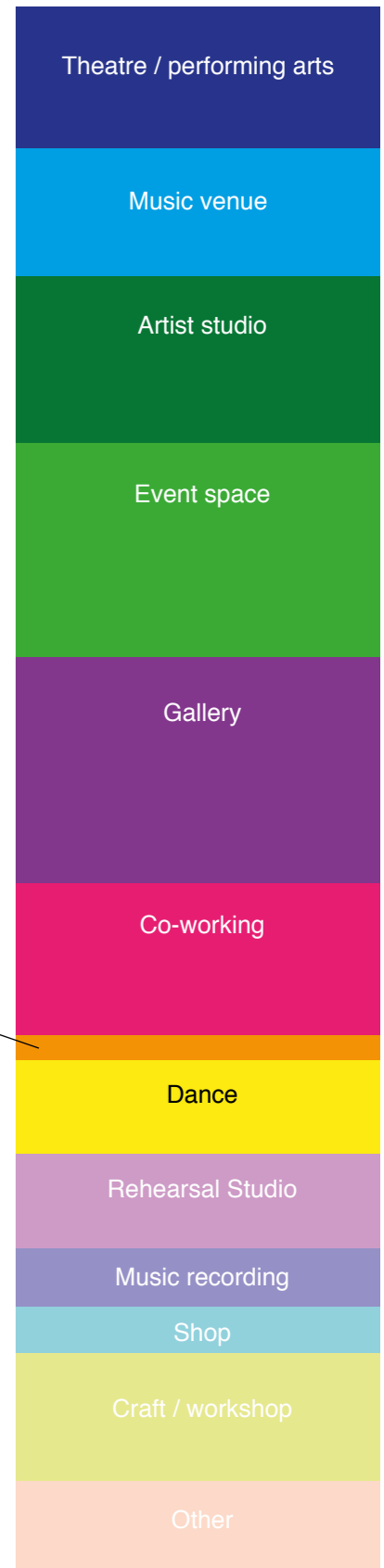
The Bristol DIY Network is an independent gathering of arts organisations and arts practitioners, large and small, funded (Arts Council, Bristol City Council) and unfunded, all of whom deliver cultural programmes within the city of Bristol. The group meets regularly to advocate for the sector and to discuss and inform policy. The cultural spaces working group was formed in response to the growing concern about the loss of space for artists in the city and was headed up by Artspace Lifespace until December 2019. The idea for Futur Ville arose out of these discussions and internal conversations among the Artspace Lifespace board. Our programme launched on June 1 and focused on the Demise of DIY Artspace in Bristol and demonstrating that cities nationally and internationally are facing the same challenges.

*The Demise of DIY Artspace in Bristol:* <http://bit.ly/2psVtwk>

In 2019 The DIY Arts Cultural Spaces workgroup carried out a survey with Sophie Bridges as part of a paid placement through UWE to collect information to help establish the value that art spaces bring to the city of Bristol, and to demonstrate the particular value that art space brings to the city and the economic impact if those spaces are lost. The survey was sent to 130 arts organisations and independents across Bristol of whom 30 responded.

What type of arts venue do you run?

Film studio





Q2

Q3



How would you categorise your venue?

What is your annual turnover (excluding VAT)?

Meanwhile - 31%

Permanent - 69%

10,000 or less - 14%

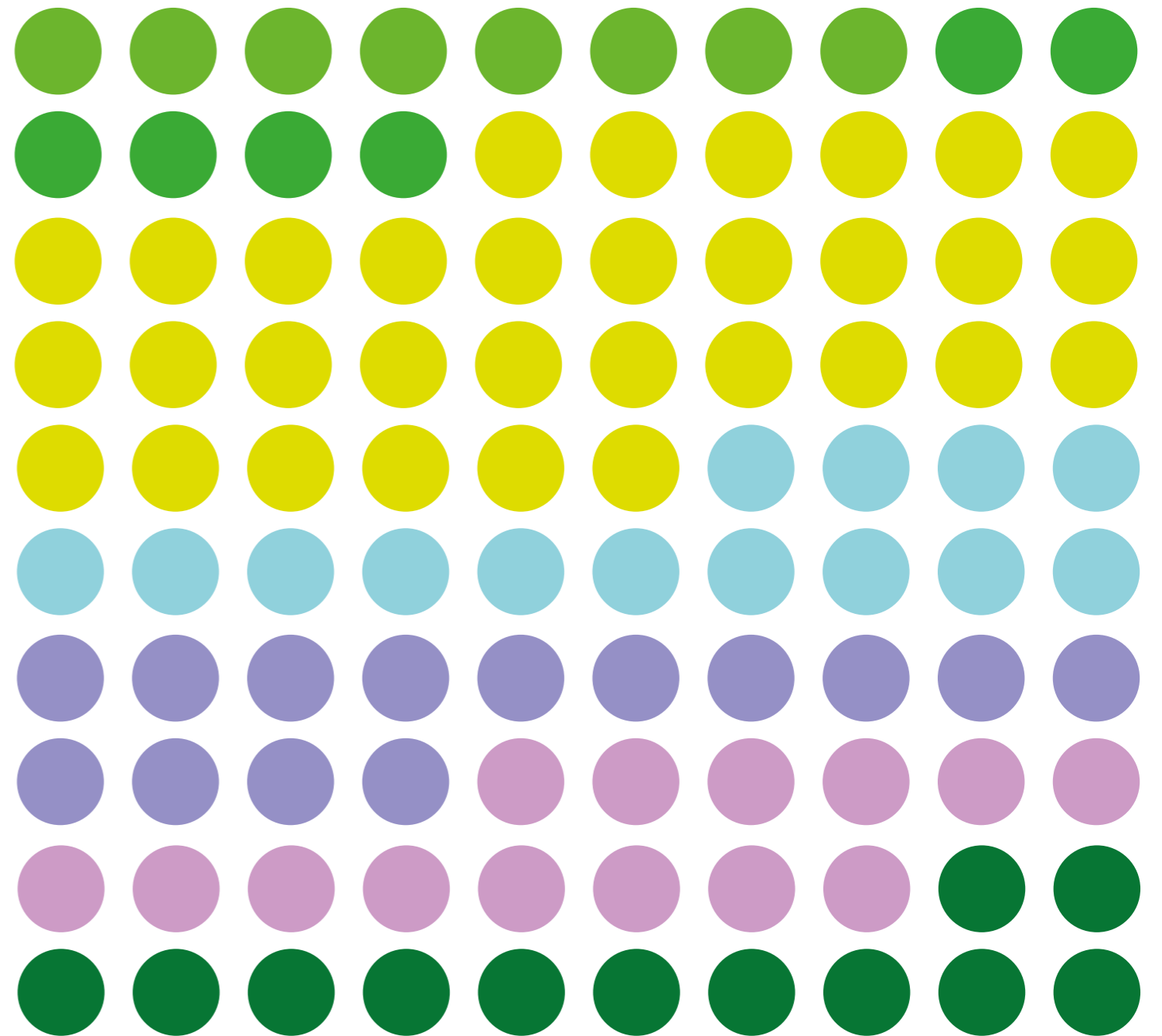
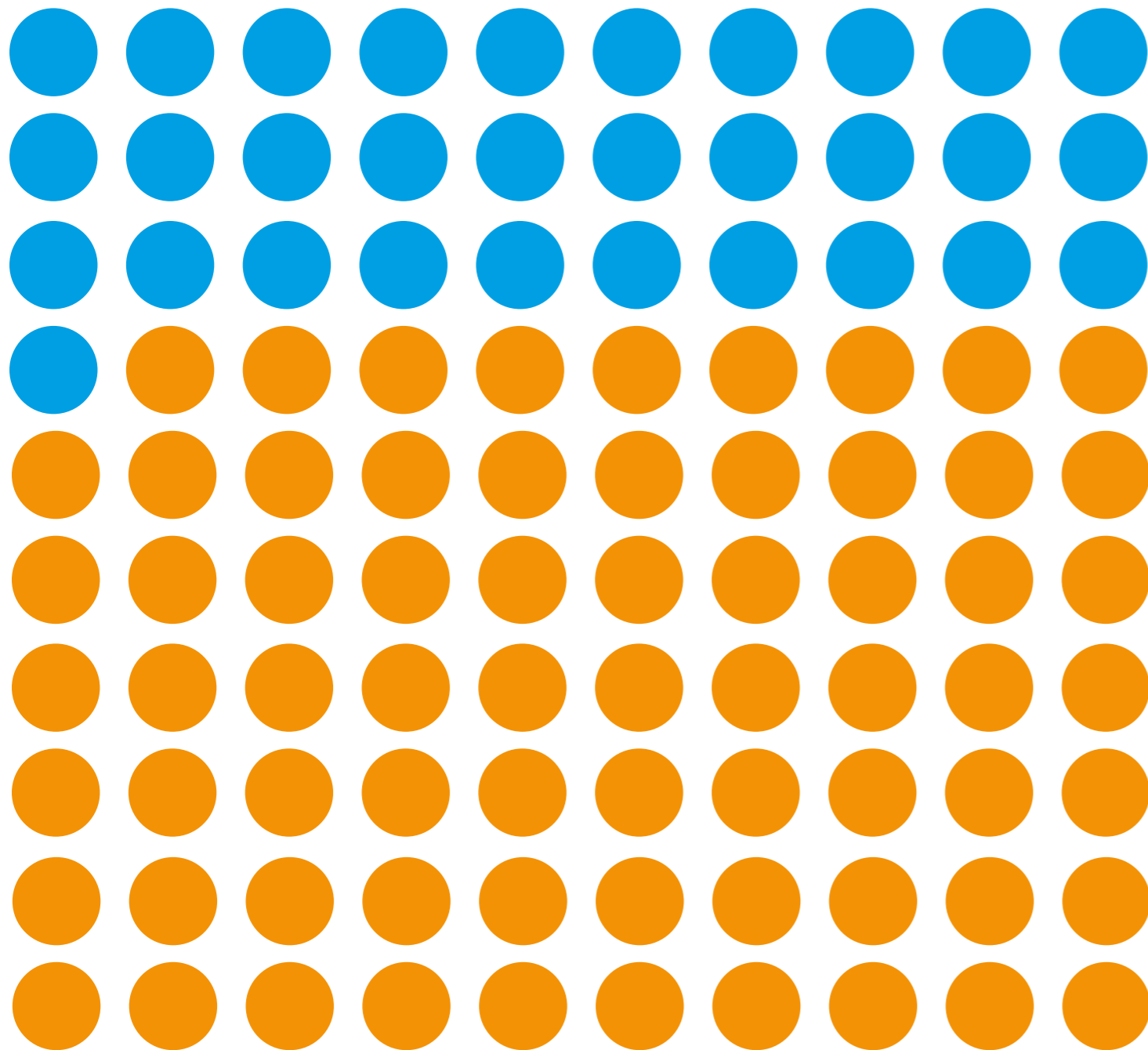
10,001 - 50,000 - 32%

50,001 - 100,000 - 14%

100,001 - 500,000 - 14%

500,000 - 999,999 - 14%

1,000,000 + - 25%





Q4

Q5

Appendix Four



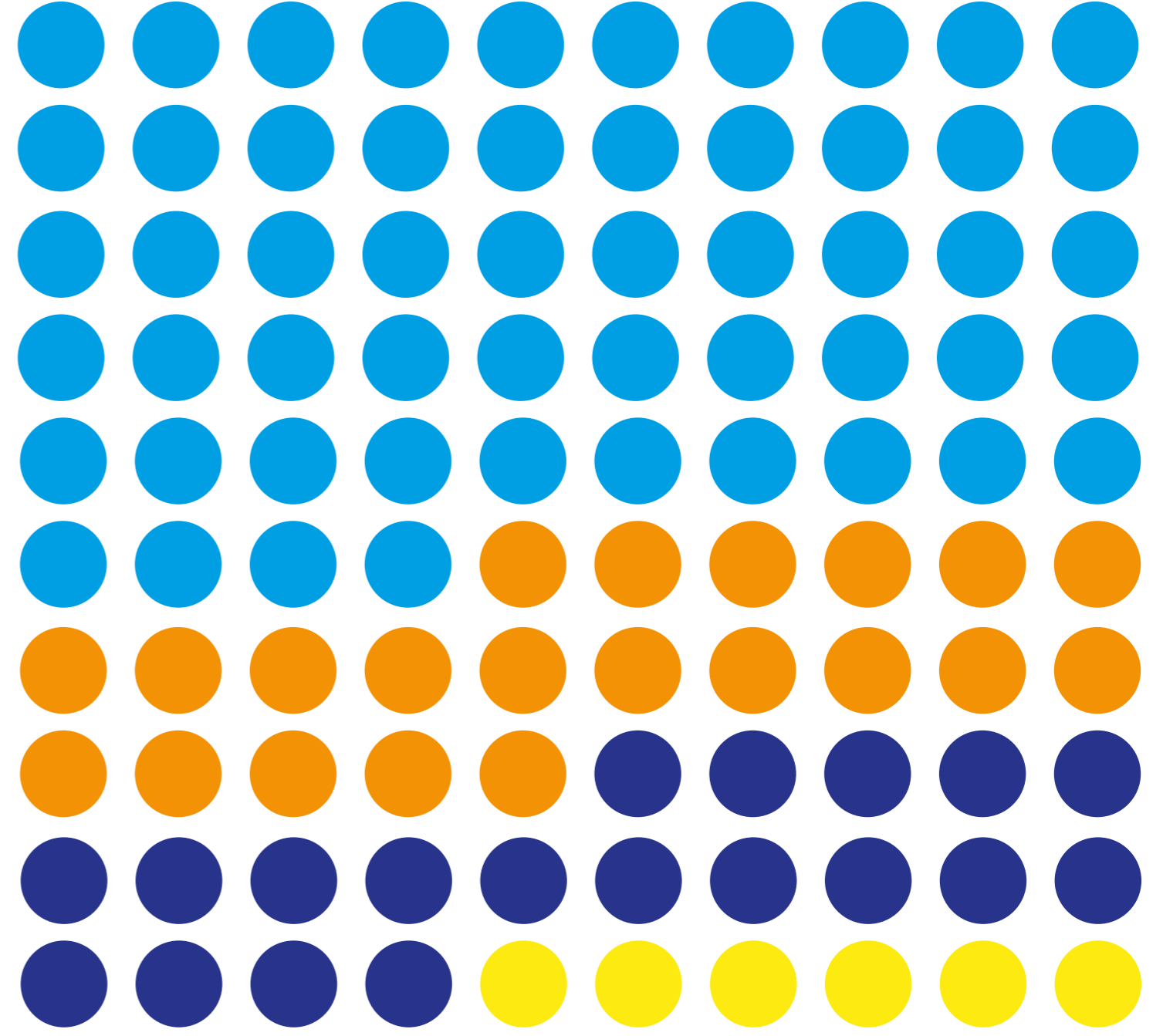
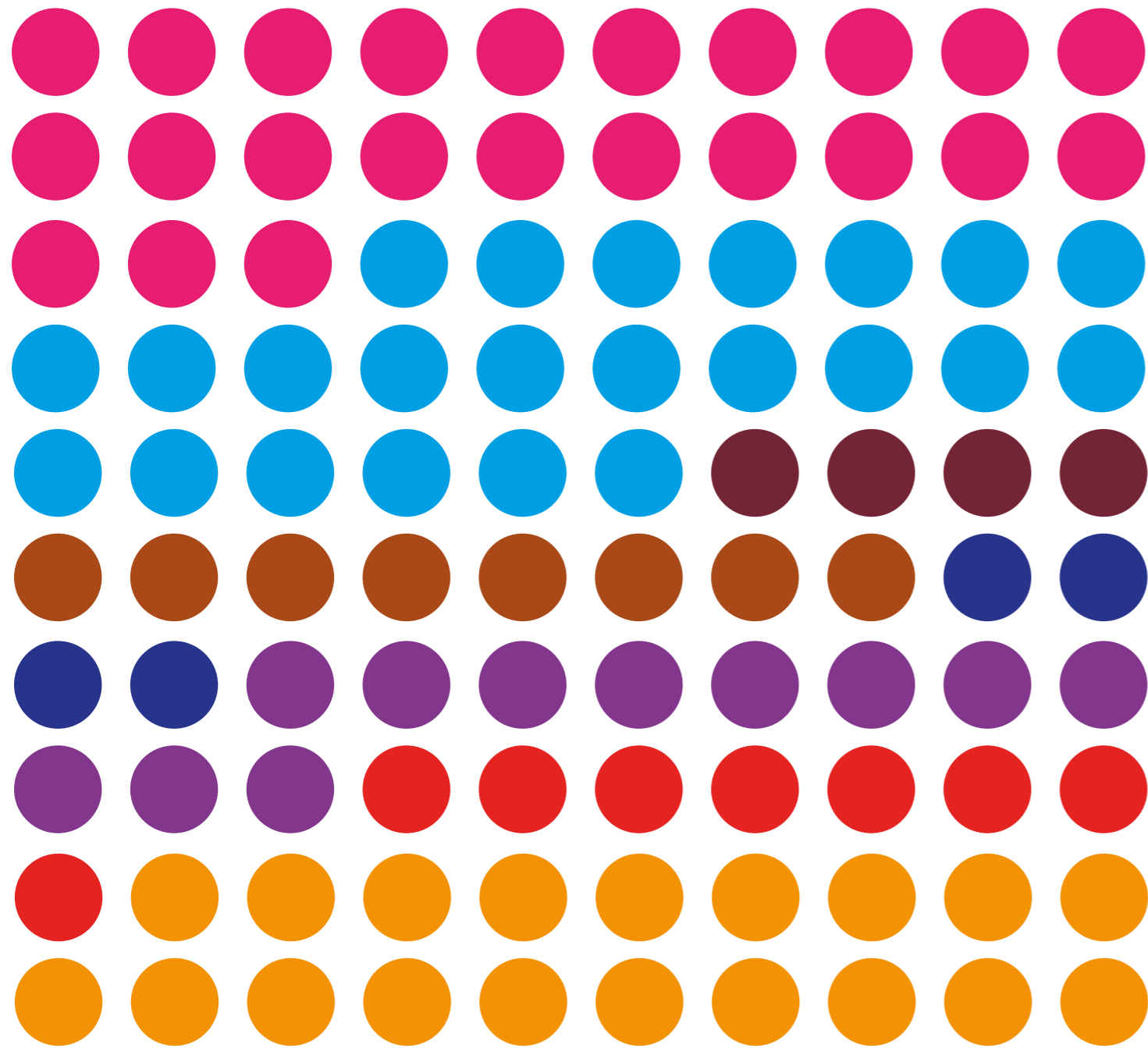
Estimated annual visit numbers (no. of individual experiences)

How many artists do you directly support through their use of your venue?

Under 2000 - 23%    2001 - 5000 - 23%    5001 - 10,000 - 11%    10,001 - 20,000 - 19%

20,001 - 50,000 - 8%    50,00 - 100,000 - 4%    101,000 - 500,000 - 8%    500,000+ - 4%

0 - 50 - 54%    51 - 100 - 21%    101 - 500 - 19%    501 - 1000 - 0%    1001 - 3000 - 6%





How many paid members of staff do you employ (full and part-time)?

Q6

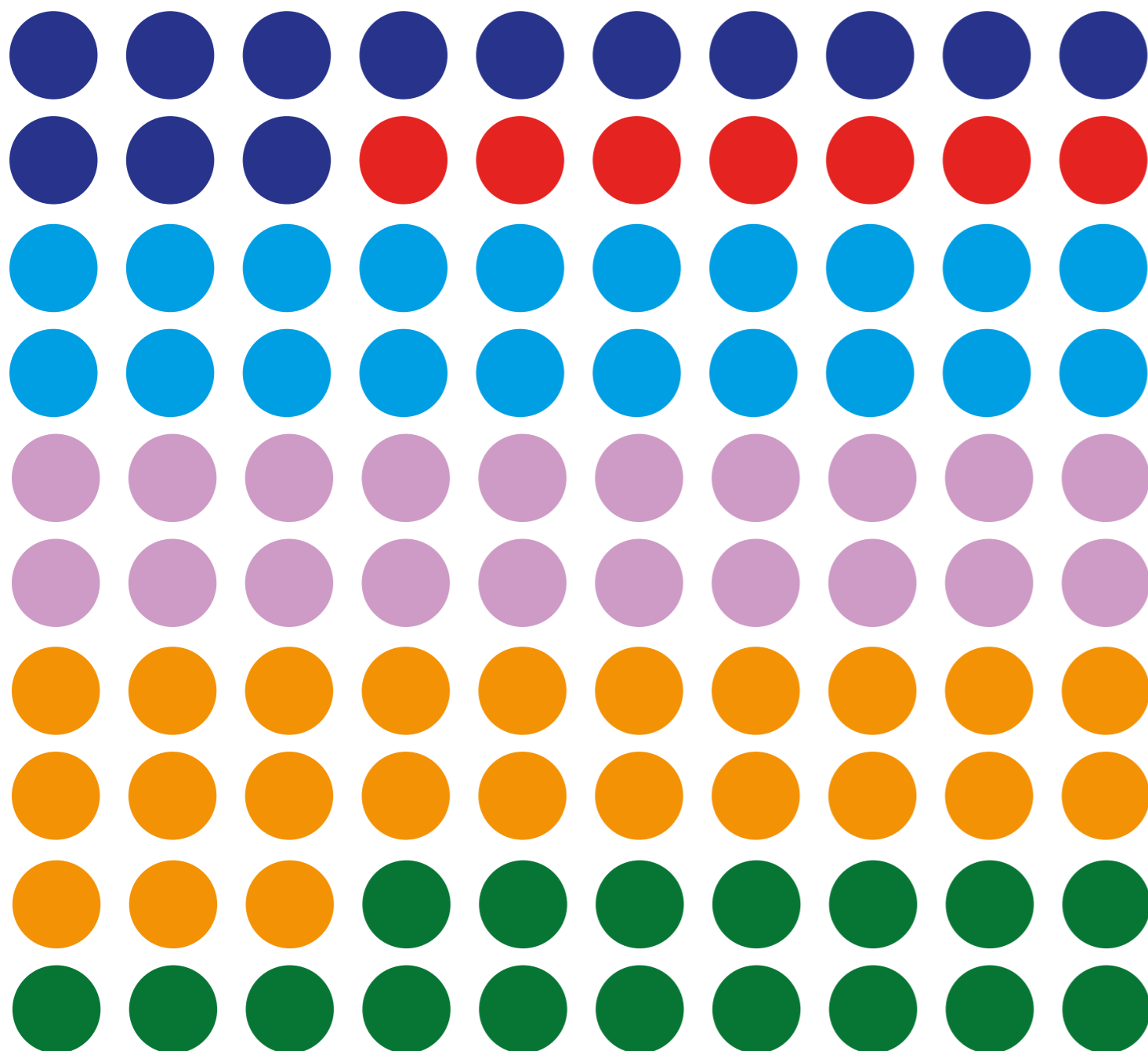
The least number of staff employed was zero with the highest being 180. Across 30 responding organisations approximately 582 staff were employed full and part time, not including freelance employees. The approximate combined total of paid hours weekly for all staff for respondents was 6657.

How is your residency at your premises funded / subsidised?

Q7

No rent - 13%      Low / peppercorn rent - 20%      Reduced rent - 23%

Full market rate - 7%      We own the building - 20%      Other - 17%



Q8

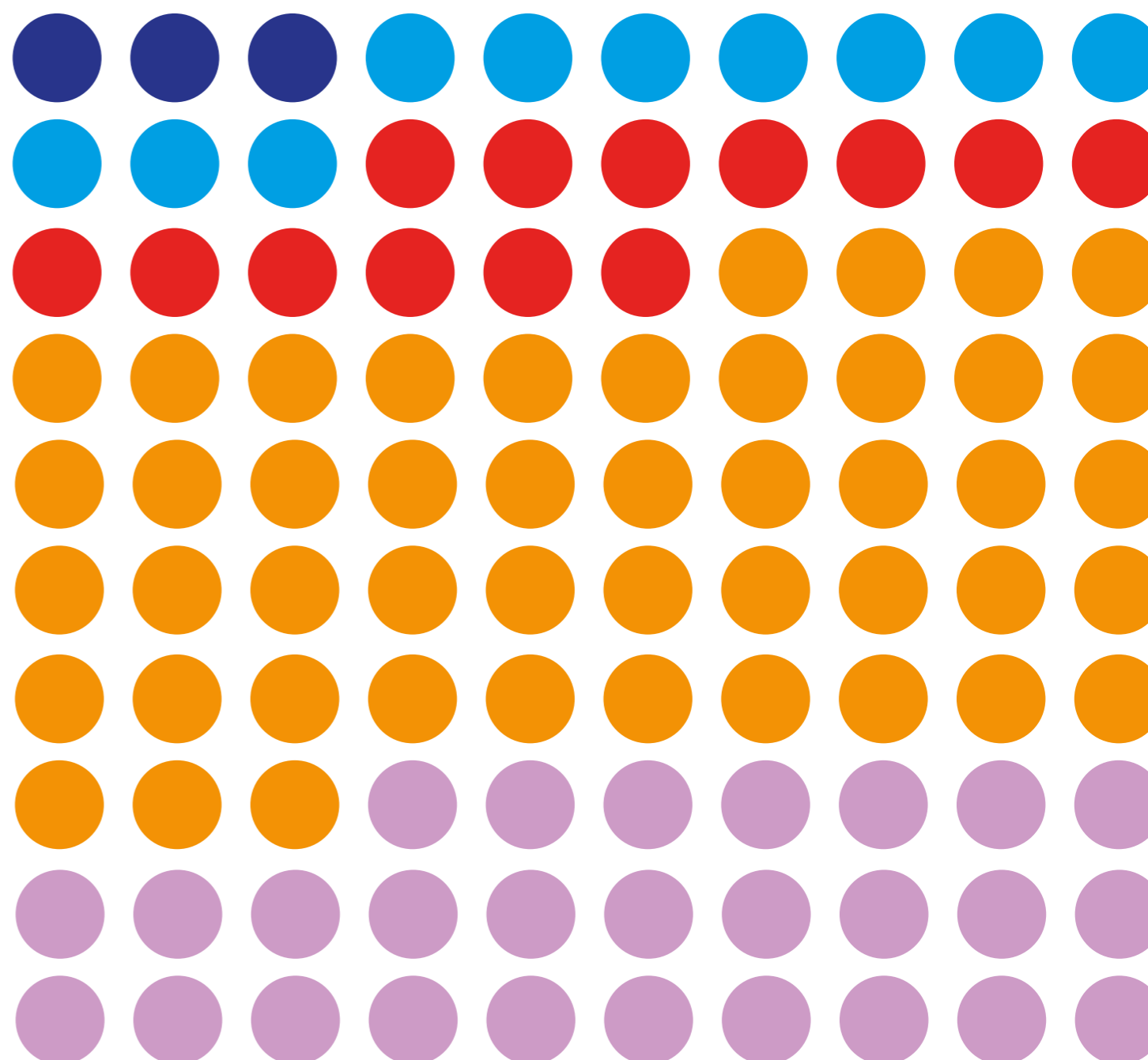
Appendix Four



What assistance do you receive towards premises costs?

Awards for all funding - 3%      Arts Council England Funding - 10%      Bristol City Council funding - 13%

Business rates relief - 47%      None - 27%





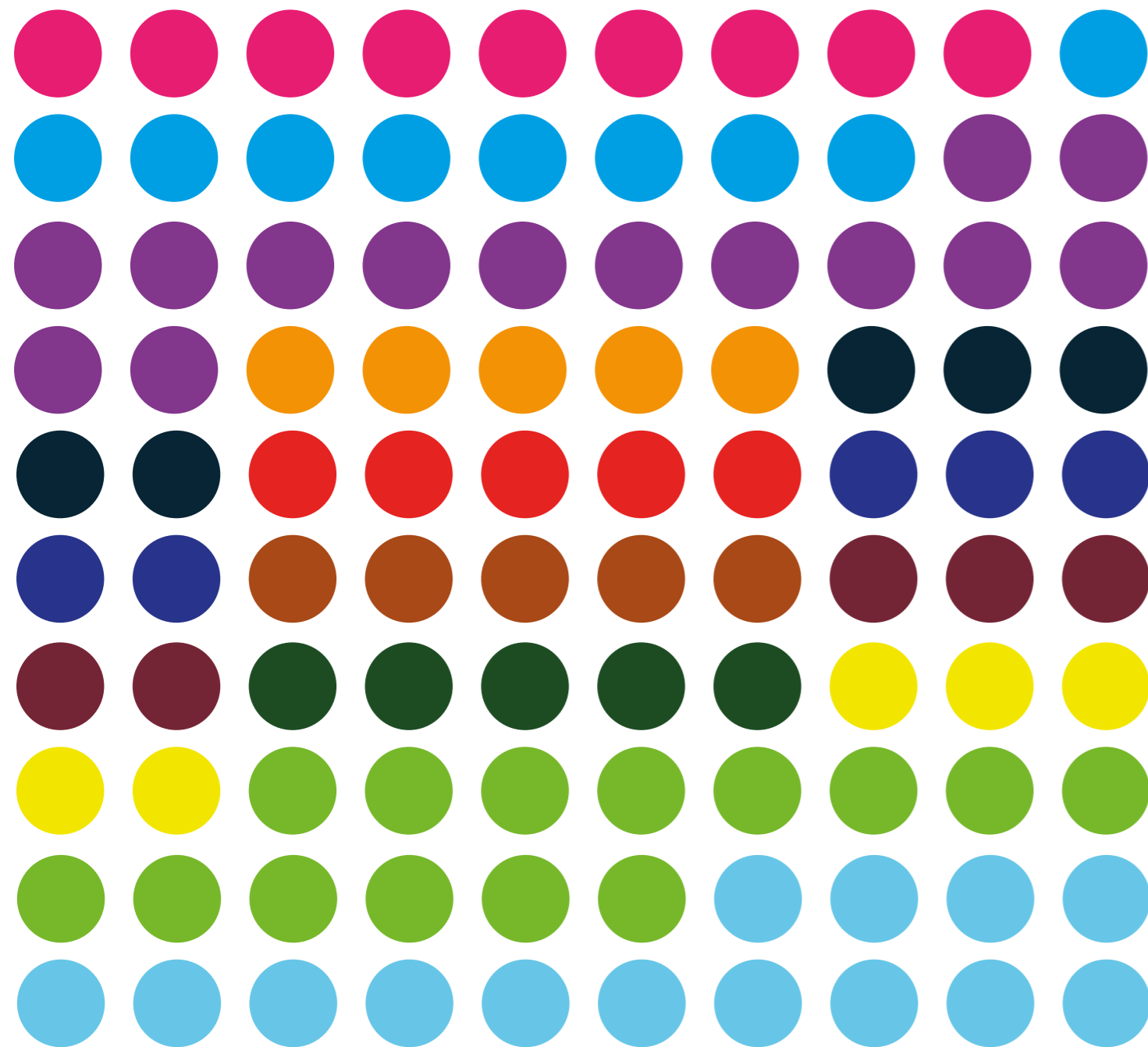
Q9

Q10



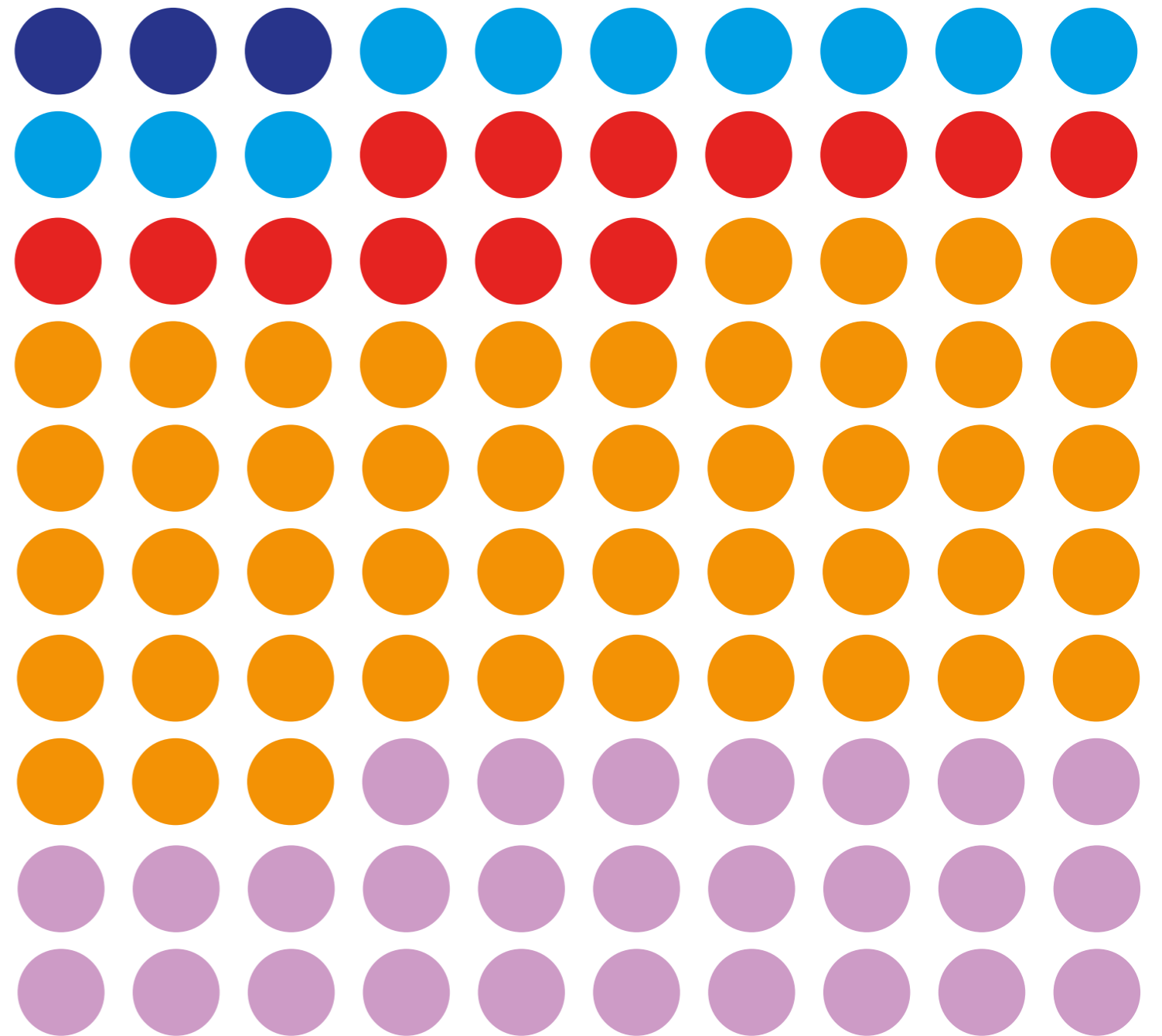
What is the planning use of your building (if known)?

- Arts venue - 9%
- D1 Community Use x - 9%
- Light industrial - 14%
- Education - 5%
- Commercial - 5%
- Education - 5%
- Commercial - 5%
- Offices - 5%
- Warehouse - 5%
- Residential - 5%
- Licensed Premises - 5%
- Grade II - 14%
- Don't know - 19%



If you rent, how long is left on your lease/licence to occupy?

- 1 month rolling contract - 30%
- 2 - 12 months - 22%
- 1 - 5 years - 13%
- 5 - 10 years - 5%
- 10 - 20 years - 20%
- 20 - 150 years - 5%
- 150 years - 5%





Q11

Q12

Appendix Four



Do you anticipate your lease / licence will be renewed?

Has outline planning permission been granted for other uses?

Yes - 67%

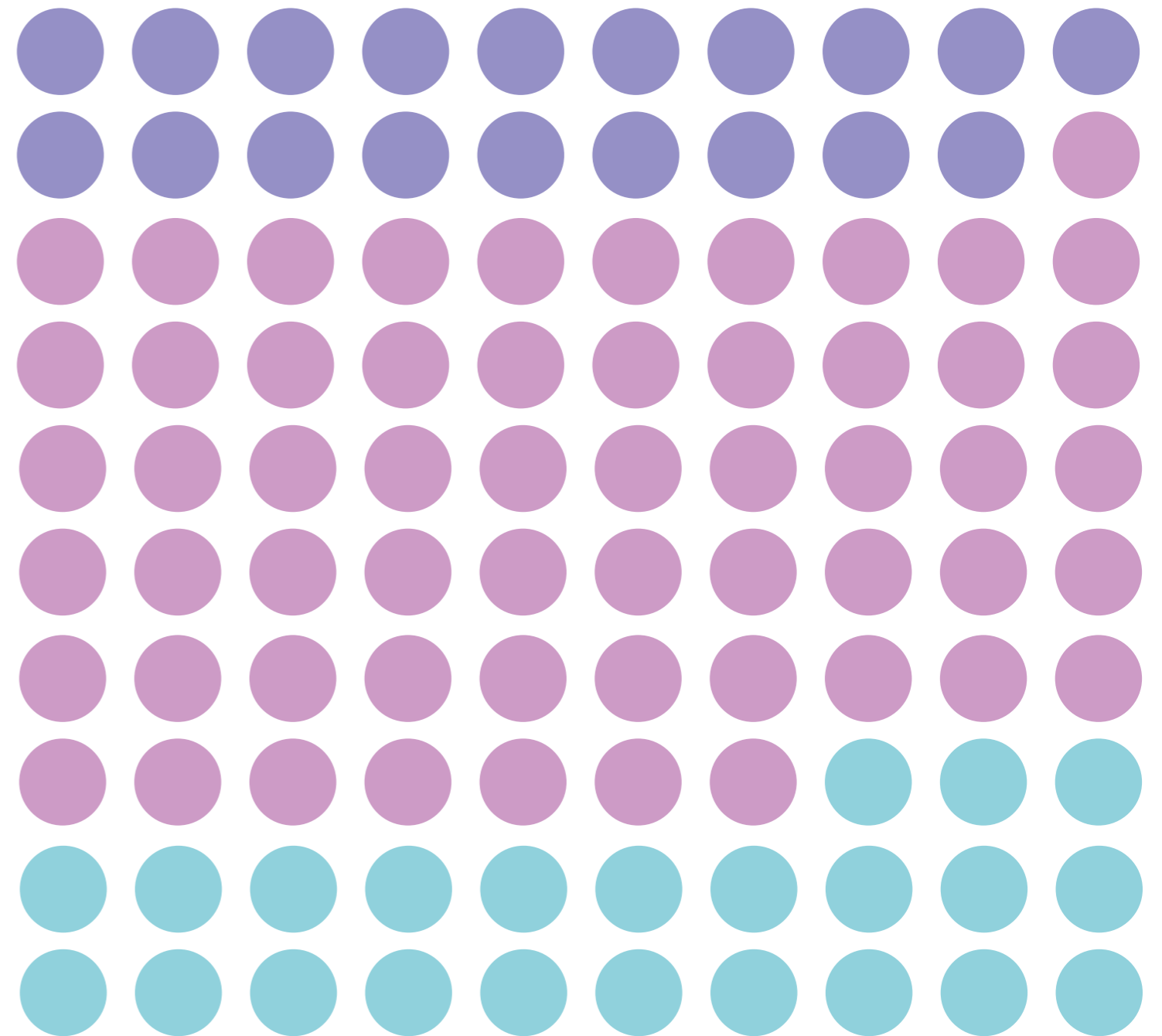
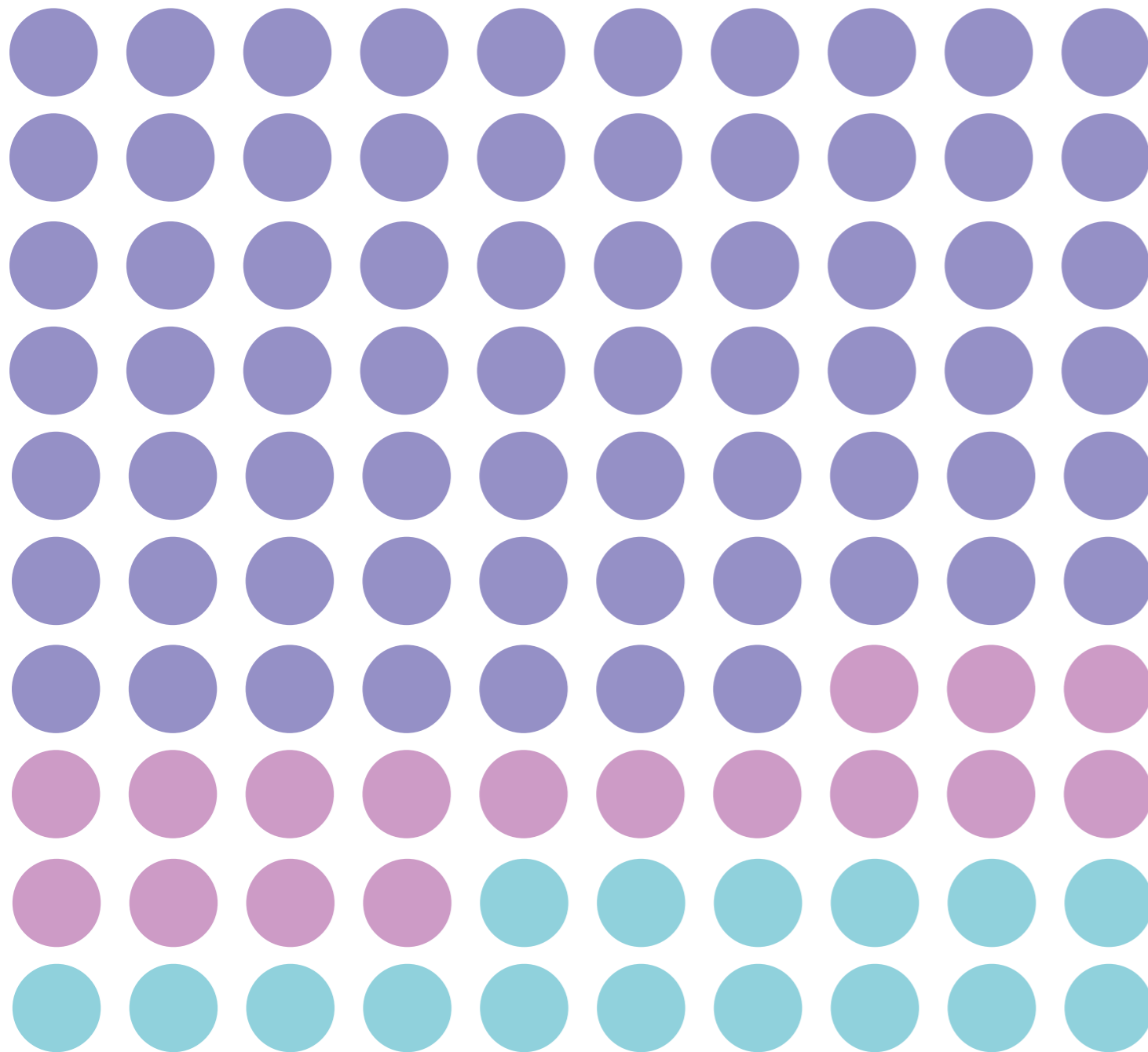
No - 17%

Don't know - 16%

Yes - 19%

No - 58%

Don't know - 23%







# Q13

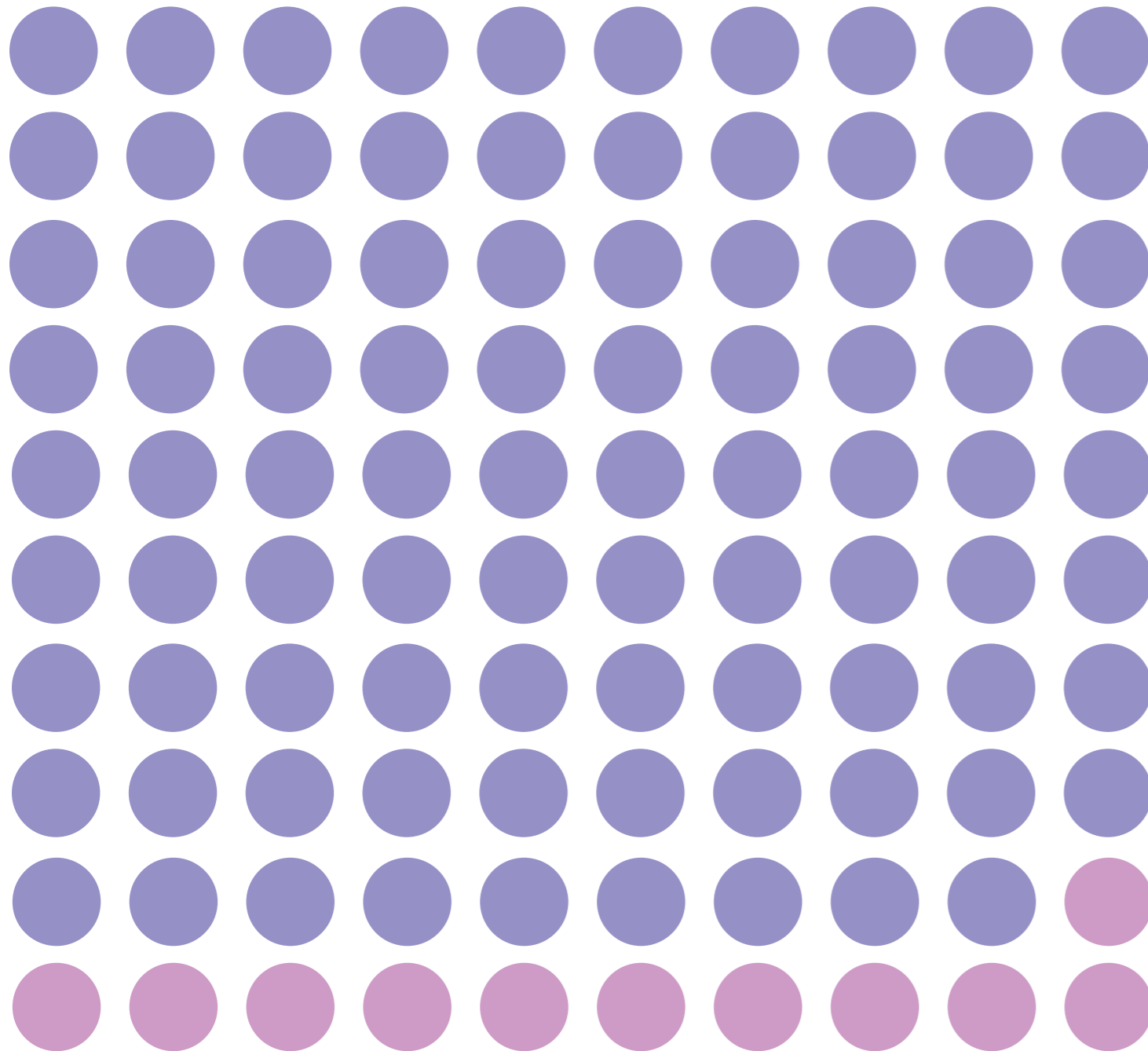
# Q14



Would a rent increase affect the viability of your organisation?

Yes - 89%

No - 11%



What do you see as the single biggest threat to the future success of your organisation?

- Accessibility
- Arts funding in general
- Business Rates
- Climate breakdown
- Council Cuts
- Downturn
- Downturn in funding
- Finances
- Financial crash
- Inability to provide affordable
- Artist accommodation
- Inflation
- Insufficient growth
- Lack of visitor numbers
- Losing our space
- Loss of funding
- Removal of rates relief
- Rent increase / High rents
- Security of space
- The landlords selling the building
- Withdrawal of goodwill from
- Landlord and Studio Holders

# Q15

Name one thing that would guarantee the future success of your organisation?

- ▲ A better, more flexible space within the building
- ▲ A long term affordable lease
- ▲ Additional core funding
- ▲ Affordable space
- ▲ Dirty cash (or clean cash)
- ▲ Endowment to carry costs of artistic and learning
- ▲ Programmes
- ▲ Funding
- ▲ Funding to allow a full-time member of staff
- ▲ Funding, long term premises security
- ▲ Guaranteed core funding
- ▲ Increased membership
- ▲ Increased sales
- ▲ Long lease on premises or owning our own asset.
- ▲ Long term commitment to low rent
- ▲ More funding
- ▲ More space
- ▲ Owning our building
- ▲ Owning the site
- ▲ Permanent premises
- ▲ Private investment
- ▲ Prosperity of the city
- ▲ Secured corporate sponsorship to cover overheads
- ▲ Visitors



# Q16

# Q17



Are you involved in any social outreach work which has an impact on the wider arts community?

Can you estimate what percentage of your expenditure is within Bristol / the local area?

Yes - 33%

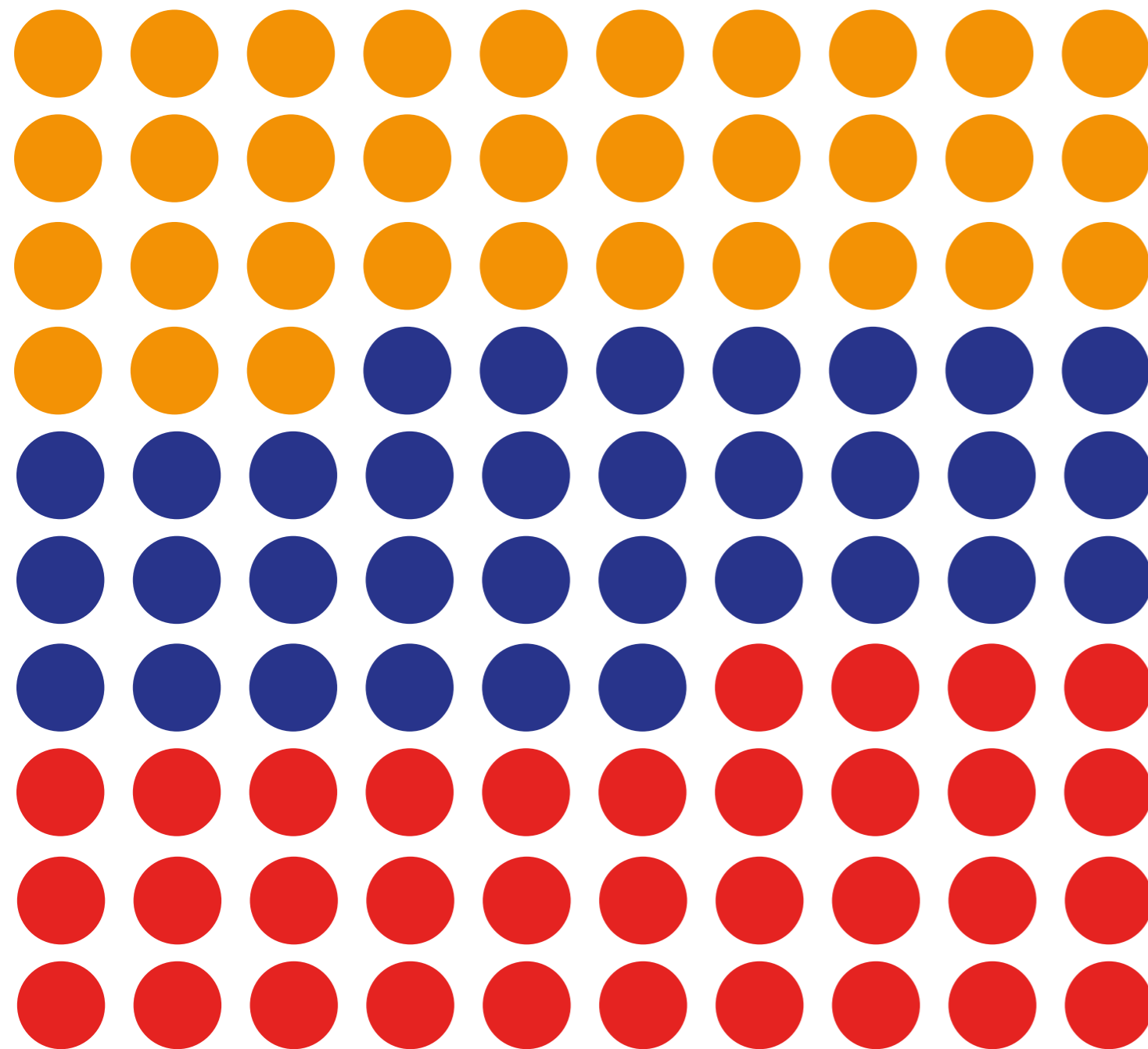
No - 33%

Somewhat - 34%

50% - 8%

70% - 8%

75% - 17%

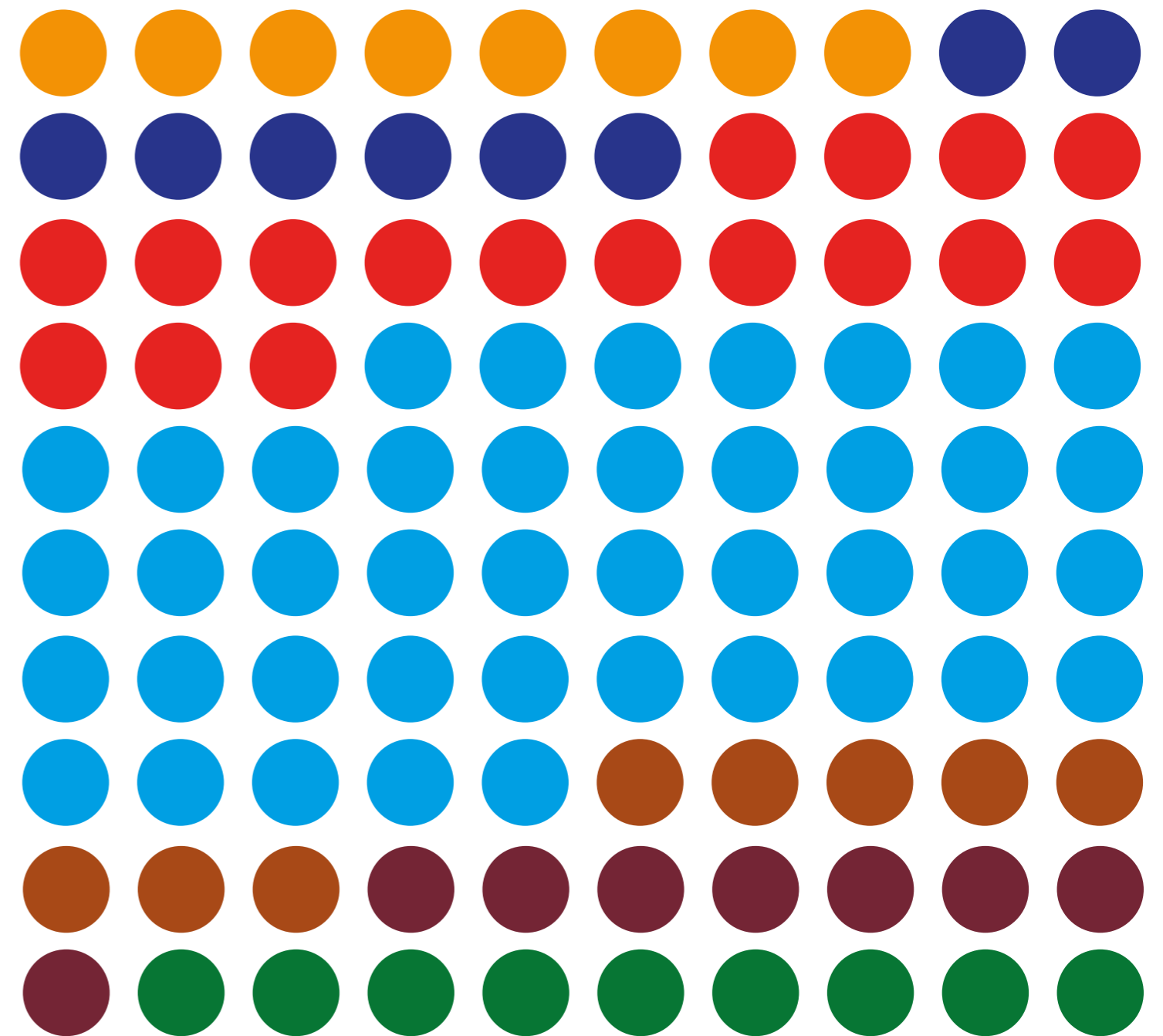


80% - 42%

98% - 8%

N/A - 8%

Prefer not to say - 9%





# Q18

# Q19



Do you partner with other organisations?

Are you involved in any social outreach work which has an impact on the wider non-arts community?

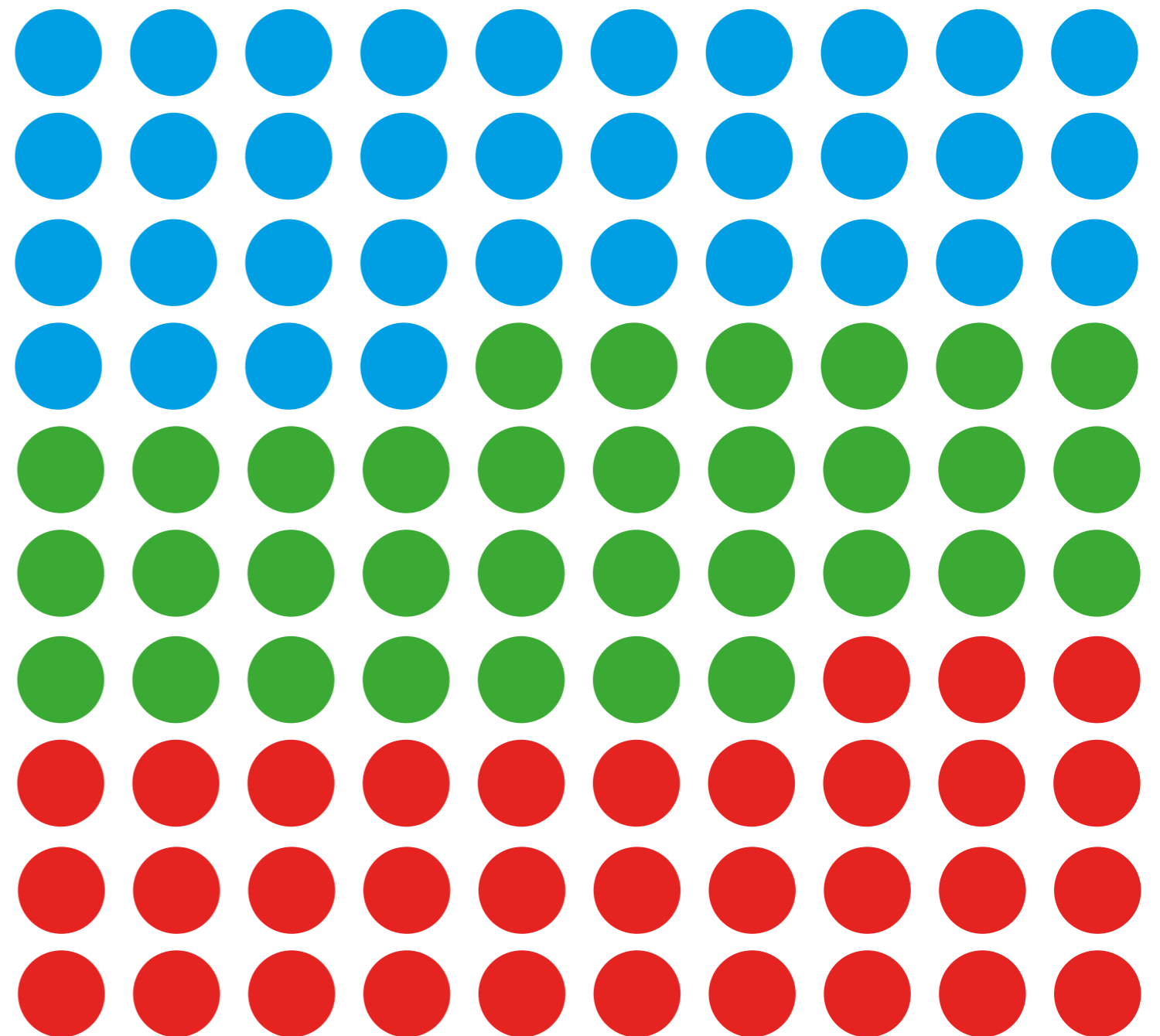
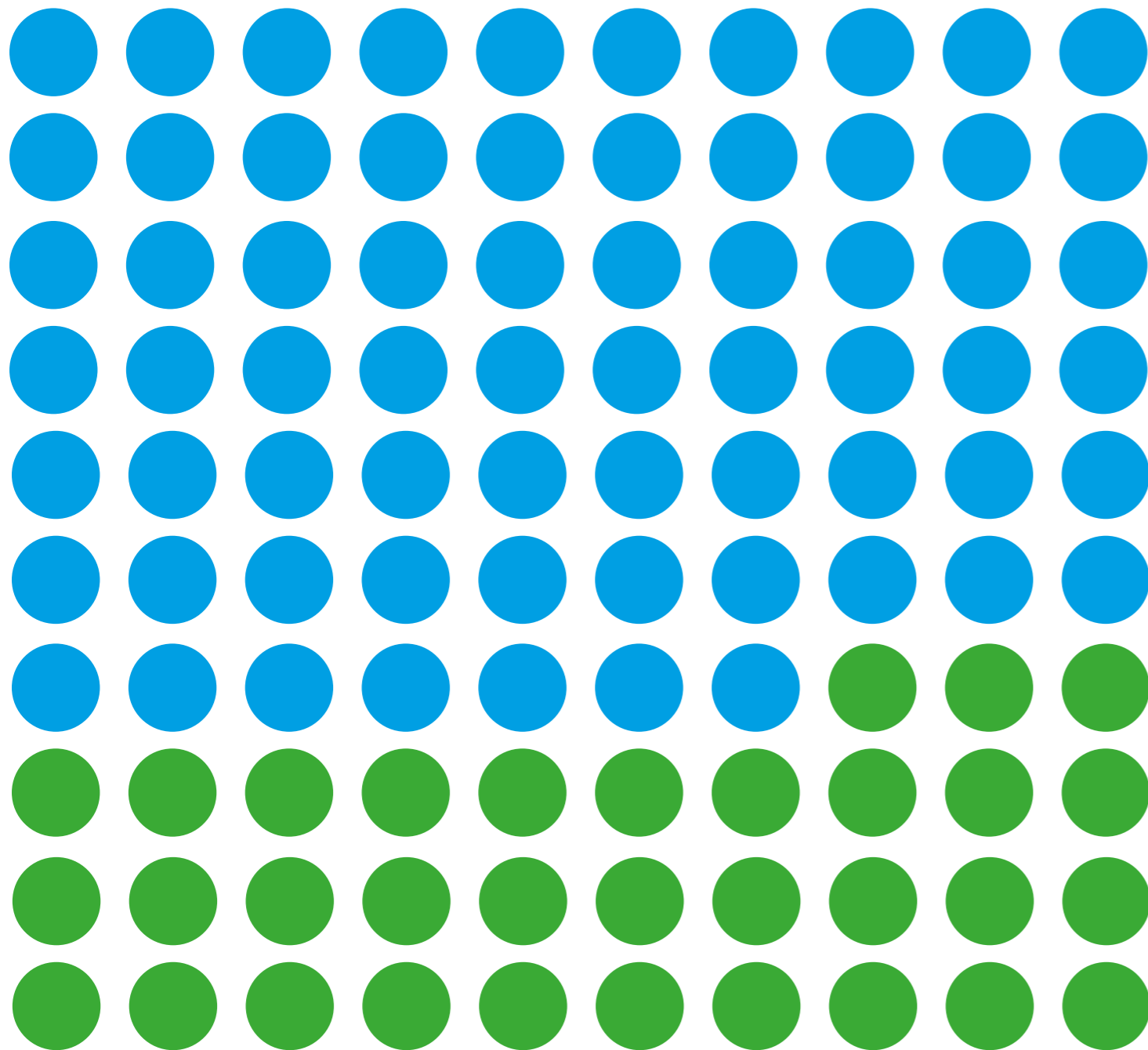
Yes - 67%

No - 33%

Yes - 34%

No - 33%

Somewhat - 33%





How many volunteers do you typically recruit on an annual basis?

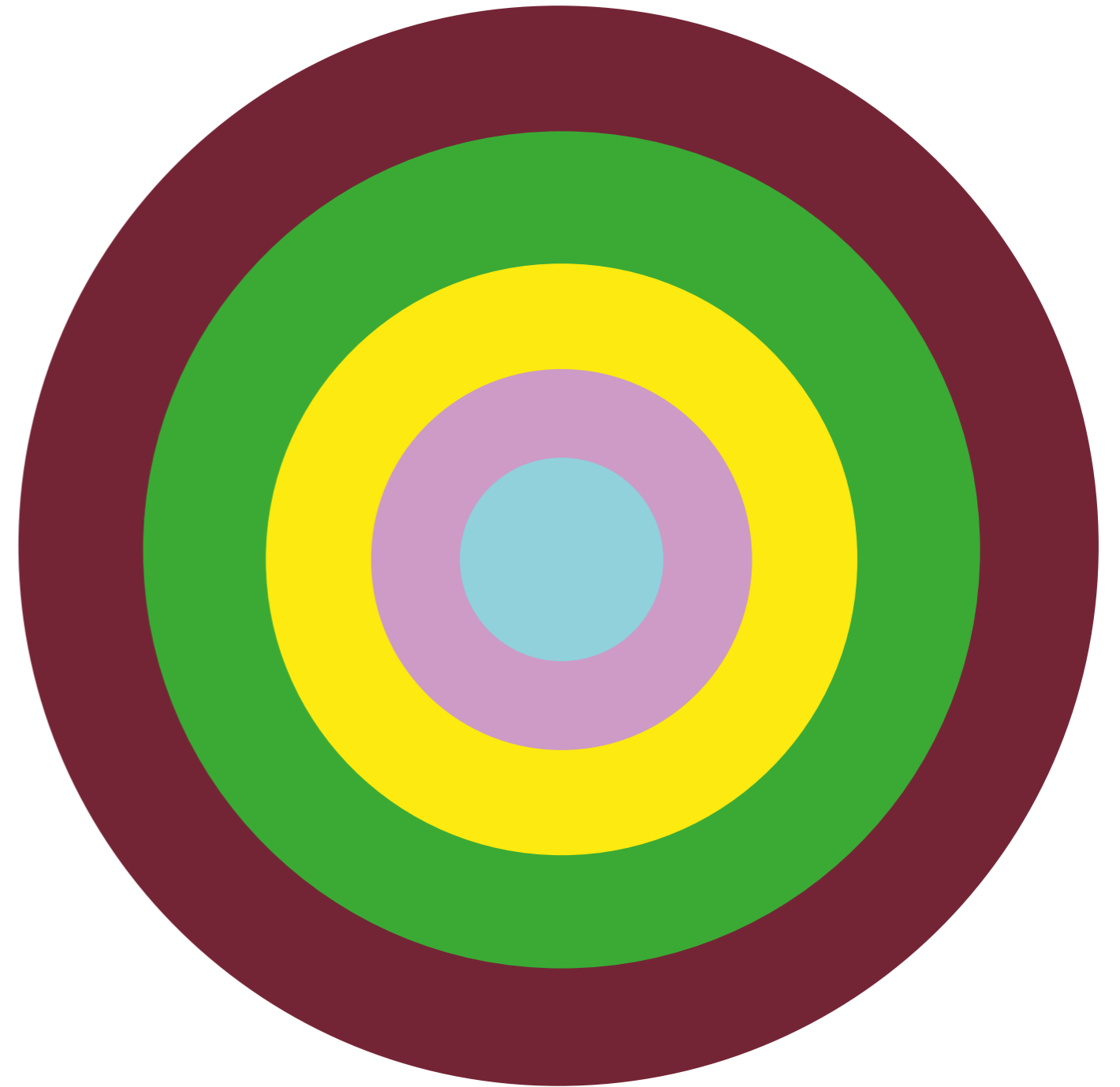
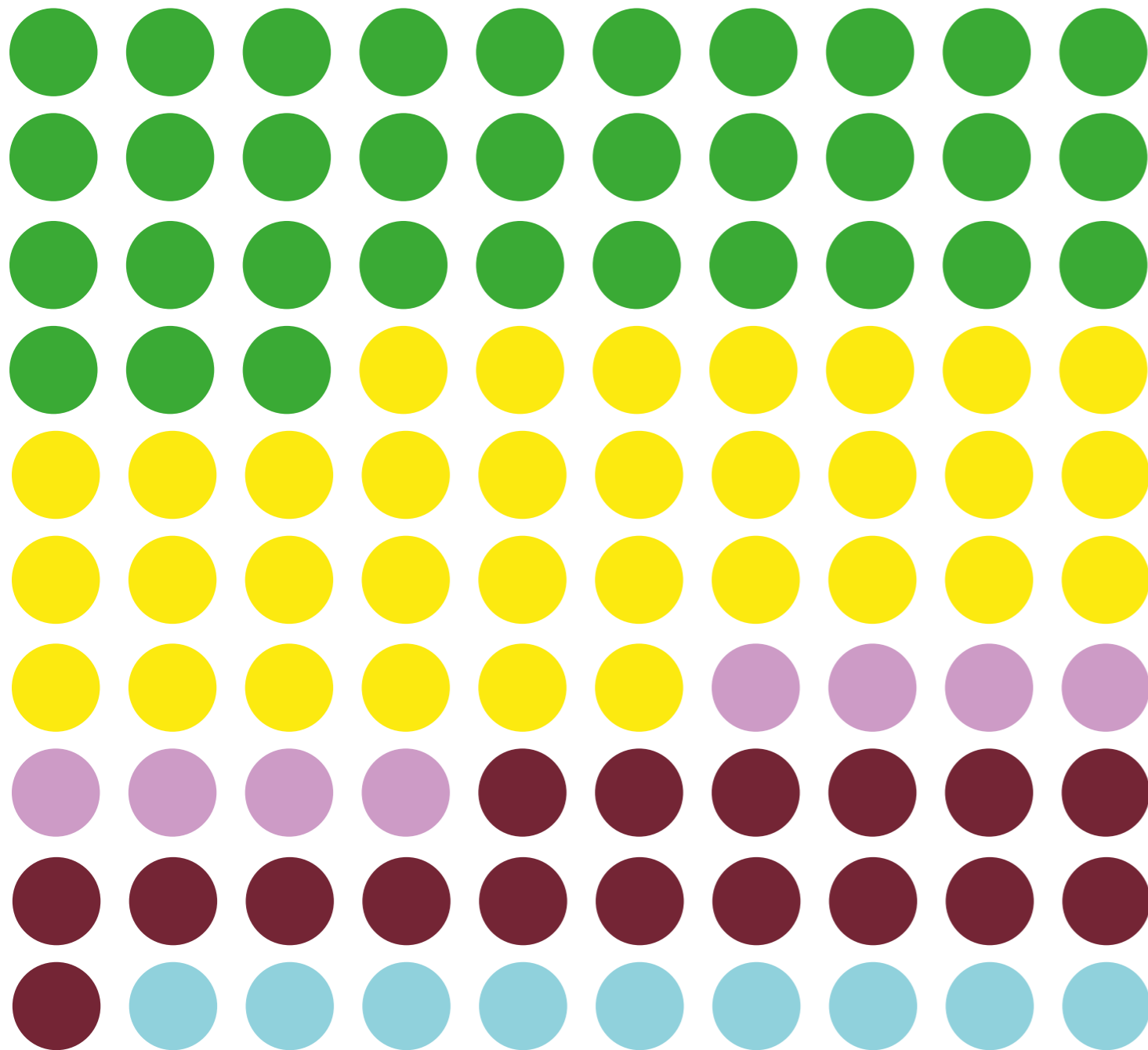
0 - 5 - 33%

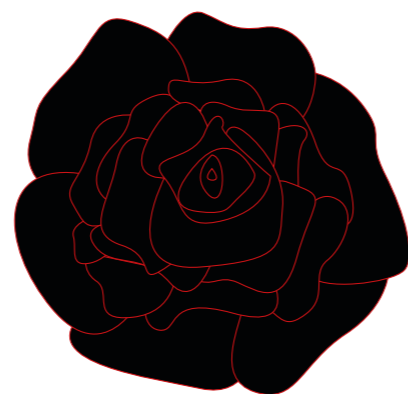
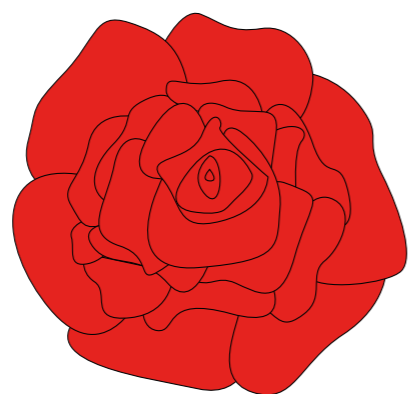
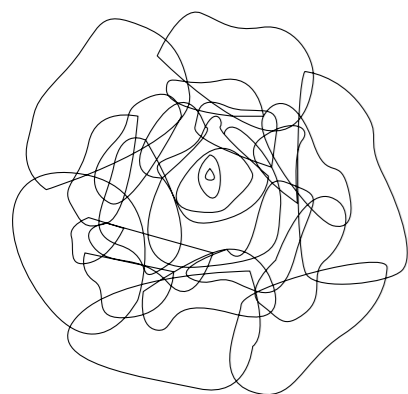
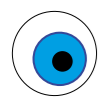
5 - 10 - 33%

50 - 100 - 8%

10 - 50 - 17%

100+ - 9%



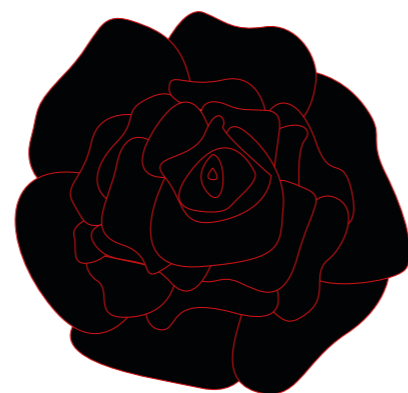
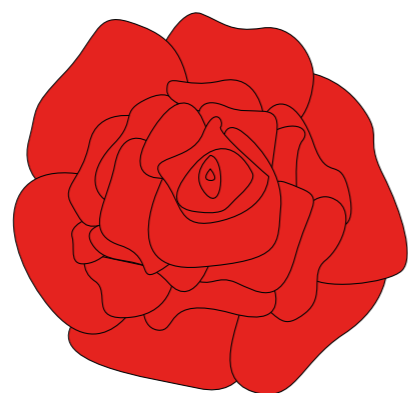
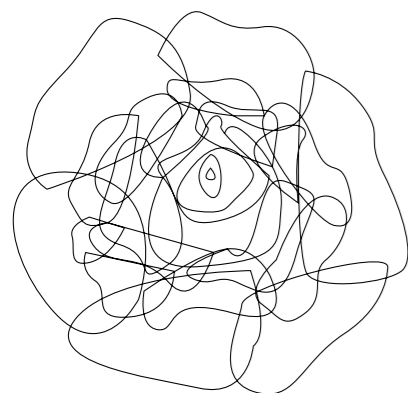


## *The Primary Article of Intent*

To provide developments which serve the local communities with sustainability, biodiversity and affordability at the heart of the schemes.

## *Secondary Articles of Intent*

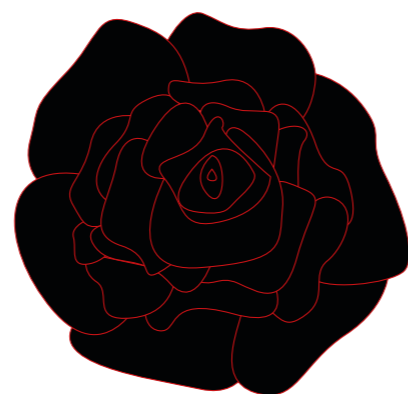
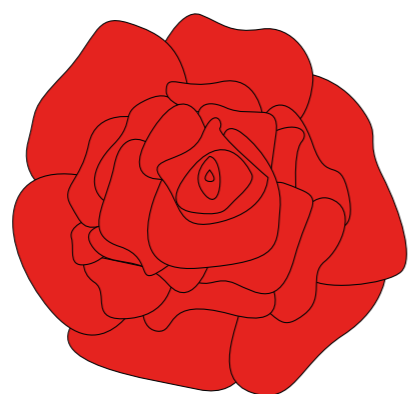
Understanding of the community and how the development will affect and can benefit them at the beginning of each project.  
 Ensure affordable retail, mixed-use and community rather than expensive units that remain empty for long periods.  
 Sustainability and biodiversity considerations built into each project.  
 Spend as much time as possible on site.  
 Ensure community needs are considered throughout the process.  
 Recognize yourself as a fee-based professional.  
 Modest returns on investment.  
 Give back to the community 30% of any windfall profit generated by land speculation.  
 Professional fee-based Construction Management in lieu of large general contractors.  
 Establish repair and maintenance programs for annual repair.  
 The public realm that increases security for local residents.  
 Report on Section 106 / CIL Contributions so there is greater transparency and the community have a greater understanding on how to access funds to benefit them.

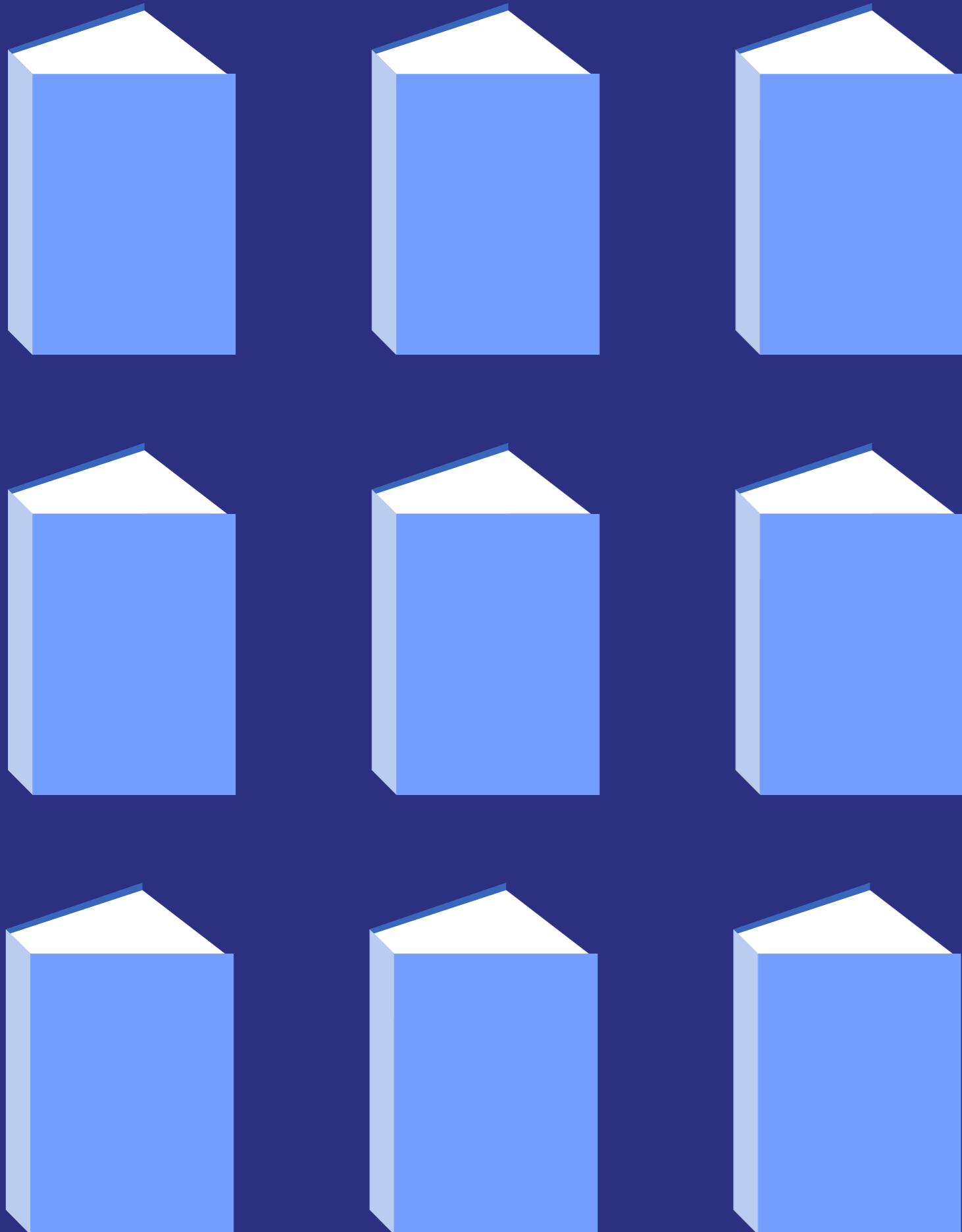
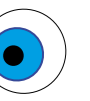


## *Meanwhile Use Charter*

Meanwhile space users understand that meanwhile space is short-term use of temporarily empty buildings until they can be brought back into commercial use.  
 A rolling break clause and security of tenure provisions under the Landlord and Tenant Act 1954 are normally excluded so that the landlord can obtain possession once it has found a commercial tenant.  
 Meanwhile use projects are designed to be transient. Meanwhile users will not contest the landlord taking back the building.  
 Building owner enables free use of building and gives 60% of the cost savings from rates, insurance and security to the building user to help them run the space on a meanwhile basis as an incubation space.  
 Meanwhile use exceeding 3 years - the landlord and meanwhile user should start negotiating an affordable rental option of the building or enable another community to take advantage of the meanwhile space offer and support.  
 Building Owner to offer first refusal to the Meanwhile Space user to purchase the asset in the event of a sale.

Architects and Developers agree to follow the principles in the National Design Guide: [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/843468/National\\_Design\\_Guide.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/843468/National_Design_Guide.pdf)





## Organisations

Movement for Cultural Democracy <http://culturaldemocracy.uk> a useful movement for people to join up to as the values match many of those talked about.

Creative Land Trust <https://www.creativelandtrust.org/> securing long-term affordable space for artists and creatives.

East Street Arts <https://eaststreetarts.org.uk/>

Save Bristol Nitelife <https://www.facebook.com/savebristolnightlife/>

People's Republic of Stokes Croft <https://prsc.org.uk/>

Bristol Community Land Trust <https://www.bristolclt.co.uk/>

## Links to our Speakers, Chairs and Panellists

Trinity Community Arts <https://www.trinitybristol.org.uk/contact/meet-the-team>

Locality <https://locality.org.uk/>

Emma Harvey <https://twitter.com/binkieemma>

Paul Hassan <https://twitter.com/cymyem>

Dr Martin Schwegmann <https://www.martinschwegmann.de/>

Henry Palmer <https://twitter.com/officialhenryp>

Dr Martin Schwegmann <https://twitter.com/schwegmannM>

Shankari Raj [https://twitter.com/Shankari\\_Raj](https://twitter.com/Shankari_Raj)

Lhosa Daly <https://twitter.com/lhosa>

Kara de los Reyes <https://www.linkedin.com/in/kara-de-los-reyes-4b7a0220/>

Gavin Bridge <https://twitter.com/gavinbcubex>

Henry Palmer <https://twitter.com/officialhenryp>

Shagufta K <https://twitter.com/shafuftakiqbal>

Little Lost Robot - Ruby Rose Jennings <https://lostrobot.org/>

Dr Edson Burton <https://twitter.com/EdsonBurton>

Artspace Lifespace <https://artspacelifespace.com/>

The Invisible Circus <https://invisiblecircus.co.uk/>

Wim Penhaul <https://www.linkedin.com/in/wim-penhaul-56148b16>

Doug Francisco <http://dougfrancisco.com/>

Adibah Iqbal [https://www.instagram.com/adibah\\_kiqbal/](https://www.instagram.com/adibah_kiqbal/)

Roger Griffith MBE <https://twitter.com/rogerg44>

The Brunswick Club <https://brunswickclub.org.uk/>

Paula Orrell [https://twitter.com/paula\\_orrell](https://twitter.com/paula_orrell)

Oliver Sutherland <http://www.oliversutherland.co.uk/>

Bricks <https://www.bricksbristol.org/>

Take A Part <https://takeapart.org.uk/>

Jack Gibbon <https://twitter.com/jackgibbon>

Kim Wide <https://twitter.com/canadianindevon>

Dr Stephen Prichard <https://twitter.com/etiennelefeleur>

Zion <http://zionbristol.co.uk/>

Jessica Wright <https://twitter.com/zionbristol>

Brave Bold Drama <https://twitter.com/BraveBoldDrama>

Gill Simmons <https://twitter.com/GillMSimmons>

Terrestrial [https://twitter.com/Terrestrial\\_UK](https://twitter.com/Terrestrial_UK)

Georgina Bolton [https://twitter.com/george\\_bolton](https://twitter.com/george_bolton)

Black Girls Convention <https://www.blackgirlconvention.com/>

Dr Mena Fombo <https://twitter.com/MenaFombo>



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West of England Cultural Strategy  
The View to 2030 from Arts Council England  
Arts Council England – Let's Create Strategy  
Bristol One City Plan

## Recommended Reading

Land for the Many by George Monbiot  
Art City Lab 2 Kulturwerk des bbk berlin GmbH + raumlaborberlin (Dr. Martin Schwegmann; Andrea Hofmann, Christof Mayer)  
Voices of Bristol: Gentrification and Us Paperback – 14 April 2019  
by Henry Palmer (Author)  
The New Urban Frontier: Gentrification and the Revanchist City Paperback – 22 Aug. 1996.  
by Neil Smith (Author)  
How to Kill a City: Gentrification, Inequality, and the Fight for the Neighborhood by P. E. Moskowitz (Author)  
The Battle for the High Street Retail Gentrification, Class and Disgust by Phil Hubbard (Author)  
Handbook of Gentrification Studies Hardcover – 27 April 2018 by Loretta Lees (Editor), Martin Phillips (Editor)

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