

RADICALLY IMAGINING OUR CITY

Questions to ask as we steward
in creative collaboration
by Joon Lynn Goh

WHEN THE 1% GOVERN AND THE 99% STEWARD

As a migrant to London, it took me many years to gain the right to vote. When I finally did, what little agency I previously had was replaced with little more to shape the city I call home. In 2022, the report Road to Renewal found that only 6% of surveyed voters in British elections believed their views could influence governmental policy. This report is a snapshot of **our lack of faith in representative democracy and centralised governance.**

In the process of surviving multiple manufactured hostile environments - communities, in particular those who are racialised, disabled and/or working class - are turning their faith to a different kind of social contract, in which communities are modelling decentralised and distributed forms of decision-making and resource sharing. Initiatives include organising via grass-roots movements; community wealth, land and asset reclamations; mutual aid systems; and alternative spaces for health, healing and learning. These initiatives provide another snapshot of **how communities are resisting currents systems that punish, imprison and expel, and are instead building systems for collective safety, care and development.**

These initiatives are instances of governance, but might be better understood as stewardship, as articulated and practiced by indigenous communities as a sacred responsibility to look after each other and our planet in perpetuity. In contrast to a framework that celebrates singular authorship and ownership, stewardship asks us to participate in the task of collectively shaping, using and maintaining resources we hold in common. In [*Sacred Civics, Building Seven Generation Cities*](#), contributors describe how indigenous teaching and practice are being applied to cities, and in doing so readers are given a taste of how we might shift from individual property ownership to urban commoning; a vote every 4 years to polycentric forms of governance; or accepting a default of market 'externalities' to accounting systems designed to value social and planetary wellbeing. Readers are also given a taste of what stewardship might feel like if the many community-led initiatives we know and are apart of, were better connected, supported and scaled across a city.

To acknowledge ourselves as stewards with a sacred responsibility to look after each other and our planet is a **practice that requires our deepest creativity.** Not only to imagine towards, but also to imagine away from governance systems that have been made in the imagination of the 1%. And yet, **the role of artists, creative change makers and radical imagining, especially from a global majority and social movement history, are largely undervalued and underused in formal city planning processes.**

As part of the [*Civic Futures Fellowship*](#) (over the pandemic years 2021-22), I followed projects and interviewed artists, council workers and migrant organisers to explore the role of creativity and lived experience leadership in transforming policy-design, service delivery and community engagement in local governance (see a full list of interviewees and partners at the end of this text). This process has helped me recognise that **the stewardship of our city requires us to practice the most creative collaborations between interdisciplinary agents, including artists, organisers, council workers, policy makers and funders.** And that it is through our most creative collaborations that we can nurture the capacity and infrastructure to radically imagine and rehearse how we want to live together in our city.

This text is in-progress learning. It shares real-life case studies and is structured around a set of questions for creative collaborations to ask and practice as we shift from the governance of the 1% to a stewardship of the 99%:

How are we growing capacity and infrastructure to radically imagine our city?

How are we:

1. CREATING SPACES FOR PLAY AND SPECULATION?
2. BRINGING OUR WHOLE SELVES TO LEADERSHIP?
3. TELLING STORIES THAT HOLD US IN RELATIONSHIP?
4. BUILDING COLLABORATIONS ACROSS CIVIC SILOS?
5. FINDING CREATIVITY IN THE TECHNICALITY?
6. STEWARDING FOR LONG-TERM TRANSFORMATION?

CIVIC FUTURES FELLOWSHIP: LEARNING FROM ARTISTS AND MIGRANT ORGANISERS

As an artist and organiser, I am interested in how **artistic skills, methodologies and practices can be translated and applied to civic infrastructure**. If imagination is a regular practice for artists, how can we make better use of our skills to technically support civic experimentation? Whilst there is a large field of design involving participatory gaming, immersive simulation and futuring processes in the context of policy-making, there is a sparser history at the interface of art and local government, following most notably the [Artist Placement Group](#) residencies that took place in government and commerce during the 60s and 70s in the UK, and more recently the work of [Art Util](#), a global network exploring how 'useful art' can deal with issues once considered the state's domain.

For this reason, as part of the Civic Futures Fellowship, I followed 3 projects directly commissioned by the GLA and/or funded as part of the Boroughs of Culture, a programme now in its 7th year that enables local councils to bid for over 1 million for cultural activities. With the question 'How do artists support us to re-imagine the stewardship of London?', I interviewed artists, producers and council workers involved in: [Artists for Change](#) - a year-long artist residency programme that embedded theatre group Teatro Vivo into Lewisham Council's Climate Resiliency Team and curator Dima Karout into the Council's Borough of Sanctuary infrastructure. Both residencies had a brief of engaging local residents in the making of new artworks as well as influencing council policies and practices around climate resilience and sanctuary; [2.8 Million Minds](#) - an on-going creative programme commissioned by the GLA, and led by the artist James Leadbitter to influence London's young people's mental health policies via art-making and manifesto writing that are youth-led, artist-centred and disability justice informed; and [New Town Culture](#) - a programme curated by Barking and Dagenham council to develop artistic and cultural activity as a core part of social care services within the borough, including research, projects, tools and training for social care practitioners.

As an artist and organiser, it is also vitally important to me that our **understanding of imagination is rooted in the radical imagination; a lineage and consciousness in which oppressed people have continued to envision what futures may look like and how to bring these worlds into being.** (For an expansive history of the Black Radical imagination and how the Civil Rights, Black Power and Women of Colour feminism were connected to anti-colonial movements and Third World solidarity inspired by uprisings and revolutions in Africa, Asia and Latin American, the Non-alignment Movement and the Chinese Revolution – [see *Freedom Dreams by Robin D G Kelley*](#).) Centering on this lineage acknowledges that what we understand as radical imagining is what our ancestors have called survival (as articulated by Amahra Spence, founder of MAIA, in a recent conversation). It is a **caution against the depoliticisation of imagination as a neutral act or the dangers of creating a universal framework (e.g. imagination for all!) that in practice is exclusive.**

For this reason, together with another [Civic Futures Fellow](#) & architect strongly engaged in London's Latin American community, David McEwen, I also interviewed 10 organisers working within and outside local government with experiences of migration, diaspora, displacement and racialisation. We asked *'How are lived experiences of migration shaping the stewardship of London? What are the enablers and barriers to your leadership?'*

The following is what I have heard, observed and learnt from artists and organisers on how creative collaborations between interdisciplinary agents including artists, organisers, policymakers and council workers, can nurture our city's radical imagination.

HOW ARE WE GROWING OUR CAPACITY AND INFRASTRUCTURE TO RADICALLY IMAGINE OUR CITY?

1. HOW ARE WE CREATING SPACE FOR PLAY AND SPECULATION?

'What can artists do in a civic system that others cannot? What skills do artists have that are under-recognised in a civic system?' From the 3 art programmes I followed, many involved named the artist's skill in nurturing the capacity to play and to imagine how things could be done differently. As articulated by James Leadbitter from 2.8 Million Minds:

It's about play! It's about the radical potential of creative processes that enable young people to address the conditions of what has harmed them. It's about art processes led by lived experience artists who can create caring, safe and accountable spaces that can hold uncertainty and the boldness of participants. It's about their ability to direct rage and pain into critique, capacity building and the ability to engage with decision makers. It's about skewing our upside down model from crisis to early intervention.

James's observations and commitments shift a common undervaluing of play from 'soft' to a powerful process that can create the boldest of ideas and alternatives.

Nurturing a capacity to play in these terms is equally relevant to council workers. As Kas Darley and Mark Stevenson from Teatro Vivo, who were embedded in Lewisham Council's Climate Resiliency Team for a year, note:

Our time with the team gave people the permission to be more playful. Being outsiders we weren't scared of council hierarchies, we could ask questions that tease, voice things that the team couldn't say but were frustrated by... Quite a lot of the team actually have artistic backgrounds – theatre training, am dram, playwriting, but don't have the license to use this at work, to be curious about how things can be done differently...

Across the 3 art programmes, play enabled people to shift from a short-term perspective to a longer-term vision. Artists holding a space to speculate were particularly important to Martin O'Brien, Head of the Climate Resiliency Team at Lewisham Council:

Artists of Change bridged the gap between the reason why I'm here and the reality of my day to day. The job that I'm doing – climate change, Lewisham net zero by 2030 is a really big strategic and almost existential role... But on Monday morning when I fire up the laptop, everything I'm doing is so operational – all the admin, reports, procurement, going up chains to get approval, filling grants, monitoring, ticking boxes. It's completely irreconcilable.... We live in a gap between political ambition and delivery. Artists help bridge the gap. They hold a speculative space that is about building towards rather than working in hindsight...

As part of their residency, Teatro Vivo devised a performance that surveyed the residents of each borough in Lewisham on their thoughts about climate change. From their perspective, Mark and Kas explain how holding a speculative space modelled a different way for the Climate Resiliency Team to work:

Devising and improvising a performance was about holding a process in which we didn't make any decisions about what the performance would be until months into the project: once we had spoken to hundreds of local people and observed the council team at work. We made the show from scratch in the rehearsal room. The [Climate Resiliency] team at first was baffled by the process but began to relax into it. It modelled how to be open to what will happen, what will emerge. It showed you can work with emergence. Not pre-planning stuff before you speak to people, pre-deciding outcomes, not bringing preconceived assumptions. About relinquishing control to an open-source way of creating ideas.

Play and speculation are significant when we consider our current systems of governance. Mark and Kas's experiences of the Climate Emergency Team questions how much untapped creativity exists in local government. Mona Bani, Founder of [Revoke](#) - a grassroots organisation advocating for the rights and welfare of underserved young people including refugees and migrants, also questions the consequences of when creativity is deliberately obstructed in government. As someone who has previously worked in Cabinet, she reflects:

'[Civil service] recruitment looks for smart people who are not creative, free thinkers; who are to be deliberately removed from the everyday... who are able to make decisions that impact millions but are not connected with the decisions made.'

As stewards, we can ask: How does the process of play help us to release judgement, both personal and collective? How can the act of speculation embolden us to take and share risk? And how can exercising our imaginations create a stronger sense of accountability to those impacted by our decisions?

2. HOW ARE WE BRINGING OUR WHOLE SELVES TO LEADERSHIP?

When David and I interviewed organisers with experiences of migration, diaspora, displacement or racialisation, each of them spoke about an instinctual or intuitive capacity that allowed them to tap into different ways of understanding a situation. Jabez Lam, the lead organiser of [Hackney Chinese Community Services](#) - spoke about possessing a 'migrant mentality', which he described as a perseverance through change, challenge and a lack of resources to make something happen. Arman Nouri & Kwame Lowe from the design practice [Kin Structures](#) - spoke about a double consciousness, a multiplicity or an instinct to survive and navigate an oppressive system. And Vicky Alvarez, chair and trader of [Seven Sisters Traders Market Association](#) spoke about bringing community traditions to her organising:

Never let your culture die. Pass it on. Learn from traditions... 'Convite' is when communities are together to do a common goal, like laying down the foundation of a house or a road. This is what we do in the market. We are a family.

Chelsea McDonagh, a writer and [organiser](#), also speaks powerfully about her ability to organise and see outside of the system because of her experiences of growing up as part of the Traveller community.

The Traveller community is already living without borders. The survival of the system is of no interest... Going back to the Irish famine – we all took to the road because the State told us we were going to die... It's easier for us to imagine no borders because we are already practicing things like conflict resolution. We can't ostracise a family member even when the police tells them to leave. We can't. We won't abandon them into a system that is so unforgiving in a society that is so unforgiven.

Chelsea goes on to speak about her role within institutions as playfully reminding people that we live in a fictional set up. She jokes that she often says in meetings - *'You do know this is all made up, right? right? So we can do things differently!'*

These experiences of migration, diaspora and displacement inform the ways in which we resist systems of oppression, and are powerful sources of knowledge, wisdom and clarity of how things can be different. As defined in Centre for Knowledge Equity's report on [Lived Experience Leadership](#) written by Baljeet Sandhu, Lived Experience Leaders are

'Change-makers, innovators and leaders who have activated their lived expertise to inform, shape and lead their social purpose work (often in combination with their learned and practice experience) to directly benefit the communities they share those experiences with.'

Lived experience leadership is essential to a radical imagining of our city, and requires us to invest in the imaginations of those most excluded by a city; of those living at the intersections of racialisation, queerness, disability, poverty or precarity, and non-citizenship status.

Yet, as observed by Farah Elahi, the head of GLA's Community Engagement Team, there is a barrier for council workers to bring their lived experience to work. She notes: '*There is a stereotype of local authority; a weird dichotomy of who can be a migrant inside and outside government.*' Regardless of lived experiences, you are a 'professional' inside government. The consequences of not being able to bring your whole self to work is explained by Farah:

When you are not whole, people are cut off from their instincts, they are cut off from their heart because there's no space for this, and when you do this you are loosing your primary resource of sense-making.

As stewards, we can ask: What if we brought our whole selves to our leadership wherever we are in a civic ecology? What would our social purpose work look like? And how might we question what does not sit with our instincts? What aspects of work might we reject or resist? And what collaborations and alliances might we value and seek instead?

3. HOW ARE WE TELLING STORIES THAT HOLD US IN RELATIONSHIP?

In Artists for Change and New Town Culture, storytelling and ceremony were key to convening people around common questions, to building relationships, and to marking collective milestones.

During Teatro Vivo's residency, Mark and Kaz worked with street performers that visited every ward of Lewisham to directly engage public audiences and passerbys in their opinions about climate change. This strategy was internally considered so successful that a council officer commented *'There should be a Teatro Vivo department rather than a communications department.'* In response, Mark and Kas have reflected on why council communications are generally unsuccessful:

The mistrust in the council is actually unfair. They just can't communicate... There's a need to tell the story of what is happening, and that this is where we are at the moment. Rather than the politics of proving this is what we have done... Councils can learn from the process of devising – holding lots of voices without having to say you know what is best, what is the solution...

Martin also explains how storytelling can be a means to build collective ownership and agency. And in doing so a way of managing expectations and sharing risk with all residents in contrast to a culture and/or communication strategy that leans towards risk aversion.

*With declaring a climate emergency it's all about influencing, sharing info, connecting people, working in partnership. There's a need to communicate beyond committee reports. A need to reach out to a much larger, broader, diverse community. We need insight into how we can bring the most people on this journey. We need a collective ownership of priorities of what we are going to do. **Storytelling is what people changes people's minds not facts and figures. It's not about scaring people about climate doom, but creating agency.***

In New Town Culture, ceremony and celebration around young people are valued as a way of building relationships between young people and social carers, and telling a different story about a young person's life. A public pamphlet for New Town Culture explains:

How can ceremony and celebration become a positive tool in social care practice? Birthday parties, awards ceremonies and other life milestones are of course important but smaller interventions can be used in our daily interactions with young people. Sharing words to describe our feelings when we meet, drawing a picture together, preparing a snack together, watching birds in a tree. What can be the impact of these celebrations and ceremonies in our relationships?

As stewards we can ask: How can collective processes of storytelling allow many people to gather around common questions; to debate, shape and share visions? What narratives enable people to translate their fears and hopes to one another? And how can we use stories, ceremonies and collective milestones to bring us into relationship with one another?

4. HOW ARE WE BUILDING COLLABORATIONS ACROSS CIVIC SILOS?

Out of necessity, communities are organising in movements, provisioning via mutual-aid systems, protecting community spaces and assets, providing alternative forms of education and training, and creating spaces of creativity, celebration and healing. These instances are examples of communities radically imagining how they want to value people and planet, and then modelling decentralised and distributed forms of decision-making and resource sharing to achieve it.

When we consider city stewardship, we have much to learn from community institutions, infrastructures and governance models. Mona from Revoke, for example, models the provision of 'youth services' that is radically different in its vision, methodologies and frameworks compared to current social care institutions entangled in Hostile Environment infrastructures:

*Revoke is turning up somewhere you can put your feet up and heat up your food. There is ease. You can be loud. We are like family to them. When other professionals call young people 'aggressive' what is happening is that young people are in spaces where they are not respected. **Every institution they interface with is part of an infrastructure that sits within the Hostile Environment so the default is service providers who are hostile on some level...** Compassion is central to how we deal with young people. It's not fluffy but a necessary pedagogical framework reversing trauma on a neurological level. **We work in a trauma-informed way, with an abolitionist framework, and we have clear policies on what we do and don't do.***

There is not only a need for civic agents including councils, funders and change-making bodies to learn deeply from spaces like Revoke, but there is a pressing need to amplify, resource, and scale out these practices.

In [Radicle Civics](#), Dark Matter Labs proposes **new ways of organising the city that move beyond static categories of state, private sector, and third sector to unleash new kinds of civic spaces**. They call these spaces '*liberated civic spaces: collective, physical, mental, social and open spaces where all agents have agency (ie the capacity to act) and can work together to create a better society with regularity.*'

Moving towards this vision, from centralised to decentralised forms of city stewardship, requires us to build creative collaborations and experiments across civic silos. During the fellowship, I encountered different examples of this.

In the context of artist collaborations with local government, many people pointed to the strength of **'inside outside partnerships' that enabled them to take risk and make change.** These partnerships involved people both inside and outside formal structures of governance, who each have a strategic understanding of what they can offer in their respective roles to produce an outcome that neither can achieve by themselves. For James from 2.8 Million Minds, as an 'outside' artist, his advise is simple: *'Find the radical person... the person within the big institution willing to take a risk.'*

James' 'radical person' was found in the form of Clare Lovett, a Principal Project Development Officer for Culture and Creative Industries. In a complementary way, her understanding of being on the 'inside', and what she could bring to a partnership is articulated here:

I am learning how to lean into seldom heard voices to flip the hierarchy... I use the convening power of the Mayor... I spy opportunities to generate opportunity... From the perspective of a community organiser I ask where is the self interest? Where is the common ground? How can we build a creative city health movement?

Another example of an inside outside partnership is the [Citizenship and Integration Initiative](#) - a pooled fund that resources migrant organisers to take up-to-2 year secondments into the GLA's social integration team. Over 7 years of this programme, secondees have gone on to influence and shape citizenship programmes, including democratic engagement and voter registration that now has its own department, access to healthcare of migrants in accommodation, and migrant worker rights. Geraldine Blake from the London Funders who co-ordinates the Citizenship and Integration Initiative speaks about the impact of bringing different parts of a civic system together in collaboration:

My work is a matchmaking process... The expertise is absolutely with the secondees – they are so well plugged into civic society – they can see where opportunities are. They bring imagination, ideas, passion, detailed knowledge. They imagine big... On the other side, the GLA is better connected to a network of a whole range of small organisations that they wouldn't necessarily come into contact with. Things are achieved at a much bigger scale because of the reach and influence of the GLA... It's a model that delivers something quite different.

In an ambitious grassroots case study, Yvone Field from [The Ubele Initiative](#) shares how **community infrastructure can be scaled across cities and regions in coalitional partnerships**. In contrast to tokenistic community partnerships, she speaks about an equal agency in these partnerships, where Black and minoritised communities need to be *'leaders, not just collaborators or recipients, or people being invited to a space.'*

After decades of under-investment in infrastructure organisations serving Black and Minoritised communities, The Ubele Initiative has garnered resource and strategy via creative collaborations that bring together local authorities, funders and community organisations. In February 2020, the Ubele Initiative was appointed as the GLA's BAME infrastructure partner, giving them the opportunity to pilot working with infrastructure organisations in up to seven London Boroughs. And in 2021, Ubele and the National Lottery Community Fund, announced a new £50 million partnership, the Phoenix Way, to identify and support 6 regional infrastructure organisations.

As stewards we can ask: How are we modeling organisations that affirm life? How are we amplifying and investing in future forms of governance already taking place and rooted in community? And how are we experimenting across civic silos to distribute agency and leadership for communities to shape the places we live in?

5. HOW ARE WE FINDING CREATIVITY IN THE TECHNICALITY?

Artists are commonly asked to create artworks that tell stories, but more rarely asked to use their creative skills and perspectives in what is deemed structural or technical. In this scenario, we not only lose the lateral thinking and creative skillsets of an artist, but **we also bolster the assumption that our creativity is not required in administrative, bureaucratic, or technical work.** Whilst council rules and processes, as Martin from Lewisham Council notes, have the intention *'to make things fair, to ensure transparency of decision making, to allow scrutiny...'* how can we be more creative about the ways we design for transparency, accountability and fairness?

Artists for Change, 2.8 Million Minds and New Town Culture are rare programmes in which artists are using their creative skillsets in the context of policy design, service delivery and community engagement. Marijke Steadman, the Senior Curator for Cultural Programmes and founder of New Town Culture articulates this opportunity:

With New Town Culture, we are providing a service for social care; interventions with service users or what we would call arts projects & commissions ... But the bigger possible bit of work has been asking how does creativity sit in case reviews, supervision, in the technicality of social care?

So alongside an offer of artistic programming for service users, New Town Culture also delivers a training programme and group reflection space for artists and social care workers; is critically exploring the transformation of safeguarding policies; and most broadly is a case study that informs local authority strategy. As an in-house curator within the culture team of Barking and Dagenham Council, Marijke sits on the local authority's Practice Framework, Practice Strategy and Quality Assurance Board on Social Care. This means, Marijke is able to influence council strategy and policy from the perspective and methodologies of an arts programme. And in doing so, steadily builds upon New Town Culture's theory of change that *'by embedding art and culture in the core business of local authority services, New Town Culture proposes systemic change.'*

If we did take a creative lens to the most technical aspects of our work, what transformative changes could we seed? A conversation with the researcher Dr Loubaba Mamluk, and her [*comparative research*](#) of UK refugee resettlement schemes, includes her reflection:

There's something majorly missing in resettlement programmes. It feels wrong in my body - we are not being creative... The missing thing is not a home, a nicer bus that picks you up from airport, not a one-off dance class or a monthly meal. It is not about what we give and people not being grateful. The question is how can we afford to look towards people's happiness? What gives joy? What takes away from joy? How can we think about a process of resettlement where people can re-route to joy?

What if our strategic ambition for resettlement programmes centered on our dignity and agency to re-route to joy? Increasingly unliveable economies, conflict, war and climate change require our cities to consider mass resettlement as a priority area of planning. And if in-bound or out-bound resettlement schemes necessitate the detailed logistics of movement, health, housing, education, livelihood and two way integration, how can we bring our most creative sensibilities and strategies to these plans?

As stewards we can ask: Why do we silo our creativity? How can we re-imagine the ways we contract, procure, pay and administrate? What accounting systems can more effectively value our social and planetary wellbeing? And how does finding the creativity in the technicality of things move us towards transformative change?

6. HOW ARE WE STEWARDING FOR LONG-TERM TRANSFORMATION?

Transformation takes time to experiment and to iterate into being. For this reason, we need organisers such as Yvonne, Jabez, James and Marijke who articulate their projects with a **timescale of 10 years or more**. They are leaders who can advocate, build trust and knit together disparate resources to grow and hold ideas over multiple years. As Marijke reflects on the necessary labour involved:

New Town Culture has been externally funded for 4 years. First by the Borough of Cultures Award and then the Violence Reduction Unit. But we are just about to get 4 years core funding from the Council. This is the Holy Grail. It means New Town Culture becomes part of the bread and butter of the Council. It took 4 years of talking and meeting, holding, piloting, earning trust, shadowing and learning with social workers to get to this point...

Transformation requires budget holders and funders to invest in the long term, shifting from short-term project outcomes to core funded partnerships that are built on trust as well as the shared taking of risks. Transformation requires new forms of resource sharing and alternative wealth building strategies to build greater autonomy for creative experimentation to continue despite political cycles.

Lastly, transformation requires our ability to name and connect our radical imaginations. Wherever we are in a civic ecology, how can our creative collaborations be rooted in the multiple lineages of thought and hard-fought practice around re-imagining our cities? I seek grounding and inspiration in histories advocating for a Right to the City; movements of Sanctuary Cities, most potently resisting federal immigration enforcement in the US; indigenous movements re-articulating intergenerational stewardship in the form of 7 Generation Cities; Police & Border Abolitionist movements challenging carceral systems; and City Plans formulated by and with communities including Just Space. **When our radical imaginations are named and connected, we remember that there is no singular solution and that we all have a role to play.**

As stewards we can ask: How can we shift the timescales of our work? What would change if we planned in decade-long cycles or with intergenerational audiences? How can we value our multiple lineages to multiply our solutions and agencies? And if we are not working on transformation, what are we really doing?

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Vicky Alvarez, Seven Sisters Traders Market Association; **Mona Bani**, Revoke; **Geraldine Blake**, London Funders; **Kas Darley & Mark Stevenson**, Teatro Vivo; **Farah Elahi**, GLA Community Engagement; **Yvonne Field**, The Ubele Initiative; **Clara Giraud**, GLA Culture and Creative Industries; **Rachel Harris**, Lewisham Council, Borough of Culture; **Dima Karout**, curator; **Jabez Lam**, Hackney Chinese Community Services; **James Leadbitter**, artist, 2.8 Million Minds; **Clare Lovett**, GLA Culture and Creative Industries; **Loubaba Mamluk**, University of Bristol; **Chelsea McDonagh**, Consultant on Gypsy Roma Traveller projects, Young Foundation; **Arman Nouri & Kwame Lowe**, Kin Structures; **Martin O'Brien**, Lewisham Council Climate Resilience; **Dijana Rakovic**, Counterpoint Arts; **Marijke Steedman**, Barkingham & Dagenham Council, New Town Culture

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