

Co-Creating Public Space: How Can We Thrive?

Panel 3: Key Insights Transcript

0:10 Emma Underhill

So, I'm really pleased now to introduce the final panel discussion of the day, which will be *Key Insights* throughout the day, led by Binki Taylor. And she's joined by Suzanne Lacy, Beverley Dowdell, Vikkie Cheng, and Michael Elliott. So, Binki is an experienced coach, mentor, creative producer and community activator. She's a commissioner for the Mayor of London's Diversity in the Public Realm, Curator for the London Festival of Architecture 2023, and partner of The Brixton Project, formerly the Brixton Design Trail. She advocates the fusing the skills, knowledge, culture and heritage of the local people into future community development. So, Binki over to you. Thank you.

0:58 Binki Taylor

Is this working? Oh, yes, it is. Good afternoon, everyone. It's just great to see so many people still here and still with their eyes open! You've done well keep the tea coming in. Now a bit like we started this morning with Sepake and her breathing, I think we just need to get a little bit of energy up. So just, I don't know, 10 seconds of stamping your feet.

1:27

[*Stomping noise*]

1:33 Binki Taylor

Okay, brilliant. We've got Central Hall dancing for the afternoon. Well done. It is - it's just fabulous to be here today. So, thank you very much to UP Projects for inviting me. I've been absolutely kind of eyes wide open and just sucking it all up from about kind of 10 o'clock this morning. So, I feel very full of inspiration and good conversation. And actually, I've met some really lovely people, old friends and new. So, it's lovely to be sitting here with my colleagues, Suzanne Lacy, who you will recognise from this morning. Michael - artist Michael Elliott who's come all the way from Jamaica and his work is in the streets of Southampton as we speak.

[*Laughter*] And Vikkie Cheng, you started earlier today. Brilliant. And Beverley who is the Black Heritage - Founder of the Black Heritage? No...you're just the Chairman. Just the chairman...she's just the chairperson of the Black Heritage Association here, which is doing some amazing work and has been obviously in this year with the 75th anniversary of Windrush. It's been a very, very busy year. So welcome to all of you. And really looking forward to you sharing your reflections on this day. I'm going to speak just very briefly and then I'm handing over to you really. But before I

do that, just so that we can just infuse the crowd just a little bit with your thoughts. Just a little taster. Can you all give me one word that might sum up your experience today?

3:51

[*Laughter*]

3:53 Binki Taylor

Somebody else start.

3:55 Michael Elliott

Very exhilarating.

3:59 Binki Taylor

You can do two - two's fine.

4:09 Suzanne Lacy

Process Performance.

4:12 Beverley Dowdell

Just one word. [*Laughter*]

4:16 Binki Taylor

Two's fine.

4:17 Beverley Dowdell

Actually, it's recognising diversity.

4:21 Binki Taylor

Brilliant. Thank you.

4:23 Beverley Dowdell

It's four words. [*Laughter*]

4:26 **Binki Taylor**

Vikkie... just in case you didn't remember from this morning, she was an accountant so she's counting. [*Laughter*]

4:38 **Vikkie Cheng**

Collaboration.

4:40 **Binki Taylor**

Thank you. Brilliant. And I'm sure there will be on Slido, somewhere so UP will be recording those. For me it's been a really brilliant day and the start when we were talking about time, I think was yeah, just it's a very, it's it kind of slowed us all down, I loved what Owen was saying around, kind of just slowing down practice and what we need in this social space, when we are gathering people, and we are having conversations, and we are building relationships, we cannot expect this to happen necessarily in the lifecycle of a project. But what a project can seed, or start is interactions that go on way beyond it. And that will be fruitful in bringing other projects to the table. So, I think, you know, seeing the ongoing power of a project is really very important. You know, our bit is just the beginning, just one start. I also got a sense of the alchemy of everything that has to go in to the work that we do and making that successful. So, there is some magic in the relationships we have to build and how we do it, there is a generosity that an artist needs to bring to the peace when working with others, I think that was born out in the conversation about expectations around agency. But I also feel, as I've just said to Suzanne, that, you know, communities will - will take and pick up that agency, and they will run with it. So, it's not so much something that producers or creatives can give or take away, I think it's just, you know, allowing it to flow and there was a lot of talk about how we allow things to flow. Um, yeah, so, so Owen again, so the reclaiming of slow processes to usher in the gentle world of the future. Wow, what a phrase is that, and it feels so opposite to the climate that we are in at the moment. But these are the things that art, creativity, and culture can help us open up here, we can help up open the imagination that is going to build the new future. And surely, this is kind of the point of us all being in this space today. And whether we are in small communities, rural communities, urban communities, people's needs, right now, I think are very much on kind of fundamentally based in a heart space. And we need to use that our work and our art to really open up that heart space for people and help come together in kind of collaboration, to do so. So now over to the panel for their thoughts on today.

8:10 **Michael Elliott**

Well, first of all, what I gleaned from the panel today is the importance of building an ecosystem that is healthy for everyone, you know, the equity of everything

happening. Because if, if all the stakeholders or all the groups are - if there are anyone that is not pleased, then it's like a crack in the armour that can bring down the whole project. So, it takes a lot of patience, nurturing the culture, being - having acceptance of each other in each other's fields, each other's cultures, you know, even religions, and yeah, and just being open, open minded. I mean, that's simply put, but that's that was the first thing that I gather from, from this.

9:31 Binki Taylor

Thank you. Beverley, you've, you've seen everything today?

9:38 Beverley Dowdell

Well, today, I actually made some notes and the recognition I, I felt that the recognition of what is happening today and this discussion of open spaces it's - it highlights, but it highlights the need for social spaces. And it highlights the need, that it needs to be filled with something. I looked around and, in my mind, I didn't see very many social spaces that was actually been filled by people from the African Caribbean community of which I'm one. So Black Heritage, which is something which is very dear to my heart, was set out because we were meant it was meant to support people and prevent social isolation. And I think the social isolation and the open spaces have got some tenuous link somehow. So that is basically what I gleaned from today. The talk about politics and power, it's a bit above my head. So that's as much as I can say at the moment.

11:22 Binki Taylor

Well, thank you, thank you very much for that, I think, Helen in her film actually reflected on kind of the difficulty sometimes for black communities in open spaces, because there is a, there may well be fear that is just very internal about being in the space. So, I think it is a really, really good to kind of highlight that it is not just, it is not necessarily that simple. And I think the film that she showed, of someone who is actually very, very honest about a space, which is difficult. And has held back for a lifetime, perhaps and is now then embracing risk, you can see that you can see how that works. You can see how that works across the black community really clearly. Michael?

12:20 Michael Elliott

The fact that you know, the whole tree as a metaphor, the risk of climbing that tree to risk of falling, not managing your footing, or where you put your hands but then reaching to the top becomes the sort of triumph. I have made it, and you know, there's a lot of parallels there for life and the obstacles that that one goes through. So, I think that was powerful as well.

12:47 **Binki Taylor**

Absolutely. Vikkie, you kicked off the jet, you kicked off the day, didn't you?

12:53 **Vikkie Cheng**

Yeah, so this situation happened in the local Chinese community, because I've been, we have been doing a lot to help people to help local Chinese people and actually not only local Chinese people, but all the while local residents basically, we use, we are the third party reporting centre, so people can come to report, you know, like, like the police station, but not really a police station, we were a third party reporting centre. So, we were doing a lot to help local communities. And it's true that a lot of people I mean, a lot of residents, they tend to isolate themselves, because they consider themselves a minority. And they are, they don't want to disclose too much about the personal details. They don't want to share too much about the personal things to the others, but the local community. I mean, what we have been doing, actually is a good point, I mean, good place for them to comfortably share their information, or share their stories with the others. So that's the importance of having a really good community group.

14:04 **Binki Taylor**

Completely. I mean, Michael, your work is out in Southampton at the moment. Can you tell us a little bit about how it came to be there? That would be really helpful.

14:18 **Michael Elliott**

Okay. Well, I was invited by John Hansard Gallery, and Kingston Creative who have partnered in this project called *Windrush Portraits*. And seeing that I've been out Windrush artists, you know, doing that painting on that theme from 2018 to current you know, as chosen as candidate I invited to be a part of it. So that that is how that that relationship came to be. So, we started I think February of this year, yes. With some exchanges, Mary Evans is the local London participating artist in it. So, I'm the I'm the Jamaica leg, and then she's across the pond in the UK, you know, which, which is ground zero for, you know, the Windrush theme. So, we've been - been doing online talks and, you know, seminars, we participated in the Windrush conference in June, you know, we spoke about works and, and, and how in Jamaica at the time, the work was put up for Black History month, in February, on billboards around the island. So that that was the first public space venture in the project. And so, in Southampton, here in October in your black history month here, it would be the second leg which, which I was excited to see yesterday in the flesh, you know, by the way.

16:26 **Binki Taylor**

You know I also when I arrived, and I walked through and I saw it that was it was a good, a good moment. Beverley, do you have any reflection on that work in space?

16:41 **Beverley Dowdell**

I actually, I was on one of the Windrush Generation because I came here in 1971. And it was, I was a bit in awe, actually, when I was asked to have my portrait taken, I have to say that I giggled throughout the whole of this day, because I just in awe of it, to be fair, but it was quite good. It's gratifying to see that my generation is being displayed, to show that we were, you know, to emphasise the history of the Windrush legacy. I will hope that this is the end of October, and the pictures are being able to be taken down at the end. I don't know if this is the case. No. Oh, good. So, it, the legacy will be there, for my daughter and my grandchildren, and the next generation to carry on. So, it's that is gratifying. And I'm glad about that. And I'm grateful that I was asked, and I did enjoy doing it. So, you know, it was it was good fun to be fair. Yeah.

18:13 **Binki Taylor**

Suzanne, I think that's a very good sort of linkage into people being involved the participant...

18.21

[Phone ring]

18.26

[Laughter]

18:28 **Binki Taylor**

It's my son. *[Laughter]* Sorry, not - mum's not in. *[Laughter]*

18:39 **Binki Taylor**

So, Suzanne, who now is going to just sort of link that to participation and the piece that you showed earlier in Manchester, involving 500 people? And how important was it for that to be a joyous experience, also to keep people knitted into a joyous experience? And I'm saying that knowing that there would have been times when it's really not that.

19:10 **Suzanne Lacy**

But I think that I want to go back to what you said, at the beginning of the panel, which is opening up the heart space. And I think that is one of the things that probably underlies a lot of what we talked about. And when we talked about instrumentalizing the work, it leaves out that sort of emotional, spiritual aspect, and that connects to what you said, about sharing stories. And then what Helen and Owen said, we're talking about today and that's the pleasure of the emotional labour because the emotional labour is to open up your heart and expand yourself. I am so indebted to the people that I work with, because they make me a more understanding person about the realities of the world. It opens our identities to look at identity.

20:04 **Michael Elliott**

I want to add...

20:07 **Beverley Dowdell**

...you first.

20:09 **Michael Elliott**

I want to add that found the dinners quite interesting, you know, the table because, you know, the dinner is a very symbolic gesture, you know, it's a very sacred act, that we sit at a table, that we enjoy different culinary options, you know, and there's a lot to be said around that, you know, in terms of, of bringing that togetherness, you know, like a family. So, yeah.

20:47 **Binki Taylor**

I want to bring in Vikkie. Now, because you said, very early on, you talked about your transition from the corporate world, and coming into community and just sort of recognising the power of kind of the space and, you know, bringing together kind of harmonious community has been kind of really fulfilling for you. And yeah, so this is obviously also touching you in a heart space in it was part of your transition to something.

21:25 **Vikkie Cheng**

Yes, yes, indeed. 10 years is a long time, or for some people 10 years, there's a short time in your life - just 10 years, right? I used to work in big corporations. And every day when I walked to, you know, went to the office it's the same. So, I felt that oh is not the same for everyone, but just my own feeling or my experience, right. So, everybody just focus on numbers, works, boss. Well, I have to do today, finish work, go home, fell on the train, you know, it's just typical working life, right? And then

after I left my last role as a quite senior position in the bank, within two weeks, I got pain. I felt pain all over my body. And he was the stress, I didn't realise. And then how come I got involved with community because one day when I went to Sainsburys to do shopping, I look at the board, is that Tai Chi exercise, then I felt that, oh, it's time for me to really do some exercise, right? To protect my, I need to take good care of my body, right? My mind is things like that. So, I did went to that class, two months' time. While exercise, I do exercise, Tai Chi, few days a week, things like that. And two months later, I was recovered; felt good. And that time, I started to get to know more Chinese friends. So previously, I didn't have any Chinese friends. So, I just went to work every day. Yeah. So, then I started to get involved with local community. And I found interesting after I started, because then as I started saying, okay, Tai Chi, is really good exercises should spread the word we should let people know that simple exercise you do every day. You have good health. So why don't we do it? So, then I started to work with my friend to set up kind of activities group or things like that to - oh friends come to do exercise together that simple, nonprofit group, I would say. And then we get more and more people come to do Tai Chi exercise with us all the time. And one thing I discovered is that every Wednesday morning, in the exercise class, I felt so happy. That happiness I couldn't find in my whole corporate life. I just look forward to that Wednesday morning, Tai Chi time. Yeah, that's simple. And the other thing I find is that when I help people, and if people came to me say, oh, thank you so much for teaching me the Tai Chi or things like that. My, my health has improved a lot. So, when I see that reaction from people, the happiness in my mind and my heart is invaluable. You can't buy it. You can't just pay for the happiness - you can't. So that's something that I think, okay, now understand. When you help people, you don't expect return. When you do the time when you see the person you help, smile on your face and say thank you, maybe that's your return.

24:55 **Binki Taylor**

Yeah, I get that, and I think that we talked a lot this morning or there was talk a lot this morning around the sort of repositioning of value and and what we value and how we value. Suzanne, you've got nothing to pick up on that one?

25:12 **Suzanne Lacy**

Actually, I was curious about what you were about to say, Beverley, when the two of you we're about to talk.

25:20 **Beverley Dowdell**

Oh, I was actually talking about over the summer, we had five sessions in Southampton, where we had these professional storytellers. And there were two professional storytellers. And we were required to tell our life stories. And then they gave us a sort of version of what we actually said. And we went to over the city -

think it was Bitterne, Woolston, Shirley, Lordshill, and told the stories of various members from the Windrush Generation. It - that really was, it was scary in a way, but it was also, and it was funny in a way, but it highlighted the contribution that the Windrush Generation actually made in Southampton.

26:26 Binki Taylor

Do you feel Beverley that the telling of those stories and the sharing of those stories have - are now sort of more embedded in the place? Do you think more people are understanding of the Windrush Generation? And therefore, they've got more of a perspective on what's happened most recently.

26:50 Beverley Dowdell

Yes, I think it does. I think it does. Where, where I come from - where we come from. It's, it's an oral tradition. So, we tell stories, and the stories usually are true to life, or there is a moral at the end of the story to tell us how to live. And that was, it was lovely to hear that this that we have that tradition during the Windrush legacy.

27:30 Binki Taylor

And did you have a good audience of young people to pick up on those stories, because there's also the passing forward isn't it - that the passing forward is important? So new generations are hearing and understanding your story. Yeah? Michael, is that reflected in the work that you've, you've done as well?

27:53 Michael Elliott

I'm very, very much in fact, in my first visit in June to Southampton, I met this woman, Beverley, for the first time at the Black Heritage Association. And I met some other members of the association as well and you know, shared my work with them. And I had conversations with them, they told me stories, you know, from, from the past. And my visit here has opened up my eyes even more into what I can even do with my work further and inspired a new piece that I did recently called *The Calling*. For those of you who haven't seen, it's actually one of the images on the on the mural. Yeah. Which I, so that's, that's my most recent piece, in the Windrush that I, that I created. So, it just hearing the stories and hearing how vibrant of a conversation it is over here, as opposed to Jamaica. It just says it tells me that my work on this subject is not done. It's far from done. So, I will continue to be an advocate, you know, in this whole subject matter. You know, the legacy of it is important it is and it's important that we highlight the injustices that have been brought on throughout the decades, you know, and I'll continue to do that...

29:47 **Binki Taylor**

...through the unresolved. Yeah, absolutely. Okay. Yeah. So, we've touched on stories, and the importance of stories. sharing that, in terms of, I don't know, I've getting a kind of - are getting a sense of space in lots of different ways. So yes, we are here to talk about public space, physical space. But I'm also thinking about the space that we are creating as kind of a community of practice coming together, which is, which is something else, you know, and it is about transformation, perhaps, you know, personal and, and communal. Does that have any resonance with anybody?

30:33 **Suzanne Lacy**

I wouldn't say it does for me, because since the 70s, I've been coming to England. And I actually met Rick Lowe here, the founder of Project Row Houses. And I remember thinking, that guy's got real integrity. He is a person who really genuinely cares about his community. And I wouldn't say that's true of everybody who deals with sociopolitical issues, particularly in in the art world. But I think that there is a community of people that, that really do care about this kind of work and have a set of ethics that I think it's great to explore. The other thing I'm struck by is what Beverley said about display. So - so the idea of presenting your identity, and your stories is a form of display. And it could be seen, it used to shock me when people would think that working with people from particularly for me cross-racially, that there was you were putting people on display, when people don't become part of a project unless they have a shared value. And they precisely want to present themselves to the fullness of their identity in society. And I think that's a very important thing to kind of nuance.

32:00 **Binki Taylor**

Yeah, I would absolutely agree with you that bringing visibility in the way that you both have done this year, in particular with around Windrush is showing a perspective and showing sides of the story that lots of people just don't see or don't know. Vikkie, do you feel that the work that you've done or that you're doing is bringing that visibility too to the Chinese community? Or is it more of a kind of insular healing that it's doing? Because it the work does two things you know?

32:37 **Vikkie Cheng**

Yeah, yeah, we have been doing a lot to bring more local Chinese community to understand the other communities. So, from previously, they tend to be you know, doing their own stuff, right? Their own things, but with different projects, engagement or maybe, for example, when we do the Chinese New Year's celebration event, we involve a lot of different partners, and people, volunteers, performers, and interestingly, actually, we don't, other than, you know, inviting

performers from the other organisations, we also train our own performers. Yeah, so in our structure, we provide different interests classes, for example, dancing classes, singing classes, so people they are interested to join, and then the next level is we encourage them to do their performance on the stage. So of course, not well, you need to be professional dancer, things like that, no, no need, but that's the empowerment, we empower them to - well, you have the talent go to the stage to do some dancing, you know, so that will help them to you know, build their own confidence. That is very important. You know, from that point, they don't know if they will open up to people they will try to understand each other get to learn more about the other communities right like for example we went with the uh Islam...one the Indian group, yeah, with another minority groups as well. So, I think we have we keep very good relationship with. So, it's really good. We can see a lot of - the other thing is, we're going to have the live show in November, that is, we called it *Music Through Diversity*. That is the good example to show how different communities work together. That is really good example. I think we working very hard on this.

34:45 **Binki Taylor**

So, arts and creative and social practices doing a lot of heavy lifting. Isn't it in a in the kind of social space? Yeah, Beverley?

34:57 **Beverley Dowdell**

Well, we are currently just out I did a new project on recycling. So, I've had all the chaps / gentleman making braids - of course, the claim they couldn't do it. And then as we talked about rope, and they can all make rope. So, we are making rope with rags. And eventually it will be made, it will be a mat. Because one of my passions is craft. And I can't paint for nothing, but I can do lots of craft work. So, I do - so I tried to teach everybody to make something and make things. And we were actually doing things, crafty things, not crafty as sly [*Laughter*].

36:04 **Binki Taylor**

I think - and I believe that in one of the other workshops this afternoon, there was a there was a conversation about craft versus art or not versus, but you know, these sort of these fine [*bang noise*]...fine delineations? Yes. And you've just said you can't paint for nothing, but you're good at craft, you know, this, this is all creativity.

36:36 **Beverley Dowdell**

But most of us, in Jamaica, where we did, we did, we made things, some out of necessity, and some out of fancy. So, we were you know, we, as kids, we were always making things and making interesting, we made our toys and you know, we did this. So, everybody knows how to do all the things, you just bring up something and they went, oh, yeah, we used to do that. So, we're anxious to share these skills. So, to

anybody who wishes to come and join us. And it's - Black Heritage is not just open to - it's open to everybody. It's inclusive. So, we welcome everybody. There's usually some dominoes down there. And if you hear the noise, it's not because we're fighting. We're playing dominoes. *[Laughter]*

37:41 Binki Taylor

I think there was a talk also earlier about the invitation. And that is a very open invitation in this space. And that that is kind of important. Yeah.

37:53 Suzanne Lacy

I wanted to remind us, also of the conversation that Fatoş, and Raluca and Torange had. Because they were talking about what is the intention of the work, it often comes up with social practice and has forever particular during the Tony Blair era, that art was being instrumentalized by being supported by the government. And I think that's such a critical thing to instead of critique to nuance, the various terms like Errol was talking about and the various kinds of practices and one of the things that came up that Fatoş was talking about is what is the intention of the work? Is it to solve a problem? And I think that's a completely legitimate reason, you know, to solve the problem of cultural invisibility, or experiential invisibility. But I think it's also to make visual art that is political, because that kind or sonic art, different kinds of art, that that is where perception operates in the realm of social change. And I'm very interested in how seeing something or hearing something causes you to think differently. Yeah, like about the Windrush Generation - are we now, and we are, from what I've understood here in England, seeing, thinking differently about that - the Windrush Generation and the relationship between Jamaica and England. I'm curious how people think about it, what's the political usage for you of having people in Jamaica understand the Windrush experience?

39:43 Michael Elliott

It's that's a very good question. It's very tough in Jamaica because it's the conversation is not as ongoing. Because - because the victims of the Windrush or the home office scandal, as I should call it, tends to be the West Indian Britons that, yeah, citizens that have been settled over here and their descendants over on this side. Now, that's not to say that it hasn't affected family members in in Jamaica, because they're, you know, they're there. Because when deportations have happened over time, you know, it, it, it also affects, you know, the whole economic stability, some level, yeah, you know, of those who have been sent back and maybe a burden on the family, sometimes they come back to no family, you know, like, they don't really know anybody. So, it hasn't been a conversation that has been widely spoken about in Jamaica. In fact, when Windrush day comes in Jamaica, you know, you might see a documentary on TV about it, but there is no sort of big, you know,

you know, these events all over the place about Windrush as an in comparison to what I've seen here. Yeah, you know, so.

41:43 Binki Taylor

I mean, I think what I'm interested in, because you've had, now you've had the work in a public space in, in two places. So is the impact different is what you want to happen with that different in each place.

42:03 Michael Elliott

I'm still sort of gathering what the impact here has been, because I mean, it was just put in this latest one recently. I got some, you know, pretty good feedback in, in Jamaica. People calling me and say this in my work and on a billboard, you know, so, you know, that was very satisfying. I mean, there are different formats. Of course, the, the style of how we did it in Jamaica is different from how it was done - done here. Yeah. I like the idea of the sharp windows here, because then pedestrians can really stop and look, you know, so. So, it was interesting impact-wise on both ends.

43:02 Binki Taylor

Brilliant. Well, I've been waiting for a signal, but maybe I shouldn't have been waiting for a signal.... Yeah. Okay. So, I would be lovely to have some questions from the floor. But I do have one on Slido. I'm going to apply the glasses so I can actually read it. Okay, so great. Brilliant, because we wanted to come back to this on the topic of ethics, UP Projects recently advertise their consultancy work with banks and developers on Instagram. Do they have any ethics around this work? Well, there's nothing that anybody up here can answer, but is there anybody down there that wants to answer that one?

43:52 Moira Lascelles

Thank you. Hi. My name is Moira Lascelles, I'm Executive Director of UP Projects also timekeeper today. I think it's a great question and it's something that we actually talk internally a lot about. And that has come up in lots of the conversations that have been convened today around the trickiness of balancing how you run, how you balance power and how you also balance trying to make a difference through social practice within power structures that already interest, and they'll be working in today. So as Torange mentioned, the kind of public sector, the private sector and then the commons and how they interplay together. And I think for us, we will always do - what's important to access to remain critical, and to look at what agency we can afford within those situations and then to - to be transparent with the communities that we're working with within the context of that agency. And being transparent around our systems that we are going to be working with as an organisation with the communities that we work with. So, it is something

that we talk a lot about as an organisation that we are aware of, and that, that we remain critical of, and that we also are open to removing ourselves from projects when we feel our agency, or our voices are not being heard. So yeah.

45:39 Binki Taylor

Thank you for that. I'm going to come back to Suzanne, because you were talking about ethics. And I think, bringing in that the panel discussion with Torange earlier. And the relationship we have between, you know, artists caught in this bind, we're still all in this bind, actually, about where does it where does the money actually come from, you know? And in in the UK, you are you are extremely limited as to where funding can come from. And, you know, even working through charitable foundations that that's also that times problematic. And I think more and more of them are coming through with histories that are problematic. So, it's not simple. Do - do we think though, that art has a role in now pushing the, yeah, pushing the conversation in those spaces? So, if we are, you know, if there are opportunities for a relationship to develop with a with a private funder or philanthropic area? What can we push? Do we think we should be pushing in those spaces?

46:55 Suzanne Lacy

Ethical conversations?

46:58 Binki Taylor

Yes.

46:59 Suzanne Lacy

Well, I think all of us should be pushing it all the time! And I think that I think a lot about the ethics of a personal relationship. How do you listen to people? How do you respect people? How do you introduce some level of support so that criticality isn't perceived as an attack. So, I think that the relationship between two individuals is also reflected in the relationship of an artist who, who works with groups of people. And you are in a sense, I mean, they're, they're not completely parallel. Because I think the other thing that operates although certainly cross-gender, cross-race, the same thing operates, which is to understand that these identities operate within a very large social context, which maybe you don't have to do as much personally - interpersonally. But when you're working with a group, you have to take on the understanding of, to me, I've learned, like I said, before, I've learned so much from the people I work with, who really teach me, you know how to be and to me, that's, that's ethical - my relationship with them.

48:13 **Binki Taylor**

I think I think what I meant or to add on to that, if we look at the diagram that Torange showed, where you've got private, you've got public, you've got commons, is what we understand, perhaps better and we're used to traversing and representing in terms of our interaction and are the relationships that we want to build into community. It's when there is that is being funded by something else in the privates in the private sector. What are we taking? What's the opportunity to take that power up? I think that's something that I've become very interested in, because that is an opportunity now to change. You know, they are still all people somewhere along the line, you know, hearts and minds up there is kind of a...

49:05 **Suzanne Lacy**

...and part of that's the key. I mean when I worked with police in Oakland, I mean, policing youth, you know, that's kind of a yeah, an explosive topic, but there were individuals, and those individuals were available to change their perception of youth. And even although I found the institution of policing, very impervious, like most institutions, to programmatic change, you know, I developed an officer training programme between youth and officers, and it couldn't last because they couldn't figure out they had to pick you up in non-marked cars and feed them pizza. Yeah, that wasn't part of their institution. But yeah, I think as an ethical person or practitioner, you, you raise it everywhere.

49:52 **Binki Taylor**

You've got to raise it everywhere.

49:55 **Beverley Dowdell**

But art and culture are closely linked. If you think about it when you see a piece of art, and you start analysing it, if it was, if it's one person looking at it from one angle, and then it's explained to the other person, it gives them an insight and hopefully make them more understanding and more appreciative of the next - the next person.

50:28 **Binki Taylor**

Yeah absolutely. And it is, you know, for forever, you know, the sharing of that tool is really important. So, I think that's where the, you know, we've got the fine art and the artist, but it's the practice where lots of people are beginning to get involved in that is, is fantastic. Five minutes to go. Are there any more questions from the sitting audience? Ah, down here!

51:08 Audience Member

I work in Leicester, and there's like an infrastructure of a lot of white, cis, middle class-led organisations in an extremely diverse city. And I was with a group of brown skinned women, the other night from Birmingham and Manchester, and Liverpool and Leeds. And they were saying it's the same experience in their cities, that a lot of the brown and black artists are in like, less of an economically rewarded situation. They might be like, freelance and hourly and temporary contracts, and volunteers. And I'm just wondering what the answers are, like, having worked in the art since the 80s, and 90s, I'm not seeing a lot of change in that respect. And, like, we have projects led about refugees, we have projects led about children. And they're all about giving agency, and co-creation and takeovers. But they're all white middle class, cis-led. And I'm just wondering if there's any observations from the panel about that dynamic, and whether that needs to change or whether it's okay. And how that relates to ethics?

52:24 Binki Taylor

Anybody got...

52:25 Audience Member

And that's not meant to be accusatory, it's meant to question.

52:27 Suzanne Lacy

Yeah, I can't say here, obviously. But I can say in the United States, in the past, since Black Lives Matter, became a real cultural phenomenon, that the market place has suddenly opened up to many more artists of colour. And that has really shifted the dynamic of the art world. And I would say even in terms of community practices, that is now the case. It is largely if you look at granting organisations, you'll see more people of colour than white people. That's just very recent in the last five to eight years. And ironically, it has a lot to do with the market.

53:09 Binki Taylor

Yeah, ironically, yeah. It has been driven by a market that knows it has to change. So, you know, I think I spoke earlier about, you know, the old order is now over. And we are creating the new so it's a strange liminal space, but something else is coming and on its way. And I've got two questions here, one from Hannah, could you say more about listening, please? How do we listen through social practice? And what is the result of listening? So, Beverley, listening?

53:49

Beverley Dowdell

How do you listen? I'm just going to use an analogy. And I'm going to use the tea cup, if you don't mind. You see a painting of a tea cup and it's leaking. And you think that tea cup is rubbish, but it is actually telling you, and as Michael explained to us when we saw it for the very first time, that when you go to an English house, tell me if that's true? That when you go to an English house, the first thing you get offered is would you like a cup of tea? Yes? What if a tea cup is leaking? That tells us something completely different, right? And you and it took Michael to explain to us and we were listening. The explanation from this tea cup, and you can listen at different levels. If you're a counsellor, you know what I'm talking about. So, you can listen at different levels, and you can get different vibes that the right word from listening you can hear a song, and you think it puts you into a different level. Or it can make you sad, or it can make you laugh. But because you're listening, and I spent a great deal of my time listening, I was a nurse in my previous life. And I used to visit people at home. And I would say how are you? And this is not derogatory please. But most English people you say how are you and you say, "all right". And then you say yes, but how are you? And this is when you're going to hear what, how they really are. So, you listen, and you will learn to listen when you're listening.

56:03

Binki Taylor

Thank you so much for that. Beverley. I think that is a really brilliant note to end today on. It is absolutely a practice which is around listening and sharing. And taking that and creating something potentially new together or investigating the old even together. It's been a brilliant day. So, thank you very much UP Projects for putting together just an amazing programme. And yeah, thank you very much for having us.