

An Action Plan for Transforming 'Place' by addressing all three explanations of racism. Max Farrar. 5.4.21

EACH PLACE	Aims Use this place	Effects: addressing interpersonal racism	Addressing institutional- systemic racism	Addressing structural racism
How can we create spaces that manifest the city's commitment to diversity, hospitality, cohesion, harmony, conviviality and equality?	<i>To explain the history</i> (Contributions migrants have made to the development of the city)	New knowledge can change an individual's mind, attitudes and behaviours.	Re-naming places, sculptures, street names, installing plaques to emphasise the important role migrants (as individuals & as groups) have made to the city, and creating new places with this in mind, challenges the failure of the relevant institutions to undertake this work to date.	Knowing the history of the world, its perpetual migrations, the rise and fall its many 'civilisations', is an important basis for challenging the 'common sense' that hierarchy and division are inherent in human nature. Knowing the history of that specific place can contribute to undermining the acceptance of privilege and hierarchy.
	<i>To increase safety</i> (Where is everyone safe? Where are some people unsafe?)	If you feel safe, you are more able to challenge the racism that you experience, or that you witness.	Eliminating 'No-go' places within the city challenges the informal segregation that our institutions have allowed to develop.	Danger in public places is a result of structures which have fear of the Other built into them. Safety for all is an indication that those structures are breaking down.
	<i>To make places accessible</i> (Where can everyone go, easily and comfortably?)	If a place is accessible to everyone, there is a greater mix of population groups, which increases confidence for any minority group to enjoy that place.	Deliberately making all public space accessible and welcoming to every population group reminds institutions that they have failed to do this so far, and that they have an obligation to address their systemic racism so that every place encourages diverse groups to congregate and interact.	As above, a formal or informal boundary around a place indicates that the structures of race, class, gender, sexuality and physical ability are in operation. Full accessibility means those structures are being challenged.

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How can we create spaces that manifest the city's commitment to diversity, hospitality, cohesion, harmony, conviviality and equality?	<i>To make places welcoming to all</i> (Where does everyone feel welcome, regardless of their colour or status?)	Similarly, if a place is welcoming to everyone, trust grows, conversation flows between groups, anxieties decline.	Signs, in every language, that spell out "You're welcome here", perhaps with additional positive value statements about the benefits of diversity, show that the city's institutions are challenging racism and other forms of exclusion.	Signs alone do not change structures, but they symbolise intent and contribute to public education, undermining the confidence of those who aim to exclude and challenging their 'common sense' that (for example) migrants are a threat.
	<i>To stimulate creativity</i> (Where is everyone's creativity encouraged?)	Where creativity flourishes, particularly where performance is inter-active, a feeling of well-being increases among all those gathered in that place.	Where a city's institutions (eg libraries, schools, museums, sports, colleges, theatres, venues) actively promote creativity in all the arts, more and more people are encouraged to think for themselves, examine and develop their talents, collaborate with and appreciate the abilities of others.	The passive acceptance of hierarchy and social, economic and physical division partly results from structures which embed the 'common sense' idea that some can create, and some can't. Reversing that idea can help people learn how to challenge those structures.

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	<i>To increase everyone's pleasure in all places</i>	Feeling more pleasure makes each person feel better in themselves; this creates more conviviality; this opens the space for conversation; cohesion is promoted between people when they have fun together.	Pleasure in any place is also enhanced when fun activities are provided for children and their parents or carers; such programmes must be attractive to people of every background. The relative lack of diversity in the current arts and play offer indicates the possibility that institutional racism and/or others forms of division is in operation.	A problem with pleasure is that one group's pleasures can be another group's pain. Making places for 'positive pleasure' that bursts the boundaries that the structures of of 'race', class, gender, sexuality, and physical ability seek to enforce requires lots of creative energy. A measure of success is how effective is this pleasure in undermining the 'divide and rule' structures.