



MAKE
MORE
ART!

Since 1618

HAMMERSMITH
UNITED
CHARITIES

A Legacy Art Programme

Supporting the community since 1618

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October 2018

400TH CELEBRATION - CREATING A LEGACY

The collective hard work of staff, trustees, partners and beneficiaries will enable the charity to end 2018 with 3 key legacies for the future:

- UNITED in Hammersmith & Fulham
- Intergenerational Housing Project
- Arts Strategy & Programme.

For UNITED and the Intergenerational Housing Project there is a clear plan going forward and vehicles for oversight: governance of UNITED by a separate Board, and scrutiny and support by the Boards of both the charity and DEBK; and oversight of the Intergenerational Housing Project by both the Housing Committee and the Major Projects Group.

In order to create a clear plan for the arts legacy, the management team has carefully considered, and has endorsed this set of proposals put forward by Carolyn Defrin with the support and contributions from Nora Laraki (whom the charity is also supporting with her arts PhD) and their supervisor Jonathan Banatvala.

This has been given the working title 'Make More Art' (we think there may be a better name). This strategy and programme will be worked on further by the management team, learning from the experience of planning and executing the 400th celebrations. Scrutiny and support will come from the Grants & Partnerships Committee, who will report back on progress to the Board.

INTRODUCTION

As Hammersmith United Charities enters its fifth century of service to the local area, it is demonstrating that the arts may be one of the most visible and experiential ways to connect its past with its future. Longstanding values of care and beauty that have always taken shape in high quality sheltered accommodation and gardens for older people, are now extending into artistic activities for both residents and the wider communities as well as in artistic approaches for the organisation as a whole. Additionally, the charity's commitment to artistic research with two PhD students respectively investigating the impact of funding community arts and curating art in atypical spaces, further punctuates a growing interest to embed the arts within the fabric of the organisation.

Investing in the arts is a bold and exciting move at this moment in time, especially for a 400 year old housing charity and community grants giving trust. Austere economic landscapes usually land arts programmes on the cutting room floor, but the charity is instead choosing to clarify how the art beats profoundly at the heart of its mission to provide relief in need to local people.

The following outlines how the charity will continue to move in this direction and embrace a fully recognised arts programme. With an analysis of the charity's 400th year of activities and preliminary findings from both of its funded PhD candidates, it then outlines a potential programme that unites currently running initiatives with a few new ideas.



THE 400TH ANNIVERSARY CELEBRATIONS - PROGRAMME OF ARTISTIC ACTIVITY

Throughout 2018, as part of the charity's 400th anniversary celebrations, the organisation supported a programme of artistic activity under the banner: "Festival of Joy!" From intergenerational participatory projects, to installations exploring social cohesion and affordable housing design, to a new disability arts fest, the charity provided employment and participation opportunities for numerous members of the Hammersmith and Fulham communities.

**9 NEW PROJECTS, 20 NEW PARTNERSHIPS, 500 NEW PARTICIPANTS,
NEW AUDIENCES COUNTLESS CONNECTIONS**



Dancing for Joy

A new dance piece, commissioned by the charity, was performed at the 400th anniversary party by a dance company that emerged from the charity's funded 'Bolder not Older' dance classes for residents.

Organised with Dance West, the piece was choreographed by professional dance legend, Robert Cohan and explored the older people's memories of now demolished local dance halls.



Intergenerational Mosaic Project

Led by Design Education, approximately 20 residents from both John Betts and Sycamore House worked with 20 young people from St. Stephens and Old Oak Primary schools to design and make two mosaics that will be placed in the gardens of each housing scheme.



Residents' Art Exhibition

Residents had a new opportunity to share their own artwork this year in a public exhibition that was part of the Hammersmith and Fulham arts fest. The exhibition took place in a former office building along the Thames, with other local artists.

400TH ARTISTIC PROGRAMME CONT.



Commissioned Artworks

Two pieces of works on paper were commissioned this year- one by artist Matthew Cook (recommended via the Nextdoor app) for the charity's Christmas card. This portrait of Bishop King was subsequently used as a decorative image on the ceremonial cake at the 400th anniversary party. The invitation for the 400th party also featured a new commission of a drawing by Luke Adam Hawker. This invitation design now hangs on the wall outside the library in Sycamore House.



Enigma Lunches

Co-hosted with different local cultural communities, the charity has organised four 'enigma lunches' thus far with the sole goal of seeing what might transpire if communities come together over art and food. A key artistic ingredient at each lunch has been the republication of the oral histories project- with cover art by local artists. The lunches thus far have been co-hosted with Somali, Irish, Polish and Afro-Caribbean communities and have featured live music, storytelling, and poetry.



Disability Arts Fest

Instigated by former trustee Julian Hilman, this new strand of the Hammersmith and Fulham arts fest introduced a program of events and performances for and by local people with a range of abilities. While a series of workshops and performances took place in the June festival, there will be a culmination day at the end of September.

400TH ARTISTIC PROGRAMME CONT.

Moving: Portraits/Between/Time

PhD candidate Carolyn Defrin led a series of projects to address her research questions about how the arts provide relief in need. All three projects developed out of filmed interviews with 33 people who live and work in Hammersmith (including beneficiaries, staff and trustees.) Converging at St. Paul's Centre for the anniversary party, each project continues in a range of contexts.



Moving Portraits layered local people with their own artwork and their ideas for new artworks. The moving portraits were shown as part of the Hammersmith and Fulham arts fest, at the charity's 400th party and are currently on display at Westfield London.

Moving Between - Made in response to a collectively voiced need for more social cohesion, this 8 minute film was displayed across 11 screens and shown at the party. Further screenings of the film will be taking place at Elephant West- a new gallery space opening in White City in fall, 2018.

Moving Time - Continuing an experimental creative consultation for the new planned intergenerational housing scheme, this outdoor installation of swings and benches sought to engage party guests in creative conversations about age and spatial design. The installation was co-designed and created with Levitt Bernstein architects and Petit Miracles (who provide upcycling and DIY training for local unemployed people.) The bespoke benches designed by Petit Miracles have a continued life in the halls at Sycamore House.

EVALUATION IN PROGRESS

"HAMMERSMITH TO HAVE MORE MUSIC AND DANCE BECAUSE I LOVED IT"

"MORE OF YOUR WONDERFUL INTERGENERATIONAL ARTS ACTIVITIES"

"MORE ARTS AND CREATIVE OPPORTUNITIES"

"YOU WILL LOOK AFTER YOUR DEMENTIA AND CARER COMMUNITY WITH
SPECIAL PROVISIONS OF CREATIVITY"

"DRAMA AND ARTS FOR ALL AGES CONTINUE TO BE
SUPPORTED"

"MAKE MORE ART"

In the immediate analysis of an activity called "Postcards to the Future" whereby guests at the 400th anniversary party were invited to write a wish for the charity as it looks ahead to the next 400 years, a significant amount of responses regarded arts activities as a vital ingredient. Additionally, several other responses calling for more social cohesion, greater representation of the area, personal care and pure, unadulterated joy drew clear lines to the outcomes and continuous impacts of arts activities like the intergenerational dance and mosaic making, the enigma lunches and the film installation. These lines continue to extend further into the charity's current business plan- specifically within its strategic aims to generate new relationships, tackle isolation and loneliness, and be the leader of high quality accommodation and care for local people.

The next section details these connections to the 2018/2019 strategic plan.

CONNECTIONS TO THE BUSINESS PLAN

The 2018/19 business plan has three underlying principles. The proposed programme is directly aligned to two of these;

- Sustain what we are good at whilst being open to change
- Ensure the work of the Charity is embedded in its community and actively responsive to it.

It has also made a positive contribution to the charity's financial well being.

The business plan also has five strategic objectives. The proposed programme will directly contribute to taking forward;

- Develop a range of relevant, inclusive, innovative community-based responses to the specific 21st century needs of the Area of Benefit, built on the experience and successes of the charity's extensive history.
- Embed the charity's reputation as THE leader in relief in need and housing for older people across the borough.
- Ensure the forthcoming 400th celebrations provide a platform generating new partnerships, new projects, new resources and new profile
- Consolidate and enhance our financial position to enable us to maximise our investment in our community and attract external funds (including additional legacies).

Looking in more detail at the business plan, the programme will contribute to items

- Build on the new relationships forged by the enigma lunches
- Continue to foster ambition for our beneficiaries by continuing to support initiatives such as the Bolder not Older dance company
- Contribute to consultation with residents and use opportunities to promote the charity
- Promote Architecture Collaboration

It will also directly contribute to a continuing but more focused communication plan to raise the profile of the charity within its local community.

The table below identifies in detail how the artistic activities within the 400th programme have already contributed to ensuring the "work of the charity is embedded in its community and actively responsive to it." We have chosen to measure this through community cohesion; new partnerships; and new audiences.

CONNECTIONS TO THE BUSINESS PLAN

The 2018-2019 Business plan laid out a set of strategic aims and objectives that guided the 400th anniversary program of events.

The chart below details how each project addressed the need for social cohesion, generated new partnerships (or further developed existing ones) and reached new audiences.

Artistic Project	Community Cohesion	New Partnerships	New Audiences
Dancing for Joy	Brought older people into the professional public performance arena and united them with a dance company of young people at the party	Dance West choreographers, US renowned choreographer Robert Cohan, Dance West young people's dance company	Friends and family formed a significant portion of the 400th anniversary party attendees
Intergenerational Mosaic	Brought older residents and young school children together through mosaic-making	Design in Education, St. Stephens and Old Oak Primary schools	Participants attended the 400th party
Enigma Lunches	Bringing together local people across organisations, cultures and communities	Fatima Centre, London Spark, POSK, Irish Cultural Centre. As well as a deeper partnership with LIDO foundation	The four lunches held in four different venues engaged over 400 participants- including members from the Irish, Somali, Polish and Afro-Caribbean communities
Disability Arts Fest	Bringing together a range of abilities through performance, workshop and planning	Mencap, Lyric Theatre, Turtlekey Arts, Hammersmith & Fulham Arts Fest	Engaged over 1,000 new audience members through 4 days of programming
Moving Portraits	Bringing together 33 individuals through moving image	Documentary filmmaker, Winstan Whitter	Engaged countless people between the party, H&F festival and Westfield London platforms
Moving Between	Bringing together 33 local voices in a discussion about the strengths and challenges of living in the area	Filmmaker Winstan Whitter, composer Matshidiso Mohajane and designer Paul Burgess	33 participants and family members attended the party. Additionally there will be a screening and community dialogue at the new Elephant Gallery in White City in Fall, 2018

CONNECTIONS TO THE BUSINESS PLAN

Artistic Project	Community Cohesion	New Partnerships	New Audiences
Moving Time	Bringing people together in a fun outdoor installation of swings and benches to discuss age and design	Levitt Bernstein Architects and Petit Miracles	Party guests and there will be a panel discussion and community dialogue about this collaboration in Spring, 2019 at the new Elephant Gallery in White City
Artist Commissions	The images reminded the organisation of its founding principles to care and serve others	Artists Matthew Cook and Luke Adam Hawker	Contributed to visual communication between organisation and new audiences (ie: party guests who received the invite)
Resident Art Exhibition	Offered a chance for residents to show their work to the public and with other local artists	Riverside building, Hammersmith & Fulham Arts Fest, other artists presenting work	Over 200 people attended the exhibition throughout the week

The arts dimensions of the 400th programme contributed to consolidating and enhancing our financial position (and indeed of diversifying our income) through attracting funding from new sources;

- Disability Arts Fest attracted Arts Council funding
- Carolyn's projects attracted Arts Council funding (£13,000) , Awards for All grant (£4000), the Knowledge Exchange Voucher from London South Bank University (£4,000) and additional resources, and budget from Levitt Bernstein Architects (budget of £1,800 and in-kind donation of staff design services worth £4,000)

Finally, Carolyn's continued artistic partnership with Levitt Bernstein links to the charity's aim to be THE leader in relief in need and housing for older people across the borough. We have already identified how a more creative, experimental and playful approach to consultation is likely to be more effective in understanding residents' needs as we develop the Underwood House project; we have also seen how a process of this kind can build community as well as consult it.

We also note that these proposals and projects will both support and be supported by the agreed Masters programme now under development which will collaborate with a university to offer project based Masters' in the creative industries where students undertake professional projects within the AOB.

MAKE MORE ART!

ARTIST IN RESIDENCE ART COLLECTION ENIGMA EXPERIENCES CREATIVE CONSULTANCY CREATIVE CULTURE

We will continue to run arts initiatives alongside new ideas that would put into practice the research findings identified by Carolyn and Nora and address local peoples' "hopes for the future" that were written by guests who attended the 400th anniversary party.

Artist in Residence

"More arts and creative opportunities"

Having PhD student and artist Carolyn Defrin 'in residence' with the charity for the last three years has challenged, stimulated and developed the charity's internal processes as well as producing artistic projects which have engaged a diverse range of local people; and grown the charity's profile through new connections to peoples and places.

Additionally her artistic approach to the organisation and the local communities has provoked conversations and creative events that facilitated interaction in new and playful ways. By embedding this impact in the charity through a programme of residencies, the charity would gain;

- New perspectives in new and different formats
- More exposure to and representation of diverse local people
- New artworks that would lead to new and unexpected connections

This residency could be one or two years in length, allowing the artist time to get to know the charity and the local current needs.

MAKE MORE ART!

Art Collection

“Keep reaching out to a diverse population”

The ideas underpinning an art collection are already in motion. There are three pieces of art invigorating the spaces in the charity’s sheltered housing schemes- the framed commission that served as the 400th invitation, the benches, and the exhibition about the charity in the wooden frame which includes the commission of the portrait of Bishop John King. Two of these three were artworks bought by the charity and currently function as a kind of exhibition in their own right. They make you stop and wonder, they give insight into the charity through artistic expression, and they represent the support of local artists.

Building on the success of last year’s visual art commissions and the resident art exhibitions, the commitment to a growing collection of artworks offers an exciting way to enact the charity’s mission to “invest in the people and communities” it serves. The charity is uniquely placed to develop an art collection which positively reflects the diversity of cultures in this community, helping local people to understand each other in a more profound and rounded way. Led by Nora’s research on corporate art collections, a curated art collection with the charity would:

- Provide a positive insight into the creativity of the diverse communities which make up our AOB
- Facilitate an investment in young, local talent through the purchase of their work
- Contribute to the health and well-being of the organisation and the local communities it serves by invigorating work and housing spaces with art (consider the benches at the charity now)
- Provide opportunities for social and fun interaction between the staff, trustees, residents and local communities with curated exhibitions of the growing collection
- Grow and diversify the charity through visual and aural representation

Works of art could be focused on more inexpensive pieces (such as works on paper), but could also include performing arts commissions that could be remounted or experienced through documentation.

Creative Consultancy

“Enable us all diversity, opportunities...and a chance to learn to dance”

An unexpected outcome of the PhD research led by Carolyn Defrin has been a collaboration with Levitt Bernstein architects who are working with the charity on plans for a new intergenerational housing scheme. Carolyn and the architects collaborated on two projects which explored how artistic engagement with potential residents might inform designs for this new housing development.

a) Creative consultation

Developing a programme of consultation founded in participative creativity and expression would put the charity at the forefront of innovation in resident engagement and consultation – particularly important with a potentially challenging project seeking to create an intergenerational community.

b) Creative consultancy

The arts offer creative ways to express and address community issues - be it housing, education, healthcare, the justice system, etc. Continuing to look for opportunities where the charity can support artistic cross-collaborations sets an exciting and creative model for community development.

Enigma Experience

“Continue to provide activities that provide...cohesion”

In the last year Melanie worked with Carolyn, Nora and Gaia and several community partners to develop a series of community lunches. With the primary goal of bringing local people together across cultural communities – we discovered that good food and good art were successful ingredients. Going forward we propose this as a quarterly series (rather than monthly) to ensure enough planning time for the artistic component and partnership building with the community co-host. New component: each lunch will include a ‘skill share’ whereby participants will have a chance to identify skills they have and skills they need. The lead on from this is that skills may be shared, or that the charity can facilitate training for skills needed.

These experiences offer:

- Creative opportunity for charity to understand local communities and identify needs
- Connect groups of people together for fun and for skill sharing/networking (answering the postcard for the future about more opportunities for social cohesion)

MAKE MORE ART!

Creative Culture

“Complete transparency between staff and trustees and residents...bring joy to the people”

Social cohesion has been identified again and again through Carolyn’s research, through local voices in the borough and from the trustees. But it’s not just about serving the communities outside the office. If the heart of the organisation beats joyfully and creatively together then the organisation can lead by example.

There are several pathways for the charity to demonstrate a healthy creative culture within the organisation. Below are a couple of suggestions that build on activities, events and strategies led throughout Carolyn’s PhD.

Art Parties- These events could take place twice a year and include food, drink and an art-making activity designed for staff, trustees, residents, and local community members to create something together while enjoying each other’s company.

Creative Evaluation Days- As Carolyn nears the end of her PhD, she will be conducting more creative evaluations for the charity to understand impact. These methods can continue to be used and evolved for future arts activities as well as other charity supported activities. This application establishes the arts not just as a fixed product, but also as a continuous approach and process tool for the charity’s work.

BUDGET

To run these initiatives, we will draw upon the Development Budget and reallocate funds currently committed to initiatives now coming to an end or which envisages a different way of spending current budget allocations. The full budget of £10K, broken down as follows:

Artist in Residence - £4,000

This is a yearly fee that covers the artist's time in getting to know the organisation and the surrounding area (attending meetings, leading interventions). Any larger artistic projects could be supported through additional funding through the grants programme and arts council, awards for all, heritage lottery funding etc.

Art Collection- £2,000

This budget enables the purchase of one or two works of art from local talent, or talent reflecting the local area

Enigma Lunch Series- £1,500

This budget enables 4 enigma lunch series with £375/lunch to support catering costs and at least one artist/lunch

Creative Culture + Community Development- £2,500

To cover costs of art party projects for staff/trustee/community culture building, and creative consultation and evaluation.

MANAGEMENT

These initiatives provide an opportunity to involve local people in other ways within the community. It also provides an opportunity to look at more whole charity involvement.

We would establish an arts programme advisory committee on the lines of the grants advisory committee. This would work with Nora as HUC curator for the art collection and The head of Community Partnerships as manager of the artist in residence programme and lead on the enigma lunches.

Carolyn would be available on a consultancy basis to contribute to the ongoing development of the housing consultation programme (in consultation with the Head of Housing & Property) and other community consultancy opportunities.

APPENDIX

Since 2015 the charity has invested in an original piece of research with London South Bank University PhD student, Carolyn Defrin, investigating the impact of funding community arts initiatives. And in 2017, the charity also began to financially support staff administrator, Nora Laraki, in her PhD exploring the impact of corporate collections on contemporary art curation. Early findings from both students support the charity's direction towards a fully recognised arts programme.

Finding art in unexpected Places - by Nora Laraki

A Return to Joy - Carolyn Defrin

FINDING ART IN UNEXPECTED PLACES

Understanding the benefits of collecting art

by Nora Laraki

I am currently in my first year of my PhD and just entering my fieldwork stage after spending the last month reading and defining my research questions. My PhD is all about corporations collecting art. But when looking at the art market and trying to define the new role of corporate collectors I have to consider who else is also collecting art and why it is so attractive for company's, institutes and charities to engage in the art world.

During my research I found that many health care charities, health trusts and hospitals engage in collecting art and wondered what the connection between health and art might be.

Several studies on the topic have helped growing an understanding of the impact art has on health and wellbeing. Implementing art programmes in healthcare is proven to reduce levels of sickness, anxiety and stress and therefore significantly impacts health as well as preventing illness.

Professor Semir Zeki, a neurobiologist at the University College London, discovered that simply the act of viewing art gives pleasure, much like falling in love. Being surrounded by art increases critical thinking, empathy and tolerance towards people different that yourself. Art therefore helps institutes that deal with elderly or sick people to improve their residents and patients health. But there are not only benefits to the people viewing the art. An art collection is often founded due to benefits to the institute as well.

APPENDIX: INTERIM PHD FINDINGS CONT.

Findings have shown that an art collection helps for example to communicate a company's image to the public – art says more than words and can bring across in a second what a company cares about, what its values are and what it strives to be. An Art collection offers companies the opportunity to connect with the communities instead of building ivory towers and it creates a culture of creativity – art helps creative thinking and reinvigorates work spaces.

It also offers many company's the opportunity to give back to society and by investing in young upcoming artist, investing in creativity and in our society. Purchasing art is also the first step of preserving it for the future generations. By preserving the contemporary art scene of their surroundings art collectors are able to leave a legacy for the public.

An art collection is more than just art hanging on a wall. It offers the collector a unique opportunity to start a dialogue with your neighbours, staff and visitors and with the wider public. It offers health benefits for people involved or just viewing the art collection and it helps the collecting institute to explain their values without words.

As I am currently in the early stages of my PhD I have still much to learn and find out about the role of corporate collectors specifically on the art market, but what is already very clear is that there are several distinctive reasons on why company's, trusts and charities engage in art collections. And considering the significant health benefits of art it becomes even more clear why so many hospitals, medical surgeries and sheltered housing schemes invest and sponsor the arts.

A RETURN TO JOY

Understanding the arts as a vital need for Hammersmith United Charities

By Carolyn Defrin

Early on in my PhD I remember sitting with Melanie Nock in her office as she wrote the word 'joy' on her whiteboard. I was telling her about a profound Chicagoan I had worked with who ran a kids' club called "Off the Street." As the name suggests, the organization was devoted to providing safer, more playful environments for children from one of Chicago's most severely gang-ridden neighborhoods. And Ralph Campagne, the club's director, always spoke about the value of 'casual joy.' He theorized that the more a child experiences casual joy, the less space allotted for casual violence.

In the first year of my PhD I firmly believed with all of my American enthusiasm and scrappy theatre training that I would turn a 400 year old English housing charity towards joy. I sat with Melanie (my supervisor, and the charity's community grants program director,) and together we schemed. We even named the program of events planned for the 400th anniversary: "Festival of Joy."

But then, through a series of events (both personal and global) I drifted away from the importance of joy. I started to become a sceptic like some others.

Since starting the PhD in early 2016, the world has grown more serious, scary, unsettling and dire.

Brexit. Trump. Grenfell.

Perhaps the notion of joy no longer felt as rich or whole enough of an outcome to make a case for why a housing charity should fund arts activity.

But now, as I head into the last phase of the PhD, reflecting on all the work I've done with the charity, I think joy offers a profoundly necessary and radical plan at this moment in time, especially in the context of the charity's mission to provide 'relief in need.'

Through a series of action based research practices I have led numerous creative interventions with the charity--from book-making with the grants committee, to a playful card game at the annual board dinner, to a series of video installation projects that have expressed more concrete and joyful representations of the residents and the wider community. The work has even unexpectedly led me to consider how art could play a role in the charity's future housing initiatives through two unique projects with Levitt Bernstein architects designed as experimental creative consultancy for the new intergenerational housing scheme.

APPENDIX: INTERIM PHD FINDINGS CONT.

But, the common thread in all of these projects is joy. The common response is joy. And the common follow-up actions involve joy. There is a need for a joy. There is a call for it.

Trustees have looked at me longingly when I attend board meetings—hoping a game might shake up an otherwise ‘by the book’ agenda.

In my last project with the architects, it was the architects who took the lead on ‘joy’ by suggesting the design for a swing as a way to get people sitting and talking to each other about age.

And Tim has asked me at his final board meeting to design a fun and playful evaluation to reflect on the events of the 400th anniversary year.

One of the key aims of my PhD is to understand how the arts might offer a way to resist Victorian models of giving to people in need- whereby provisions are considered remedy. In this thinking of ‘culture as compensation,’ funders and artists seeking to alleviate marginalized people with arts activity often run into a cycle of further marginalisation. If the arts are viewed as a fixed rehabilitation- then two things happen- 1. Funders and artists presume the beneficiary isn’t artistic to start and 2. Art is limited in its power- seen only as a quick fix, rather than an expansive way of living.

What I have discovered through the ‘joy factor’ is that perhaps the charity needs it just as much as the beneficiaries-so there is a breakthrough here in terms of reaching a kind of thinking with, rather than about. This co-experience of joy (via art) then enables a shift away from the traditional hierarchical systems of knowing- ‘who knows what about who needs what’- and moves towards a more horizontal approach, whereby service providers and recipients of that provision may consider who needs what together, and thus shift positions of knowledge (relative to time and place).

The co - experience of joy surprises and delights those experiencing it together. It opens them to unusual possibilities - after all real joy is rare,- and so there is a new potential to learn from each other. If I have experienced joy with this person, what else might we do together? And if this person shares my response to this art, what else might we share? If we are laughing together—absorbed in the shared discovery of joy-- how might that impact our capacity to learn and listen to what makes us different? Joy holds unquantifiable possibilities. Even when it only takes shape for a moment—it’s reverberations can be endless and mutually beneficial (for both beneficiaries and the charity.)

There are many discoveries in my PhD thus far about what the arts bring to this organisation. (There will be 40,000 words written to elucidate just this!) But the most relevant one I want to share here in considering how an embrace of an arts programme might lead on from the work I’ve been doing- is that the arts don’t just offer ‘relief-inducing’ activity for beneficiaries—they offer a strategy for the whole organization. And a hugely prolific element of that strategy, that would be beautifully radical for the charity to claim with confidence—is JOY.