

Claire Tymon

# PHD PORTFOLIO

An Appendix to support the practice-based thesis '(re)defining the role of the 'maker' in placemaking: A Framework for Creative Civic Engagement.'

Volume 2



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Claire Tymon - PhD Portfolio

# P0. A FRAMEWORK FOR CIVIC ENGAGEMENT

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## P0.1 Introduction

The **Framework for Creative Civic Engagement (CCE)** aims to create a simple strategy for what can be considered a complex set of ideologies to enable a diverse group of people to co-create a shared vision and plan to implement sustainable change in places, through culture and creativity, to support and inform policy-making. The CCE Framework is based on the following models with processes:

### CCE SYSTEMS

Observatory, Laboratory, Factory, Story (a system for action research). As a model provides a structure to work with, and implement, a system that recognises the fundamental requirements for action research - inputs, processes, outputs, feedback loops.

### CCE LOGIC

Creative Economy, Creative Community Capacity, Creative Action & Innovation, Place Leadership, Place Narrative (evaluation framework with 5 pillars) - A pillar acts as a support structure for a strand of work and defines a set of objectives for that strand of work. The following section outlines the five key pillars in the CCE LOGIC structure with a description of its accompanying objective.

### CCE PLAYBOOK - Qualities, Values, and Principles

At the heart of the CCE PLAYBOOK are principles and values that can be co-designed with participants to ensure relevance and buy-in. This can manifest as a Code of Conduct, a Code of Ethics, or a manifesto. These guidelines foster a culture of openness, transparency, and respectful behaviour, which are crucial for effective and ethical civic engagement.

## Objectives of the Framework

The Framework creates a structured approach to civic engagement ensuring the integration of design and creativity is factored into the fabric of community infrastructures. The Framework's key objectives include:

**Empowering Communities:** Encouraging local communities to take on active roles as makers and shakers in shaping their environments and fostering a sense of ownership and pride in their localities.

**Promoting Radical Co-Creation:** Shifting power dynamics to ensure all collaborators have a voice and influence in the decision-making process. This involves creating inclusive spaces where diverse perspectives are valued and integrated into planning and development.

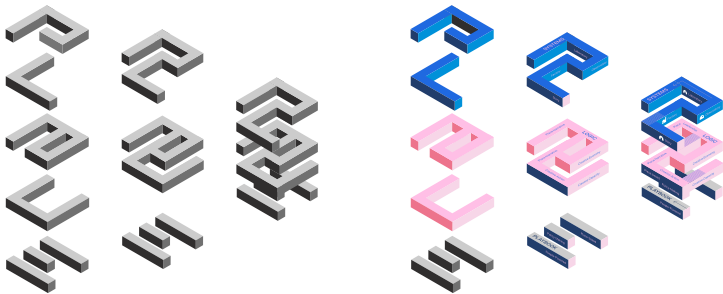
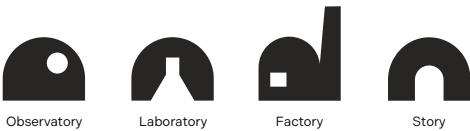
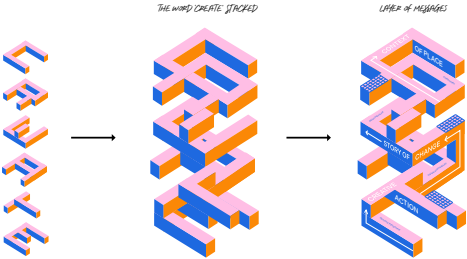
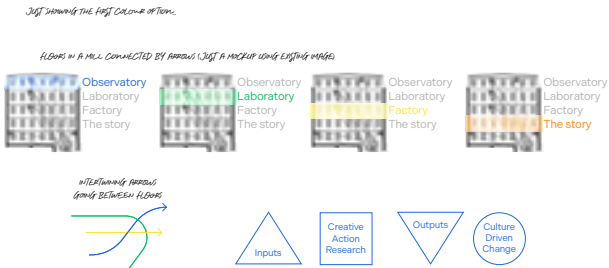
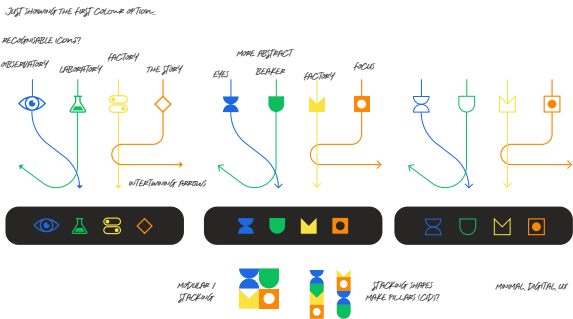
**Incorporating Regenerative Practices:** Adopting sustainable methods that preserve and enhance the natural and social environments. These practices focus on long-term sustainability and community well-being.

**Drawing on Historical and Contemporary Insights:** Utilising lessons from the industrial revolution and modern methodologies to inform innovative practices. This dual approach ensures that engagement strategies are both grounded in historical context while being forward-thinking.

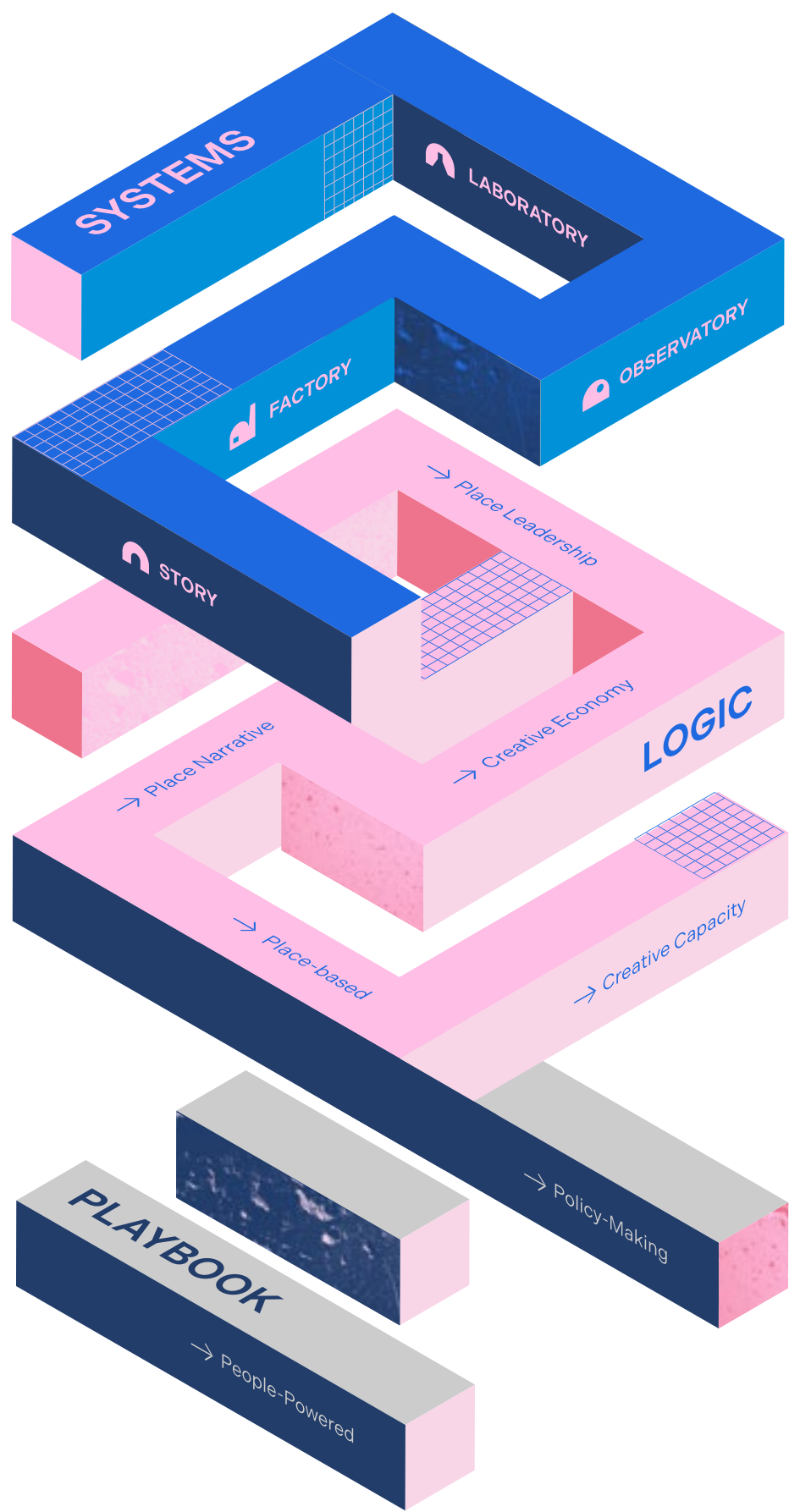
**Facilitating Creative Leadership:** Developing leaders who can foster a culture of creativity and innovation within communities. These leaders are crucial in creating environments where new ideas can flourish and be valued.



P0.2 Concept Development



P0.3 A Framework for Creative Civic Engagement

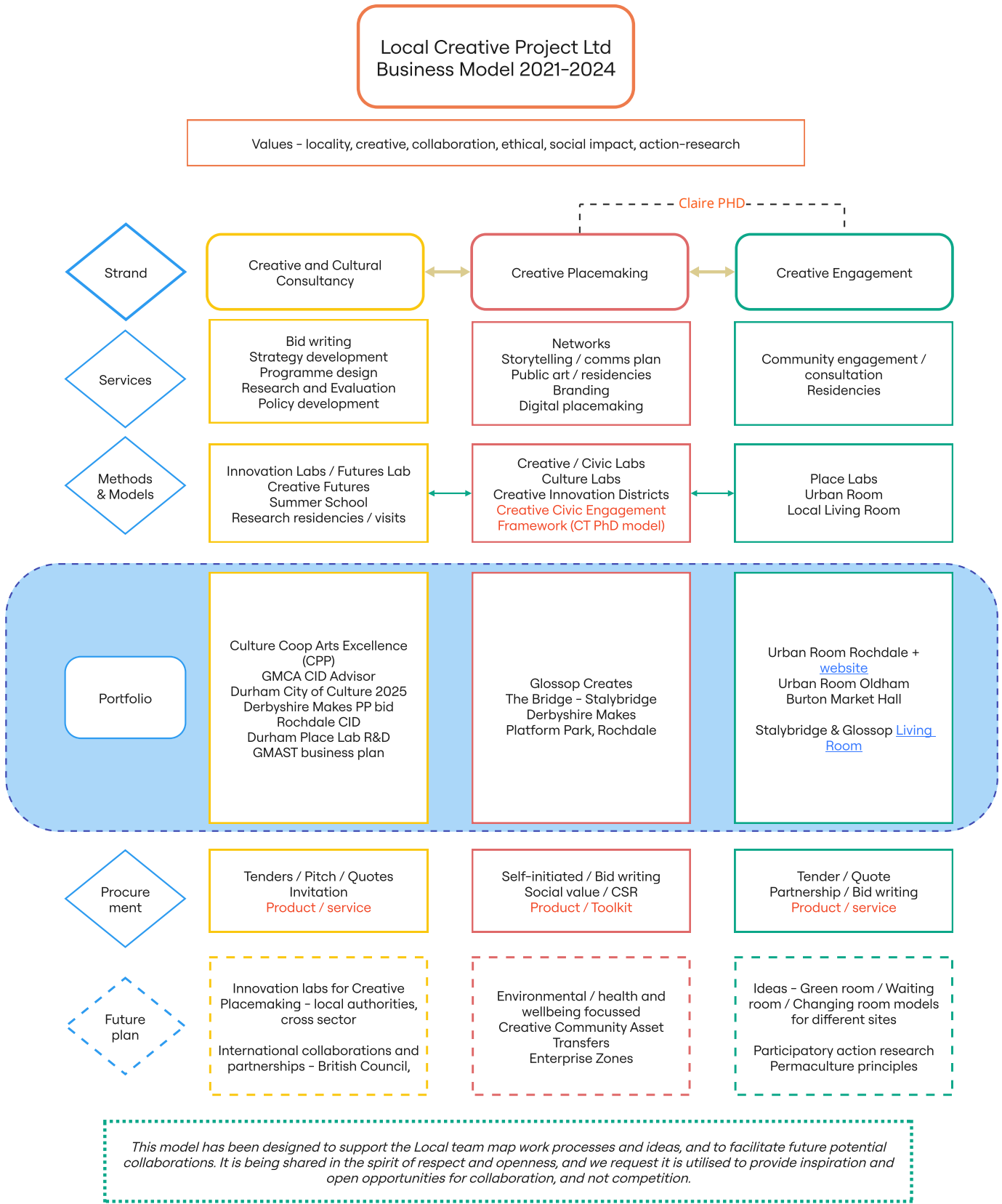


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P1.1 Local Business Model



## P1.2 Elevate East Lancashire Case Study 1 – Higher Education

### measurable facts and figures :

- Sheffield University Projects
- Cost - **£5,000** for publication, **£500** student expenses, **£300** exhibition materials
- Numbers of Sheffield students trained - **60** students in total over **4** years (**8** on Visions document, **15** on the Accrington book)
- 4** exhibitions
- 3** events – the students exhibited/presented at conferences, launch of book
- 5** school workshops in Accrington
- 2** workshops with CABE Spacefit Youth Group in Accrington
- 10** days of creative engagement activities on streets
- 13** creative community engagement techniques to try
- 22** new design projects based on community engagement offering new visions

### resources and links :

Carolyn Butterworth has written a number of papers using case studies from work in Accrington:

<http://tinyurl.com/333h39>

At the Dig a Little Deeper conference in June 2009 Carolyn gave a paper written with artist Irish O'Shea 'Of Limits: how does community engagement benefit from the collaboration of

architects and artists?' called for greater collaboration between artists and architects in the early stages of regeneration work.

Student work from Accrington also featured in an essay 'Of All We Survey' in the book 'Architectural Voices' by David Littlefield, Wiley Academy.

### recommendations and lessons :

- Explore relevant opportunities to work with universities – it's a win-win proposition.
- The need for dialogue and planning up-front between all parties is key to ensuring that all needs are met and maximum benefit and impact is derived. For example, students might need to complete a piece of theoretical work to be graded and therefore may find it hard to be totally constrained by a local authority brief. At the same time, the ultimate impact of student work is determined by how well creative activities and ideas are received by local authority officers, councillors and the community. Therefore it is worthwhile spending time upfront discussing in detail the requirements of the brief, ensuring the student or creative agent gets to know the client and the community, so that the right balance is struck between innovation, creativity and aspiration-raising on the one hand and realism and deliverability on the other.
- Ensure that the output from students is utilised to its potential. For example, designs, ideas and proposals can form part of a local authority brief for a master plan or design. However, a clear steer needs to be given by the client as to the priority of the student ideas.



Students can bring a fresh perspective, seeing things we might overlook, offering a different viewpoint. They often have knowledge and experience of the issues we are grappling with.

- Consider ways to communicate to local authority officers/commissioners and other practitioners, the (changing) range of roles that can be played by different specialist professionals (architects, designers, artists etc.) at different points in the regeneration/development process.
- Where possible aim to plan and carry out evaluation of work undertaken, from the start of each project. This is particularly useful for advocacy purposes, both internally and externally, when trialing new techniques.
- Consider the sustainability of university links and relationships – personal links and relationships are extremely important, but to strengthen impact and ensure sustainability, ensure links are made at an organisational level too.

Regenerate  
Pennine Lancashire

Lancashire  
County  
Council

HYNDBURN  
BOROUGH  
COUNCIL

### Regenerate Pennine Lancashire creative community engagement

## case study : working with higher education

# 01

### summary :

The aim was to engage a range of relevant local higher education institutions, students and lecturers in the regeneration process.

One specific project was 'Visions of Accrington' which aimed to inform the development of the masterplanning brief for Accrington. The host organisation was a partnership of Hyndburn Borough Council and Regenerate Pennine Lancashire (formerly Elevate). Students applied to become part of a 'studio' working on the Accrington project and overseen by a specialist Sheffield University lecturer.

Postgraduate architecture students explored how creative participation techniques could be used to involve local communities in the regeneration of where they lived. They developed a Vision for Accrington and a reflective review of their work in the area. Originally aimed at architecture students and other creative practitioners, the review document 'This would never happen in Accrington...' became useful as a creative engagement guide/manual to local authority officers.

Working with a range of higher education institutions over a number of years brought many benefits to the area:

- a different and refreshing perspective, new knowledge and experience were brought to the projects
- good response rates during creative consultation sessions and reaching a broader range of people
- substantial cost benefits - ALL the university work (from both students and lecturers) was delivered free to Regenerate and the local authorities
- a demonstration that creative community engagement techniques work
- interesting and fun activities revitalising public spaces in Pennine Lancashire
- supporting the training of students and the research of lecturers



A number of key lessons were learnt:

- The need for dialogue and planning up-front between all parties to ensure that all needs are met and maximum benefit and impact is derived. It is essential that the student or creative agent gets to know the client and the community, so that the right balance is struck between innovation, creativity and aspiration-raising on the one hand, and realism and deliverability on the other.
- Ensure that the output from students is utilised to its potential by considering the end-to-end process of influencing regeneration.
- Plan and carry out evaluation of work undertaken, from the start of each project. This is particularly useful for advocacy purposes, both internally and externally, when trialing new techniques.

### aim and value :

The aim was to engage a range of relevant local higher education institutions, students and lecturers in the regeneration process.

The reasons for working with these institutions were to:

- bring a different perspective and fresh thinking to the challenges and the opportunities in the area
- deploy local student/lecturer expertise and talent
- raise aspirations and ambition amongst the community and Regenerate and local authority officers
- test and demonstrate the value of creative community engagement techniques

- learn from projects and create 'how to' guides for future use by Regenerate and the local authorities
- inform real live projects 'on the ground'
- contribute towards the training of students

#### ACCRINGTON

One specific project in 2008/7 was the 'Visions of Accrington' which aimed to inform the development of the masterplanning brief for Accrington. The question posed to the students was: 'How does Accrington meet pressures to change while maintaining and strengthening its identity?'

It has been a really fantastic opportunity for the students to get out in the field working with artists and local authority officers - tackling incredibly topical, relevant and difficult challenges - working with people who help them to learn, testing ideas with experts in the field." Carolyn Butterworth, Sheffield University



### activity :

#### ACCRINGTON

In the specific case described above, in Accrington, the host organisation was a partnership of Hyndburn Borough Council and Regenerate and the contact was made via Regenerate's Creative Community Engagement Manager. Students applied to become part of a 'studio' working on the Accrington project and overseen by a specialist Sheffield University lecturer.

The work involved postgraduate Architecture students from Sheffield University exploring how creative participation techniques could be used to involve local communities in the regeneration of where they live. They carried out the work over an extended period, firstly on the development of a Vision for Accrington and secondly creating a reflective review of the students' work in the area. Originally aimed at architecture students and other creative practitioners the review entitled 'This would never happen in Accrington...' became useful

as a creative engagement guide/manual to local authority officers.

#### GENERAL

In general terms, the development of relationships with universities involves having a clear understanding of what neighbouring higher education institutions can offer and of what challenges and opportunities may arise within potential host organisations. Matching skill-sets, timescales, approaches and mutual needs is important to a successful relationship. However once established it may endure and evolve over several years. Universities are often open to collaboration as it gives students and lecturers real life project opportunities. It also may help them qualify for funding and be a source of paid consultancy income. Leveraging existing contacts or researching new contacts is the key first step. Arts officers, regeneration or economic development officers or local authority planners or architects may all be sources of contacts with universities.

### results and benefits :

#### ACCRINGTON

In Accrington, the students working within the 'studio', focusing on 'public realm improvements, blurring the boundaries between art and architecture'. Engaging with local communities through market stalls, performances, exhibitions in alternative spaces, interactive 'happenings' and conversations, resulted in meaningful dialogue with the people of Accrington, businesses and regeneration agencies.

The students produced a high quality, substantive visioning document comprising:

- Detailed contextual information - socio-economic profile, historical, regional/national regeneration context, local developments
- Mapping - building usage, green/public spaces, the markets, connectivity, gateways, waterways
- Consultation - a range of creative consultations, interviews, statutory engagement
- Proposals - Market Town, Civic Space, Connecting Focal Points, Celebrating Nature, Heart and Pride

The second document produced, 'This would never happen in Accrington...', was:

- a high quality guide to use of creative community engagement techniques - 13 ideas to try

#### GENERAL

In general, working with higher education institutions helped deliver a range of projects:

#### Sheffield University – Architecture Students

- Pennine Lancashire Squared - a multi-site international design competition aimed at developing its unique, high profile public spaces - working with all 5 local authorities
- Interim Use of Derelict Land - the design of derelict sites for temporary use by artists in collaboration with the community - working with Pendle, Blackburn with Darwen and Hyndburn Borough Councils
- Four years of 'Studio 5' working in Pennine Lancashire producing innovative design projects based on creative community engagement.

#### Salford University – Graphic Design

- Bradley Creative Engagement Strategy - a plan detailing the opportunities for creative community engagement in the implementation of the Bradley Masterplan
- Bradley Brand - developing a community brand for Bradley

#### Manchester Metropolitan University - Environmental Artists

- Pennine Lancashire Squared - work on the concept, alongside Sheffield University architecture students

#### University of Central Lancashire - Multi-disciplinary

- Pennine Gateway - Sandbox will be involved in a new development project

- a catalogue of potential new regeneration projects for Accrington - 22 new visions

Hyndburn Borough Council used the 'Visions of Accrington' as part of the brief for the commissioned master planners, Urbid. The proposals and the research did informally affect the town centre Masterplan. However, some lessons have been learnt. Masterplanning briefing materials can be very large and unless the client prioritises a document or makes ideas/designs part of the baseline aims of the brief, valuable information can be overlooked.

For the university, working with local authorities was an opportunity to link theoretical research with practice and teaching. The work in Pennine Lancashire has informed research papers and will form the foundation for a PhD looking at how commissioners can work with architects early in the process - as part of engaging the community with a site before specific buildings have even been thought about. In addition, the experience of working on Housing Market Renewal and with people undergoing drastic change to their home environment, is informing the research group 'At Home' at Sheffield University's School of Architecture.

#### Liverpool University

- Testing the Culture and Sport Planning Toolkit launched by Living Places national initiative

#### Some of the general benefits were:

- a different and refreshing perspective, new knowledge and experience was brought to the projects
- good response rates during creative consultation sessions
- reaching a broader range of people during creative consultation sessions
- substantial cost benefits - ALL the university work (from both students and lecturers) was delivered free to Regenerate and the local authorities
- a demonstration that creative community engagement techniques work
- advocacy and promotion of creative community engagement techniques
- interesting and fun activities revitalising public spaces in Pennine Lancashire
- supporting the training of students and the research of lecturers
- universities wanted to continue to engage with Regenerate, the local authorities and the communities of Pennine Lancashire over several years
- Regenerate and the local authorities wanted to continue to engage with the universities over several years

case study : working with higher education



## 02

## case study : artist in residence

## P1.2 Elevate East Lancashire Case Study 3 – Embedding Creativity into Policy and Strategy

### measurable facts and figures :

- 1 policy developed
- 5 local authorities involved in the policy development
- Some 23 sites surveyed
- 1 OpenSpace training workshop delivered
- 50 local authority officers attended the workshop from across Pennine Lancashire
- 3 local authorities involved in the development of artist proposals for 7 sites
- 10 artists developed 30 proposals
- 1 Creative Symposium and 1 Conference (75 delegates) delivered
- 3 sites are being developed (£725,575 of HMR funding), 2 with elements of creativity (£346,010)
- The policy has resulted in £1,071,585 of temporary treatment bids to Regenerate.

### resources and links :

Audit Template, Terms of Reference, CABE Workshop, the Policy – contact Regenerate Pennine Lancashire  
01254 304550  
[www.regeneratepl.co.uk](http://www.regeneratepl.co.uk)



### recommendations and lessons :

When developing a policy with embedded creativity, ensure:

- There is buy-in by setting up a multi-disciplinary working party with all partners represented, including a creative/artist
- The terms of reference of the group are clear and communicated
- The role and responsibility of each member of the group is clear – including links to partner organisations' management structures and communications processes. This is particularly important in terms of promoting and implementing the policy
- Adequate time is made for advocacy and promotion of the policy
- Time is given to training on the policy
- Evidence is readily available for the effectiveness of the proposed new policy
- Early arrangements are made for measuring and monitoring the immediate and long term impacts of the policy. Is the policy being used, and longer term, are the aims of the policy being achieved on the ground?

### Regenerate Pennine Lancashire creative community engagement

### casestudy : embedding creativity into policy and strategy

03

#### summary :

A key aim of the Creative Community Engagement programme was to influence strategy and policy development, to ensure embedding of creativity.

#### EXAMPLE :

##### AN INTERIM USE OF LAND POLICY

One of the impacts of the housing market downturn in the Pennine Lancashire intervention areas was the delay in the re-development of cleared sites by the private sector. Regenerate felt that cleared sites were likely to remain vacant for longer periods of time than at first anticipated. Therefore a policy was required to provide a consistent framework for Housing Market Renewal (HMR) investment in the temporary treatment of the cleared sites and empty properties.

The following activities were undertaken to develop the policy and to embed creativity:

- setting up a multi-disciplinary working group
- an audit of derelict sites
- a training workshop
- a review of similar policies and development of a new policy
- advocacy for the policy and approval

#### The results were:

- a policy with the community and creativity at its core
- appraisal and funding of bids for temporary treatments in a co-ordinated and consistent manner - £1,071,585 of bids to date
- the development and implementation of the Creative Interim Use project, 'Scratch the Surface'. This involved 3 local authorities, 7 sites, 10 artists and culminated in the development of 30 artists' proposals during a two week symposium in June 2009. Two of the proposals are being developed.



#### Two lessons learnt were to ensure:

- the role and responsibility of each member of the group is clear – including links to partner organisations' management structures and communications processes. This is particularly important in terms of promoting and implementing the policy and resulting projects.
- early arrangements are made for measuring and monitoring the immediate and long term impacts of the policy. Is the policy being used, and longer term, are the aims of the policy being achieved on the ground?

Regenerate  
Pennine Lancashire

Lancashire  
Council

ARTS COUNCIL  
ENGLAND

### aim and value :

A clear corporate objective of Regenerate Pennine Lancashire (formerly Elevate) was to creatively engage communities in improving the attractiveness of their neighbourhoods. At the same time a key aim of the Creative Community Engagement programme was to influence strategy and policy development within Regenerate and other stakeholder partners. The aim was to embed creativity and impact upon current and future decisions and ways of operating. In this way the initial investment in creative engagement could potentially trigger future investment and so improve sustainability. A prerequisite of influencing the development of any strategy or policy is the need for effective promotion of, and advocacy for, the given change. In persuading individuals of the need for a given strategy or policy change, a secondary aim is achieved – raising awareness and increasing knowledge of creative community engagement amongst key decision-makers.

#### EXAMPLE: AN INTERIM USE OF LAND POLICY

One of the impacts of the housing market downturn in the Pennine Lancashire intervention areas was the delay in the re-development of cleared sites by the private sector. Regenerate felt that cleared sites were likely to remain vacant for longer periods of time than at first anticipated. Action was needed in order to:

- maintain confidence in the housing market
- communicate with communities about the delay and progress being made
- address the physical appearance and usability of the sites

Therefore a policy was required to provide a consistent framework for Housing Market Renewal (HMR) investment in the temporary treatment of the cleared sites and empty properties.

The aim of the Creative Community Engagement programme was to promote and support a creative, community and evidence-based approach to the HMR investment in the temporary treatment of sites across the HMR intervention Areas.

### results and benefits :

The policy developed has the community and creativity at its core. One of its aims is:

- to ensure that the quality of life of residents in areas of transition is maintained and/or enhanced

#### Three of the objectives are:

- ensuring the appropriate and timely engagement of the local residents in any proposals for site treatments
- promoting and facilitating a creative approach to the design and use of sites and associated treatments
- linking proposals for the temporary treatment of sites into other local authority strategies such as Open Space or Greenspace Strategies and Public Realm Strategies, in order to ensure that issues of longer-term management and maintenance are addressed.

The immediate result of the policy was that bids for temporary treatments could be appraised and funded in a co-ordinated and consistent manner.

The policy also facilitated the development and implementation of the Creative Interim Use project, 'Scratch the Surface' that involved 3 local authorities, 7 sites, 10 artists and culminated in the development of 30 artists' proposals during a two week symposium in June 2009.

2 of these proposals are being developed.

<http://scratchthesurface.digitaleeper.wordpress.com>



"A policy was required in order to ensure best use of resources and a consistent, robust and evidence based rationale and approach to appraisal and funding of interim use"

Amanda Richardson, Policy Manager, Regenerate Pennine Lancashire

### activity :

**SETTING UP A WORKING GROUP**  
The Creative Community Engagement Manager took a lead in setting up a working group, the 'Market Trends - Interim Use Sub Group'.

The group was made up of:

- officers from the five local authorities
- specialists - Keep Britain Tidy, a CABE Space enabler
- Regenerate Pennine Lancashire staff – creative community engagement, development, programming and policy staff
- a lead artist with an excellent understanding of temporary treatments

#### AUDIT OF DERELICT SITES

To gain a deeper understanding of the characteristics of the site an audit template was developed and agreed and an audit of 23 sites was undertaken. These were conducted by the Creative Community Engagement Manager, the relevant HMR manager/co-ordinator, Neighbourhood Manager and the artist.



Results were collated and used to inform the choice of sites for temporary development.

#### OPEN SPACE WORKSHOP

Regenerate organised an OpenSpace workshop, facilitated by CABE. The aim was to overcome barriers to treatment e.g. cost, health and safety, by providing evidence and training on the effectiveness of creative temporary treatments.

#### POLICY REVIEW, DEVELOPMENT AND APPROVAL

A review of two other organisation's policies was undertaken. The headings for the policy were agreed and then written by the Creative Community Engagement Manager and Policy Manager. Approval was sought from the working group. Regenerate's internal and external management and strategy and policy teams and the Regenerate Board. The development and approval process took three months.



casestudy : embedding creativity into policy and strategy

## P1.2 Elevate East Lancashire Case Study 4 – Multi Disciplinary Teams

### resources and links :

Community Engagement Action Plan  
template: contact Regenerate Pennine  
Lancashire – 01254 304550  
Terms of Reference: contact Regenerate  
Pennine Lancashire – 01254 304550  
www.regeneratepl.co.uk

**"Action Planning allowed us to take lessons learned into account when planning future community engagement – it allowed us to plan our activity, along with what we hoped to achieve, and helped us to evaluate the final outcome."**  
Mohamed Sidat, Blackburn with Darwen Borough

### Regenerate Pennine Lancashire creative community engagement

### casestudy : multi-disciplinary teams

04

### recommendations and lessons :

#### POLICY AND PROCEDURE:

- Planning and documentation of community engagement must be a requirement of funding. Co-ordination and quality assurance responsibilities must be allocated as a role within a central body or within local authorities and supported by widely understood policies and procedures.

#### SET-UP AND CONSENSUS BUILDING:

- Take time, early in the process to build consensus at the top of the organisation/ local authority about how co-ordination and quality assurance of community engagement will be managed. This might mean moving more slowly, but it will pay off with senior support when it counts. Continuous Process Improvement can be used as a way of identifying ways to work across teams and organisations.
- Someone has to lead – facilitation is not always enough - with so many departments there's a danger nothing will happen. Clarity of purpose, objectives, actions and deadlines are needed.
- Be flexible. Focus resources on organisations that want to pursue a policy of joint working and co-ordination, but do not discount organisations which wish to engage in a different format. Change in working practices can take a lot of time.
- The resulting multi-disciplinary meetings must aim to facilitate open honest dialogue with everyone sharing expertise. Consider involving residents in meetings.

#### TIMING:

- Creative community engagement support needs to be in place at the start of a regeneration/HMR programme to ensure that:
  - a policy and procedural framework are in place
  - funding bids including high quality engagement are being developed
  - community engagement pitfalls/mistakes are being avoided.

Whilst a multi-disciplinary approach is being set up, the policy and procedural framework must ensure that funding is being allocated to projects with high quality creative engagement. Community engagement planning must start early, at the same time as the planning for the projects that the engagement relates to. In this way adequate funding can be bid for/put in place.

#### DELIVERY AND EVALUATION:

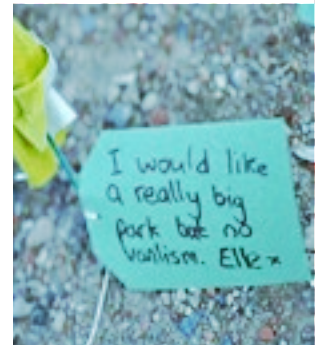
- Choose some interventions where Creative Community Engagement can be seen to influence something tangible in the community
- Ensure artists really understand the needs of the local authority – the need for visible improvement in the community
- Ensure that monitoring of any community engagement is undertaken against an agreed plan
- Ensure that reasons for collecting monitoring information are clear. Who is using the information? Ensure that analysis of collected information is undertaken and shared with participants and management.

### summary :

The aim was to increase the amount and quality of creative community engagement by:

- co-ordinating all community engagement on current and future projects across teams within a given local authority.
  - sharing creative community engagement knowledge and expertise
- The Creative Community Engagement Manager invited officers with a shared interest in community engagement to a multi-disciplinary meeting where the key activities focused around:
- sharing timetables of community engagement to identify the number of clashes and the number of occasions one community could be 'engaged' by the local authority and its partners
  - pooling resources and expertise - budgets, knowledge of partners, inspiration and ideas
  - improving communication between departments
  - planning joint community engagement across departments
  - forward planning engagement activities
  - sharing HMR and non-HMR project planning

The more successful multi-disciplinary meetings really brought together people with different expertise - saving time and resources, co-ordinating activity within the local authority and on the ground. Initially, multi-disciplinary meetings did not succeed in some local authorities. Reasons ranged from local authorities already having successful formats internally or having insufficient resources to enable staff to attend the meetings.



Three key Lessons Learnt were, ensuring:

- creative community engagement support starts early in the life of the regeneration programme, so that strategic frameworks and operational support can be progressed immediately
- the policy and procedural framework are in place to support the working of multi-disciplinary teams
- consensus at the top of the organisation/ local authority is in place regarding how co-ordination and quality assurance of community engagement will be managed

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Pennine Lancashire



### aim and value :

The aim was to increase the amount and quality of creative community engagement by:

- co-ordinating all community engagement on current and future projects across teams within a given local authority.
- sharing creative community engagement knowledge and expertise

#### Specific objectives were:

- to raise the profile of the value of consultation and engagement and promote Housing Market Renewal (HMR) successes at a local level

- sharing best practice processes and examples
- encouraging and facilitating greater liaison between those involved in HMR engagement processes, including officers, partners and residents



**"I whole-heartedly agree with the MDY principle - the drive for efficiency and co-ordination of resources. No one is a single expert on their own. Meetings enable open honest voicing of opinions - as long as everyone engages and shares information. Trust is essential - it makes a team - different expertise and ways of looking at a project - timescales, after care, maintenance, community champions, resources etc..."**  
Jenny Fern, Burnley Borough Council

### activity :

The Creative Community Engagement Manager invited officers with a shared interest in community engagement to a multi-disciplinary meeting:

- policy managers undertaking surveys
- communications officers delivering newsletters
- regeneration and economic development officers
- neighbourhood officers
- community development officers
- arts officers

and led a process of drawing up terms of reference to demonstrate why the meetings were relevant.

Activities at the meetings focussed around:

- sharing timetables of community engagement to identify the number of clashes and the number of occasions one community could be 'engaged' by the local authority and its partners
- pooling resources and expertise - budgets, knowledge of partners, inspiration and ideas
- improving communication between departments
- planning joint community engagement across departments
- forward planning engagement activities
- sharing HMR and non-HMR project planning

### results and benefits :

Multi-disciplinary meetings were successfully set up in:

- Blackburn with Darwen
- Hyndburn
- Part of Pendle (Bradley)

The more successful multi-disciplinary meetings really brought together people with different expertise - saving time and resources, co-ordinating activity within the local authority and on the ground.

- In Bradley the multi-disciplinary team meetings resulted in the initiation of the Creative Engagement Strategy and the Artist in Residence project.
- In Blackburn with Darwen the meetings led to a meeting with a Registered Social Landlord, (a developer), about incorporating creativity into a major development. Ultimately this did not happen due to a timing mismatch. However it did provide the opening for the meeting.

Initially, multi-disciplinary meetings were not successfully set up in Burnley, Rossendale and the wider Pendle local authorities. Reasons ranged from local authorities already having successful formats internally or having insufficient resources to enable staff to attend the meetings.

The format of the meetings changed over time and evolved into a general HMR community

engagement action planning meeting, taking place twice a year. The aim was to create community engagement action plans against which progress could be monitored. The action plans became an Audit Commission and Regenerate Pennine Lancashire Board requirement.

- Blackburn with Darwen found that using the community engagement action plans helped them plan and even more importantly, monitor progress and learn lessons. The lessons learnt and ideas generated could be used in future planning
- Pendle, Burnley and Rossendale became involved in the action planning meetings and annual Community Engagement Action Plans and a wide range of engagement activities were successfully created for all intervention areas.
- The Creative Community Engagement Manager continued to co-ordinate the meetings and a community engagement consultant supported the documenting of the action plans and collated the general and creative community engagement monitoring data on a quarterly basis.

One lesson learnt was that no overarching analysis of progress on the general community engagement action plans was undertaken. The Creative Community Engagement Manager monitored progress on the creative projects.



**"It would have been useful to have access to creative community engagement lessons at the start of the HMR programme. As an example, a consultation event carried out early in the HMR programme, which outlined our clearance and demolition plans, caused some anguish amongst local residents. We had used a public meeting which may have been too formal. With hindsight, if we had got the community involved with creative techniques - it may have inspired a greater acceptance and understanding from residents and avoided any unnecessary anguish for residents."**

Mohamed Sidat, Blackburn with Darwen Council

casestudy : multi-disciplinary teams



## P1.2 Elevate East Lancashire Case Study 5 – Evaluation

### measurable facts and figures :

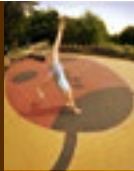
Two Year Programme Evaluation  
consultancy cost - £15,000  
Numbers of people involved in the evaluation  
work – approx 80

### resources and links :

Final Evaluation Report including the Evaluation Framework – contact Regenerate  
Project Planning and Evaluation template - contact Regenerate  
Online survey tool [www.surveymonkey.co.uk](http://www.surveymonkey.co.uk)  
[www.rightanglemgt.co.uk](http://www.rightanglemgt.co.uk) for contact details of the evaluator, Fiona Sullivan.

**"Evaluation needs to run from a project's beginning to its end. You need to make room for robust evaluation - it helps keep you on track and provides the necessary checks and balances. You should focus on a few things and do them well. Having a small steering group helped keep the CCE programme clear and focused on the outcomes and members acted as both champions and as critical friends giving added value and experience to the project."**

Anthony Preston,  
Arts Council North West



### recommendations and lessons :

#### THE PROGRAMME AND ITS EVALUATION:

- Manage the programme evaluation as a project in itself, ensuring clear reasons for undertaking the work, adequate resources to deliver it and a robust senior project management team to ensure the full benefits are delivered
- Carefully consider the brief for the evaluation, ensuring internal skills across the organisation are used to best effect and supplemented externally where necessary
- Develop a shared and detailed understanding of how the activities of the programme will deliver success – ensuring everyone fully understands what success looks like
- Develop an evaluation framework at the beginning of the programme
- Be realistic about the number of success measures that can, practically, be monitored during the programme

- Be prepared to change the programme as a result of feedback and/or under-performance
- Ensure senior steering group sponsors help tackle issues and areas of under-performance

#### THE PROJECTS:

- Ensure that evaluation of the projects funded through the programme is stated as a requirement of funding
- Ensure monitoring of projects is undertaken against agreed targets
- Provide evaluation training and templates for project managers at the beginning of the programme

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### Regenerate Pennine Lancashire creative community engagement

### casestudy : evaluation

# 05

#### summary :

The aims were:  
**1:** to understand, evidence and showcase:

- what had been achieved and by what means
- what had been successful and good practice
- challenges and lessons learnt

**2:** to support the Creative Community Engagement Manager in monitoring the performance of the programme over a two year period.

The evaluation was managed and partly carried out by the CCE Manager. A specialist consultancy, Right Angle Management, was commissioned to undertake some of the key elements of the evaluation and the work was overseen by the CCE programme steering group.

The key activities were:

- develop an evaluation framework (a summary of what the programme aimed to achieve, the evidence needed to demonstrate success and the methods by which data would be collected)
- coach and support the Creative Community Engagement Manager to collect and monitor performance data over the two years
- provide project planning and evaluation support to a selection of sample projects that had been funded by the programme
- undertake mid-term focus groups with artists and local authority officers from Regenerate Pennine Lancashire (formerly Elevate)
- carry out end of programme telephone interviews with local authority officers (senior and delivery-focused officers), Regenerate officers and funders
- produce a final evaluation report at the end of the programme

Recommendations and lessons learnt were:

#### THE PROGRAMME AND ITS EVALUATION

- Manage the programme evaluation as a project in itself ensuring clarity of purpose



for undertaking the work, adequate resources to deliver it and a robust senior project management team to ensure the full benefits are delivered

- Develop an evaluation framework at the beginning of the programme so that a shared and detailed understanding of how the activities of the programme will deliver success is developed
- Be realistic about the number of success measures and targets that can, practically, be monitored during the programme
- Monitor feedback from programme participants and achievement of objectives throughout the lifetime of the programme and be prepared to change the programme as a result
- Ensure senior steering group sponsors help tackle issues and areas of under-performance

#### THE PROJECTS

- Ensure that evaluation of the projects funded through the programme is stated as a requirement of funding and that monitoring of projects is undertaken against agreed targets
- Provide evaluation training and templates for project managers at the beginning of the programme

### aim and value :

The aims were to understand, evidence and showcase:

- what had been achieved and by what means
- what had been successful and good practice
- challenges and lessons learnt

and to support the Creative Community Engagement Manager in monitoring the performance of the programme over a two year period.

The reasons for the evaluation were to:

- assess and support the process of ensuring best value on the programme
- support the process of ensuring that good practice is highlighted and communicated to relevant parties
- support the process of ensuring that lessons are learnt and communicated to relevant parties
- satisfy the requirement of funders

**"The evaluation really helped me think more strategically and understand the importance of strategy and policy.... it helped me understand my priorities and who I should be working with and focusing my time on....it made me understand the importance of monitoring performance from the beginning of a project....and it also helped me undertake other corporate tasks."**

Claire Tymon, Creative Community Engagement Manager for Regenerate Pennine Lancashire.



### activity :

The evaluation was managed and partly carried out by the CCE Manager. A specialist consultancy, Right Angle Management, was commissioned to undertake some of the key elements of the evaluation and the work was overseen by the CCE programme steering group.

Given the length of the work (two years), a coaching methodology was chosen. In this way the evaluation consultancy resources could be spread over the remaining life of the programme, as well as delivering a final programme evaluation report.

The initial process was:

- develop an evaluation framework (a summary of what the programme aimed to achieve, the evidence needed to demonstrate success and the methods by which data would be collected)
- coach and support the Creative Community Engagement Manager to collect and monitor performance data over the two years
- produce a final evaluation report at the end of the programme

This process was dependent on the projects funded by the programme delivering performance information back to the programme manager. A few months into the

evaluation, a decision was taken to commission an additional stream of work; some project planning and evaluation support was given to a selection of sample projects that had been funded by the programme:

- Bradley Artist In Residence
- Creative Youth Engagement
- Talking Shop
- Scratch the Surface

Some of the monitoring methods being used by the project manager to collect feedback from participants and beneficiaries of the programme proved difficult to fully implement. For example, using the multi-disciplinary team (MDT) meetings and community engagement action plan review meetings as a forum for getting feedback from participants. Similarly, using comment cards to capture feedback from participants, influencers and decision-makers proved challenging. For these reasons the importance of, and emphasis on, focus group and telephone interview feedback was increased and a decision was taken to carry out additional face-to-face feedback work:

- mid-term focus groups with artists and local authority and Regenerate officers
- end of programme telephone interviews with local authority officers (senior and delivery-focused officers), Regenerate officers and funders



### results and benefits :

The process of reviewing how the objectives were to be delivered helped to:

- clarify the objectives
- identify the key groups essential for the success of the programme; the influencers, the deliverers and the community
- focus the priorities of the CCE manager

An evaluation framework was delivered early in the process and agreed by the steering group. This mapped the objectives of the programme to the key activities being undertaken, the methods of monitoring performance and the planned outputs, outcomes and impacts;

- outputs were described as the direct achievements or deliverables from the programme
- outcomes were described as the changes that would take place in the programme participants
- impacts were defined as the longer term results of the programme

The core evaluation support delivered to the programme was through regular face-to-face and telephone based review, support and coaching sessions for the programme manager.

A varying degree of support was given to individual sample projects through a series of meetings with project managers and project steering groups and drafting and presentation of papers in order to:

- clarify what they were aiming to achieve – short term and longer term
- articulate how the activities they were proposing might deliver the aims
- articulate how the team members would know when they had been successful (what they might be looking for and monitoring/ measuring)

Specifically for:

- Bradley** – a review of project aims and objectives, including a meeting with key players aimed at clarifying what success for the project would look like and how it would be achieved
- Creative Youth Engagement** – a review of the project to help clarify what the project was aiming to achieve
- Talking Shop** - a facilitated session to understand what stakeholder expectations were, exploring what 'good things' each member of the steering group was aiming to achieve during the project
- Scratch the Surface** - development of an evaluation framework, supporting the project manager and carrying out a survey of participants

Three focus groups were undertaken with 12 artists and local authority and Regenerate officers resulting in a series of implications and recommendations for the programme. Some of these recommendations were then tested on a wider group of officers through a survey across all 9 local authorities. 50 officers responded and results were fed back to the evaluation steering group.

12 end-of-programme telephone interviews have been carried out to date, across the 6 local authorities, Regenerate and the funding organisations.

Some of the findings will be shared at an Arts Council funded conference in June 2010 and the final report will be available by the end of July 2010.

casestudy : evaluation

## P1.3 Elevate East Lancashire - Summary Evaluation Report

Regenerate Pennine Lancashire  
July 2010

### executivesummary : evaluation of elevate's creative community engagement programme

#### why was the programme set up?

The overall aim was to find new ways of working with communities, particularly those who had been subject to numerous regeneration developments over the years. The theory was that creativity could be used to reach out to people previously excluded and re-ignite the interest of those who had become disillusioned with the process. In this way creativity could help people to get genuinely involved, which would lead to more informed joint decisions and therefore better and more workable housing and regeneration developments.

#### how did the programme work?

To achieve this aim, the programme focussed on five key areas of work, at targeted at empowering local authorities to deliver community engagement activities in more creative ways. The five areas of work were:

- Advocating for creativity in community engagement to generate interest
- Improving skills in, and knowledge about creativity in community engagement
- Developing working practices and policy that support the use of creativity in community engagement

#### what did the programme achieve?

##### WERE OBJECTIVES MET?

Figure 1, is a diagrammatic representation of the programme's achievement across the five objectives. Objectives have been RAG rated.

**GREEN** denotes broadly achieved  
**AMBER** denotes partial achievement  
**RED** denotes achievement was unlikely or marginal



- Developing funding for creativity in community engagement
- Developing ways to research and evaluate creativity in community engagement

Some activities were aimed at delivery level local authority officers and others at more senior decision-makers.

A broad range of success indicators were developed so that the extent to which the objectives were achieved could be assessed.

Fig 1 RAG Rating: Achievement of Programme Objectives



executivesummary : evaluation of elevate's creative community engagement programme

#### FACTS AND FIGURES

The weight of evidence from the success indicators showed that over the life of the programme:

- The number and scale of creative projects increased – there were 18 creative community engagement projects, over half being more than 6 months in length, with over 1000 people participating in total - 11 initiated and managed/steered by the programme and a further 7 supported
- The amount of funding for creative projects increased - initial funding of £120,000 was leveraged to £495,000 (including all matched funding). Average project spend was £17,000
- The variety of creative techniques used increased - of 50 local authority officers surveyed, 100% had used knowledge gained about creative techniques
- The amount of creative employment increased - one and half years of artist employment was generated. There were 31

The objectives which were more highly dependent on strategic level influence being exerted by the programme were partially met. Where objectives were operationally focussed (working with delivery level local authority officers), objectives were more fully met.

- new artist commissions or products and over a 100 exhibitions or performances were developed and held
- The skills and knowledge of local authority officers in creative techniques increased - 11 training events/conferences were developed for over 250 local authority officers and artists
- Sharing of skills, knowledge and good practice increased – over 40 partnerships were developed to help deliver the creative projects including excellent working relationships with a range of higher education institutions. 15 publications, guides and websites were developed as part of these collaborations

#### was there any good practice?

The project clearly demonstrated good practice in a number of areas.

##### INNOVATION, CREATIVITY AND VARIETY OF COMMUNITY ENGAGEMENT TECHNIQUES

The project brought fresh ideas and new perspective and a willingness to try new and bold approaches to solve intractable problems. See examples in Section 5.5 and within the Case Studies attached.

##### VARIETY OF PARTNERSHIPS, WEALTH OF CONTACTS

The programme has been a 'power-house' of partnership development. 40 partnerships were developed predominantly within a two year period enabling funding, people resources, ideas and knowledge to be focussed on the Pennine Lancashire HMR intervention areas. Links with local and non-local universities were particularly strong and well utilised across the sub-region (see Case Study 1).

##### JOINT WORKING WITH AND WITHIN LOCAL AUTHORITIES

Good relationships were established and leveraged at delivery officer level in all local authorities. These relationships were highly valued by many officers and formed the basis of the successful Creative Community Engagement projects.

Multi-disciplinary teams were set up in a number of local authorities. These supported and encouraged co-ordinated working and sharing of expertise across departments involved in community engagement activity (see Case Study 4).

##### PROFILE BUILDING – A NATIONAL PERSPECTIVE

The Creative Community Engagement programme significantly contributed to Elevate's work of building a profile at national level with government ministers. Three ministerial visits to projects took place in two years.

The programme helped realise and crystallise the link between good design principles, creativity, developing an image and sense of place and developing economic prosperity.

##### PROGRAMME RESEARCH AND EVALUATION

The programme delivered a range of research and feasibility studies linked to demonstration of best practice and development of new ways of working:

- Creative Youth Engagement Research
- Design Academy Feasibility Study
- West Accrington Creative Arts Research
- Visions of Accrington
- 5 Case Studies

In each case the results were developed into advocacy materials and used to support future delivery of Creative Community Engagement.

The programme also commissioned and carried out a formative evaluation which achievement could be measured, good practice and lessons learnt.

##### BUILDING KNOWLEDGE AND SKILLS

The programme used a wide range of techniques to deliver increased Creative Community Engagement skills and knowledge amongst local

executivesummary : evaluation of elevate's creative community engagement programme

2

authority delivery officers and a local pool of creatives through:

- training events and conferences
- multi-disciplinary team and one-to-one meetings
- support, funding and management of on-the-ground creative projects
- development of policy
- advocacy materials

The programme also delivered a number of legacy materials that will support the on-going development of knowledge and skills:

- a range of good practice handbooks/guides – The West Accrington Handbook of Ideas, a

#### were any useful lessons learnt?

There were two main areas of under-performance on the programme:

- Ability to significantly and demonstrably influence key senior decision-makers within Regenerate and the local authorities with regard to policy, strategy and approach to funding of creative community engagement
- Ability to deliver fully effective projects and therefore full value for money (VfM)

The following are some lessons that could be learnt to improve performance in these areas:

##### INFLUENCING SENIOR DECISION-MAKERS

Signalling the value of creativity by:

- Aligning/hosting the Creative Community Engagement (or similar) functions with Development functions rather than with Communications. This could help embed creativity in development by building closer links internally and signalling to partners externally
- Aligning the length of creative engagement programmes and the length of development programmes (such as HMR) so that the relative priority is clearly signalled
- Linking corporate values and priorities about creativity more directly with policy and strategy – a stronger signal that creativity is at the core of funding organisations' (such as Regenerate's) development work. Setting standards and targets within policy and performance frameworks. In this way influencing others by example and demonstration
- Linking corporate values and priorities about creativity to procedure and process – a closer attention to delivery/implementation procedures
- Using more robust governance procedures to signal the value of projects. The culture of steering groups, with their collective

range of Case Studies, the Curious Project 6 youth engagement website (including best practice examples), Creative Interim Use guide book, This Would Never Happen in Accrington..., Creative Youth Engagement in Regeneration – a research and scoping report, Design Academy feasibility study

- a range of templates and documentation on the Regenerate website
- some replicable models of Creative Community Engagement working such as the Talking Shop model, the Creative Interim Use model, the Design Academy model, the Curious Project 6 youth engagement networking website

responsibility, rather than specific roles, responsibilities and accountabilities, is likely to affect effectiveness and achievement of projects. Consideration could be given to the use of project boards instead of steering groups.

Building a diverse range of relationships with partners by:

- Working more closely with senior and non-arts officers, in particular housing, regeneration/ economic development and community directors to support the embedding of creativity within development projects and strategy – in effect mainstreaming. Closer links with non-arts partners could also unlock different sources of funding.
- Having flexible approaches to supporting local authorities, each with their varying needs. Organisations may be interested in different elements of support. For example one organisation may be interested in a funding package linked to conditions and supported by a policy framework and another may be interested in training and development support and another, the opportunity to take part in demonstration projects.
- Recognising partners' strengths by encouraging them to deliver some elements of the programme e.g. local authority partners delivering some of the training or conferences or local authority partners using their mainstream projects to deliver Creative Community Engagement demonstration projects may provide sustainability and also help build better relationships.

Building profile locally by:

- focussing advocacy and promotional activity on local influencers as well as national figures, ensuring their needs are understood and met.
- Ensuring that advocacy work is underpinned by a communications plan that guides what messages are being communicated, to whom, by what means and to what end.

executivesummary : evaluation of elevate's creative community engagement programme

#### DELIVERING FULLY EFFECTIVE PROJECTS AND BEST VALUE FOR MONEY

Focus on Value for Money by:

- Ensuring creative techniques and artists fit with local conditions by taking time to ensure officers and residents choose or endorse approaches taken.
- Ensuring activities are well communicated – promotion and recruitment of residents increases participation by residents and is therefore a major determinant of value for money.
- Delivering influence for the community. Whilst some engagement activities can be focussed on capacity building, it is important that

influence on regeneration decisions is delivered by creative engagement.

Improve Project Delivery and Evaluation by:

- Addressing skill gaps and training/support needs.
- Considering linking Continuous Professional Development to performance frameworks

Assessing project skill needs and gaps, combined with clear definition of roles within projects, could mitigate against skill/knowledge shortcomings. Similarly internal staff skills and external partner skills could be better utilised – reducing external costs and helping to build relationships and trust internally and with partners.

#### what did people say about the programme?

The following are a sample of the comments made during the evaluation, about the programme.

##### HMR OFFICERS

"It would have been useful to have access to creative community engagement lessons at the start of the HMR programme – As an example, a consultation event carried out early in the HMR programme, which outlined our clearance and demolition plans, caused some anguish amongst local residents. We had used a public meeting which may have been too formal. With hindsight, if we had got the community involved with creative techniques – it may have inspired a greater acceptance and understanding from residents and avoided any unnecessary anguish for residents."

##### THE COMMUNITY

"We have improved our communication skills by speaking to elders and people from different backgrounds such as the local police officers" "I have learned that there are improvements to be made in our area through the regeneration programme."

##### NEIGHBOURHOOD MANAGERS

"I whole-heartedly agree with the MDI (multi-disciplinary team) principle – the drive for efficiency and co-ordination of resources. No one is a single expert on their own. Meetings enable open

honest voicing of opinions – as long as everyone engages and shares information. Trust is essential – it makes a team – different expertise and ways of looking at a project – timescales, after care, maintenance, community champions, resources etc..."

##### CREATIVES/ARTISTS

"Creativity in regeneration has increased in East Lancashire. There are lots of artist's briefs around. I used to have to travel to Cumbria for work and now I don't work outside East Lancashire."

"It has been a really fantastic opportunity for the students to get out in the 'field' working with artists and local authority officers – tackling incredibly topical, relevant and difficult challenges – working with people who help them to learn, testing ideas with experts in the field"

##### ARTS COUNCIL NORTH WEST

"...the Creative Community Engagement Programme undoubtedly added to the critical mass and momentum gathering in Pennine Lancashire for Culture and cross authority working – providing one of the building blocks for culture to be more integrated in the new company, Regenerate and in the Multi Area Agreement. In the Economic Plan for Pennine Lancashire there was a relatively strong recognition of Culture compared to other MAAs in the NW Region."

#### where can I find out more?

More information is available in the main evaluation report and on the Regenerate Pennine Lancashire websites: [www.regeneratepl.co.uk](http://www.regeneratepl.co.uk) and [www.elevate-eastlancs.co.uk](http://www.elevate-eastlancs.co.uk)

##### PROJECT BLOGS AND NETWORKS

Talking Shop : [www.lancashiretalkingshop.co.uk](http://www.lancashiretalkingshop.co.uk)  
Creative Interim Use : [www.scratchthesurfaceofadigitaldeeper.wordpress.com](http://www.scratchthesurfaceofadigitaldeeper.wordpress.com)  
Creative Youth Engagement : [www.curiousminds.org.uk/curiousproject6](http://www.curiousminds.org.uk/curiousproject6)  
The Bradley Blog : <http://bradleyregen.blogspot.com>  
Shop-keeper interviews : [http://bradleyregen.blogspot.com/2009\\_01\\_01\\_archive.html](http://bradleyregen.blogspot.com/2009_01_01_archive.html)  
The Bradley Network : <http://allthingsbradley.ning.com>

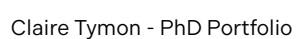
##### CONTACTS

William Tiley – Artist in Residence, Bradley : [www.williamtiley.org](http://www.williamtiley.org)  
Evaluation and Project Management : [www.rightanglejmg.co.uk](http://www.rightanglejmg.co.uk)

## P1.4 Outputs from Accrington Live Projects 2006







# P1.5 Research Framework

The role of the maker in placemaking Claire Tymon - PhD by Practice - Research Framework					RESEARCH PROCESS			
The Need	Research Questions	The Makers	INPUT - research and intel	INPUT - Tools and good practice	PROCESS	Research outcomes	Dissemination	
<b>PLACE</b> Context / Strategies / Evidence CT local/global evidence-base / literature review	What do we want to learn or understand more about? Who are the makers in placemaking? How do we make it more inclusive across the different sectors / workstreams?	Who are the place 'makers'? The beneficiaries? Who are the stakeholders, community groups, etc. Who are the place-makers, the creative community etc.	What do we need to know and understand?	What do we need in addition to the knowledge and intel? What good practice needs to be considered in the context of place, community, art, creativity and sustainability? Research good practice - data management, ethics etc	What is our process? Models, projects and methodologies authored and designed by Claire Tymon / Macro / Maxi	Outcomes / Outputs / Impacts	Sharing knowledge and evidence and examples	
<b>1. Place-based policies, strategies and investment</b> <ul style="list-style-type: none"><li>- Levelling Up Fund</li><li>- National Lottery Heritage Fund</li><li>- High Street Heritage Action Zone</li><li>- Future High Street</li><li>- UK Shared Prosperity</li><li>- Community Renewal Funding</li><li>- Visitor Economy / Night Time economy</li><li>- Long term Plan for Towns</li><li>- Net Zero / Retrofit</li><li>- Clone towns to home towns</li></ul>	<ul style="list-style-type: none"><li>- What historic and current practices are inspiring new democratic ways of working and learning from tried and tested models?</li><li>- Who are included in these processes and how can we ensure artists and creative sector practitioners are included and considered?</li><li>- How do we better understand how decisions are made about place? (planning, landscape, architecture, conservation, engineering) In order to understand how the community can influence, engage in and sometimes lead the decision-making processes.</li></ul>	Local authorities - officers Councilors / MPs Local residents Infrastructure - transport, housing, schools Landowners Businesses Consultancies - BOP, CLES etc Investors Government Communities	Literature review Interviews - commissioners, politicians, etc Mapping strategies, priorities and investment (spatial and data) Mapping historical decisions and strategies / context review Stakeholder mapping	Mapping - data - policy - thematic creative labs / workshops - interviews - policy mapping - filter Workshops, precedents, living archive, code of conduct - High Peak Community Renewal Fund bid - pooling ideas	Micro - Urban Room - exhibitions, talks, symposium - Derbyshire CC Cultural Framework - thematic creative labs / workshops - interviews - policy mapping - filter - Challenge Coproduction Strategy - Workshops, precedents, living archive, code of conduct - High Peak Community Renewal Fund bid - pooling ideas	A map of where place policy and plans identified for the future, any research is at today, and any plans identified for the future eg UK Shared Prosperity Fund, National Lottery Heritage Fund, Arts Council Place Partnerships Key words and glossary Accepted or implemented frameworks Investment priorities Devolution Deals	Networks - Urban Room, Place Alliance, Civic Trust, etc Publications - Urban Room, Publications Presentations - academic Advocacy material Combined Authorities	
<b>2. Community-led strategies and approaches</b> <ul style="list-style-type: none"><li>- Localism / The Big Society</li><li>- Voluntary / Third Sector</li><li>- Community-led Housing</li><li>- Community Asset Transfer</li><li>- Social Prescribing</li><li>- The Preston Model?</li></ul>	<ul style="list-style-type: none"><li>- Thinking of the city / town as an experimental setting, what are the most effective tools to ensure communities are included and can access a diverse range of placemaking projects?</li><li>- Consider the circular economy in the development of the model</li><li>- How do we ensure citizens' voices, especially young people's, are at the heart of decision-making processes and are part of the solution to reuniting communities in the aftermath of the crisis?</li><li>- How to decide if it is to be implemented at a community level or local government? How can it be procured or work with existing procurement policies?</li></ul>	Local people Young People Social enterprises Community groups Charities Residents Activists	Current opportunities and practices Organisations leading innovative practices eg Glasshouse International best practice - Renew Newcastle, Australia - Chicago - Laboratorio para la Ciudad, Mexico - Mayor's Office of New Urban Mechanics (Boston) - Theater Gates and the Dorchester Projects - Rick Lowe - Project Row Houses	Influencers / Advocates Skills audit Community assets Neighbourhoods Funding knowledge Models eg, community governance Community / Partnership agreements	Micro - Living Room - Pairings Residencies - Alternate Futures (Ff) Micro - Creative Labs - Code of Conducts / MoU Maxi - Elevate CCE Programme	Mapping current decision making processes Current models and processes to support community decision making <b>Governance models</b>	Local networks Storytelling	
<b>3. Creative Places - cultural and creative industry sector</b> <ul style="list-style-type: none"><li>- Investment with a focus on community empowerment</li><li>- RIBA Social Value</li><li>- Arts Council of England Let's Create strategy / i/c Culture Development Fund, Priority Places</li><li>- UK City of Culture applications</li><li>- UNBOXED (Festival of Bevit)</li><li>- British Council Cultural Heritage strategy / Cultural Producer programme</li><li>- Maker Movement (Daniel Charry)</li><li>- Creative Improvement District GM</li></ul>	<ul style="list-style-type: none"><li>- What is the key role of creativity? How is it funded? What is being funded or financed? What are the priorities?</li><li>- How do you mobilize the relevant partnerships to work on shared goals, combining different objectives and languages?</li><li>- What is the contribution the Maker Movement has had on placemaking?</li><li>- Artists and architects as activists</li><li>- How can the Government support places without established artistic infrastructure to take full advantage of the opportunities that the levelling up agenda provides?</li><li>- How can creatives contribute to local decision-making and planning of places?</li><li>- How can culture reanimate our public spaces and high streets?</li></ul>	Artists Creative Practitioners Cultural Producers Community Young People	Identify current policy and practice Identify current investment (spatial) and priorities Artist employment and fair pay Current tools and frameworks eg RIBA Case studies: Spillybridge - Blackburn is Open - Creative Case for Diversity	Creative Case for Diversity (ACE) Creative networks Artist employment and fair pay Case studies: Spillybridge - Blackburn is Open - Creative Improvement District (Greater Manchester)	Micro - Glassop Creates - In Timeside - The Bridge, Spillybridge - Blackburn is Open - Creative Improvement District (Greater Manchester) Micro this place (of mine) tool - <a href="https://www.thisplaceofmine.org/">https://www.thisplaceofmine.org/</a> Macro - BIO Manifesto - Derbyshire CC Cultural Framework - High Peak Community Renewal Fund bid Micro - GM Great Place	- Evidence of culture and creativity supporting the delivery of sustainable communities <b>Process &amp; Definitions</b>	Presentations Articles - Artist Newsletter, Arts Professional, etc Online (living) archive	
<b>4. Sustainable communities - cross-sector approaches</b> <ul style="list-style-type: none"><li>- Greater Manchester Live Well agenda / Inequalities</li><li>- Commissioning wellbeing / Healthy places</li><li>- Education / Skills providers</li><li>- Climate Change / Climate Justice</li></ul>	<ul style="list-style-type: none"><li>- How do you ensure best practice measures or tools are put in place in order to test new approaches?</li><li>- How tools or methods can be put in place to continually review, reflect and refine the process?</li><li>- How to create a new model or toolkit which is agile or flexible to accommodate different projects and scales of work</li></ul>	Cross-sector partnerships and networks Investors / Funders Policy makers eg NESTA, Joseph Rowntree, Paul Hamlyn Foundation	Literature review Interviews - commissioners, producers Mapping strategies, priorities and investment (spatial and data) Mapping historical decisions and strategies / context review	Environmental policies Health and wellbeing practices Code of Conduct Values and visioning exercises	Micro - High Peak Community Renewal Fund bid Micro - GM Great Place	Impact assessments Evaluation and evidence base Value Proposition	Greater Manchester Great Place legacy - <a href="https://greatplace.com.co.uk/">https://greatplace.com.co.uk/</a>	
PLACEMAKING					CREATIVE CIVIC ENGAGEMENT MODEL			

# P2. EXAMPLES OF SOCIAL INNOVATION

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- 28 P2.10 Project Row Houses (Texas, USA)



# P2.1 IN SITU (PENDLE, ENGLAND UK)

## Key words

Embedded art practice, social art, housing market renewal

## Dates

Est. 2012

## Description

In-Situ began in 2012, when three artists, Paul, Kerry and William decided to root their practice in the place where they were living.

Each developing their own projects and approaches in a shared way, the early work was a crossover of ecology and biodiversity, youth work and dialogical work in place, exploring subcultures and personal stories.

In Situ is an arts organisation located in Brierfield, Pendle, Lancashire. It focuses on engaging the local community through creative and artistic initiatives. The organisation aims to foster connections between artists and the community, encouraging participation in various art forms and cultural activities. In Situ's projects often explore social, environmental, and cultural themes, creating a platform for dialogue and expression. It emphasizes collaborative work and seeks to enrich the local area through the arts.

In-Situ was the sum of its parts from which an interdisciplinary methodology emerged and guides our practice now.

### Type of Model

Artist led  
Social enterprise  
Interdisciplinary  
Non-hierarchical - salaries, staff  
ACE NPO

### Inputs (Who are the makers?)

#### Where do the resources come from?

Code of Ethics  
Team of artists and practitioners  
A dedicated space - The Garage

### Methods (Projects/Research tools)

In-residence programme (creative residencies)  
Internships for younger artists  
Slow working  
International collaborations  
Dialogical practice eg. Talkaoke  
Co-commissions

## Process using CCE headings (Research and engagement processes/Placemaking projects and processes)

### OBSERVATORY

Artist / creative residencies

"It was always important that artists and practitioners be given flexibility, without working to a brief or deadline; seeing how things might evolve when many are able to contribute organically according to individual strengths."

Talkaoke - a pop-up talk show to encourage dialogue and debate in the round.

### LABORATORY

Collaborations with cultural institutions eg. Liverpool Biennial, Super Slow Way, Textile Biennial  
This is Nelson - Towns Fund programme including Community Assemblies

### FACTORY

Pendle Social Cinema

### STORY

"Thinking and Ideas" - articles of change - <https://www.in-situ.org.uk/news>

## Story of Change

Place-based change - making a difference in the community by having an ear to the ground and building relationships in neighbourhoods.

In Situ's social impact includes fostering community connections, cultural expression, and environmental awareness in Brierfield, Nelson, and Pendle. Through projects like "Pendle Festival of Culture," "Climate Conversations in Pendle," and "Its Nelson Init," they promote inclusivity and address local concerns. The organisation empowers residents by involving them in creative processes, encouraging dialogue, and exploring collective identities. Their work supports marginalised voices, such as mothers and youth, and emphasizes collaboration and public engagement, enhancing community resilience and cultural understanding.

## Quotes

"What In-Situ aimed to do from the outset was make all its work relevant to the communities living here and to achieve this we had to find the common ground, shared issues and concerns, reasons for celebration within and across diverse communities."

*Kerry Morrison - Socio-ecological artist and co-founder*

"I think it is important to note that whilst In-Situ is specific to Pendle, it joins an interconnected and interrelated web of artists and organisations who seek to employ art as a civic tool or mechanism for democracy. Full disclosure: I too work as part of this web as a Producer for Heart of Glass. I often wonder if it has become the job of organisations like ours to provide a buffer between funding bodies and artists in order to develop and maintain opportunities that afford the time and creative autonomy required for social and collaborative arts practice to truly flourish and have impact."

*Natalie Hughes, Writer*

"In essence it was one of the main reasons why we started the organisation," he says, referring back to its beginnings in 2012: "Myself, William Titley and Kerry Morrison. Both me and William live in Pendle and it was kind of a real, active decision to make a commitment to a place that we are from and still live, and try and take a longer-term approach."

*Paul Hartley, Director*

## Financial/Governance model

In-Situ has developed as a practitioner-led organisation.

In-Situ is financed through a combination of public funding, grants, and partnerships. It receives support from Arts Council England, the National Lottery Community Fund, and other cultural and community development grants. The organisation operates as a social enterprise and is governed by a board of directors. This structure allows them to focus on community engagement and artistic development, while ensuring accountability and transparency in their operations.

## Links to References, data sources etc

<https://www.in-situ.org.uk/home/>

<https://corridor8.co.uk/article/in-situ-is-ten/>

## P2.2 HOMEBAKED BAKERY & HOMEBAKED CLT (LIVERPOOL, ENGLAND UK)

### Key words

Community land trust, housing market renewal, community, creative engagement

### Dates

Est. 2013

### Description

Homebaked CLT originated in 2010 at the former Mitchell's bakery, near Anfield's Kop. The area was marked for demolition under the Housing Market Renewal Initiative, which identified it as a 'market failure.' In 2012, local residents formed the Homebaked Cooperative Bakery to revive the century-old bakery space. With support from the Biennial, the bakery reopened in October 2013. Homebaked CLT is a community-led organisation focused on sustainable and creative community ownership, aiming to empower locals to shape their social, cultural, and economic future.

Type of Model	Inputs (Who are the makers? Where do the resources come from?)	Methods (Projects/Research tools)
Community-led with artists on the Board Community Land Trust Cooperative - Homebaked Bakery	Board of Directors inc artist representation	Community Workshops Educational and Collaborative Projects Observations, interviews, and focus groups Community Training to Co-develop research questions and techniques Community Engagement Sustainable Development

### Process using CCE headings (Research and engagement processes/Placemaking projects and processes)

#### OBSERVATORY

Some of the main questions that have guided us in this process over the years are:

- What does it mean to live well, for us here?
- How can we take matters into our own hands and be taken seriously as experts of our place?
- How can we create local value that benefits as big and diverse a group of local people as possible?
- How can we protect the value we create long-term?

#### FACTORY

Six years on from then the bakery is a thriving business, running on social enterprise principles and powered by our key 3 objectives:

- To provide good quality jobs for local people
- To provide good quality affordable food for the community
- To provide training for the community

The bakery is now a hub for the community to eat, socialise and learn.

### Story of Change

The simple belief that we all deserve to live well; making sure that the homes and spaces created together are high quality and kept affordable to the people who live and work here – not just now, but also for future generations. Living well includes access to an environment that provides good jobs, great food and welcoming spaces to meet, share stories, learn and celebrate.

### Quotes

"In the beginning, I was a 'Biennial Artist' - and a lot of people in Anfield were critical of the project maybe because of it being related to the arts and maybe because they felt this was just another person coming in from the outside. But when we worked from the bakery, people started coming through the door - and Angie, Sue, Lynn, Jess, Britt, and Fred became founding members of Homebaked Bakery and CLT: with time we built up trust between each other and with more and more people around us, slowly building ourselves 'brick by brick and loaf by loaf.'"

*Jeanne Van Heeswijk, Artist and Co-founder*

"For me, Homebaked is all about the push and the momentum that creates, a movement that sometimes tumbles, sometimes meanders, and sometimes rushes, gathering people and skills and stories and power on its way... Homebaked Community Land Trust is a 'cracking idea' - the possibility of bringing people together to begin to control their own destinies - genius!"

*Britt Jurgensen, Founding Member*

### Financial/Governance model

Homebaked CLT has been financially supported by Power to Change, Homes England, through its Community Housing Fund, the National Lottery Community Fund, and the Community Knowledge Fund (funded by UK Research and Innovation (UKRI)), along with local authority support

As a CLT, Homebaked is a not-for-profit, community-based organisation that maintains long-term stewardship of land, housing, and other assets. This ensures that these assets remain affordable and beneficial for the community over the long term. Local residents can become members of the CLT, giving them a say in key decisions and ensuring that the organisation is democratically controlled by the community.

Board and Decision-Making:

The CLT is governed by a board elected from its membership. This board is responsible for major decisions regarding the organisation's operations and development projects. The CLT employs a participatory planning approach, involving a diverse group of community members in the design and decision-making processes for development projects. This includes setting up a Core Design Group and conducting workshops to gather input and make informed decisions collectively.

### Links to References, data sources etc

<https://homebaked.org.uk/about-us/vision-values/>



## P2.3 PORTLAND INN PROJECT CIC (STOKE, ENGLAND UK)

### Key words

Housing market renewal, community space, community cohesion, urban renewal, cultural hub

### Dates

Est. 2016

### Description

The Portland Inn Project CIC is a creative arts initiative based in Stoke-on-Trent, aimed at fostering community cohesion and promoting economic, social, and cultural development. It engages the community in creating a pioneering community space, cultural hub, and social enterprise. The project, recognised for people-led change, began with a 2016 ACE-funded summer programme, experimenting with an old pub building before its 2018 community asset transfer. It included "Raise The Roof," a co-building project with Baxendale Architects. Since 2019, PIP/CIC has been part of the Local Trust Creative Civic Change programme, delivering year-round activities and raising funds for a permanent community resource.

### Type of Model

Artist-led  
Social enterprise  
Community decision-making panel  
Community asset transfer  
Meanwhile use

### Inputs (Who are the makers?

#### Where do the resources come from?

Founding Directors - Anna Francis & Rebecca Davies  
Themes eg. Self-representation  
Monthly community decision making club

### Methods (Projects/Research tools)

Community workshops  
Youth club

#### Creative activities:

- Film
- Animation
- Design
- Printing

### Process using CCE headings (Research and engagement processes/Placemaking projects and processes)

#### OBSERVATORY

PIP offers a year-round calendar of cultural activities, including arts and crafts workshops, film screenings, and creative making sessions. Mapping and tracking local ecology and biodiversity.

A Community Decision Making panel has been established to ensure that local voices are central in shaping the project's direction.

#### LABORATORY

Workshops in social organising, cooking, gardening, and sports, aimed at equipping residents with practical and transferable skills. Learning and exchanging transferable skills eg. Portland Pigeon.

Events, such as a weekly youth club, sports sessions, and women's groups, providing a space for social interaction and community building.

#### FACTORY

The project runs a social enterprise that includes creating and selling clay items like the "Portland Pigeon," which offers both creative opportunities and economic benefits to participants.

#### STORY

Digital Platforms: Website and social media updates (Instagram, Facebook) for sharing stories and project progress.

Public Events and Exhibitions: Hosting events and exhibitions. Plus a Ted Talk.

Awards and Recognitions: Partnerships and Collaborations: Collaborations with organisations like Arts Council England for funding and enhanced visibility.

### Story of Change

The Portland Inn Project (PIP) has significantly impacted the Stoke-on-Trent community by revitalizing a derelict pub into a cultural hub. It has fostered community cohesion and development through a variety of creative programs, skills workshops, and social enterprises. PIP's initiatives have included youth clubs, sports sessions, and art projects, engaging locals in meaningful ways. The project has been lauded for its innovative "100-year plan," focusing on long-term, sustainable growth and community-led change. PIP has received recognition, including awards and partnerships with major cultural organizations, underscoring its success in transforming the area into a vibrant, inclusive space.

### Quotes

"It is important to us as creative and reflective practitioners that we are able to share our learning. There are many layers to working creatively in a community context – it can be complex. And so it is vital we try and do our best at representing our research, our work and our collaborations.

Thinking about the future is really beautiful – it's something that lots of people locally find really difficult. To think about investing in the area when they've felt so disenfranchised for so long – they have actually decided that they've got a stake in the area for the next 100 years. It's super ambitious, but it's really beautiful how it makes people really imaginative and hopeful. A journey from these little seeds in the Creative Packs to now a major project."

Rebecca Davies, PIP CIC Director

"A lot of artists who work in public and social space aim to reframe our world through their work and invite people to look in the direction that they are looking and see something differently or something new. And this is how I aim to work as an artist to. I'm often looking at the gaps in the city and recognising where there might be overlooked resources and I often asked the people that I'm working with, What could happen here in this gap? Can we work together to make something different or better? rather than asking what works here and what needs work?"

Anna Francis, PIP CIC Director (Ted Talk)

### Financial/Governance model

"The Portland Inn Project CIC (PIPCIC) is a community-led initiative focused on creative arts and community development in Stoke-on-Trent. Established in 2017 as a Community Interest Company (CIC), it aims to foster community cohesion and economic, social, and cultural growth. The organisation operates without share capital and is structured as a private company limited by guarantee.

Financially, the project has successfully raised £1.2 million to transform a derelict pub into a community arts hub. This funding, along with support from Arts Council England and the National Lottery, helps sustain their activities, which include a wide range of cultural programmes, skills development workshops, and a social enterprise producing clay items.

Governance-wise, PIP/CIC is led by a team of creative professionals, including co-directors Anna Francis and Rebecca Davies. The organisation has also established a Community Decision Making panel to engage local residents in the governance process. PIP/CIC's efforts have been recognized through various awards, including the Whitegold International Ceramics Prize and being named a National Portfolio Organisation by Arts Council England."

### Links to References, data sources etc

<https://www.theportlandinnproject.com/about/>

<https://journals.sagepub.com/doi/abs/10.1177/02690942231176524/>

<https://localtrust.org.uk/news-and-stories/blog/the-100-year-plan-part-1-sowing-the-seeds/>

## P2.4 R-URBAN (LONDON UK & FRANCE)

### Key words

Civic resilience, eco-civic hub, prototyping, food systems, circularity, resource re-use and repair, Citizen involvement

### Dates

Est. 2008

### Description

R-URBAN is a bottom-up strategy that explores the possibilities of enhancing the capacity of urban resilience by introducing a network of resident-run facilities to create complementarities between key fields of activity (economy, housing, urban agriculture, culture). R-Urban initiates locally closed ecological cycles that will support the emergence of alternative models of living, producing and consuming between the urban and the rural.

R-Urban Network - R-Urban is a bottom-up strategy that supports the emergence of more collaborative resilient models of living, producing, and consuming in the city. It is part of a European network of hubs, and was started in collaboration with aaa (Paris). R-Urban is an award-winning research project including the Zumbel Group Award and the Curry Stone Design Prize and the New European Bauhaus award.

Type of Model	Inputs (Who are the makers? Where do the resources come from?)	Methods (Projects/Research tools)
Action Research Eco-civic Hub Urban Commons	Collaborative team - diverse organisations & income Tools Resources Charter (in development) Comms - Newsletter, Website, Multiple partners, stakeholders and citizens Space / Site	Network(s) Projects  Activities: • Residencies • Publications • Workshops • Courses (accredited training)

### Process using CCE headings (Research and engagement processes/Placemaking projects and processes)

OBSERVATORY	LABORATORY	FACTORY	STORY
Flows, networks and circuits of production-consumption are formed through these activities, with an emphasis on sustainability.	Currently four projects are being developed, an urban agriculture unit, a corporative and ecological residential unit and recycling lab for eco construction in Colombes, France as well as a mobile Re-cycling unit in Hackney Wick and Poplar, London UK.	The pilot units act as a catalyst for the formation of local networks and practices around recycling and ecological-construction, urban agriculture and cooperative housing.	Film by Nana Maiolini: <a href="https://r-urban-poplar.net/STORE-CUPBOARD">https://r-urban-poplar.net/STORE-CUPBOARD</a>

### Story of Change

R-Urban measures change through ecological, social, and economic metrics. They track reductions in CO2 emissions, waste, and water consumption, with significant local energy production. Social engagement is monitored by participation numbers, workshops, and training sessions. Economic impact is assessed through the development of social enterprises and cooperative models. Community health is evaluated through initiatives like air quality improvements and green infrastructure. These measures help gauge the project's success in enhancing urban resilience and sustainability.

### Quotes

"To overcome the current crises (climate, resources, economic, demographic), we must, as philosopher Andre Gorz says, 'produce what we consume and consume what we produce'.

"Our collaboration with R-Urban has been fruitful and a lot of fun! The Tower Hamlets Food Growing network brings together people from the borough with an interest in food growing, so R-Urban's in depth knowledge about food waste is very relevant to our members. R-Urban manages to make some quite technical information very accessible. We have co-organised two wonderful network events, bringing together people from both of our projects to share food, knowledge and ideas. We really appreciate R-Urban's flexible, down to earth, community focussed organising and I hope we'll continue to work together long into the future."

*Maddy Evans, Women's Environment Network*

### Financial/Governance model

R-URBAN is supported by the EU Life + Programme of environmental governance. The project partners are AAA (coordinator) and the City of Colombes (for the three pilot units) and public works, London (for a mobile unit). A network of partners is being formed for the dissemination of the R-URBAN strategy on larger scale by including partners from Belgium, Spain, Romania, Germany, etc.

R-Urban Poplar is funded and supported by a number of groups including Wen, Poplar Harca, Hill Housing, ReLondon (as part of the Food Wave project), the LLDC, the National Lottery, the University of Sheffield, the University of the Arts London, and more.

The governance of R-Urban is characterised by a participatory and collaborative approach. It often involves local communities and stakeholders in decision-making processes. The initiative aims to democratise urban development and empower citizens to take an active role in the transformation of their neighbourhoods. Projects are typically managed by local groups in cooperation with organisations like the atelier d'architecture autogérée (aaa), which often coordinates or supports the initiatives.

### Links to References, data sources etc

<http://r-urban.net/en/>  
<https://r-urban-wick.net/>  
<https://r-urban-poplar.net/>  
<https://www.harvarddesignmagazine.org/articles/r-urban-resilient-agencies-short-circuits-and-civic-practices-in-metropolitan-suburbs/>  
<https://accents.org.uk/projects/r-urban/>

## P2.5 CIVIC SQUARE (BIRMINGHAM, ENGLAND UK)

### Key words

Neighbourhood resilience, social infrastructure, regenerative economics, participatory design, ecological transition

### Dates

Est. 2014

### Description

CIVIC SQUARE is demonstrating neighbourhood-scale civic infrastructure for social and ecological transition, together with many people and partners in Ladywood, Birmingham UK. Principally working to share practically and openly how the climate transition and retrofit of our homes and streets can be designed, owned and governed by the people who live there now - in systemic, tangible and participatory ways.

This is through organising around three interconnected neighbourhood system demonstrators:

- Neighbourhood Doughnut – a 21st century compass for ecologically safe and socially just neighbourhoods
- Neighbourhood Transitions – street-based systemic demonstration of carbon, energy and ecological built environment transitions
- Neighbourhood Public Square – co-building and democratising access to the spaces, tools and resources for a distributed and regenerative transition, held in the common for the neighbourhood

### Type of Model

Artist and Architect-Led Social Enterprise  
Community Decision-Making Panel  
Community Asset Management  
Urban Commons

### Inputs (Who are the makers?)

#### Where do the resources come from?

Imandeep Kaur: Co-founder and Director  
Andy Reeve: Director of Regenerative Economics  
Indi Kaur: Director of Operations and People  
Plus a team and network

### Methods (Projects/Research tools)

Projects  
Workshops  
Fieldwork and civic experiments  
Collaborative research partnerships  
Newsletter and website, Social media and public engagement  
Collaborative network

### Process using CCE headings (Research and engagement processes/Placemaking projects and processes)

#### OBSERVATORY

Networks, workshops,  
Academic reading - CS share theory  
through social media and Medium.

#### LABORATORY

Doughnut Economics Lab DEAL -  
<https://doughnuteconomics.org/>  
Workshop programmes with  
Alternative Technology Centre in  
Wales, Material Matters.

#### FACTORY

Open source materials, soon to be  
available on CS website.

#### STORY

Read or listen to articles by us and a  
range of inspiring collaborators via  
their Medium channel.

### Story of Change

Civic Square has made significant impacts in the areas of community engagement and sustainability. They have developed innovative frameworks like the Neighbourhood Doughnut model, which aims to create ecologically sustainable and socially just communities. Through various projects, Civic Square has fostered deep community involvement, emphasizing collaboration and co-creation. Their work includes initiatives that support local resilience, creativity, and cultural vibrancy, helping to address social and environmental challenges at the neighborhood level.

- Neighborhood as the Unit of Change
- Long-term organisation vision (2020-2030) - ten-year plan involves building a new public square
- Projects are designed to be regenerative, flexible, and adaptable
- Innovative financial models
- Resisting short-term thinking

### Quotes

"It's possible at a neighbourhood or city scale for us to completely overturn how change happens."

*Imandeep Kaur, Co-founder and Director*

"A bold, regenerative, capital project [that will] revive and repurpose old industrial buildings to reimagine and collectively build a vibrant, well-resourced, 21st century place where communities gather."

*Imandeep Kaur, Co-founder and Director*

"I want to create a space where people feel authentically welcome and hosted well; a space that is like a home from home. This is really important to me, and in order to do this we need to keep building our multi-faceted, ever-evolving understanding of how communities can love and work well together."

*Indi Kaur, Director of Operations + People*

"I'm excited to craft personable, useful, creative, participatory platforms and communication streams by, with, and for the neighbourhood over the next decade. We're here to listen, to share and to grow something beautiful together."

*Louise Byng, Creative Director*

### Financial/Governance model

Civic Square employs regenerative financial practices focused on sustainability and community benefit, rather than profit maximisation. This includes innovative funding methods like social investment and long-term grants from organisations such as the National Lottery Community Fund, Paul Hamlyn Foundation, and Esmée Fairbairn Foundation. They are also exploring community shares and local investment schemes, encouraging resident investment and fostering a sense of ownership. Revenue is generated through community services, co-working spaces, events, and community-focused businesses. A participatory governance model involving local residents ensures transparency and inclusivity, while partnerships with diverse organisations enhance their projects' effectiveness and reach. Notable partners include Dark Matter Laboratories and Doughnut Economics Action Lab.

### Links to References, data sources etc

<https://civicsquare.cc/>

<https://medium.com/civicsquare/re-founding-civic-square-2-0-6ea7e56fe6d7/>

## P2.6 DUDLEY CREATES (DUDLEY, UK)

### Key words

Strategy in action, Social Lab, 100 year plan, creative engagement, cultural ecosystem

### Dates

Commenced 2019

### Description

Dudley Creates is strategy in action, which means actively getting involved, trying out, experimenting and taking part.

Dudley Creates is a 100 year cultural strategy in action. It is designed to nourish a flourishing local cultural ecosystem that cultivates curiosity and care for all life. Dudley Creates makes collective imagining, long-term thinking and cultural action by local people much more possible.

Dudley Creates is a response to the cultural emergency and an associated absence of cultural democracy and uneven cultural engagement across Dudley borough. Dudley Creates is a living, evolving, navigation tool supporting people to take cultural action, encouraging adaptation and permission to experiment.

### Type of Model

Part of Dudley CVS  
Creative driven  
Action-research  
Principles focussed evaluation

### Inputs (Who are the makers?)

#### Where do the resources come from?

Researchers  
Creative Producers  
Community / Citizens  
Artists

### Methods (Projects/Research tools)

Projects  
Talks  
Network events  
Co-creators

### Process using CCE headings (Research and engagement processes/Placemaking projects and processes)

#### OBSERVATORY

Seasonal Gatherings where you can discover opportunities to contribute to Dudley Creates or simply be inspired by and learn from creative and cultural action in Dudley Borough.

Facilitated workshops using 'What If...' questions to help spark imagination and find solutions to the cultural emergency.

#### LABORATORY

Projects such as Stories of Place - a space to imagine, be inspired, and take collective action. Stories of Place draws on collage, photos, stories, poetry, sounds, maps, research from the past, present and imagined futures of Dudley High Street. Inspired by these stories, we prototype experiments together to bring us closer to futures where we can flourish as part of our planet.

#### FACTORY

100 year strategy.

#### STORY

DC continually share and reflect when they invite people to collaborate, commission projects with partners, and experiment with new ideas. By doing this they are able to see what patterns emerge. The evidence shaping Dudley Creates is drawn together in a document: Making the Case (link on website).

Dudley Creates Chronicles - <https://www.dudleycreates.net/chronicles>

### Story of Change

Dudley Creates utilises various research and experiments, including baseline cultural landscape research commissioned by Dudley Council in 2021. Creative Black Country's Dudley Creates program involved over 30 creative projects, documented in the 2022 report ""Lessons in Place Based Social Practice Programming."" CoLab Dudley facilitated local cultural ecosystem learning through initiatives like the 100 Coffees listening practice and Time Rebel peer learning. Collaborations with Birmingham City University and other projects, such as Radio Public and the Doughnut Economics Learning Journey, contribute to the initiative, with insights available in the online Lab Notes publication.

### Quotes

"Stories of Place co-creators began each session by rooting ourselves in the High Street and reawakening our senses with street detectorism. We wandered out to wonder, and returned with gifts of reflections, discoveries and curiosities sketched over maps. The High Street left us curious about how old it is, whether it would have been less about convenience and more about nature-based speed 1,000 years ago, what languages were spoken, and what it looked like over the centuries. Local knowledge emerged about how the High Street has remained largely the same shape, with long, thin plots called burgages, but the occupants and behaviours have changed significantly over living memory."

Holly Doran, Dudley Creates (via Medium <https://medium.com/colab-dudley/stories-of-place-meets-dudley-peoples-school-for-climate-justice-c53e65a75798>)

### Financial/Governance model

Dudley Creates is a project delivered by CoLab Dudley, a social lab initiated and hosted by Dudley CVS, the local infrastructure organisation for Dudley borough's non-profit sector.

CoLab Dudley work is being invested in by JRF, the National Lottery Community Fund and Arts Council England.

Dudley Creates is also supported by ACE via the Black Country's Creative People and Places programme, Creative Black Country.

Organising in a cultural emergency demands leadership from the most diverse array of lived experiences, perspectives and knowledges possible. We are working to achieve this through an open network of Cultural Collaborators embracing a plurality of culture making.

### Links to References, data sources etc

<https://www.colabdudley.net/>  
<https://www.dudleycreates.net/>  
<https://www.creativeblackcountry.co.uk/dudley-creates/>  
<https://www.betterevaluation.org/tools-resources/principles-focused-evaluation-webinar/>

## P2.7 THE STOVE NETWORK (DUMFRIES, SCOTLAND UK)

### Key words

Artist-led social enterprise, community ownership, community engagement and participatory planning, creative and cultural hub, creative placemaking

### Dates

Est. 2012

### Description

The Stove Network is an arts and community organisation located on Dumfries High Street. It serves as a café, meeting place, and events venue, offering a diverse range of programs including music, literature, visual arts, public art, film, theatre, town planning, architecture, and design. The organisation was founded in 2012 by local artists who transformed a former shop unit into a public space for creative activities. Between 2012 and 2018, The Stove Network developed a community-led vision for Dumfries, focusing on community ownership and revitalizing the town center.

In-Situ was the sum of its parts from which an interdisciplinary methodology emerged and guides our practice now.

### Type of Model

Artist-led social enterprise  
Participatory governance

### Inputs (Who are the makers?

#### Where do the resources come from?

Director - Matt Baker  
Finance Director  
Artistic Director  
Development Director - Katharine Wheeler

### Methods (Projects/Research tools)

Community-led projects  
Participatory planning and engagement  
Creative and cultural programmes  
Research and development tools and projects  
Networks.

### Process using CCE headings (Research and engagement processes/Placemaking projects and processes)

#### OBSERVATORY

What We Do Now (WWDN) Creative Placemaking network.

#### LABORATORY

Artist residencies, commissions.

#### FACTORY

Creative Spaces - a Dumfries-based collective of young creatives, working with and advocating for our region's young artists. Situated in the heart of Dumfries, Creative Spaces collaborates with young creatives from across the region, providing young people with opportunities to engage in the arts. Whether it's through events, workshops, mentorships, or our annual Associates Programme, we aim to enhance Dumfries and Galloway's creative scene by offering free access to opportunities and paid commissions.

Midsteeple Quarter - a community benefit society breathing new life into Dumfries town centre by redeveloping empty High Street properties to create a new neighbourhood with a mix of uses built on principles of local prosperity and wellbeing. The core principle is that local people have the innovative solutions to tackle the challenges and seize the opportunities which exist in the town.

### Story of Change

Extensive community consultations and participatory planning processes

Creative placemaking (the ""Embers Report,"" a major study on creative placemaking in South of Scotland, cites Midsteeple Quarter as a key case study demonstrating the role of arts and culture in community regeneration)

### Quotes

"This approach (creative placemaking) builds on 12 years of work by The Stove implementing creative placemaking practice in Dumfries town centre.

"Our work centres on a simple idea; to use creativity as a tool to support community-led change. Change for individuals, for groups, for social enterprises and for places in their entirety through place planning and the like.

"At The Stove we call this 'Grow Your Own Culture', a belief in the intrinsic value of participation in creativity, that people making their own culture is equally as important as consuming culture made by other people. This approach often leads to unexpected outcomes right across the spread of social, economic and environmental impact."

*Matt Baker, CEO The Stove Network*

"We are pleased to be taking another significant step forward with the ongoing transformation of Dumfries High Street. The community that is making this happen and their ideas and aspirations for the town are key to turning its prospects around."

*Scott Mackay, Manager of Midsteeple Quarter Project*

### Financial/Governance model

The Stove Network is an arts-led community development trust in Scotland, focusing on creative engagement and revitalization efforts in Dumfries and Galloway. It operates as a charitable company limited by guarantee, with no share capital, and is governed by a board of trustees. The board consists of various professionals, including artists, engineers, and charity managers, ensuring a diverse representation in governance.

The Stove Network is funded through a mix of public and private sources, including grants from organisations like the National Lottery Community Fund, the Scottish Government, and the Robertson Trust. These funds support a range of activities, from community engagement programs to infrastructure improvements at their venue.

As a charitable entity, The Stove Network is structured to ensure community involvement and transparency. It has around 700 members who participate in the planning and delivery of its activities. The organisation collaborates with local authorities, community organisations, and businesses to achieve its mission of fostering creative and social development in the region.

### Links to References, data sources etc

<https://thestove.org/>

<https://thestove.org/category/musings/>

<https://www.midsteeplequarter.org/>

<https://carnegieuktrust.org.uk/publications/dumfries-the-stove-and-midsteeple-quarter/>

## P2.8 DEVERON PROJECT (HUNTLY, SCOTLAND UK)

### Key words

Artocracy, participatory art, community-led.

### Dates

Est. 1995

### Description

Deveron Projects is an arts organisation based in Huntly, a market town in the north east of Scotland with a population of 4,500. We have worked here with the history, context and identity of the town since 1995. Working with the town is the venue methodology, we create projects that connect artists, communities and places through creative work and engagement.

Deveron Projects was founded by Claudia Zeiske who stepped down as the Director in 2021 after 25 years of leadership, handing over to Natalia Palombo and a brilliant team of existing and new staff members

### Type of Model

Community-led  
Art-led

### Inputs (Who are the makers?

#### Where do the resources come from?)

Claudia Zeiske: Founder and former director  
Matthew Evans, Co-Director  
Jenny Salmean, Co-Director

Collaborative Partners - Creative Scotland,  
Aberdeenshire Council, National Lottery  
Community Fund, University of Aberdeen,  
European Cultural Foundation

### Methods (Projects/Research tools)

Artist Residencies  
Community engagement  
Participatory Projects  
Workshops  
Educational Programmes  
Public Art and Cultural events  
Collaborative research

The Town as the Venue methodology  
Local/Global - Patrick Geddes theory.

### Process using CCE headings (Research and engagement processes/Placemaking projects and processes)

#### OBSERVATORY

Artist residency programmes  
- time-based, allowing time for  
observation and research.

Square Deal - community hub on  
the high street providing space for  
residents and groups. The venue  
is for pop up meals, community  
lunches and talks, cooking  
workshops, meetings and more.  
The venue will continue to  
host Deveron Projects' Home  
Programme (Friday Lunch, Reading  
Together, Food Chain); provide a  
space for our artists in residence  
to test ideas; and provide a space  
for the community to hold their own  
events and projects.

#### LABORATORY

Deveron Projects delivers a wide range of artistic and community-based  
projects. Current projects include:

- Caretakers' Garden - Building networks of care within the garden.
- Our Commons: Food Resources - Discussing and re-imagining food resources.
- The Gathering Table - Exploring nourishing landscapes.
- White Wood - A living monument to peace.
- Art Road Trip - Collaborating with the National Gallery.

These projects focus on community engagement, cultural exploration, and sustainable practices.

#### FACTORY

'The Town as the Venue'  
methodology is now being  
implemented UK-wide and inspiring  
many place-based projects and  
programmes.

### Story of Change

Deveron Projects measures their impact through the "ARTocracy" framework, emphasising creative engagement and the "50/50 Principle," balancing artistic endeavors with everyday life. Their projects, like "The Town is the Venue," involve local communities in creative research, addressing social issues, and fostering cultural engagement. This place-based methodology measures impact through community participation and changes in social dynamics and well-being.

### Quotes

"Our work is deeply rooted in the relationships we build with the community. It's about creating equitable spaces where everyone's knowledge and lived experiences are valued, and fostering a sense of mutual exchange and collaboration".  
*Jenny Salmean, Producer, Deveron Project.*

"The Town is the Venue approach allows us to turn the whole town into a canvas for creative exploration. By living and working in Huntly, artists can truly understand the local culture and contribute to its regeneration in meaningful ways."  
*Matthew Evans, Project Manager, Devron Project.*

"We wanted to create a space where art is part of the everyday fabric of life in Huntly. By integrating artists into the community, we hoped to foster a deeper connection between people and place, using creativity to address local issues and aspirations."  
*Claudia Zeiske, Founder and Former Director*

"The town is the venue describes the framework in which we work and contribute to the social wellbeing of our town. We inhabit, explore, map, and activate the place through artist-driven projects."  
*Claudia Zeiske, Founder and Former Director*

### Financial/Governance model

Board of Trustees - composed of professionals from diverse backgrounds, including the arts, business, and academia. The board provides strategic oversight.  
Strong community involvement - Regular consultations and community meetings allow local residents to have a say in decision-making processes.  
Dedicated executive team - including the director and project managers, handles day-to-day operations.  
Artists-in-residence also play a crucial role in governance by providing creative input and helping to shape the organisation's artistic direction.

Secures funding from a variety of public and private sources. Key funders include Creative Scotland, Aberdeenshire Council, and the National Lottery. These grants support both operational costs and specific projects.

### Links to References, data sources etc

<https://www.deveron-projects.com/home/>

# P2.9 REBUILD FOUNDATION (CHICAGO, USA)

## Key words

Artist-led, community-based platform for art, cultural development, and neighbourhood transformation.

## Dates

Founded in 2009

## Description

Founded by artist Theaster Gates in 2010, Rebuild Foundation is a platform for art, cultural development, and neighborhood transformation. Rebuild strengthens creative communities through grants, classes, residencies, access to our collections and free public programs. The Foundation is well known for innovative, ambitious, and impactful arts and cultural initiatives, hosting projects and programs that amplify the history, value, and promise of Black creativity at local, national, and international scales.

Rebuild operates a constellation of sites on the South Side of Chicago including

- **The Stony Island Arts Bank**
- **Retreat at the Currency Exchange Café**
- **Dorchester Art + Housing Collaborative**
- **Kenwood Gardens** and the forthcoming arts incubator at the former **St. Laurence Elementary School & Garfield Park Power House**, a former power house that will be transformed into a woodworking studio and product showroom and will serve as a hub of training in design and fabrication. Both will home **Dorchester Industries**.

## Type of Model

Artist-led  
Network of venues and buildings to support cultural entrepreneurship.

## Inputs (Who are the makers?)

### Where do the resources come from?

Creative Director - Theaster Gates  
Project Directors  
Local communities  
Makers and craftpersons

## Methods (Projects/Research tools)

Free cultural programme  
Collaboration with local communities, artists, and stakeholders to ensure inclusive and reciprocal practices.

Projects involve community engagement workshops, focus groups, and strategic planning sessions, aiming to integrate community voices into decision-making processes traditionally inaccessible to them.

Holistic disaster recovery - incorporating environmental, social, and economic benefits into their projects.

## Process using CCE headings (Research and engagement processes/Placemaking projects and processes)

### OBSERVATORY

Rebuild Foundation is grounded in and enriched by three core values: Black people matter, Black spaces matter, and Black objects matter. We leverage the power and potential of communities, buildings, and objects that others have written off.

### FACTORY

Dorchester Industries is a manufacturing platform that creates furniture, objects, and spaces using exceptional but often overlooked materials sourced throughout the City of Chicago. Dorchester Industries is a project with a dual mission: to create beautiful things well and to train our employees to pursue careers in the building trades and creative industries. The objects produced through the collaborative creative process are sold under the Dorchester Industries brand, with proceeds supporting the mission to promote culture-based, artist-led, neighborhood-driven community revitalization.

Stony Island Arts Bank Campus - a space for neighborhood residents to preserve, access, reimagine, and share their heritage and as a destination for artists, scholars, curators, and collectors to research and engage with South Side history.

## Story of Change

Rebuild Foundation measures the change it makes through several key methodologies:

**Impact Evaluation:** They utilize impact evaluations to assess both the intended and unintended effects of their interventions. This includes examining long-term outcomes, such as social cohesion and economic benefits, as well as more immediate project-specific results.

**Holistic Assessment:** direct outputs and their broader contributions to community resilience and well-being. This involves integrating multiple data sources and perspectives, including community feedback and external evaluations.

**Collaborative and Iterative Approach:** works with a diverse array of stakeholders, including funders, community members, and government agencies, to continuously refine their evaluation frameworks. This collaborative effort helps in identifying best practices and areas for improvement.

## Quotes

"The creating that we do is creating a platform that allows others to pitch in."  
T. Gates

"For so much of my career, there's there's the work that I do as an artist, and then there's the rest of the work that I do that would probably qualify as design, small d. I'm building I'm building structures. I'm renovating buildings. I'm creating spaces for culture. And then sometimes I'm making products, if you want to call them, that, a cup, a bowl, a table, a chair, and I'm leading groups of creative people and their ability to make things that go out into the world. Most of the time when I'm doing that work, I'm looking at 90 to 95% white people, folk that are like amazing at their craft, killing it in their field. They've had all this training, and maybe they've had generational knowledge and access to platforms that would allow them to take their one table and turn it into 20 tables, into 200 tables into 2000 tables, and then the marketing necessary, the distribution necessary, like all these things, and you see reasonably talented people doing extraordinary things, because they have the platforms that will allow them to go from one place to another. I want to help build those platforms that look at great local talent, look at people of colour and say, this has tremendous promise, but we need to refine it. This has tremendous promise, but we need to amplify it. This has tremendous promise, but we need the resources behind it and the people talking about it so that more people want to sit in your chair, wear your dress, wear your rings, and I think the experimental design lab is trying to be part of the constellation of spaces and platforms that are amplifying people of colours design intentions."

Theaster Gates, *Dorchester Industries Instagram post*, 31 March 2022

## Financial/Governance model

Rebuild Foundation is financed through donations, grants, and partnerships. It focuses on cultural and community development, particularly in underrepresented areas. The foundation is governed by an artist-led model, with a team of professionals and a board of directors overseeing its operations. The organisation emphasizes collaborative work with artists, community members, and other stakeholders to drive its initiatives.

## Links to References, data sources etc

<https://www.rebuild-foundation.org/>  
<https://www.theastergates.com/>

# P2.10 PROJECT ROW HOUSES (TEXAS, USA)

## Key words

Artist-led, Community, Art, Education, Empowerment, Preservation

## Dates

Est. 1994

## Description

**Project Row House's** mission - We empower people and enrich communities through engagement, art, and direct action.

PRH is a community platform that enriches lives through art with an emphasis on cultural identity and its impact on the urban landscape. We engage neighbors, artists, and enterprises in collective creative action to help materialize sustainable opportunities in marginalized communities.

Project Row Houses occupies a significant footprint in Houston's Historic Third Ward, one of the city's oldest African-American neighborhoods. The site encompasses five city blocks and houses 39 structures that serve as a home base to a variety of community-enriching initiatives, art programs, and neighborhood development activities.

## Type of Model

Artist led  
Community platform

## Inputs (Who are the makers?

### Where do the resources come from?)

Creative Director - Rick Lowe  
Residents  
Artist residencies  
Researchers

## Methods (Projects/Research tools)

Art Initiatives  
Community Enrichment  
Neighborhood Development

## Process using CCE headings (Research and engagement processes/Placemaking projects and processes)

### OBSERVATORY

Artist / creative residencies

"It was always important that artists and practitioners be given flexibility, without working to a brief or deadline; seeing how things might evolve when many are able to contribute organically according to individual strengths."

Talkaoke - a pop-up talk show to encourage dialogue and debate in the round.

### LABORATORY

Project Row Houses (PRH) engages communities through various projects and methodologies:

- Art Initiatives: PRH supports artists by providing opportunities to create and display art that resonates with community issues, promoting cultural dialogue.
- Community Enrichment: Programmes like business incubations, supportive services, and career development help local entrepreneurs, students, and artists grow.
- Neighborhood Development: PRH collaborates with residents to preserve the culture and history of Houston's Third Ward, addressing socio-economic challenges.

## Story of Change

Project Row Houses (PRH) evaluates and measures its impact through a variety of methods focused on community engagement and cultural preservation. The organisation emphasizes public art and community-centered initiatives, aiming to create tangible social change within Houston's Third Ward. They assess the success of these initiatives by observing increased community involvement, the effectiveness of their educational programs, and the ongoing support and engagement from local residents.

PRH's impact is also reflected in the success of its programs, such as the Young Mothers' Residency Program, which addresses housing needs and supports young mothers in the community.

## Quotes

"When I founded Project Row Houses in 1993, I was working on a purely intuitive basis. I began by talking with a group of six other artists about how to do something that was more than just symbolic—something that had a practical application."

*Rick Lowe, Founder of Project Row Houses*

"Project Row Houses began as seven artists' vision of a space for artistic expression radically different from conventional museum and studio practice into an international model for art-centered cultural preservation, innovative neighborhood development, and resourceful community engagement."

*Danielle Burns Wilson, Interim Executive Director*

"PRH proves every day that effective creative place-keeping and community engagement can inspire meaningful and sustained positive change."

*Danielle Burns Wilson, Interim Executive Director*

"This became a place of transformation. That's what art does. It transforms you."

*Assata Richards*

## Financial/Governance model

Project Row Houses (PRH) is a non-profit organisation that operates under a governance structure involving a board of directors and an executive team. The board consists of various community leaders and professionals who serve without compensation. The executive team, including positions like the Executive Director and Chief Operating Officer, manages day-to-day operations and strategic planning.

Financing for PRH comes from a mix of sources, primarily relying on contributions from individuals, foundations, and corporate sponsors. In fiscal year 2019, 91.9% of their revenue came from contributions. They also receive funds through grants and donations, which support their various art, community, and educational programs. PRH is a 501(c)(3) tax-exempt organisation, allowing them to receive tax-deductible contributions.

## Links to References, data sources etc

<https://projectrowhouses.org/>

<https://www.papercitymag.com/arts/project-row-houses-houston-insider-tour-unique-art/>

<https://www.lodgeur.com/blog/lodgeur-guide-project-row-houses-houston/>



Claire Tymon - PhD Portfolio

# P3. INTRODUCING THE CCE FRAMEWORK

- 30 P3.1 CCE Framework Development - Miro Board 1
- 34 P3.2a Alternate Futures blog by Michelle Collier
- 35 P3.2b Alternate Futures conference programme
- 36 P3.3 This Place [of mine] Advocacy Document
- 39 P3.4 A Local Engagement Flowchart
- 40 P3.5 P3.6 Benefits of Place-Based Networks and Groups



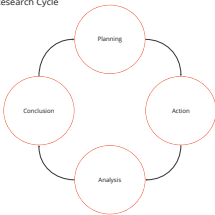
P3.1 CCE Framework Development - Miro Board 1

ESTABLISHED MODELS

Linear Consultancy process



Action Research Cycle

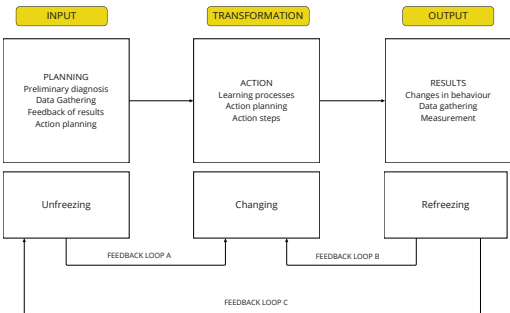


Participatory design collaboration system model



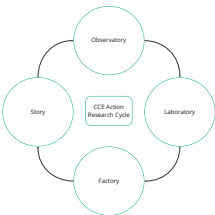
Figure 7 Iterative and evaluative design stage model of participant research innovation  
A Collaboration System Model for Planning and Evaluating Participatory Design Projects  
Andrew Drain, E. Sanders (Published 2019)

Systems Model of Action Research Process

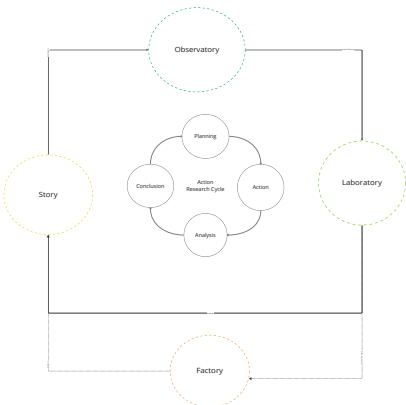


DRAFT CREATIVE CIVIC ENGAGEMENT MODELLING

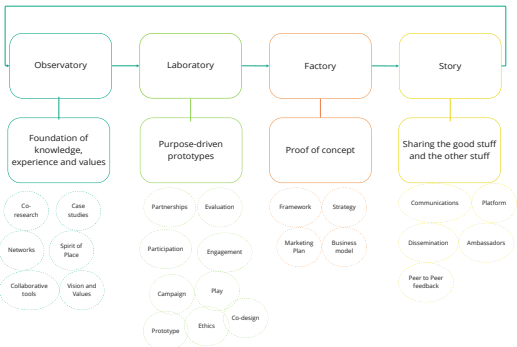
Creative Engagement Action Research Cycle



Civic Engagement Action Research Cycle



Creative Engagement Action Research strands + characteristics



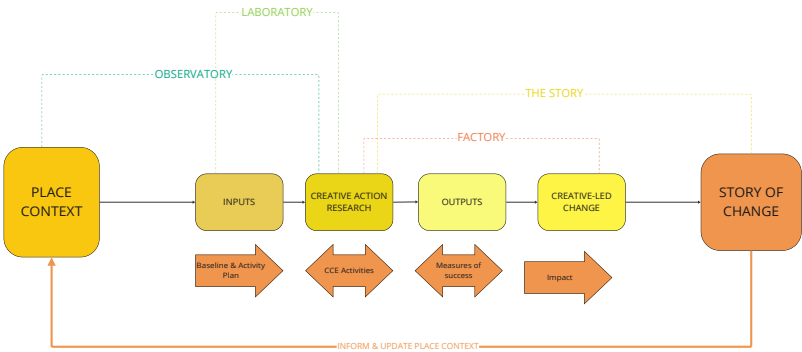
Civic Engagement Action Research Cycle+  
(with an acknowledgement that the process isn't one size fits all)



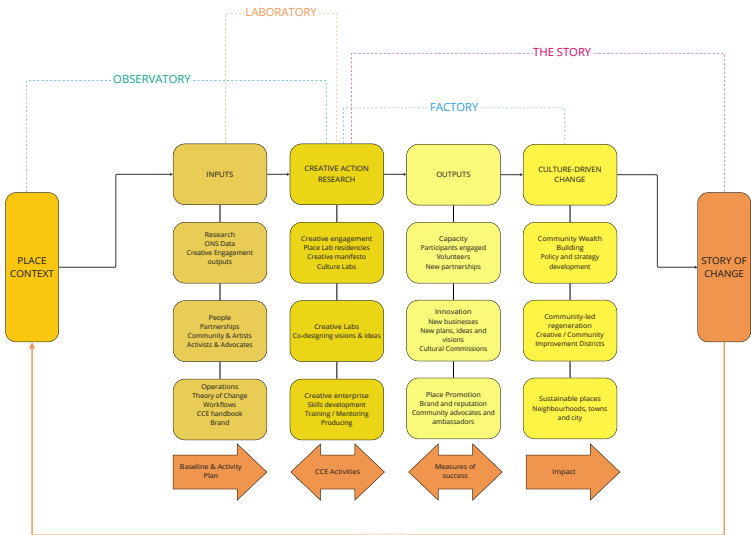
P3.1 CCE Framework Development - Miro Board 1

DRAFT CREATIVE CIVIC ENGAGEMENT FRAMEWORK  
(using a Systems Model for Action Research  
framework)

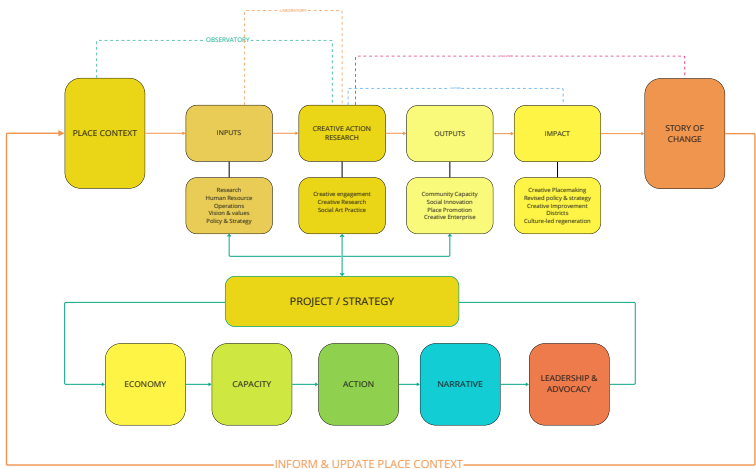
Creative Civic Engagement Systems Model for  
Action Research



Creative Civic Engagement Framework

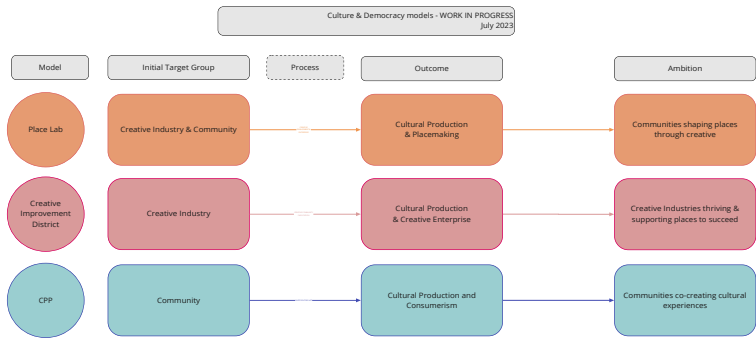


Applying the Creative Civic Engagement Framework to a Theory of Change

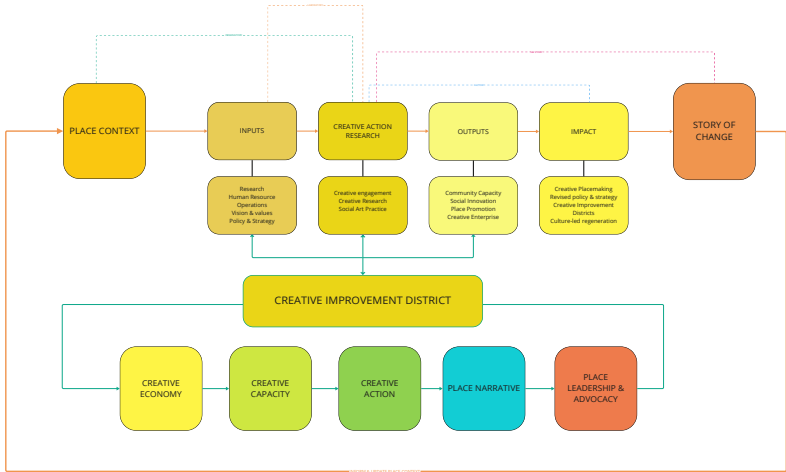


P3.1 CCE Framework Development - Miro Board 1

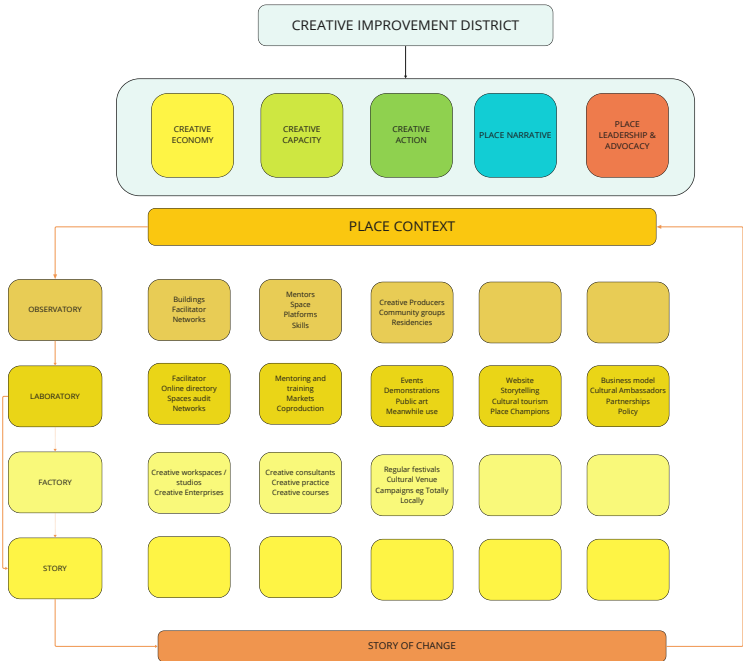
EXAMPLES OF CULTURE DEMOCRACY  
In the context of Creative Placemaking



EXAMPLE: Applying the Creative Civic Engagement Framework to a Creative Improvement District model



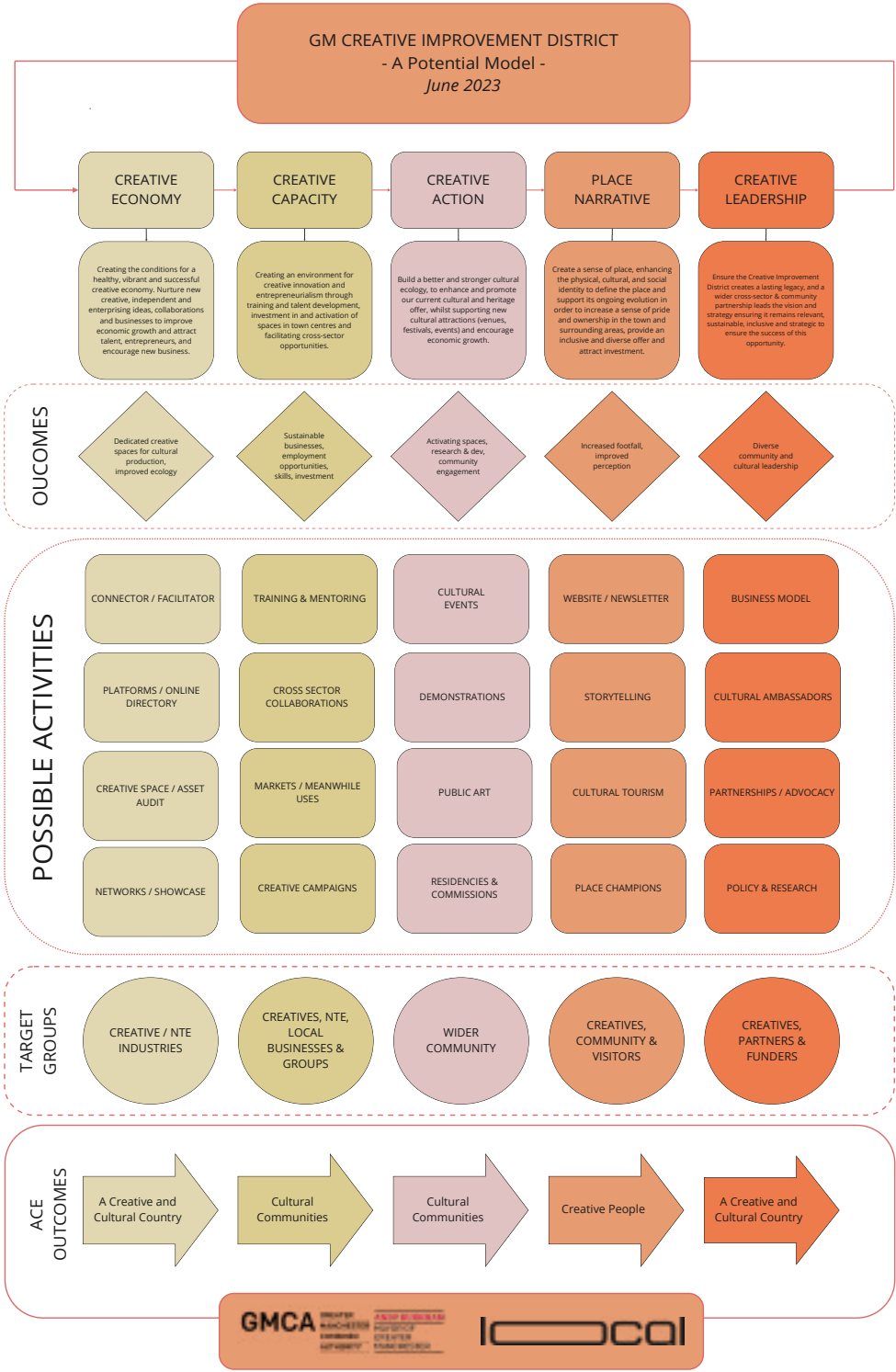
EXAMPLE: Creative Improvement District using the Creative Civic Engagement Framework



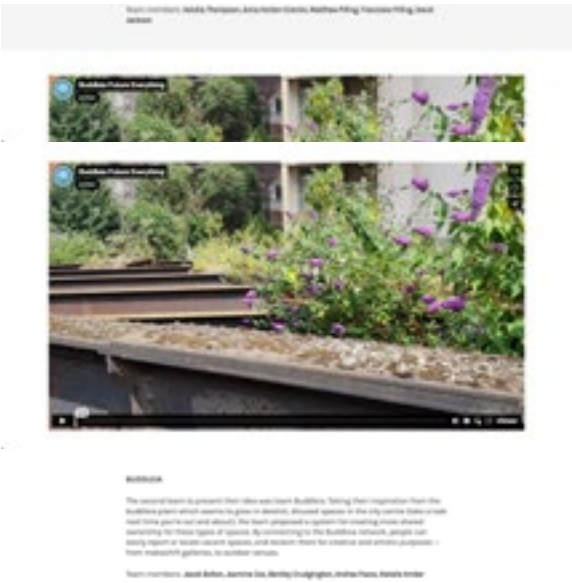
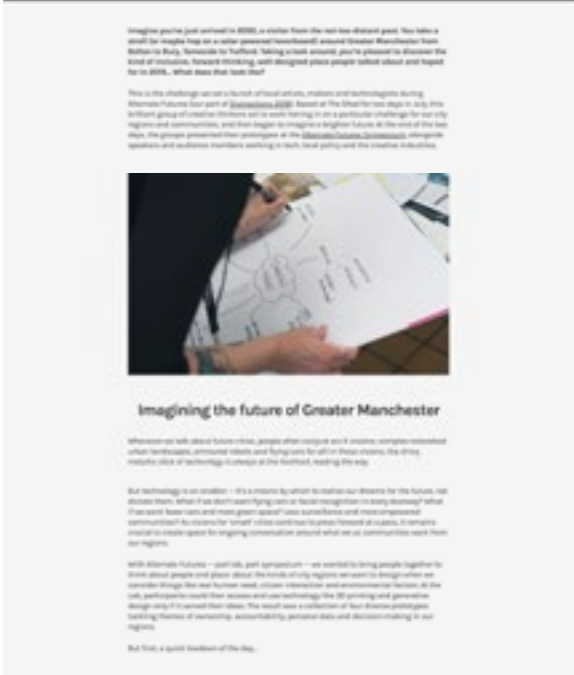
P3.1 CCE Framework Development - Miro Board 1

CREATIVE CIVIC ENGAGEMENT - THEORY OF CHANGE

EXAMPLE: Applying the Creative Civic Engagement Framework to a Theory of Change for Creative Improvement District



P3.2a Alternate Futures Blog by Michelle Collier



<https://futureeverything.org/news/prototyping-the-future-of-our-city-region/>

## P3.2b Alternate Futures Conference Programme

Innovation, revolution and the future of entertainment  
In Manchester 18 to 20 July 2019  
Tech. Music. Creativity. Summit & Showcase

# FutureEverything presents ALTERNATE FUTURES

## A one-day symposium as part of Distractions

#AlternateFuturesGM  
#DistractionsGM

distractionsmcr.com

18 July 2019  
Kings House Conference  
Centre, Manchester



Imagine you have just time travelled to 2050. Greater Manchester is the kind of inclusive, forward-thinking, well-designed place we want it to be.

How have we challenged the boundaries that we once faced living in the 'original modern city' and the wider Greater Manchester region? And instead of allowing technology to distract us, how can we harness digital tools to better shape the future together?

Alternate Futures invites you to explore and develop ideas for an alternate future. A future that is more connected, more collaborative and one that makes space to amplify different voices.

Alternate Futures showcases some of the amazing innovation and collaboration happening right here in Greater Manchester — a global testbed in digital leadership.

### 10:00 Welcome

Phil Swan, Chief Information Officer & GM Digital Lead, Greater Manchester Combined Authority

GM DIGITAL  
Clr Elise Wilson, GM Digital Portfolio Lead

### 10:20

DIGITAL NARRATIVES  
Introduced by Claire Tymon,  
Executive Director, FutureEverything

Greater Manchester prides itself for thinking differently, for testing ideas and creating innovation. We revolutionise ideas for the future and consider technology as an enabler, not a driver. With so many start-ups, pilot projects and inventions, it can be hard to keep up with the innovation and best practice happening in Greater Manchester. From grassroots projects to larger corporations, we have selected a few stories to share with you today.

Speakers include Andrew Gilligan, Head of Research, Manchester City Football Club; Katie Jones, Co-founder, Fresh Magazine; Brendan Dawes, Artist; Alex Nelson, Head of Design, BBC R&D Future Experiences; Nichola McAvo, Founder, ALLY.

### 11:10 Q&A

An opportunity to ask the speakers questions.

### 11:30 Break

### 11:40

TECHNOLOGY, INNOVATION + ART  
Introduced by Irini Papadimitriou,  
Creative Director, FutureEverything

How is art harnessing new technologies?  
Tracing the Sky is an immersive, mixed reality installation under a Victorian shopping arcade, filling the architecture with dreamlike skyscapes

that visitors can interact with using OPPO mobile phones and augmented reality.

Presented by Fu Yihan, Creative Designer, OPPO London Design Centre and Jiayu Liu, Tracing the Sky artist.

### 11:55

INTER-CONNECTIVITY  
Introduced by Marvin Mensah,  
Urban talent scout, promoter and manager

Imagine the wealth of knowledge, experience and ideas we have between us? Now start to map these out with the person next to you and consider the strength in our connectivity and the potential in our own ecosystem. How can we all connect and benefit, share ideas and skills for the greater good? Where do they connect / collaborate / network. What does the GM digital landscape look like now?

In this workshop you are invited to connect with those around you and create your own ecosystem.

### 12:30 Lunch

Experience a showcase of art and tech exhibitions and demonstrations.

BBC CONNECTED STUDIO: BBC Box prototype & Human Values cards.

NOISE ORCHESTRA: Sound artists Vicky Clarke and David Birchall create Noise Machines that translate light into sound. They work in the UK and internationally on installations, sound walks and electronics education.

>THREAD (I): Textile artwork is on display from Thread Collective (Islington Mill) who use code and human bio data to produce digital imagery interpreted through print and surface pattern design.

SOPHIE BULLOCK: Artist Sophie Bullock works individually, and within artist duos 'Ambience Factory' and 'One Five West', to disseminate the politics of technologies through play and performance.

SEAN CLARKE: A digital artist and curator based in Manchester, Sean Clarke's work focuses on exploring our future relationship with technology through collaboration and performance art.

CHRIS PAUL DANIELS – Artist and Filmmaker based in Manchester.

### 13:20

CO-AUTHORING OUR FUTURE  
Introduced by Sacha Lord, Night Time Economy Adviser for Greater Manchester

Greater Manchester is striving to be a top five digital city in Europe. How do we achieve this and what is our unique role to achieve this? Is it achievable? Through a series of facilitated workshops, you are invited to co-author Greater Manchester's digital future.

The workshop hosts include Tech for Good Live, Reform Radio, The Digital Imagination and FutureEverything.

### 14:30

ALTERNATE FUTURES LAB  
Introduced by George Konstantakopoulos,  
Business Innovation Lead, FutureEverything

A parallel creative Lab has been taking place at the emerging School of Digital Arts at Manchester Metropolitan University. Artists, coders, technologists and all-round good people have been prototyping ideas for the future. You will be invited to vote for your favourite idea!

### 14:55 Break

### 15:05

SHAPING OUR DIGITAL FUTURE  
Chaired by Paul Bason, Director of Digital Innovation, School of Digital Arts, Manchester Metropolitan University

Technology is shaping how we define the next generation. Researchers have presented us with Generation Z who are pushing digital boundaries and are ethically more aware, but who have short attention spans and are more distracted. This panel session will explore the impact of this and how technology can improve the future of work and society.

Speakers include Kiera Lawlor, Director of Happiness and People, Social Chain; Victoria Knight, Strategic Business Director, BAE Systems and Applied Intelligence; and Sophie Ashcroft, UX Researcher, Artist and Alternate Futures Lab participant.

### 15:45

STATEMENT OF INTENT  
Presented by Wayne Hemingway MBE.

### 16:00

ALTERNATE FUTURES NETWORK  
An opportunity to spend some informal networking time meeting fellow workshop participants and make connections across Greater Manchester.

### 17:00 Close

TRACING THE SKY – PRIVATE VIEW  
Alternate Futures delegates are invited to attend a new artwork, Tracing the Sky by artist Jiayu Liu. Presented by FutureEverything, sponsored by OPPO.

Due to limited space, delegates are invited to sign up at the event registration desk on a first come, first served basis.

EXHIBITION CONTINUES UNTIL 20 JULY 2019,  
12–8pm Daily  
Brickworks, Barton Arcade,  
48 Barton Square, Manchester M3 2BH  
Free admission, open to the public

## Distractions

Alternate Futures is part of Distractions, a three-day summit in Manchester that debates the future of entertainment – a long weekend of debates, talks, panels, content and new music showcases with some of the world's leading tech companies, artists and producers. Presented by Manchester International Festival, Sound City and FutureEverything, developed by the Mayor of Greater Manchester, Andy Burnham and Greater Manchester Combined Authority, with the support of Peter Saville, Rose Marley and Modern Designers.

Innovation, revolution and the future of entertainment  
In Manchester 18 to 20 July 2019  
Tech. Music. Creativity. Summit & Showcase

## FutureEverything

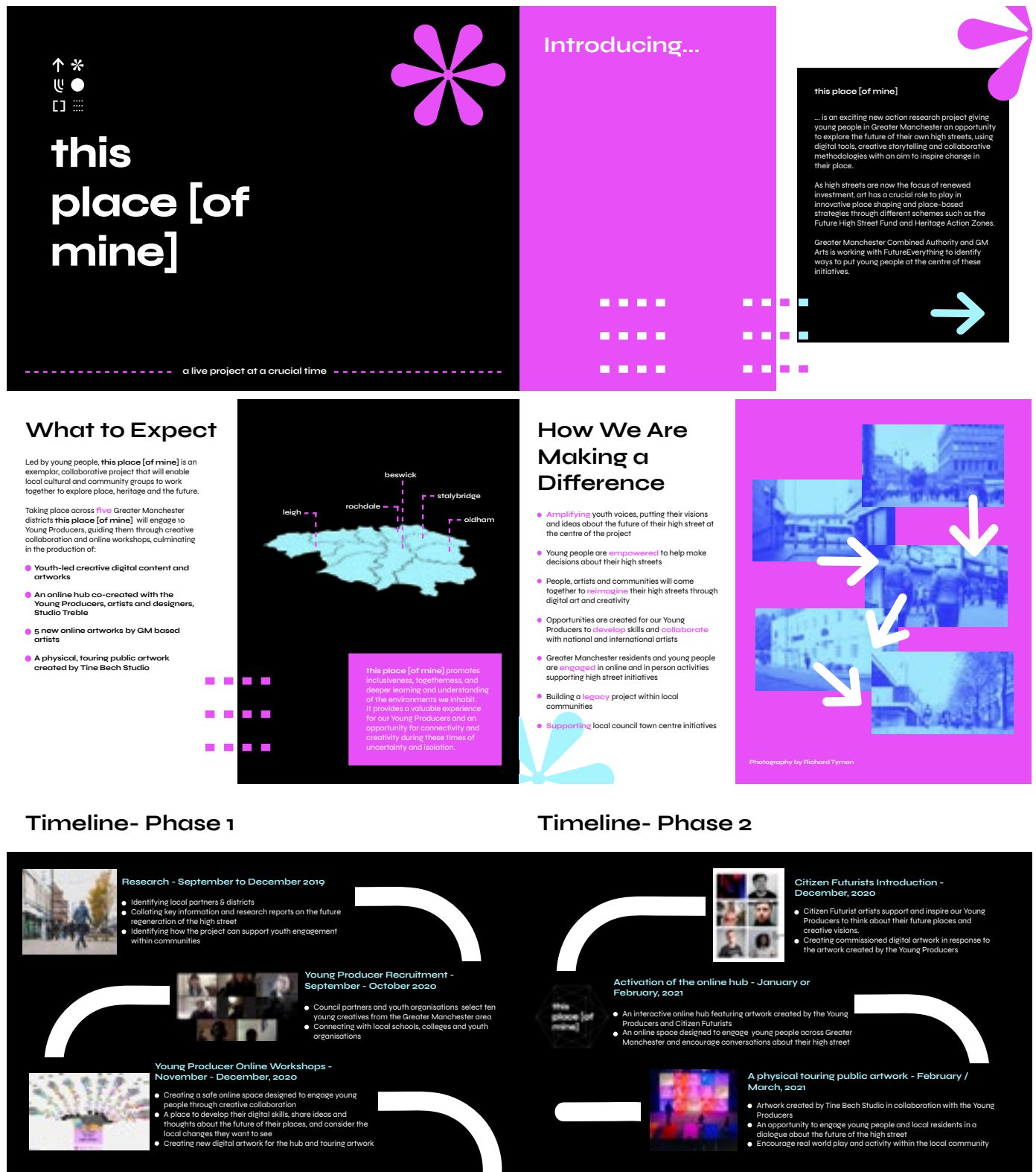
Established in Manchester in 1995, FutureEverything is an award-winning innovation lab and cultural organisation that has helped shape the emergence of digital culture in Europe. Through a curated programme of events, art commissions, critical conversations, collaborative projects and prototyping, FutureEverything pushes creative boundaries and stimulates new ways of thinking, across a diverse range of sectors, disciplines and audiences. Taking an action-research, artist-led and human-centred approach, FutureEverything is passionate about bringing people together to discover, share and experience new ideas for the future, creating opportunities to question and reflect on the world around us.

Futureeverything.org  
@FuturEverything





## P3.3 This Place [of mine] Advocacy Document





P3.3 This Place [of mine] Advocacy Document

### Audience Experience and Engagement

**The Hub**

Young People from Greater Manchester

- Access to explore the artwork created by the Young Producers and local artists
- Opportunities to interact with the hub and respond to prompts about place
- Connect with the artwork tour

**The Touring Artwork**

Live tour attendees, local residents, students and art enthusiasts

- Engage and interact with the touring artwork in their high street
- Experience new artwork and content created by young people from Greater Manchester
- Take part in educational and engagement activities alongside the artwork
- See young people's visions of a future high street
- Create a positive experience for those shopping in the high street

**Stakeholders**

- Access to explore the online hub content
- Hear youth perspectives
- Local advocacy with their networks
- Legacy and succession planning towards their own priorities

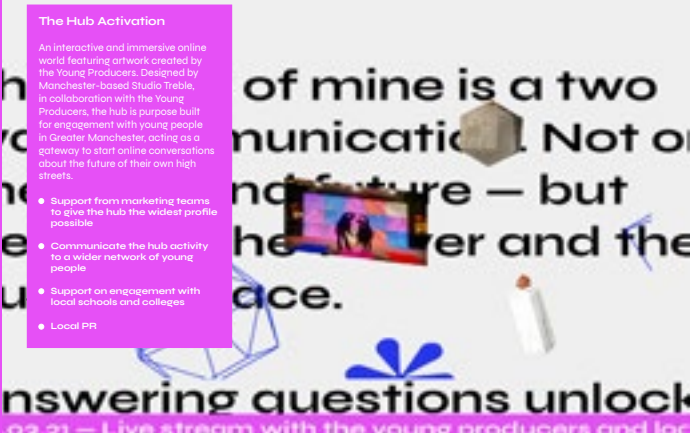
**this place [of mine]** offers an opportunity to engage a wider audience of local residents and young people, by feeding in thoughts, reflections and ideas that could impact decision making within their high streets.

### The Hub- Partner Commitments

**The Hub Activation**

An interactive and immersive online world featuring artwork created by the Young Producers. Designed by Manchester-based Studio Treble, in collaboration with the Young Producers, the hub is purpose built for engagement with young people in Greater Manchester, acting as a gateway to start online conversations about the future of their own high streets.

- Support from marketing teams to give the hub the widest profile possible
- Communicate the hub activity to a wider network of young people
- Support an engagement with local schools and colleges
- Local PR




### The Tour- Partner Commitments

**The Touring Artwork**

Made up of two sides of large interactive screens (9 LED screens each side) that represent the present and the future, the audience is encouraged to engage in playful activity, by interacting with the artwork and the space around.

- Support the Live Event Training for Young Producers
- Lead on adherence to the TSC's of the event licences for the visit of the touring artwork in their district
- Continue to support the liaison with local businesses
- Lead on engagement with schools, young people groups, and community to visit the artwork
- Support marketing & PR for the touring artwork
- Lead on public engagement and consultation opportunities
- Support the live event planning and delivery
- Resource the touring artwork in situ (power, weather contingency etc)
- Support front of house and security



*Touring artwork created by Time Beach Studios is a geo-virtual interactive digital artwork that envisions the future of the high street and will contain original artworks created by the Young Producers*


### What Will The Project Legacy Look Like?

**Hub Database**

The online hub has multiple functionalities, not only serving as an online space for discovery and play, but as a consultation and research tool for gathering information relating to young people and their relationship to place. The hub aims to engage a young audience in discussions about their high street and the changes they would make relating to town planning in their communities.

**Young Ambassadors**

Though the project officially draws to an end in March 2021, our Young Producers and the legacy they've created will hopefully continue. Our aspiration is for them to become local ambassadors for their region by supporting their council in decision making in their communities.




### WHO IS FUTUREEVERYTHING?

Established in 1995, **FutureEverything** is an award-winning, Greater Manchester based cultural organisation that has helped shape the emergence of digital culture in Europe, pushing creative boundaries and stimulating new ways of thinking, across a diverse range of sectors, disciplines and audiences.

Taking an action-research, artist-led and people-centred approach, FutureEverything is passionate about bringing people together to discover, share and experience new ideas for the future.


Greater Manchester has commissioned FutureEverything to design, curate and produce **this place [of mine]** as part of the Great Place GM programme, working in partnership with local councils and organisations.



Artwork by Dan Hett titled 'Here and Now', produced by FutureEverything for Tyndall Centre

### Our Creative Team

- ↑ **Commissioned Producers**  
**FutureEverything** - Manchester-based culture and arts organisation leading on the design, curation and production of this place [of mine]
- [ ] **Touring Artwork Creator**  
**Time Beach** - Multidisciplinary artist creating interactive art installations
- .... **Online hub Designers**  
.... **Studio Treble** - Design studio & web designers creating immersive online experiences
- U **Brand Designer**  
**Jada Gawa** - artist & graphic designer
- \* **Citizen Futurists** - A group of five GM-based artists who will each create a new online commission for this place [of mine]  
  
Jacob Bolton - artist & writer  
Joe Whitmore - artist & animator  
James Medd - artist, designer, technologist & musician  
David McFarlane - artist & musician  
Izzy Bell - digital artist
- **to Young Producers (age 12-20)**  
A collective of Young Producers from five districts across Greater Manchester. In collaboration with the creative team, their ideas and creative content will help shape the online hub and touring artwork.



## P3.3 This Place [of mine] Advocacy Document

### The Commission

Greater Manchester has commissioned **this [place of mine]** as part of the Great Place GM programme.

Great Place GM is an action research programme led by Greater Manchester Combined Authority (GMCA) and funded by the Heritage Lottery Fund and Arts Council England with the aim of achieving recognition for the essential role of culture in the lives of Greater Manchester residents. Great Place GM is working across the city region to build evidence through resident engagement, build capacity to support the sustainability of the cultural sector, create new links between culture and other sectors, and test and evaluate new models of local delivery.

Greater Manchester Arts is a network that represents all ten districts of Greater Manchester. Their vision is straightforward: to bring the arts to everyone, and for more people to be more creative, more often. Celebrating and developing the cultural identity of Greater Manchester, the network collaborates to take the arts to the very heart of communities, creating inclusive activities that both represent and appeal to the Greater Manchester people.



### Our Partners

Collaboration is at the very heart of **this place [of mine]** with local councils, partners, young people and artists all coming together to collectively inspire change within their communities through creativity, art and culture.

Our council partners and local organisations are committed to working on **this place [of mine]**, each step of the way, providing valuable support to the Young Producers and the wider project.

#### Commissioners

GM Great Place / [Greater Manchester Combined Authority](#)  
GM Arts Network

#### Greater Manchester Partners

[Manchester City Council](#)  
[One Manchester](#)  
[Wigan MBC](#)  
[Oldham MBC](#)  
[Tameside MBC](#)  
[Rochdale Link4Life](#)

#### Local Organisations

[M6 Theatre Company](#), Rochdale  
[The Turnips](#), Leigh



### Contact Us

#### For any questions related to this place [of mine] project

Claire Tymon, **this place [of mine]** &  
FutureEverything Executive Director  
[claire@futureeverything.org](mailto:claire@futureeverything.org) / 07713255747

Chris Wright, **this place [of mine]** &  
FutureEverything Producer  
[chris@futureeverything.org](mailto:chris@futureeverything.org) / 07957300107

#### For queries related to GMCA and the Great Place Initiative

Julie McCarthy, GM Great Place lead  
[julie.mccarthy@greatermanchester-ca.gov.uk](mailto:julie.mccarthy@greatermanchester-ca.gov.uk) /  
07734275569

#### For GM Arts inquiries

Kirsty Connel, GM Arts consultant  
[kirstyconnell@gmail.com](mailto:kirstyconnell@gmail.com) / 07941260616

#### For all press and marketing inquiries

Hayley Kerridge, **this place [of mine]** & FutureEverything  
Comms & Marketing Manager  
[hayley@futureeverything.org](mailto:hayley@futureeverything.org) / 07375470163

#### Follow our progress on Facebook, Twitter and Instagram @futureeverything

**this place [of mine]:**

[Website](#)

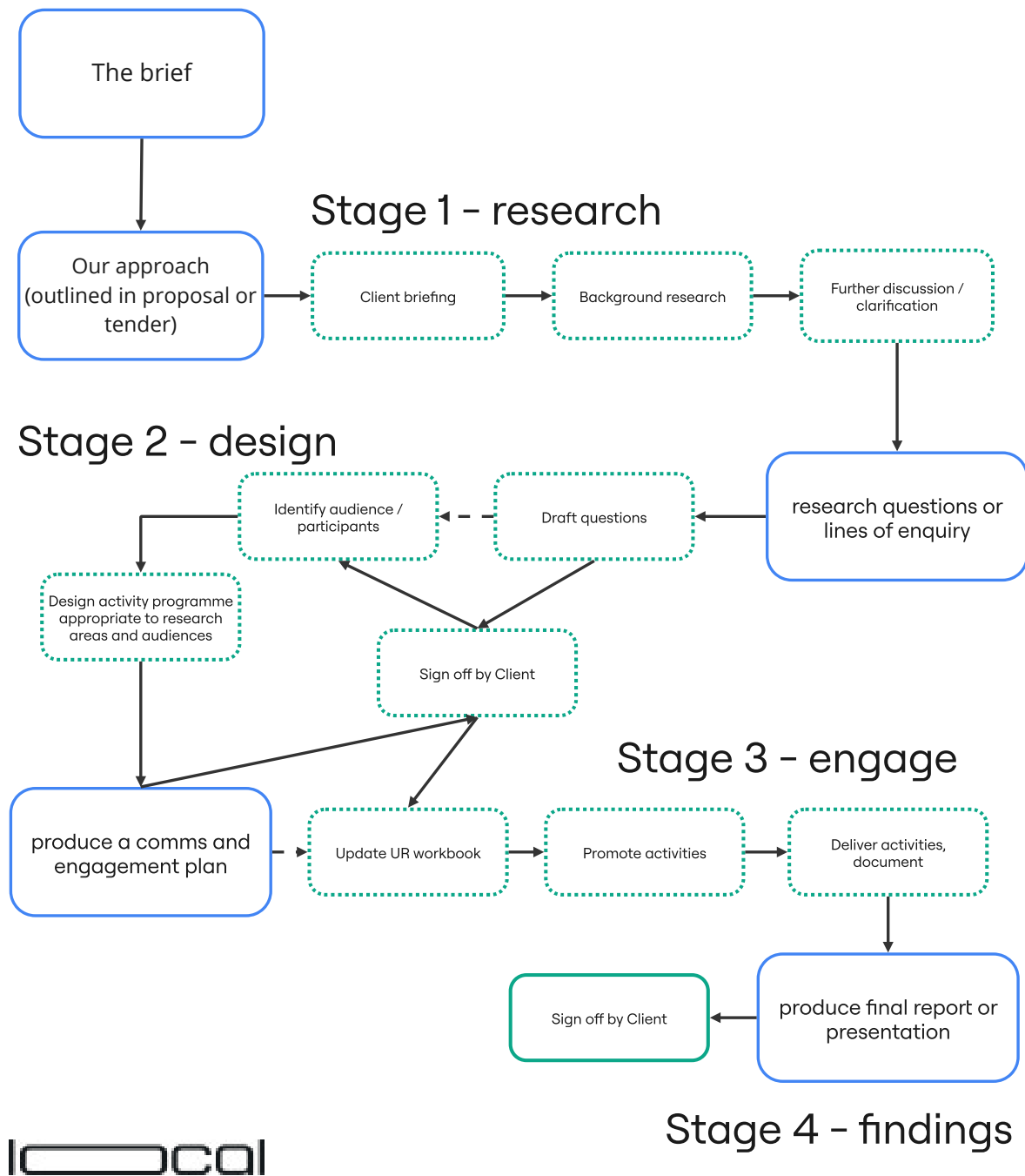
[Facebook](#)

[Twitter](#)

[Instagram](#)

This advocacy document has been designed to experience on a screen (laptop or phone). If you require a version to print and save on ink, please get in touch.

### P3.5 A Local Engagement Flowchart



## P3.6 Benefits of Place-Based Networks and Groups

### CCE & Place-Based Networks and Groups

- 1. Enhanced Community Engagement:**
  - Involves local residents in decision-making processes, fostering a sense of ownership and pride.
  - Encourages active participation in community activities and initiatives.
- 2. Shared Vision and Goals:**
  - Aligns diverse groups around common objectives, creating a unified approach to community improvement.
  - Facilitates collaborative efforts towards making towns and neighbourhoods healthier, happier, and more sustainable.
- 3. Resource Sharing:**
  - Pooling of resources, skills, and expertise, leading to more efficient use of available assets.
  - Reduces duplication of efforts and maximises impact.
- 4. Improved Social Cohesion:**
  - Strengthens relationships among community members, fostering a sense of solidarity and mutual support.
  - Enhances trust and cooperation across different community groups.
- 5. Increased Innovation:**
  - Encourages creative problem-solving by bringing together diverse perspectives and ideas.
  - Supports the development and implementation of innovative solutions tailored to local needs.
- 6. Sustainable Development:**
  - Promotes environmentally sustainable practices through collective action and shared goals.
  - Enhances the resilience of communities to economic, social, and environmental challenges.
- 7. Economic Growth:**
  - Stimulates local economies by supporting small businesses, start-ups, and local enterprises.
  - Attracts investment and tourism through improved local amenities and a vibrant community spirit.
- 8. Healthier Communities:**
  - Initiatives focused on health and well-being can lead to improved physical and mental health outcomes.
  - Encourages the creation of green spaces, community gardens, and recreational facilities.
- 9. Empowered Changemakers:**
  - Empowers local leaders and changemakers to drive positive change within their communities.
  - Provides a platform for community representatives to advocate for their needs and priorities.
- 10. Increased Resilience:**
  - Builds community resilience by fostering strong, interconnected networks capable of responding to crises.
  - Enhances the community's ability to adapt to and recover from adverse events.
- 11. Enhanced Quality of Life:**
  - Improves overall quality of life by addressing social, economic, and environmental issues collectively.
  - Creates a more vibrant, attractive, and liveable community environment.
- 12. Cultural Preservation and Promotion:**
  - Supports the preservation and celebration of local culture, history, and heritage.
  - Promotes cultural activities and events that enrich community life.
- 13. Accessible Services and Infrastructure:**
  - Enhances access to essential services and infrastructure through collaborative planning and implementation.
  - Ensures that community needs are met more effectively and efficiently.

By working collectively, place-based networks and groups can significantly contribute to the well-being and sustainability of their towns and neighbourhoods, making them better places to live, work, and thrive.

# FIELDWORK CASE STUDIES

## **P4 Case Study: Blackburn is Open**

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- 43 P4.1b Blackburn is Open Data collection
- 46 P4.3a Blackburn is Open Phase 2 Project plan 2015
- 49 P4.3b Blackburn is Open Blackburn Christmas Programme
- 50 P4.3c Blackburn is Open 12 Month Evaluation
- 54 P4.4 Remade Blackburn - Student Live Project & Studio
- 55 P4.5a Urban Room programme 2014
- 58 P4.5b Urban Room programme 2016
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- 63 P4.6 Conversations in Creativity Programme
- 65 P4.7 Found in Blackburn programme
- 66 P4.8 The Making Rooms presentation boards
- 67 P4.9 National Festival of Making 2017 evaluation
- 71 P4.10 ACE outputs

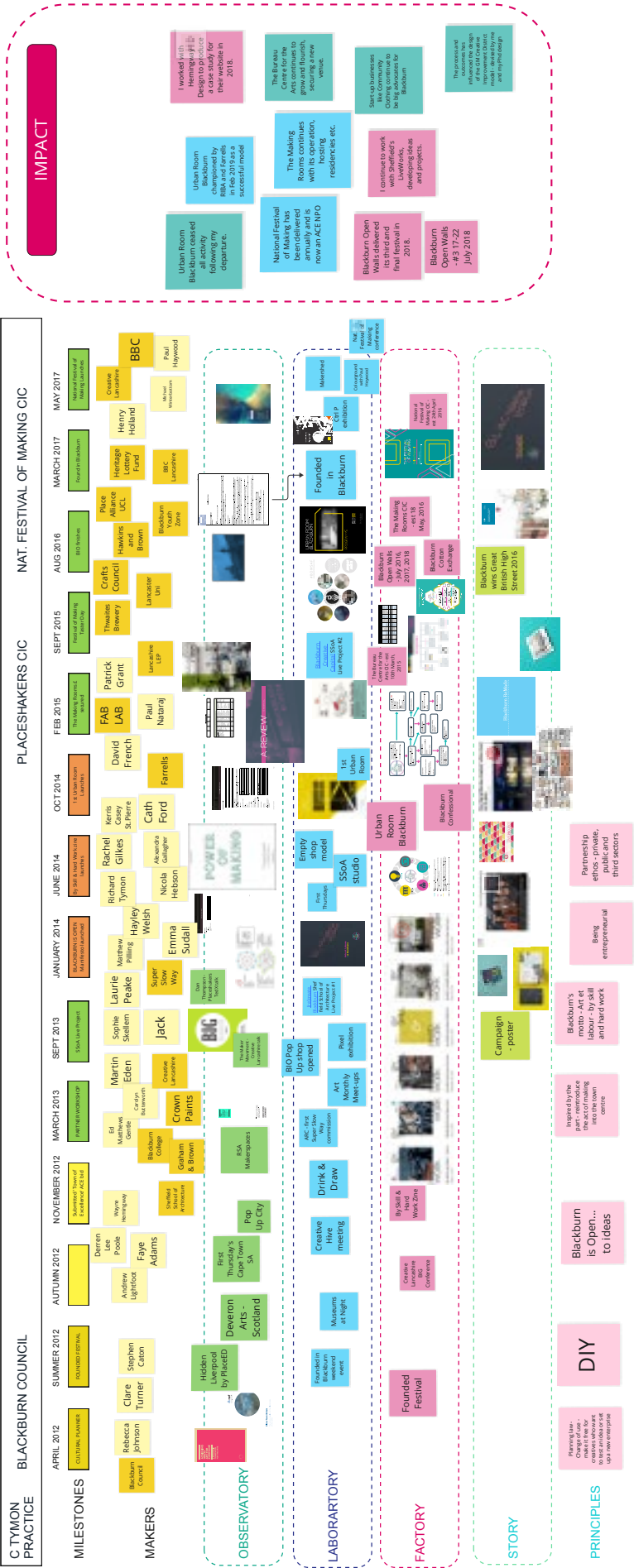
## **P5 Case Study: Glossop Creates**

- 72 P5.1a Glossop Creates Miro timeline
- 73 P5.2a Glossop Placemaking Strategy (Draft) 2019
- 75 P5.2 Glossop Creates Advocacy presentation
- 76 P5.3 Glossop Creates Framework
- 78 P5.4 Town Hall Vision
- 81 P5.5 Winter Story Trail evaluation
- 83 P5.6 KIN.DER zine
- 84 P5.7 Pairings brief
- 85 P5.8 Glossop Creates Phase 3 Proposal
- 86 P5.9 Clare Savory Interview Transcription

## **P6 Case Study: Rochdale**

- 93 P6.1 Final CID Report
- 98 P6.2 The Maker's Mile Framework
- 102 P6.3 Small Moves Action Plan
- 104 P6.4 Milkstone Road Report
- 107 P6.5 Urban Room Website

P4.1a Blackburn is Open Timeline (20072024)



## P4.1b Blackburn is Open Data Collection

BLACKBURN IS OPEN TIMELINE		
DATE	MILESTONE/ACTIVITY	LINKS
<b>PRE BIO</b>		
<b>2012</b>		
January	<i>Blackburn is classed as a 'crap town'</i>	<a href="https://craptowns.wordpress.com/2013/01/22/blackburn/">https://craptowns.wordpress.com/2013/01/22/blackburn/</a>
April	Claire Tymon (CT) employed by BwDBC as Cultural Planner on a p/t 12 month contract	
May	Ambition to transform St John's Centre into an art centre by the Council - CT responsible for implementing this vision	
August	CT led on the planning and delivery of <b>Founded In Blackburn</b> - a one off 2 day festival of art, music and technology . Aimed to test ideas, build relationships with local artists and makers, explore hidden spaces	<a href="https://foundedinblackburn.wordpress.com">https://foundedinblackburn.wordpress.com</a> <a href="http://huckleberryfilms.co.uk/blog/4586066713/Corporation-Park/3230419">http://huckleberryfilms.co.uk/blog/4586066713/Corporation-Park/3230419</a>
September	Architectural survey on St John's Centre completed	
	CT started to develop the Town Centre of Excellence proposal for ACE bid	
November	CT with Clare Turner approached WH to engage in the proposal and input into the ACE application	
December	Submitted ACE application	
<b>2013</b>		
March	18th - meeting with key stakeholders led by WH. ACE outcome - successful	
May	Steering group est cross council depts to create and deliver a 12 Point Plan, led by Deputy CEO Andrew Lightfoot	
July	CT meets WH to discuss way forward for BIO, at Creative Lancashire's BIG conference (10.07.2013)	<a href="https://www.lancashirebusinessview.co.uk/big-conference-review-27419/">https://www.lancashirebusinessview.co.uk/big-conference-review-27419/</a> <a href="http://www.creativelancashire.org/jpems/display.php?t=s&amp;id=12523123_102_e222tkqf6">http://www.creativelancashire.org/jpems/display.php?t=s&amp;id=12523123_102_e222tkqf6</a>
	CT volunteers at Manchester Int. Festival - meets Christine Cort (then MD) to ask her to support BIO.	
August	WH monthly visits to Blackburn to meet Council, College and others to build interest and partnerships	
September	BIO branding developed with Source Creative	
	<b>BIO Manifesto is born</b>	<a href="https://twitter.com/byskillhardwork">https://twitter.com/byskillhardwork</a>
October	Set up the pop-up art centre - Crown Paints, building work, neon signs etc Sheffield Uni live project (1) commences	<a href="http://www.liveprojects.org/2013/recreate-blackburn/">http://www.liveprojects.org/2013/recreate-blackburn/</a>
November	Sheffield Uni studio work commences	
December	BIO Christmas programme and Art Market in the pop-up art centre	
<b>BIO</b>		
<b>2014</b>		
January	<b>Launched the BIO Manifesto and opened the 'pop up art centre' - 2 empty shops opposite the town hall</b>	<a href="https://blackburnlife.com/blackburn/418553_blackburn-open-launch/">https://blackburnlife.com/blackburn/418553_blackburn-open-launch/</a>
	The Blackburn BID was first elected on 1st Jan, 2014.	
February	Research continues for the creation of a new Fab Lab, potential site identified next to the Museum	<a href="http://futuremakespaces.rca.ac.uk/new-home-page/">http://futuremakespaces.rca.ac.uk/new-home-page/</a>
March	Launch Creative Hive	<a href="http://huckleberryfilms.co.uk/blog/4586066713/tags/Blackburn">http://huckleberryfilms.co.uk/blog/4586066713/tags/Blackburn</a> <a href="https://theshuttle.org.uk/blackburn-is-open-launches-the-creative-hive/">https://theshuttle.org.uk/blackburn-is-open-launches-the-creative-hive/</a>
	Launch First Thursday's - monthly programme of evening events and activities	
	Blackburn College/Bootstraps - start up grant from Natwest. Alistair Clark contracted to provide business support	
April	Launch 2 new businesses on Town Hall St - Nicola Hebson's Curiosity Shop and Weave	
May	Support the Museums at Night campaign at Blackburn Museum, Festival of Wonders	
June	By Skill & Hard Work zine launches - seasonal magazine printed on newspaper celebrating and promoting BIO's key messages and audiences	<a href="https://issuu.com/blackburnisopen">https://issuu.com/blackburnisopen</a>
July	The first Night at the Museum event takes place at Blackburn Museum, supported by BIO	
August	Placeshakers are contracted to create a business plan and complete funding bids for BwDBC for a new Fab Lab, called The Making Rooms	
	No 11 opens on Town Hall St, replacing Nicola Hebson's Curiosity Shop	
	Blackburn Beat Festival organised by BwDBC - one off summer festival in the town centre, delivered by external agency	<a href="https://twitter.com/BlackburnBeat">https://twitter.com/BlackburnBeat</a>
September	Placeshakers CIC incorporated	
	Look Up Blackburn by Proper Job Theatre takes place as part of Heritage Open Weekend	
	The Making Rooms business plan is published	
October	Urban Room Blackburn launches with WH and Max Farrell UK's first Urban Room project under the Farrell Review	<a href="https://www.architectsjournal.co.uk/news/first-farrell-review-inspired-urban-room-set-to-open/8670060.article">https://www.architectsjournal.co.uk/news/first-farrell-review-inspired-urban-room-set-to-open/8670060.article</a>
	Blackburn Re:Made is published, illustrating the outcomes from Sheffield Uni project work	<a href="https://www.sheffield.ac.uk/architecture/live-school/partnerships/blackburn-is-open">https://www.sheffield.ac.uk/architecture/live-school/partnerships/blackburn-is-open</a>
	Spiritual Emporium opens on Town Hall St, replacing Weave	
November	Back to Blackburn event at the Bureau - organised by BIO advocate Christine Cort - 28.11.2014	



## P4.1b Blackburn is Open Data Collection

	ACE approve a bid can be submitted for The Making Rooms, and a funding proposal is submitted to the Lancashire LEP. Bids submitted.	
	Papergirl Blackburn (1)	<a href="https://www.facebook.com/events/1481246615468995/">https://www.facebook.com/events/1481246615468995/</a> <a href="http://alexadragallagher.wixsite.com/papergirl">http://alexadragallagher.wixsite.com/papergirl</a>
December	Christmas programme of activity delivered, Art du Chocolat launches	
<b>2015</b>		
January	By Skill and Hard Work zine - issue 2 published	<a href="https://issuu.com/blackburnisopen">https://issuu.com/blackburnisopen</a>
February	ACE and LEP funding secured for The Making Rooms	<a href="https://theshuttle.org.uk/making-will-put-blackburn-on-the-map/">https://theshuttle.org.uk/making-will-put-blackburn-on-the-map/</a>
March	The Bureau Centre for the Arts CIC incorporated	
April		
May		
June	WH, CT, Patrick Grant and Laurie Peake meet to discuss establishing FOM	
July	BwDBC successful ACE bid £65k - BIO Phase 2 commences 12 month programme - ACE application in file	
August	WH Guardian article	<a href="https://www.theguardian.com/uk-news/shortcuts/2015/aug/25/why-blackburn-really-is-the-best-place-in-britain-to-make-a-living">https://www.theguardian.com/uk-news/shortcuts/2015/aug/25/why-blackburn-really-is-the-best-place-in-britain-to-make-a-living</a>
September	As part of Blackburn's Heritage Festival, a taster event for Festival of Making was curated and delivered.	<a href="http://blackburnheritage.com">http://blackburnheritage.com</a>
	Re:Source Blackburn acquires the Cotton Exchange and seeks support from BIO. Their initial proposal outlines the inspiration BIO has provided in the move to acquire the building.	<a href="http://exchangeblackburn.org.uk">http://exchangeblackburn.org.uk</a>
	No 11 closes - 11.09	
October	Director appointed for The Making Rooms	
	Sheffield Uni Live Project (2) commences	<a href="http://www.liveprojects.org/2015/blackburn-creative-capital/">http://www.liveprojects.org/2015/blackburn-creative-capital/</a> <a href="https://issuu.com/davegibson2/docs/creative_capital_book_1">https://issuu.com/davegibson2/docs/creative_capital_book_1</a>
November	The Place Alliance 'Urban Room Network' is launched and supported by CT. This network is still active and BIO/URB is still seen as an example of best practice.	<a href="https://urbanroomsnetwork.org/">https://urbanroomsnetwork.org/</a>
December	BwDBC commission FOM team to carry out R&D proposal	
<b>2016</b>		
January	Submit HLF application for Found in Blackburn (previously Hidden Blackburn)	
February		
March	Blackburn launch new Place brand	<a href="https://theshuttle.org.uk/business-leaders-launch-blackburn-and-darwen-story/">https://theshuttle.org.uk/business-leaders-launch-blackburn-and-darwen-story/</a> <a href="http://blackburn-darwen.org.uk">http://blackburn-darwen.org.uk</a>
	Bureau Film Night	
April	Festival of Making CIC incorporated (NFM)	
	HLF bid for Found in Blackburn successful, project commences	
	CT finishes at BwDBC - delivers remaining BIO activity as a freelance producer	
	Our Town - Mini film Festival at the Bureau	
May	The Making Rooms BWD CIC incorporated	<a href="https://makingrooms.org">https://makingrooms.org</a>
June	CT curates and delivers the final Urban Room programme (3) - 20.06 - 24.07 Project partners included Creative Lancashire, Capita, Blackburn College	
	Community Clothing CIC incorporated	<a href="https://communityclothing.co.uk">https://communityclothing.co.uk</a>
July	First Blackburn Open Walls (BOW) is delivered - a new street art festival established by artist Hayley Welsh	
	Blackburn Canal Festival supported by BIO (24-25/07/2016)	
August	<b>BIO Closes / Project ends</b>	
	ACE bid outcome for NFM is successful	
	The Making Rooms Pop-Up shop opens (01/07)	
September		
October		
November	Papergirl Blackburn (2)	<a href="http://alexadragallagher.wixsite.com/papergirl">http://alexadragallagher.wixsite.com/papergirl</a> <a href="https://www.facebook.com/events/276501642731542/">https://www.facebook.com/events/276501642731542/</a>
	The Making Rooms opens at the old Bently's building, next to Blackburn Museum	<a href="https://theshuttle.org.uk/make-your-way-down-to-the-making-rooms/">https://theshuttle.org.uk/make-your-way-down-to-the-making-rooms/</a>
December	Blackburn wins Great British High Street award	<a href="http://www.blackburnbid.co.uk/blackburn-named-winner-winners/">http://www.blackburnbid.co.uk/blackburn-named-winner-winners/</a>
<b>LEGACY/IMPACT</b>		
<b>2017</b>		
January	Makershed project launched - part of the National Festival of Making, implemented by Placeshakers	
February	Prism Gallery opens, replacing the former Decades vintage clothes shop	<a href="https://www.blackburn.ac.uk/posts/2017/february/pop-up-gallery-opens/">https://www.blackburn.ac.uk/posts/2017/february/pop-up-gallery-opens/</a>
March	Found in Blackburn - HLF funded project delivered	<a href="https://www.facebook.com/events/1529960423685000/">https://www.facebook.com/events/1529960423685000/</a>
April	CT curates and manages the Place Alliance Big Meet event in London, and presents about BIO	<a href="https://matthew-carmona.com/2017/05/09/engaging-communities-in-placemaking/">https://matthew-carmona.com/2017/05/09/engaging-communities-in-placemaking/</a> <a href="https://placealliance.org.uk/big-meets/big-meets-archive/">https://placealliance.org.uk/big-meets/big-meets-archive/</a>
May	National Festival of Making launches	
	Creative Lancashire - FOM conference activities	<a href="http://bigconference.co.uk/archive/#.XE3jEC2cZQI">http://bigconference.co.uk/archive/#.XE3jEC2cZQI</a> <a href="https://www.lancashiretelegraph.co.uk/news/15283726.guru-wayne-ready-to-make-festival-an-annual-event-in-blackburns-calendar/">https://www.lancashiretelegraph.co.uk/news/15283726.guru-wayne-ready-to-make-festival-an-annual-event-in-blackburns-calendar/</a>



## P4.1b Blackburn is Open Data Collection

June		
July	2nd BOW takes place	
September	Confessional Festival	
November	Papergirl Blackburn (3)	<a href="http://alexadragallagher.wixsite.com/papergirl">http://alexadragallagher.wixsite.com/papergirl</a>
<b>2018</b>		
February	NFM Launch for 2018	<a href="https://theshuttle.org.uk/festival-set-to-make-a-return/">https://theshuttle.org.uk/festival-set-to-make-a-return/</a>
May	NFM took place May	
July	3rd BOW takes place with support from Arts Council funding	
September	NFM wins Lancashire Tourism Large event award	
	Confessional festival	
October	Place Summit	<a href="https://www.lancashiretelegraph.co.uk/news/16212892.blackburn-with-darwen-borough-brand-summit-planned-for-october/">https://www.lancashiretelegraph.co.uk/news/16212892.blackburn-with-darwen-borough-brand-summit-planned-for-october/</a>
November	Blackburn BID voted Yes to 5 more years	
December	NFM Announce dates for the next festival - June 2019	
	NFM wins UK Festival award	
<b>2019</b>		
January	Branding for Northgate hoardings shared on FB - SC and DLP	

P4.2 Blackburn is Open Manifesto

BLACKBURN IS OPEN

Arte et Labore  
... A Manifesto

BY SKILL & LABORE  
HARD WORK



Blackburn Town Centre has received significant investment and upgrading in recent years. The Mall shopping centre has been extended attracting new retailers such as Costa Coffee and H&M, the famous Blackburn market has been redeveloped, a new health centre has been built in the heart of the town centre and the Blackburn College campus has been revamped thereby significantly modernising the Blackburn skyline and attracting new local, national and international students.

And there is more to come with the newly commenced work on the Cathedral Quarter, bus station and Leisure Centre.

Historically Blackburn has always delivered a vibrant shopping experience, a booming night time economy and leisure offer. However as well as the current welcome investment and upgrading of the town centre further action is needed to ensure that Blackburn stands out from the national crisis of confidence on our high streets.

A vibrant town centre is the heartbeat of the town, a place where its community gathers for human interaction, discourse, work, rest and play.

*This is a call to action to return Blackburn Town Centre to its former glory.*

Blackburn has a plan to rediscover its town centre mojo.





♥♥ I meet creative people all the time who come from Blackburn and they are some of the most hard working and talented people you could wish to meet. We have the 'big hitters' like the acclaimed film director Michael Winterbottom and the director of The Manchester International Festival, Christine Cort, but also a small army of Blackburnians making a difference up and down the UK. Blackburn has always been bursting with talent and we want to do all we can to support this and let people know Blackburn is Open to them.♥♥

Wayne Hemingway MBE,  
Hemingway Design,  
Creative Director for Blackburn is Open



Michael Winterbottom,  
Film Director,  
Writer, Producer



Christine Cort,  
Director,  
The Manchester International Festival



♥♥ Blackburn town centre needs some tender loving care. This plan suggests it will get it.♥♥

Mike Dammis,  
Chief Executive, East Lancs Chamber of Commerce

ARTE ET LABORE

The motto of the town was established in 1856 and is **Arte et Labore**, correctly translated as 'by art and by labour' but often translated as 'by skill and hard work'. It sits proudly above the Town Hall and is the motto of the famous Blackburn Rovers Football Club featuring on its logo.

Blackburn has an abundant history of 'art, skill, innovation and labour' through textiles, aerospace and high achievers in the arts from film maker Michael Winterbottom, to best selling novelist Josephine Cox, Hollywood actor Ian McShane and designer Wayne Hemingway.

Blackburn will build on this rich history of Arte et Labore to forge a future led by creativity, industriousness and graft.

BLACKBURN  
BY SKILL & LABORE  
ARTE & LABORE  
HARD WORK



P4.2 Blackburn is Open Manifesto

# A ROUTE TO A C O M M U N I T Y



**Every empty, underused and misused space will be populated with activity based around Arte et Labore - skills, creativity and hard work.**

Spaces will be filled with creative cooks, dressmakers, furniture makers, photographers, bakers, printers, jewellers and makers of all persuasions who have a passion for creativity, industriousness and hard work.



Empty buildings in the town centre will once more 'hum' with the sound of discovery and invention. A FabLab will also be developed in one of these empty spaces providing new opportunities to develop skill and industry.

A variety of trades and crafts were once in the centre of any town and that is where they should be again to maintain vibrant and living town centres.

➤ **Blackburn is a town of 'making' and manufacturing with around 25% of jobs in the manufacturing sector.**

This is over twice the national average and an advantage which can really help the town prosper as Made in Britain continues to grow. Keeping this 'making' tradition in full view of the residents of Blackburn as they go about their daily business is a step in the right direction and can help inspire a new generation.

Our town centre heritage and cultural venues, the library, museum and King Georges Hall will buzz with new opportunities and programmes.

The town centre spaces will be available year round, night and day, for events and activities organised by community groups, educational establishments and entrepreneurs.

Everyone will be encouraged to **'think Blackburn Town centre' - let's eat here, play here and entertain here because... Blackburn is Open.**

♥♥ I know from studying at Blackburn College and the University for 5 years that there is a strong group of artists and photographers that would love this to happen to Blackburn.♥♥

Emma Sudall

# BLACKBURN is OPEN



**THE BRAND**

**To Ideas...** Blackburn is a work in progress, will always evolve. Blackburn has always been at the heart of industry and new ideas, nothing has changed.

**To Creativity...** Blackburn is a natural home for creative thinking and creative people.


**To Business...** Blackburn supports businesses that are an asset to a town centre with vision.

**To You...** Blackburn is a place to chat, love, play, dance, eat, drink, contemplate, as well as shop.

**BLACKBURN IS OPEN to 'Arte et Labore'** and everyone who appreciates creativity and hard work...that is everyone isn't it?



# STATISTICS



**25%**

of employment in manufacturing - 12% nationally



**17%**

of all manufacturing jobs within Aerospace



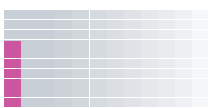
**1000**

people working in textiles



**7.1%**

of high growth (gazelles) companies - The highest across Lancashire. Compared with a UK average of 5.4%



**6.8**

patents registered per 100,000 population. Blackburn with Darwen ranks 8th highest in the country (Centre for Cities, 2011)

# 12 POINT PLAN

The ambition is to revitalise the town centre, the basis of which will be the delivery of a 12 point plan outlined below. The plan includes activity to stimulate new creative business, develop a vibrant annual cultural events programme and schemes to kick start the night time economy. The town centre will provide new opportunities to develop skills and industry and in turn, reduce empty shops and increase footfall.

♥♥ "The council has already done a lot to regenerate the town centre but it cannot stop there. This is a plan to take the redevelopment of Blackburn into the future.♥♥

Jack Straw, MP



## Culture

There is a rich blend of cultures and diversity in the Borough which presents opportunities to join together in addressing local challenges:

- BME population in Blackburn with Darwen is 31% compared to a national average of 15% and a North West average of 10%
- There are 74 different languages spoken in the borough including Gujarati, Punjabi, Japanese, Malay, Finnish and Yoruba.

## Creative industries

- 1700 jobs in the creative sector, with jobs in architecture, publishing and media, software and music.
- Creative and visitor industries are currently under-represented in Blackburn comprising only 5.5% of our jobs, compared with almost 10% nationally and 9% in rest of Lancashire. This presents an opportunity for the Borough as creative industries attract visitors and give places a unique identity.
- Creative employment grew at twice the national average, and investment in creative industry interventions generates footfall and income for the visitor economy.





## P4.2 Blackburn is Open Manifesto

### 1) Empty Property business rate incentive scheme

This scheme will give a 100% discount on business rates for a 12 month trial period, capped at £10,000 per unit in a designated exemption. The discount is available on top of any other rates relief a business may be entitled to (e.g. SBRP) and is available to a new or expanding business which will occupy an empty retail unit.

### 2) Arte et labore: stimulating new creative businesses

This scheme will offer creative industries a 25% rent discount on the Council's vacant units in the intervention area and flexible lease terms, and is aimed as a catalyst to diversify the retail offer and encourage more footfall in the area. Partners will provide talented graduates and creative industry start-up entrepreneurs with town centre studio / incubator space from which they can create and sell work.

Alongside this we will develop an exhibition programme involving established living artists with links to Blackburn.

**3) Bring on the Fab Lab!** Blackburn with Darwen Borough Council is conducting a feasibility study on hosting a Fab Lab in Blackburn, providing cutting edge technology to local businesses, colleges, creative professionals and resident artists.

### 4) A vibrant annual town centre cultural events programme

Establishment of an annual cultural events programme, comprising of:

- 4 major town centre events each year;
- A series of monthly one-off 'events' / attractions in public areas (themed and supported by sponsors / retailers);
- Themed street markets;
- Arts events.

### 5) Kick-starting the night time economy

To kick start the night time economy the Council will:

- Open Blakey's to casual customers on Friday and Saturday nights;
- Hold at least 12 functions in King George's Hall each year e.g. Club Tropicana and Utopia Reunion;
- Offer a business rate incentive to town centre licensees who join a night-time economy working group and commit to staging live acts alongside King George's Hall and Blakeys on a frequent basis;
- Establish 'Student Thursdays' and 'live music Fridays' as regular themes for the town centre.

### 6) A zero-tolerance approach to enforcement and anti-social behaviour

To improve the perception of the town centre:

- The policing presence within the town centre will be increased;
- Issues in relation to HMOs and Shisha Café will continue to be addressed;
- Planning powers to halt the proliferation of HMOs have been adopted;
- The town centre street drinking ban will be rigorously enforced in the high profile primary retail areas.

### 7) 'Maxing' our own town centre assets

The Council will maximise the attraction and availability of key town centre assets – King George's Hall, Blakeys, Library and the Museum – to increase footfall into the town centre.

### 8) Easier access and free parking

The Council has initiated fundamental review of the town centre movement strategy to improve and simplify pedestrian and vehicle access into the town centre. Free After Three parking Monday to Friday will be introduced from November on all Council car parks.

### 9) Making it cleaner and greener

Enhanced street cleansing, increased litter bin emptying, better quality grounds maintenance and shrub maintenance will be provided. In addition, high quality planting schemes will be introduced throughout the year displaying a range of flowering herbaceous planting supplemented with winter/spring/summer bedding plants in the current planting beds and planters in Blackburn town centre.

### 10) Loving our heritage

A bid is being prepared for a Northgate THI. Northgate is the oldest area in Blackburn and was on the roman road between Ribchester and Manchester.

The existing conservation area includes King George's Hall, Library, Cotton Exchange, courts and former Police Station, Town Hall and the College's Victoria building. Funding could contribute to improvements to Blakey Moor, Town Hall Street, Northgate properties and King George's Hall frontage.

In addition to the THI we will develop clear strategies for key town centre buildings working with owners to bring them back into use through a combination of practical support and / or use of statutory enforcement powers (given their listed status).

### 11) The BID and a new approach to governing the town centre

This is a business led initiative where local businesses and other stakeholders form partnerships to implement local improvements that benefit their business community. Businesses decide on the issues they want to address, the amount of funding to be raised and the services they want to implement. The successful BID commenced on 1st January 2014 and will operate for 5 years, thereby providing additional resources for the town centre and an increase in stakeholder buy-in.

### 12) Effectively marketing 'the place'

A full place promotion strategy will be developed working with key influencers to spread consistent positive key messages about the town's image in national and niche media. This is not a re-branding exercise.



Blackburn has many assets, including 2 Grade I listed buildings, 16 Grade II\* listed buildings and 198 Grade II listed buildings.

# OUR ASSETS

In addition there are 6 scheduled monuments, 12 conservation areas and 6 grade II listed parks and gardens. Many of these have long standing historical significance. A key to success will be maximising the attraction and availability of these assets, bringing the town centre back to life.



8 9

# WANT TO JOIN US?

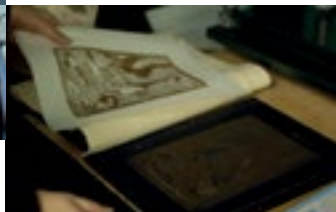
To get the most out of Arte et Labore we need to ensure quality, hard work and creativity is at the fore of all projects or activity. To check, does it...

- Involve creatives, makers and crafts people?
- Help improve the profile and perception of Blackburn?
- Provide inspiration and innovation?
- Improve your own skills and development?
- Support the night time economy?
- Impact positively on the environment?
- Create links to the Boroughs local communities?
- Create a legacy? Is it sustainable?
- Enable partnership working and collaboration?
- Is it economically sound and sustainable?

If this fits you, your business or idea then we need your skill and hard work to make sure that Blackburn is open and stays open!

Anyone wishing to apply to be a part of Blackburn is Open should email [ideas@blackburnisopen.co.uk](mailto:ideas@blackburnisopen.co.uk), with a brief description of themselves and their work including their contact details.

\*Proposal for future Fab Lab/Museum collaborations by Recreate Blackburn, a live project by Sheffield University's Architecture School 2013



10

## BLACKBURN IS OPEN



♥♥ Our older industrial age cities are potentially cauldrons of creativity ... filled with just the sorts of warehouses, factories, and other buildings that can become the figurative garages where start-ups are incubated. We can only succeed if we look at them as opportunities and not blights. Such investments are win-win-win propositions: they reinvigorate our older centres, take the pressure off the new ones and result in a stronger system of cities overall. ♥♥

Richard Florida, The Rise of the Creative Class

For more information visit [www.blackburnisopen.co.uk](http://www.blackburnisopen.co.uk)



Supported by ARTS COUNCIL ENGLAND

Blackburn is Open design work by Source Creative in collaboration with Wayne Hemmingsway and Blackburn with Darwen Borough Council

## P4.3a Blackburn is Open Phase 2 Project Plan 2015

### Blackburn is Open 2015-2016

ACTIVITY	LEAD PARTNERS	DELIVERABLES / OUTPUTS	TARGET AUDIENCE	OUTCOMES	WIDER IMPACT	RESOURCES
<b>AIM 1 – Using the town centre as a venue for high quality commissioning (Arts Council Goal 1 and 2)</b>						
<b>Deliver a national annual <u>Festival of Making</u> programme</b>  Host high profile art interventions, a makers market, workshops and film programme as part of the festival	Blackburn is Open/ BwD BC BID Blackburn College National and international Artists Craft Council The Making Rooms	High numbers of participation  Artist employment  Mixed media festival inc craft and making, including 3D printing and games  Create sustainable businesses	National and international artists and makers Local and regional art community and budding entrepreneurs (artists, arts orgs etc) Families Schools and students Press Hard to reach communities National PR	<ul style="list-style-type: none"> <li>Artists and communities have ownership of and collectively populate their events.</li> <li>More people participate in a range of arts activities</li> <li>A focus for joined up, collaborative project delivery across the town centre</li> <li>Create sustainable business and engender a “I could try that” atmosphere amongst the community</li> </ul>	<ul style="list-style-type: none"> <li>To improve the profile and perception of Blackburn town centre</li> <li>To improve economic activity by increasing footfall</li> <li>Increase in employment - for artists and creative industries</li> <li>Provide a strong, confident message about the town as being a destination</li> </ul>	Staff time  Volunteers  £ Artist commissions  PR and marketing

1

<b>Facilitate creative activities in the town centre to provide a regular offer (priority on an evening)</b>  Support a programme of activity including the <u>First Thursday's</u> programme  Develop framework and opportunities to allow artists/ creative to develop and deliver First Thursday programme	Blackburn is Open Blackburn Museum & Art Gallery, Blackburn Library, King Georges Hall, The Bureau, Action Factory, Cultrapedia, Somewhere to _ , Plugged In	Highly engaging and high quality event and activity programme  Arts and business sector and community representatives in Blackburn taking part.  Facilitate activities inc Drink & Draw, Blackburn Film Club, Art Space.	Local community – families and young people  Local and regional creative community  Local business community	<ul style="list-style-type: none"> <li>More people experience high quality arts and cultural offer in the town centre</li> <li>More reasons for people to come into the town centre on an evening</li> <li>Provide an offer for diverse community groups and individuals</li> </ul>	Increase footfall and therefore attracting businesses into the town centre (restaurants and good quality bars are needed)  Improve local economy by supporting local businesses  Improve perception – good things are happening in Blackburn town centre Contributing to an evening economy / offer	Staff time  £750 per event to cover publicity and commissions
<b>Celebrate the rich heritage of the town centre to help inform future changes</b>  <u>Hidden Blackburn</u> – a year-long programme of commissioning developed by project manager/curator	BwD - Heritage venues, Regeneration HLF BID (Business Improvement District) Arts organizations Artists	Exhibitions  Events – talks, interactive engagement, publication  High profile artists commission  Commissioning model/s	Local community  Families  Artists  Students  Architects and designers	<ul style="list-style-type: none"> <li>Artists and curators making decisions on the delivery of high-quality arts and cultural projects in heritage buildings in the town center</li> <li>Greater collaboration between organizations operating in Blackburn including the Local Authority, Blackburn College, as well as</li> </ul>	Influence future regeneration plans by providing community-led decision making and/or a community voice  Improve design quality in the public realm, design of buildings etc  Potential artist role secured for Townscape Heritage Initiative	Staff time  £artist commissions  £publication

2

## P4.3a Blackburn is Open Phase 2 Project Plan 2015

				other organisations yet to be identified		
<b>Animating empty/vacant spaces</b> Site specific commissioning for under-used and empty spaces	BwD BC – Regeneration  Blackburn College Local arts organisations inc Cultrapedia, Action Factory etc	2 x major commissions  Smaller ‘happenings’ – street art, external exhibitions	Artists  Local community  Landlords  Wider regional visitors	Artists and curators delivering high-quality arts experiences - experiencing art outside the confines of a gallery encourages different ways of seeing, learning and thinking about contemporary art. Increase audience and participation	Improved sense of place – attract high quality art provision and partnerships to the Borough Attract visitors to the town centre helping to develop its reputation as a unique destination in the UK for those who enjoy contemporary art.	Artist fees
<b>AIM 2 – Artistic support, creative industry growth and developing entrepreneurs (Arts Council Goal 4)</b>						
<b>Creative business development, support and mentoring</b>  Pop up shops Long term business development Pop In sessions for business ideas and existing businesses	BwD BC  Bootstraps  Regenerate PL  The Making Rooms Blackburn College	An agreed business development plan with training workshops, mentoring and one to one support	Creative professionals  Students  Self-employed artists	A network of arts leaders who value sharing their knowledge and skills, for the benefit of the arts and civil society Long term independent retail model for ‘makers’ Increased number of artists in Blackburn with Darwen	Strengthening business models in the arts and helping arts organisations to diversify their income streams	Staff time  Bootstraps to continue business support
<b>Build the Creative Hive network</b>	Blackburn Business Hive Group	Terms of reference or mem of	Creative businesses	<ul style="list-style-type: none"> <li>Building a network of artists who will share</li> </ul>	Raise the wealth of creative businesses in the Borough and the region	Staff time

3

That is inclusive and engaged, and aligned to delivery of the vision and business plan.	Creative Lancashire  Blackburn College  Super Slow Way	understanding for network Online resource No of artists living and working in Blackburn with Darwen Borough	Artists  Self-employed creative professionals	knowledge and skills and collaborate <ul style="list-style-type: none"> <li>A strengthened artist community that feels connected and has resources to support collaborations.</li> </ul>	More art is commissioned as is evidenced it can support other sectors especially place regeneration, sense of place and community cohesion.	£ network events, speakers
<b>AIM 3 – Work with creative professionals to advocate, influence and profile the future of Blackburn town centre (Arts Council Goal 4)</b>						
<b>Urban Room Blackburn</b>  Digital and inclusive (accessible) ways of working and communicating  Community engagement	Blackburn is Open Atoll Architects Farrell Architects RIBA Blackburn College Super Slow Way HLF	Rich programme of exhibitions, events, activities, workshops and symposium	Local community  Artists  Architects  Educational institutions  Regeneration partners/ developers	Theoretical discourse on creative regeneration techniques and engagement methodologies	Increased resources and skill development in this sector for Blackburn  Influence policy for future regeneration and planning  Positive national media coverage for Blackburn	Staff time  Ecurators  Venues  Advocates
<b>By Skill &amp; Hard Work zine</b> Printed and online	Blackburn is Open Sponsors The Skinny The Audience Agency	4 published zines per year – 10000 printed and distributed in Manchester, Lancashire,	Young professionals  Creative/arts audiences	Strengthening the distribution of excellent art through digital platforms  Increased profile for creative industries inc	Improve the perception of Blackburn with Darwen  Increase employment for those featured in the zine	Staff time  Edesign, print and distribution

4



## P4.3a Blackburn is Open Phase 2 Project Plan 2015

	Marketing Lancashire	Liverpool and West Yorkshire including Leeds	Business leaders	artists working in Blackburn and Lancashire		
<b>AIM 4 – Make Blackburn is Open sustainable (Arts Council Goal 3)</b>						
<b>Develop a new, sustainable business model for Blackburn is Open</b>	BwD BC Creative Lancashire Arts Council BID	A business plan to take BiO to the next stage BiO Funding Plan  Proactive arts ambassadors/ champions who can support private sector income Sponsorship strategy/plan	Funders  Partners  Councillors and council staff	A plan that shows the connectivity between, infrastructure and Creative industry development to result in a more joined up offer for Blackburn town centre  Increased diversification of funding streams.  Increase income to sustain programme development  Developed relationships with funders, partners and sponsors	<ul style="list-style-type: none"> <li>National model for other town centres, therefore providing Blackburn with good reputation and leading in the creative regeneration agenda</li> <li>Demonstrated value for money and sustainability (eg on administrative and management costs and approaches to delivery)</li> <li>Strengthened business model for the arts and helping arts organisations to diversify their income streams, including by encouraging private giving.</li> </ul>	Staff time  Partnership development

5

<b>Build the network of Blackburn is Open advocates</b>  Provide mentoring support Influence policy and promote change	Wayne Hemingway Christine Cort (MIF) Blackburn Business Hive	Bank of influential and creative advocates who will support BIO's sustainability	Decision makers  Councillors  Funders  Press	High profile champions giving something back to Blackburn  Critical friends who will push for high quality outcomes	Improve perception of Blackburn town centre and the wider borough  Increase audience figures, footfall and support local economy	Time and possible expenses
<b>Evaluation Framework</b>  Baseline Commission an evaluation framework Collate data for baseline	PLACE policy  UCLAN Social sciences dept	Evaluation plan Set of measures and methods - Include anecdotal recording as part of all contracts.	Council  Funders  Partners  Case study - academia	To confirm your approach to evaluation, learning and sharing what you learn  Anecdotal information to be tracked by artists employed to facilitate and deliver as part of the programme	To demonstrate value for money and sustainability (eg on administrative and management costs and approaches to delivery)	Expert advice and support required

6

## P4.3b Blackburn is Open Christmas Programme

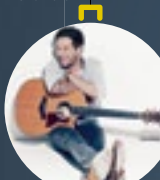
# BLACKBURN is OPEN

# CHRISTMAS PROGRAMME

Find out more [blackburnisopen.co.uk](http://blackburnisopen.co.uk)  
Follow us [f](#) [t](#) [i](#) [/blackburnisopen](#) [#blackburnisopen](#)

## EVENTS

**1 Blackburn Christmas Lights Switch-on**  
**THU 21ST NOV**  
With Poppy Cat and Celebrity guest, the X Factors Matt Cardle joining others on stage between 5pm - 7pm on Thursday 21 November. Town Hall Square will be transformed for the night as Rock FM hosts a family fun packed show of live music & entertainment. Matt Cardle will be flicking the switch which will include a spectacular fireworks show.



**2 Blackburn Lantern Parade, Fireworks and Cathedral Carol Service**  
**THU 12TH DEC**  
**Festival of Light** Come and join us for our annual Lantern Parade. This year's event will include an exciting fire show and street performance.

Meet on Town Hall Square from 4:30pm, the parade will set off at 6pm. Led by a Samba Band and will finish at the grounds of Blackburn Cathedral for the spectacular annual fireworks display at 6:45pm.

## ACTIVITIES

**3 Art Market**  
Craft and art stalls will be set up in the old charity shop selling affordable crafts, vintage items, art and homeware. The market will run between 4pm-8pm every week.

**4 Photobooth**  
A pop up photobooth, which will be available to take portraits of you and your friends. Wear a silly Santa hat and strike a pose! This takes place on the 21st November and 5th December.

**5 Re:store**  
Delivered by Somewhere to... the pop up exhibition space will show work from local artists, hold workshops for musicians and other activities. This will have a focus on engaging young people ages 12-25 years  
[www.somewhereto.com/restore](http://www.somewhereto.com/restore)

**6 Pop Up Cinema**  
A series of short films will be shown in a pop-up cinema which will be sure to grab the interest of all, from film buffs to movie novices. This will take place on the 12th & 19th December.

**7 Burlesque Taster Sessions**  
Pop in and learn a few Burlesque dancing moves and poses with Marie on 28th Nov and 12th Dec. Sessions are friendly and welcoming and no previous experience is required.

**8 MadLab workshops**  
For our mini inventors, Manchester based MadLab will host workshops where it will be possible to make your own decorations, robot toothbrushes and lit up soft toys. 21st & 28th November and 12th & 19th December.

**9 Dancing in the Mall**  
Learn a few dance steps in time for your Christmas parties with DAPA Dance Every Thursday 5-6pm and 6:30-7:30pm.

**10 Glamour!**  
Bring items from your wardrobe to transform them into a glamorous outfit for your Christmas parties. Blackburn College Fashion and Textile students take over the shop on the 5th December 4-8pm. They will be armed with sewing machines, screen-printers and embellishing machines to glam up any outfit, running workshops and giving demonstrations.



Various venues across the Town Centre

**11 12 Displays of Christmas**  
Local artists will collaborate with high street shops to design and make interesting window displays, which will be unveiled on 21 November.

**12 Open:art exhibition**  
Working with Blackburn College, students will present and exhibit artworks in empty shops.

**13 Taxidermy Tuesdays**  
Blackburn Museum & Art Gallery Learn how to Taxidermy a mouse.  
26 Nov 12-4 pm £45  
3 Dec 12-4 pm £45  
10 Dec 12-4 pm £45  
17 Dec 12-4 pm £45

**14 Futureshorts Film Festival**  
**THU 28TH NOV**  
Event showcasing exciting short films from around the world. Blackburn Library 6-8pm

**15 Santa's Grotto**  
**WED 27TH NOV - TUE 24TH DEC**  
Visit Santa in his Grotto. Located in the Mall Shopping Centre at the bottom of the escalators via the Ainsworth Street entrance.

**16 Late Night Shopping**  
**THURSDAYS FROM 21ST NOV**  
The Mall Shopping Centre and participating stores. Until 8pm every Thurs from 21st Nov. In addition, open late night until 8pm on Fri 20th, Sat 21st and Mon 23rd Dec.

**17 Panto Season**  
**11TH TO 31ST DEC 2013**  
King George's Hall, Blackburn  
King George's Hall Blackburn and Stageworks worldwide productions present the spectacular family pantomime, Cinderella.  
**Bookings on 0844 847 1664 / www.kinggeorghall.com**

**18 Lancashire Day**  
**SAT 23RD NOV - FRI 29TH NOV**  
Come and sample some of the County's finest home-grown fare plus traditional Lancashire folk music.

**19 Wall to Wall Lowry**  
**SAT 23RD NOV**  
Taking place in Blackburn Market 10am-4pm  
Join community artist Elizabeth Emmens Wilson, as we create a giant collage in the style of LS Lowry using matchstick men, women and children.

**20 Carol Singing**  
**SAT 7TH DEC FROM 10AM**  
The Boys Choristers of Blackburn Cathedral will be singing Christmas carols.

**21 Meet Poppy Cat**  
**SAT 7TH DEC 11AM-2PM**  
Meet Nickleodeon children's character, Poppy Cat.

**22 Meet the Cast of Cinderella**  
**SAT 14TH DEC 11AM**  
Meet the cast of this years fantastic panto, Cinderella.

## EXHIBITIONS/OTHER ACTIVITIES

## FOOD

P4.3c Blackburn is Open 12 Month Evaluation

# A REVIEW

12 months on...



## BUDGET V IMPACT

Blackburn is Open was launched as a key part of the Council's regeneration strategy to improve and revive the town centre. It recognised that in order to help our high street and the night time economy we had to take a step back and decide on a new whole approach.

By giving help and advice to start-up businesses and entrepreneurs we've been able to get many new ventures off the ground and as a result seen a real reduction in empty properties.

The scheme has also seen a wealth of activities and events taking place that has brought many people especially artists and creatives back into the town centre.

Alongside the large scale regeneration programmes such as the construction of the Cathedral Quarter it has helped bring a new feeling of vibrancy and a sense that anything is possible.

COUNCILLOR MAUREEN BATESON

## BLACKBURN IS OPEN TO IDEAS

Promoting greater collaboration between organisations in Blackburn

Helping creative industries support other sectors in place regeneration, building a sense of place and encouraging community cohesion

12 POINT PLAN

- Maximising our assets
- Loving our heritage

## BLACKBURN IS OPEN TO IDEAS

Blackburn is Open Key Achievement

UK's First Urban Room



URBAN ROOM BLACKBURN

www

## A YEAR ON

No one likes to see town centres suffering but it hurts to see the town in which my company Red or Dead opened its first shop, where I danced and watched great bands and developed my cultural understanding losing its mojo.

Since we launched Blackburn is Open so much has happened and so many people have come on board that I can't believe that it's only just over a year since we launched. From staging an architecture festival to helping numerous businesses set up, the achievements have been varied and the enthusiasm for this kind of project overwhelming. We've now got some fantastic new independent shops, a vibrant creative calendar and we are gradually becoming known as a place that isn't afraid to do things differently.

The most satisfying aspects of all have been the opportunities that have been opened up for the young people who've had valuable and meaningful work experience, the creatives who have discovered they are able to stage and run successful exhibitions and the entrepreneurs who've been able to "have a go".

I can't even imagine what new ideas will take shape over the next twelve months as almost every day someone comes to us with an idea for a new event or business concept that they'd like to try. Day by day Blackburn is Open gains even more momentum. So watch this space, I promise it won't be dull.

Wayne Hemingway

## BUDGET V IMPACT

IMPACT 2013-15 / 2015-16 (Targets)

Numbers benefiting from Blackburn is Open

Artists	32/61	Live Audience	6000/15450
Participants	450/1065	Online Audience	15000/23300

Artistic Outputs for Blackburn is Open

No of new products or commissions	15/33	No of exhibition/ performance days	100/124
Period of employment for creatives	180/392	No of education sessions	32/53

BUDGET

Income 2013 - 15

2015 - 16

## BLACKBURN IS OPEN TO IDEAS

2014

- Sheffield University book
- Hidden Blackburn
- Urban Room

2015

- Urban Room 15
- Hidden Blackburn



## BLACKBURN IS OPEN TO CREATIVITY

Raising the standard of art and creativity being produced by local communities and young people

Getting artists and communities more involved in participating in the arts and organising their own events

Promoting the many high quality creative professionals we have living and working in Blackburn

12 POINT PLAN

- Night time economy
- Events



P4.3c Blackburn is Open 12 Month Evaluation

→




BLACKBURN IS OPEN TO CREATIVITY

2014



- Drink and draw
- Artspace
- Film Club
- Papergirl

2015

- The Bureau – Blackburn Centre for the Arts
- Print Fest
- Festival of Making



10



11


— BIO has facilitated

- 14 regular clubs/workshops
- 23 exhibitions
- 13 art markets
- 11 film nights
- 1065 people engaged in activities

→

BLACKBURN IS OPEN TO CREATIVITY

CASE STUDY



12

ALEX WARING

Fashion designer Alex Waring, 21, says Blackburn is Open has helped him gain work after graduating.

The Manchester Metropolitan University student who studied Textile Design has been volunteering at Blackburn is Open, doing everything from running fashion illustration workshops to staging an exhibition.


It has boosted his work experience and has also helped him make contacts that have led to freelance employment as a community arts worker.

"Many friends who have left uni have gone back to places much bigger than Blackburn but it's me who's saying to them come and visit there's loads going on."

"I wasn't looking forward to coming back but after discovering Blackburn is Open I realised that there was a huge injection of arts and culture and now I'm really proud and extremely happy to live here."

12

CASE STUDY



13

ALEXANDRA GALLAGHER

Blackburn based digital artist Alex Gallagher has exhibited across Europe and America leading to her inspiration to deliver Papergirl Blackburn, a project devised as an alternative way of sharing art in public spaces.

Papergirl Blackburn was based around collecting art from the local creative community, putting it on display and then delivering it (in the style of American paperboys) by bicycle in the town centre to random passers-by.

[CLICK HERE TO LISTEN TO THE INTERVIEW](#)

13

→

BLACKBURN IS OPEN TO BUSINESS

BLACKBURN IS OPEN TO BUSINESS

Strengthen business models for Blackburn based creative businesses, building resilience and sustainability

Building a network of arts and creative leaders who to advocate for Blackburn and to share their skills

Supporting opportunities for the creative industries to collaborate with the businesses sector


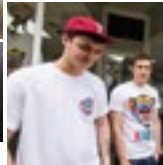

12 POINT PLAN

- Business rate incentive
- Arte et Labore
- Bring on the Fab Lab

14

BIO has supported 14 businesses set up in the town centre including:

- Sweet Treats
- Nicola Hebson's Taxidermy
- Weave
- AG Barbers
- No11
- Spiritual Emporium
- Art de Chocolat
- Bread for Life
- Gypsy Carrot



15

— We have supported 6 pop up shops (1 day - 1 month long)

— We have supported 3 existing businesses including:


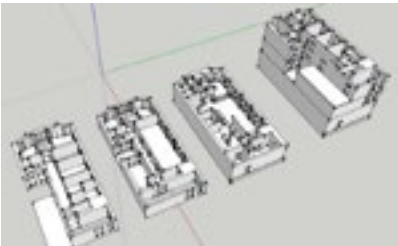
- Decades
- ReBound

→

BLACKBURN IS OPEN TO BUSINESS

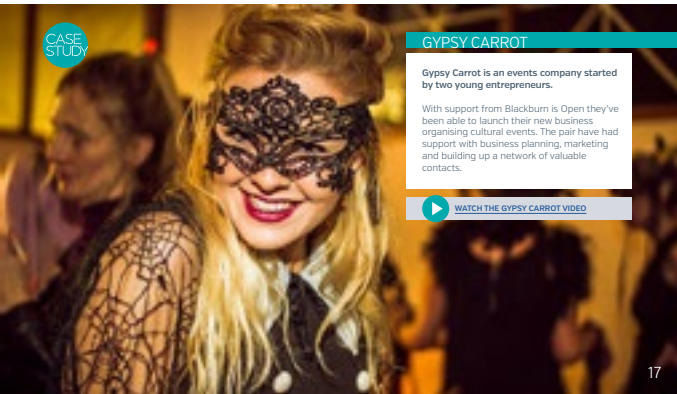
REVIEW

- Long term business support from Creative Lancashire, Bootstraps and Regenerate PL
- Creative Hive workshops and events to align with the Business Hive network



16

CASE STUDY



17

GYPSY CARROT

Gypsy Carrot is an events company started by two young entrepreneurs.

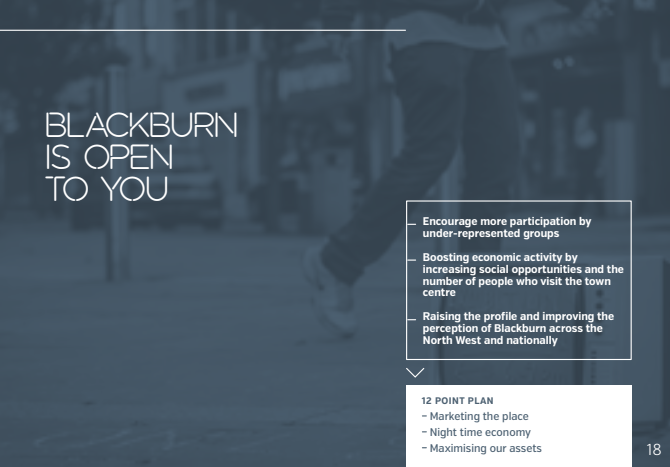
With support from Blackburn is Open they've been able to launch their new business organising cultural events. The pair have had support with business planning, marketing and building up a network of valuable contacts.

[WATCH THE GYPSY CARROT VIDEO](#)

Claire Tymon - PhD Portfolio

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## P4.3c Blackburn is Open 12 Month Evaluation



**BLACKBURN IS OPEN TO YOU**

- Encourage more participation by under-represented groups
- Boosting economic activity by increasing social opportunities and the number of people who visit the town centre
- Raising the profile and improving the perception of Blackburn across the North West and nationally

**12 POINT PLAN**

- Marketing the place
- Night time economy
- Maximising our assets

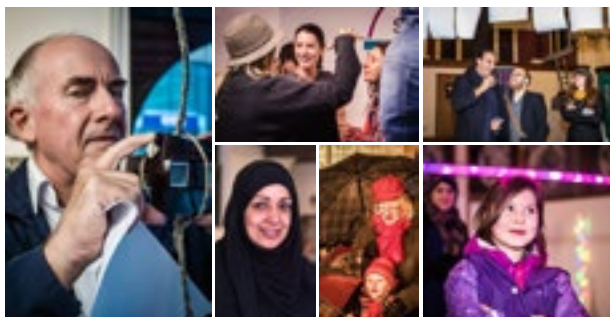
18

BLACKBURN IS OPEN TO YOU

- First Thursdays
- Look Up
- Night at the Museum
- Zine
- Papergirl
- Pixel Lust
- Festival of Wonders [Museums at Night campaign]
- Blackburn Heritage Festival
- Super Slow Way



BLACKBURN IS OPEN TO YOU



BLACKBURN IS OPEN TO YOU

There is a great energy in Blackburn at the moment. There are loads of creative people who live and work here, but we have needed something to galvanize us, and I reckon Blackburn is Open is doing a great job of that!

They are open to new ideas, provide support and information and I am having fun!

I am definitely coming in to Blackburn town centre more now than I have done for ages - and I am not just going to the pound shops.

f Cath Ford

@Mr\_Dave\_Haslam @BlackburnisOpen what a night! Brilliant tunes from you and the Hemingways, my ears are ringing this morning.... :]

@ArtistCallNet @edvaizey @BlackburnisOpen Fantastic! An excellent way of recording this momentous day and launch of UK's first urban room

Curiouser and curiouser. ...taking my mind somewhere else over and over... Lovely shop especially if you like something different. [curiosity shop Nicola hebson]

f Marge Bridges

Just discovered @BlackburnisOpen - great to see a movement like this in the town of my childhood. Would love to help any way I can.

Great to see @BlackburnisOpen stimulating debate around buildings and places. Would like to see how @RIBANorthWest could support activities

@BlackburnisOpen Amazing thing you're trying. Hope to see some fantastic talent and investment on the back of this

tw Paul Howe

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BLACKBURN IS OPEN TO YOU

Yesterday I visited Liverpool one and found the first issue of By Skill and Hard Work in the Fred Perry shop.

I am an avid reader of magazines such as Kinfolk and Cereal and I really enjoy your publication. It shows that great things don't all occur in London and further afield, people just need to know where to look.

Kenny Cottam.  
The Wolfhouse Kitchen, Silverdale

Feel inspired and excited to be part of Blackburn's creative world. @BlackburnisOpen thanks for opening my eyes to what can/will be achieved.

f Claire Hill

Thanks @BlackburnisOpen for stimulating evening! I wish all talks were visualised by the fantastic @ChrisShipton:

tw

Out with @kalindi\_ in @Blackburn @Lancashire last night for @BlackburnisOpen. Great night.

tw

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**BLACKBURN IS OPEN**

**TO IDEAS BUS TO NESS CREATIVITY YOU**

For more information visit [blackburnisopen.co.uk](http://blackburnisopen.co.uk)

**BY SKILL & HARD WORK**

Blackburn is Open design work by Source Creative in collaboration with Imperial Humberway and Claire Tynon, Blackburn with Darwen Borough Council

ARTS COUNCIL ENGLAND

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BLACKBURN IS OPEN TO YOU

WHAT NEXT

**CASE STUDY**

**SOPHIE SKELLERN**

Sophie Skellern, 22, studied Fine Art at University College Blackburn and says Blackburn is Open kick-started her career. An intern for the scheme originally she then worked as a part time project assistant for around a year.

Since completing the role she has been recruited by another local authority to set up an arts scheme in their area. She also set up a drawing class and had to the opportunity to design the artwork for the new leisure centre.

"Blackburn is Open has been a great opportunity for me to get my career off the ground. After finishing my degree bursting with enthusiasm, I was able to channel that creative energy into an exciting new arts project and gain confidence in project management and other really useful skills."

CLICK TO WATCH SOPHIE'S VIDEO

23

- Increase Blackburn is Open advocates
- Strengthen the monthly offer
- Support The Making Rooms
- Deliver the national Festival of Making
- Programme regular Urban Room activity
- Engage private landlords
- Secure sponsorship for the Zine
- Support Artist Rooms [Tate]
- Influence future regeneration schemes
- Measure the impact and evaluate
- Funding and sustainability
- National PR

24

P4.3c Blackburn is Open 12 Month Evaluation





## P4.4 Remade Blackburn - Student Live Project & Studio

PUBLIC INTEREST DESIGN CONFERENCE 2017: BUILDING ON THE COMMON GROUND

### HONORABLE MENTION

#### Blackburn ReMade

**PROJECT LOCATION**  
Blackburn, UK

**DESIGN + CONSTRUCTION TEAM**  
University of Sheffield, School of Architecture  
Tutors: Carolyn Buttenworth and Ellen Page  
MArch and MArch students

**COLLABORATORS**  
Blackburn is Open, Blackburn Council

**YEAR OF COMPLETION**  
2013-2016

#### PROJECT DESCRIPTION

Blackburn ReMade is a long-term collaboration between students from Sheffield School of Architecture (SSoA), Blackburn Borough Council and local citizens of the town. Many shops in Blackburn town centre lie empty; however, the town has a strong history of making and high numbers of its population are still employed in manufacturing and craft. SSoA worked with cultural programme 'Blackburn is Open' on a long-term, sustainable strategy to transform Blackburn Town Centre through creative community engagement, local craft, making and enterprise. Since 2013, 46 masters students have completed a series of Live Projects producing detailed spatial designs, urban strategies and ambitious speculative projects. At all project stages and scales the students collaborated with local organisations, community groups and local citizens to develop design projects that are meaningful and sustainable in the local context. Key projects include a vision to transform an empty high street bank to a Fab Lab. This work led directly to £700k being secured to realise the project 'The Making Rooms', offering free public access to advanced manufacturing facilities in the heart of the town centre. The students' work has also been instrumental in the on-going animation of Blackburn's public spaces and has contributed to a new National Festival of Making to be held in Blackburn in May 2017.



#### POSITIVE IMPACT

This project has given SSoA students the opportunity to develop design research that is shaping a better future for the town. Blackburn is Open operates in a context of dwindling public funding and so the wealth of ideas and research that students bring to the town is invaluable. The town benefits from a level of high quality creative input it would not be able to achieve any other way and students learn to test their ideas through real-life experience.

#### EMPOWERING TOOLS

SSoA students produced both live and speculative projects in collaboration with the people of Blackburn. As a result they have delivered useful and practical design solutions to address immediate issues as well as ambitious design proposals that demonstrate the value of high-quality design in raising aspirations and the level of debate in the town. Too often positive change can be stopped by a lack of ambition and the work of SSoA students has introduced a new level of optimism to the ongoing regeneration of the town centre.

#### MAJOR OUTCOMES

Blackburn is Open now considers SSoA a long-term key partner in their aim to improve Blackburn town centre. The collaboration so far has resulted in:

- £700k capital funding for a FabLab in the town centre
- student work has informed the Council's town centre regeneration strategy
- development of the National Festival of Making
- development of the UK Urban Room Network



### DIAGRAMS / PROCESS / COMPLETION

#### PARTICIPATORY PROCESS

How can the repurposing of empty shops through making, craft and creative practices reinvigorate a declining town centre? How can the local community be actively engaged in this process so that the transformation becomes sustainable and an exemplar for participation elsewhere?

This was a true collaboration between the professional design and engagement skills of client, tutors and students and the local expertise of the Blackburn's community groups, businesses and organisations. The client introduced an extensive network of community groups, creative practitioners, policy makers and local organisations to the students and worked directly with them to engage these partners creatively in the project development.

All students were at Masters level, most with professional practice experience, and so brought high quality design/research skills to the project. They were of diverse cultural backgrounds, bringing experience of exemplar projects from the UK, Europe, China and India to the project, all extremely useful in raising the aspirations and design ambitions in the town.

The students engaged with local people and stakeholders through working 'in residence' in empty high street shops where they ran workshops, debates, exhibitions and activities through the three years of the project. This work inspired Blackburn Urban Room, now seen as best practice in creative community engagement and a key partner in the development of the UK Urban Room Network alongside SSoA's Live Works.



## P4.5a Urban Room Programme 2014

When **Blackburn is Open** was set up we decided we wanted it to be bold, to take creative risks and to experiment with new ways of doing things.

So I'm delighted that we are the first place in the UK to open an **Urban Room** and that yet again Blackburn is setting itself up as a trailblazer.

The **Urban Room** aims to get people thinking about the limitless possibilities of architecture; thinking about the places where they live and the opportunities they can create to do things differently.

I hope it will inspire everyone who visits to look again at Blackburn and get involved in shaping the town's future.

**Wayne Hemingway**  
Hemingway Design

### URBAN ROOM

A place where people can learn more about architecture and the buildings, parks and places where they live. It should be a place for discussion and debate about the possibilities of design and what can be achieved. But most of all it should show people how they can influence the decisions that are made.

[www.blackburnisopen.co.uk/](http://www.blackburnisopen.co.uk/)  
[urban-room-blackburn.co.uk](http://urban-room-blackburn.co.uk/)  
[urb@blackburnisopen.co.uk](http://urb@blackburnisopen.co.uk)

[urbanroomblackburn](https://www.facebook.com/urbanroomblackburn)  
[urbanroomblackburn](https://www.instagram.com/urbanroomblackburn)

BLACKBURN IS OPEN

BY SKILL IN HARD WORK

URBAN ROOM BLACKBURN


P2 3

### FARRELL REVIEW

A review into the state of British architecture headed by world class architect, **Sir Terry Farrell**, found that the public needed to get more involved in conversations about where they live.

In order for towns and cities to meet the challenges of the future, ever expanding populations and offer quality of life, the **Farrell Review**, published earlier this year, set out a number of recommendations including involving the public more in planning decisions.

One of the key ways that this could be achieved said Sir Terry, who is perhaps best known for designing London's M6 building and more recently the tallest building in the world by a British architect in Shenzhen, was by the opening of Urban Rooms in town and city centres.



SIR TERRY FARRELL

Commonplace in China and popular in Japan, an Urban Room is a place where conversations about the built environment can take place.

It would offer people access to the more information about the planning process, the importance of good design and how they could get involved in influencing decisions.

For the whole of October Blackburn's **Urban Room** will be a hotbed of discuss, workshops and exhibitions and will aim to show that architecture is everybody's business.

www.farrellreview.co.uk

P4 5

### WHY NOW?

Blackburn is changing.

In the last five years it has bucked the national trends and development has continued on an ambitious scale. A new £66 million shopping centre and an £8 million market have already been completed. Underway are a brand new leisure centre and bus station as well as a new £30 million development of leisure and retail spaces called Cathedral Quarter.

There is also a new commitment through the **Blackburn is Open** scheme to hold year round music and cultural events and offer artists and entrepreneurs empty spaces to try out new ideas, open pop up shops and launch new business ventures.

An **Urban Room** is the perfect place to let people know how Blackburn is changing and get people involved in the discussion about what's to come.

PROPOSED CATHEDRAL QUARTER DEVELOPMENT


P6 7

### URBAN ROOM BLACKBURN

Blackburn is Open, No.63 — 65 King William St

**Blackburn is Open** aims to support, inform and excite the emerging town centre strategy, enabling the delivery of high quality programming that forms an essential part of the Blackburn town centre vision. Blackburn is Open poses questions, whilst supporting ways to change perceptions of the town centre, provide opportunities for creative employment, utilise Council owned vacant property and provide additional reasons to visit the town.

As part of this ethos **Blackburn's Urban Room** will be popping up for one month in the Blackburn is Open HQ. The town centre shop will be a hotbed of debate, exhibitions and workshops, all based around the historical development of Blackburn and the future of planning in the town.



More information [www.blackburnisopen.co.uk/](http://www.blackburnisopen.co.uk/)  
[urban-room-blackburn.co.uk](http://urban-room-blackburn.co.uk)

Blackburn is Open would like to thank all the contributors and participants to create the Urban Room Blackburn.

BLACKBURN COUNCIL  
Supported by ARTS COUNCIL ENGLAND

P8 9

### EVENTS PROGRAMME

URBAN ROOM BLACKBURN

#### EXHIBITIONS

EXHIBITION ONE — **PIN THE HISTORY TAIL** / P12

EXHIBITION TWO — **LIVE WORKS** / P14

EXHIBITION THREE — **HIDDEN BLACKBURN** / P16

EXHIBITION FOUR — **ARTIST CALL** / P22

#### WORKSHOPS

WORKSHOP ONE — **MINI MAKER MORNINGS** / P24

WORKSHOP TWO — **BLACKBURN BY NIGHT** / P26

#### EVENTS

EVENT ONE — **URB SYMPOSIUM** / P28

EVENT TWO — **TOAST ARCHITECTURE** / P29

EVENT THREE — **URBAN FILM FESTIVAL** / P30

P10 11

OCTOBER 1 — 7  
10AM — 3PM / TUESDAY — SATURDAY

### PIN THE HISTORY TAIL

Blackburn is Open, No.65 King William St

As part of this Urban Room exhibition you are invited to take part in the **Pin the History Tail** 'app' tour around Blackburn.

This interactive exhibition will encourage local people and visitors to use the smartphone app **Historypin** to record Blackburn's architecture and urban spaces.

Take your own photographs which will be displayed alongside old photos of the borough, exploring the changing face of Blackburn.

Download the Historypin app at [www.historypin.com/app](http://www.historypin.com/app)



P12 13

P4.5a Urban Room Programme 2014

OCTOBER 8 — 18  
10AM — 3PM / TUESDAY — SATURDAY

# LIVE WORKS

AND BOOK LAUNCH **RE:MADE**

**Blackburn is Open, No.65 King William St**

Students from **Sheffield School of Architecture** have exhibited their proposals for Blackburn as part of the Live Works project.

The project, which took place in 2013, saw the students work with Blackburn with Darwen Council on **re:create** Blackburn, an ambitious set of visions for how the town centre could develop.

Their work has explored the role that arts and creative industries can play in transforming Blackburn town centre as a centre for innovation and enterprise.

F14/15



More information [www.liveprojects.org](http://www.liveprojects.org)

CAPITA

OCTOBER 17 — 24  
10AM — 3PM / TUESDAY — SATURDAY

# HIDDEN BLACKBURN

**St Johns Centre, Victoria Street**

As part of the Urban Room architectural festival, five local photographers will display images of 'their Blackburn'.

**David Caffrey, Catherine Caton, Derren Lee, Poole, Emma Sudall and Richard Tymon** will show their photographs capturing Blackburn's unseen spaces and architectural detail.

These images will provoke conversation and ideas about what the future of these buildings could be, developing proposals about how we can unlock the potential of Blackburn's hidden gems.

DAVID CAFFREY





CATHERINE CATON

F18/19



DERREN LEE POOLE



EMMA SUDALL


F20/21



RICHARD TYMON

OCTOBER 21 — NOVEMBER 1  
10AM — 3PM / TUESDAY — SATURDAY

# ARTIST CALL



F22/23

**Blackburn is Open, No.65 King William St**



The **Artist Call** exhibition celebrates the conclusion of eight 'artist in residence' programmes at Blackburn with Darwen's new Building Schools for the Future (BSF) schools.

The initiative, which saw 11 artists assigned to the borough's new schools, was part of the 'percent for art' scheme set out in the Local Plan requiring part of the cost of building to be set aside for art.

The exhibition and accompanying publication curated by architect **Jan Banks** who oversaw the project, covers a diversity of artist work from physical public art to integrated architecture, visual and new media arts to film and performance.

Throughout the six week period that Blackburn's Urban Room is open, artists who worked on the scheme will hold workshops linked to the schools with which they worked.

[www.artistcall.net](http://www.artistcall.net)



SATURDAYS THROUGHOUT OCTOBER —  
10 — 11.30AM / 12 — 1.30PM

# MINI MAKER MORNINGS

**Blackburn is Open, No.65 King William St**

Come and create a lantern inspired by Blackburn's buildings at this free family friendly session.

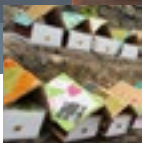
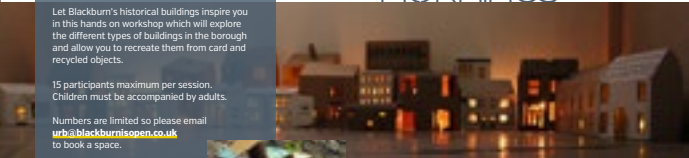
Let Blackburn's historical buildings inspire you in this hands on workshop which will explore the different types of buildings in the borough and allow you to recreate them from card and recycled objects.

15 participants maximum per session. Children must be accompanied by adults.

Numbers are limited so please email [urb@blackburnisopen.co.uk](mailto:urb@blackburnisopen.co.uk) to book a space.

**£3 / PER SESSION**

More information [www.blackburnisopen.co.uk/events/urb-mini-maker-mornings](http://www.blackburnisopen.co.uk/events/urb-mini-maker-mornings)





P4.5a Urban Room Programme 2014

OCTOBER 17 —  
7PM

BLACKBURN  
BY NIGHT

A PHOTOGRAPHY WORKSHOP BY  
**DERREN LEE POOLE**

Meet at the Blackburn is Open,  
No.65 King William St at 7pm

Taking photographs at night is a skill in itself. So is taking photos of architecture and spaces.

The lighting is unique: street light, moon light, shop lights. As well as additional shadows and shapes, reflections and tones.

Bring your camera and hear Derren's tips as he leads you on an early evening stroll around the town centre.

Numbers are limited so please email [urb@blackburnisopen.co.uk](mailto:urb@blackburnisopen.co.uk) to book a space.

**£5 / INCLUDES HOT DRINKS**

F 26 27



OCTOBER 21 —  
5 — 8PM

URB  
SYMPOSIUM

INAUGURAL EVENT  
**BY INVITE ONLY**

St Johns Centre, Victoria Street

**Urban Room Blackburn's** inaugural event will bring together some of the leading lights in architecture to discuss Blackburn's past, present and future.

The event will be attended by members of the panel behind the Farrell Review including **Max Farrell**. It will be opened by Blackburn is Open's Creative Director **Wayne Hemingway** MBE and feature a presentation by academic **Otto Saumarez Smith** on Modernism and Politics in Blackburn. **Carolyn Butterworth** from the Sheffield School of Architecture will present about her students' work in Blackburn.

The day will be captured in film and a specially designed comic strip that can be viewed after the event on [www.blackburnisopen.co.uk](http://www.blackburnisopen.co.uk)

I 28 29



OCTOBER 14 —  
6.30PM

TOAST  
ARCHI  
TECTURE

**Blackburn is Open, No.65 King William St**

Forget Minecraft, building structures out of toast is the latest architectural trend.

Join this not entirely serious session to craft Blackburn's landmarks out of the crunchy stuff. Have a go at the Wainwright Bridge, King George's Hall or even Blackburn Museum and Art Gallery?

Or just spread on some jam and butter and watch others realise their architectural dreams.

Spreads provided. BYOB (Bring your own bread)

E 3 / ADMISSION

THURSDAYS THROUGHOUT OCTOBER —

BLACKBURN FILM CLUB PRESENTS  
AN URBAN  
FILM  
FESTIVAL

Pop-up Cinema, No.63 King William St

The four films create a chronological narrative of urban space, running from the psychological film noir space Hitchcock created to the futurism of Scott.

Each film will be preceded by a short film about the urban landscape.



F 30 31

THURSDAY, OCTOBER 9 / 8PM

**REAR WINDOW** —  
DIRECTED BY ALFRED HITCHCOCK

THURSDAY, OCTOBER 16 / 8PM

**PLAYTIME** —  
DIRECTED BY JACQUES TATI

THURSDAY, OCTOBER 23 / 8PM

**MULHOLLAND DRIVE** —  
DIRECTED BY DAVID LYNCH


THURSDAY, OCTOBER 30 / 8PM

**BLADE RUNNER** —  
DIRECTED BY RIDLEY SCOTT



## P4.5b Urban Room Programme 2016

# URBAN ROOM BLACKBURN



## PROGRAMME

**20 JUNE —  
24 JULY 2016**

BLACKBURN  
is OPEN


# #URB16

## DEFINITION URBAN ROOM

Every town and city should have a physical space where people can go to understand, debate and get involved in the past, present and future of where they live, work and play. The purpose of the Urban Room is to foster meaningful connections between people and place, using creative methods of engagement to encourage active participation in the future of our buildings, streets and neighbourhoods.

[/urbanroomblackburn](#)  
[#urb16](#)

BLACKBURN  
is OPEN



Cover photo: Catherine Caton

# URBAN ROOM BLACKBURN

Blackburn is Open is hosting the 3rd Urban Room Blackburn programme from Monday 20th June to Sunday 24th July 2016.

Urban Room Blackburn is a celebration of art, architecture and public space with a focus on urban culture, experimentation and innovative practices to inspire new ways of thinking about the town centre. The idea came from a specially commissioned report, The Farrell Review, which outlines ways to engage local people and schools in their towns and neighbourhoods.

Blackburn town centre is a place undergoing lots of exciting changes to buildings, spaces and visions for the future. Urban Room is an opportunity to creatively engage with the place, both its history and future.

## PROGRAMME P4-5

### EXHIBITIONS P6-9

### EVENTS P10-12

### WORKSHOPS P13-15

The #URB16 programme includes a series of exhibitions, talks and workshops, launching with an ambitious street art project, **Blackburn Open Walls**: 6 artists working on 6 walls over 6 days to coincide with the town's first Flower Festival. Working with Creative Lancashire and the national Urban Room network, we will host a special **Conversation in Creativity** at Blackburn Museum & Art Gallery. The programme will conclude with a participatory exhibition **Future Wharf** at the Director's House at Eanam Wharf.

**#URB16 has been curated and delivered by Claire Tymon, Director of Placemakers and Blackburn is Open Manager.**

P2/3

# #URB16

## PROGRAMME

	EVENT	VENUE	DATE	TIME	COST
<b>EXHIBITIONS</b>	1 BOW - Street Art exhibition	Various [See map]	25 June onwards	24/7	Free
	2 Limited Edition exhibition	URB Pop Up	20-26 June	10am-4pm	Free
	3 Creative Capital	URB Pop Up	28 June-9 July	10am-4pm	Free
	4 Found in Blackburn - Project launch	URB Pop Up	12-16 July	10am-4pm	Free
	5 Sand and Cement	URB Pop Up	18-23 July	10am-4pm	Free
	6 Future Wharf	Directors House, Eanam	22-24th July	10am-4pm	Free
<b>EVENTS</b>	7 BOW Guided Walk	URB Pop Up	25 June	3.30pm	Free
	8 BOW Wrap Party	URB Pop Up	25 June	5pm-late	Free
	9 Making Places with Makers	URB Pop Up	6 July	5-7pm	Free
	10 The Cotton Exchange - Tour and talk	The Cotton Exchange	8 July	11am-1pm	Free
	11 National Urban Room Network meeting	BB1 For Life	14 July	2-4.30pm	Free
	12 Conversation in Creativity	Blackburn Museum	14 July	6-8pm	£4
<b>WORKSHOPS</b>	13 A Modern Blackburn - Talk	Blackburn Bus Station	19 July	6-7.30pm	Free
	14 Making Blackburn with Hack//Burn	Pop Up Making Rooms	Every Fri & Sat during URB16	9.30am-1pm	Free
	15 Minecraft Blackburn	Blackburn Youth Zone	18-23 June	3.30-8.30pm	BYZ members only
	16 The Bureau Needs You!	URB Pop Up	2 July	10am-4pm	Free
	17 The Bureau Hack	The Bureau	9 July	12noon-4pm	Invite only
	18 Finding Hidden Beauty	URB Pop Up	16 July	1-2.30pm	£3
<b>VENUES</b>	19 Urban Architecture - Photography Walk	URB Pop Up	23 July	10am-4pm	£3
	URB Pop Up (Next to M&S)	Blackburn Museum	Pop Up Making Rooms		
	51 King William St, BB1 7HQ	Museum Street BB1 7AJ	59-61 King William St, BB1 7DJ		
	Directors House	The Cotton Exchange	Blackburn Youth Zone		
Eanam Wharf, BB1 5BL	King William Street, BB1 7DT	Jubilee St, BB1 1EP			
BB1 for Life	Blackburn Bus Station	The Bureau			
72 Northgate, BB2 1AA	Ainsworth Street, BB1 7JB	25 Victoria St, BB1 6DW			

Times and dates subject to change

P4.5b Urban Room Programme 2016



BLACKBURN OPEN WALLS – STREET ART EXHIBITION

- Launches Sat 25 June
- / Various Venues
- / Free

A newly commissioned street art exhibition will take place as part of #URB16. Curated by local artist Hayley Welsh, the all-female artist project will transform 6 walls across the town centre, designed to inspire locals and visitors. The walls have been 'donated' by The Mall, Source Creative (Mill Lane), Community Clothing (Lord St West), Eanam Wharf, Blackburn Youth Zone and Cathedral Quarter. Artists include Anatomix, Alexandra Gallagher, Faunagraphic, Nomad Clan, Lucy McLauchlan and Hayley Welsh.

[blackburnopenwalls.co.uk](http://blackburnopenwalls.co.uk)

LIMITED EDITION

- Mon 20 – Sat 26 June
- / Daily 10am – 4pm
- / URB Pop-Up
- / Free / Everyone welcome (children to be accompanied by adults)

Curated by local artist Alexandra Gallagher and part of the Blackburn Open Walls Street Art exhibition, 'Limited Edition' is a selection of prints by some of the most hardworking female artists from across the globe including Australia, Mexico, Turkey, France and New York. All participating artists break conventional boundaries and bring new dialogue to the world of art.

With work from Eugenia Loli, Jodie Knowles, Beatriz Mutelet, Mia Ja, Hannah Yata, Alexandra Gallagher, Hayley Welsh, Nomad Clan, Anatomix, LucyLucy, Hannah Stasi, Kevina Labonne, Valatina Brostean, Ceren Kilic, Hollie Chastain, Not Now Nancy, and Kiky21313.

#BOWSAF 'Limited Edition' will be bringing a low brow, surreal, psychedelic, beautiful conversation to Blackburn.



Image: Alexandra Gallagher



Photo: Richard Tymon



Photo: Richard Tymon



Photo: Richard Tymon



Photo: Katie Suthers



## P4.5b Urban Room Programme 2016



Photo: Catherine Caton

### BLACKBURN OPEN WALLS GUIDED WALK

● Sat 25 June  
/ 3.30pm  
/ Meet at URB Pop-Up  
/ Free / Everyone welcome

Join lead artist and curator Hayley Welsh on a guided walk of the BOW trail of newly commissioned street artwork across Blackburn town centre. The all-female artist project has transformed 6 urban blank canvases into majestic beacons of art, each designed to inspire locals and visitors.

### BOW WRAP PARTY

● Sat 25 June  
/ 5pm till late  
/ URB Pop Up  
/ Free / Everyone welcome

To mark the culmination of the Blackburn Open Walls street art exhibition and Limited Edition, lead artists Hayley Welsh and Alexandra Gallagher will host a wrap party where artists, friends and locals can celebrate this incredible project.

[blackburnopenwalls.co.uk](http://blackburnopenwalls.co.uk)

### MAKING PLACES WITH MAKERS

● Wed 6 July  
/ 5–7pm  
/ URB Pop Up  
/ Free / Everyone welcome

Join URB Curator Claire Tymon and invited guests to discuss the role of the 'maker' in place-making, with particular reference to Blackburn is Open and the Arte et Labore manifesto. Blackburn is Open is a time-limited project to establish strategies for creative people to play a part in the regeneration of the town centre. Artists, makers and communities are fundamental to building stronger places as they bring a knowledge, talent and energy to a place like no other. The legacy of Blackburn is Open needs considering as it is critical to sustaining what has been achieved so far.

### THE COTTON EXCHANGE – TOUR AND TALK

● Fri 8 July  
/ 11am–1pm  
/ Meet at The Cotton Exchange  
/ Free / Everyone welcome  
[no disabled access]

Join Alastair Murdoch for a tour of the former Apollo Cinema, now the Cotton Exchange, and hear the plans for its redevelopment as it enters into an amazing new chapter of its restoration. Alastair is a Trustee of Re:Source Blackburn, a local charity who are leading the refurbishment of the special, Grade II listed Cotton Exchange and have started to secure funding to transform the building into a new cultural asset for the town. Re:Source Blackburn are committed to working with local partners in re-imagining what this venue could look like, and how it can best serve the town. Join the event to learn how you can get involved in the future of this iconic building.

[resourceblackburn.org.uk](http://resourceblackburn.org.uk)

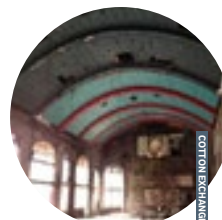


Photo: Darren Lee Poole

P10/11

### URBAN ROOM NETWORK MEETING

● Thu 14 July  
/ 2–4.30pm  
/ BB1 For Life  
/ Free / Everyone welcome

Urban Room Network is a representational group of Urban Room projects from across the country, chaired by Carolyn Butterworth from Sheffield University. As well as sharing practice and offering support, the group work together to promote the value of urban rooms to others. Urban Room Network is a sub-group of The Place Alliance, a new movement for place quality which emerged following the Farrell Review of architecture and the built environment. It is founded on the idea that through collaboration and better communication we can establish a culture whereby the quality of our places becomes a national priority.

To find out more information and become a member, please visit [urbanroomsnetwork.wordpress.com/](http://urbanroomsnetwork.wordpress.com/)

### CONVERSATION IN CREATIVITY 'A Woman's Place - Perspectives of inspirational women in placemaking'

● Thu 14 July  
/ 6–8pm  
/ Blackburn Museum & Art Gallery  
/ £4 / To book visit [blackburnisopen.co.uk](http://blackburnisopen.co.uk)

Creative Lancashire would like to invite you to a conversation with some leading women working local to Blackburn and Lancashire, including artist duo idle women and artist Hayley Welsh, idle women (on the water) is a touring arts centre, which navigates the canals and waterways. Constantly cruising the project reaches women in countryside, towns and cities.

Hayley Welsh is lead artist and curator for Blackburn Open Walls, a self-initiated street art exhibition. Blackburn-born Hayley is based in Perth, Australia and has participated in international street art festivals.



Photo: Darren Lee Poole

### A MODERN BLACKBURN

● Tue 19 July  
/ 6–7.30pm  
/ Blackburn bus station  
/ Free / Everyone welcome

Architect Altaf Master (Capital) will provide an intimate insight into the design of Blackburn's new bus station in the context of other contemporary buildings he has designed in Blackburn including BAE's award winning reception building and St Silas School.

In a recent article for The Beauty of Transport, author Daniel Wright describes the building "going for the glass-walls-all-round approach, Blackburn bus station is more rectilinear, giving a nice sharpness to its exterior. But it really wins with the quality of its interior, which elevates it above most of its recent contemporaries. A visually arresting motif sees repeating metal loops descending from the roof, recalling the warp and weft of the area's textile-weaving history."



Photo: Jill Jennings

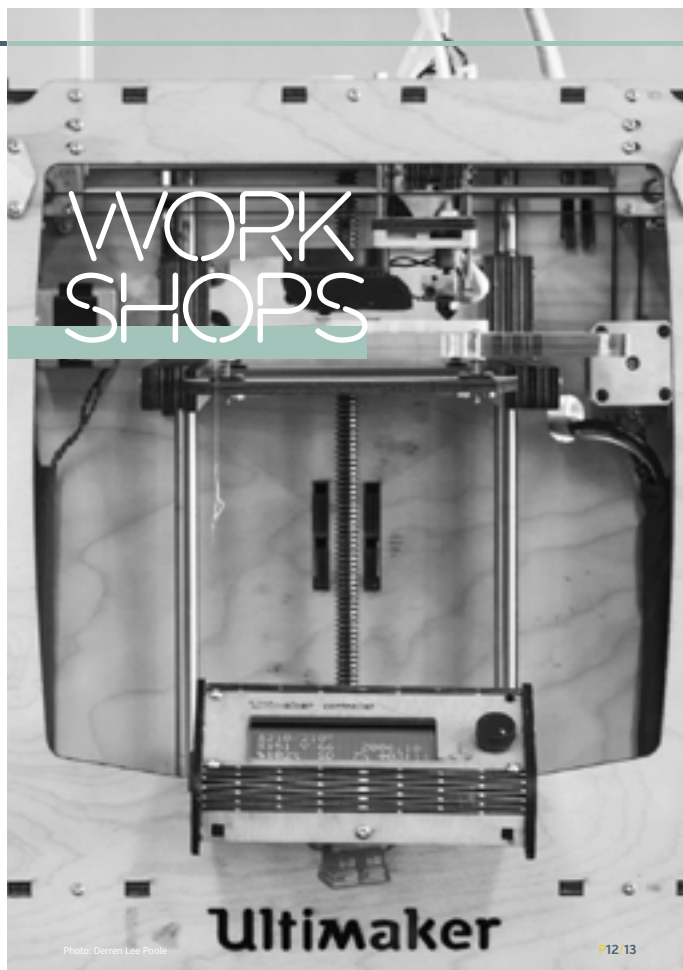


Photo: Darren Lee Poole

P12/13

P4.5b Urban Room Programme 2016

MAKING BLACKBURN

- Every Fri and Sat between 24 June – 23 July / 9.30-1pm / Pop Up Making Rooms / Free drop in / Everyone welcome

Throughout the URB event, you can get involved in designing Blackburn's new creative studio, The Making Rooms. Drop in anytime or attend a more formal workshop on Friday and Saturday mornings where you can use all the tools at your disposal [Laser cutting, 3D printing, vinyl cutting, 3D milling and more] to create a scale model of the Making Rooms, complete with equipment and furniture, this will be a great way to get involved in the Making Rooms and have a go with the latest design and fabrication tools. You can also pop in and try your hand at modelling Blackburn's buildings of the past, present or future before seeing your creations realised on their new 3D printers.

MINECRAFT BLACKBURN

- Mon 18 – Sat 23 July / Each evening 3.30 – 8pm / Blackburn Youth Zone / Free / Members only but new members welcome!

Explore Blackburn, real and virtual, with your friends through the world's most popular gaming platform. Discover the world of Minecraft, play the game and experiment with our digital artists. Be inspired and contribute to the Urban Room Blackburn Minecraft Townscape - have a go and create your own structures or recreate Blackburn's iconic buildings in game. Led by local hack space Hack/Burn, find out how Minecraft has become the most popular gaming platform on the planet.

THE BUREAU NEEDS YOU!

- Sat 2 July / 10am – 4pm / URB Pop Up / Free / Everyone welcome

Join designer Yinka Damole as we re-imagine the St John's Centre as a centre for the arts. Come and have your say on what you think a venue for great arts and culture should look like and have. Yinka Damole is a designer-in-residence at The Bureau, Blackburn's centre for the arts, working with the team to research how the space can work as an exciting, flexible art space for Blackburn and creating memorable experience for future participants and audiences.

THE BUREAU HACK

- Sat 9 July / 10am – 1pm / The Bureau / Free / Drop-in – Everyone welcome

Please join designer-in-residence Yinka Damole and the team at The Bureau to an interactive workshop in one of Blackburn's hidden gems, St John's Centre. We would like you invite you as an Artist, Art-Goer, Councillor/Planner, Local Business owner and people with memories of the old St John Centre (good or bad) to take part in a half day workshop where we explore how a centre for the arts in Blackburn might work. We will be exploring wayfinding around the church, the heritage of the building and develop designs through collage making.

FINDING HIDDEN BEAUTY

- Sat 16 July / 1 – 2.30pm / URB Pop Up / £3 [bring your own camera]

Join local photographer Katie Suthers on a photo walk where you will be looking closely at the often-unnoticeable details of Blackburn and searching for hidden glimmers of beauty amongst the dull and the mundane. This workshop includes access to usually hidden, forbidden spaces.

URBAN ARCHITECTURE - PHOTOGRAPHY WALK

- Sat 23 July / 1 – 2.30pm / £3 [bring your own camera]

Join photographer Cam Procter on a photo walk around Blackburn where you will be observing and investigating the architecture of the town, both contemporary and traditional. The walk will help uncover details and buildings often unnoticed and give you a chance to improve your own photography skills with professional advice and guidance.

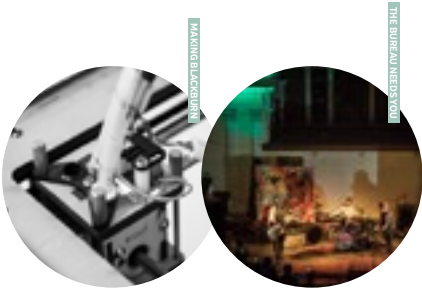


Photo: Darren Lee Poole

Photo: Darren Lee Poole

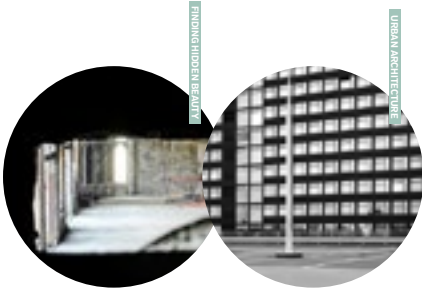


Photo: Cam Procter

P14/15

URBAN ROOM BLACKBURN

[urbanroomblackburn.co.uk](http://urbanroomblackburn.co.uk)

#urbanroomblackburn #urb16

Design by [sourcecreative.co.uk](http://sourcecreative.co.uk)

ARTS COUNCIL ENGLAND

Supported by ARTS COUNCIL ENGLAND

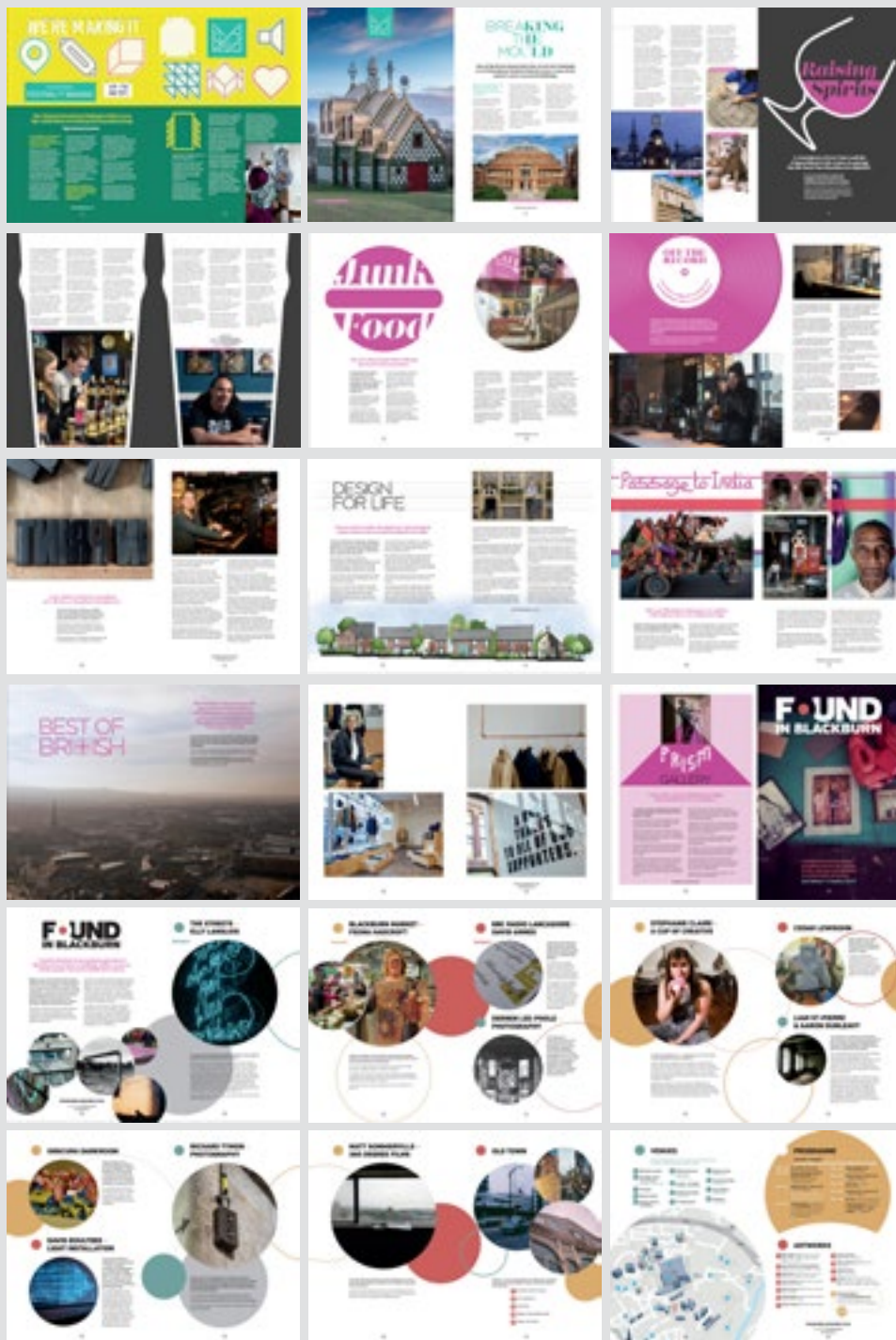
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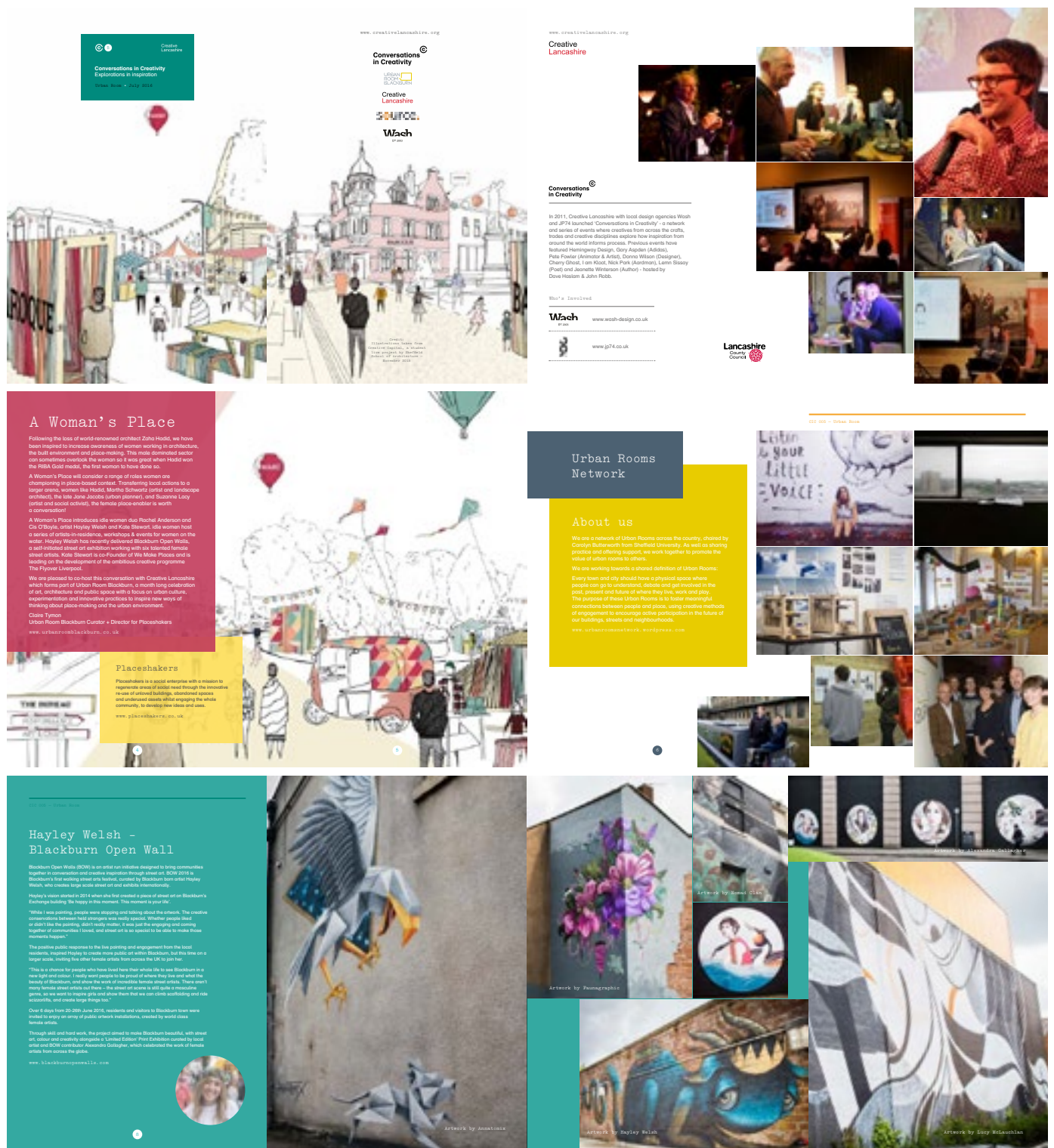
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## 65



## P4.6 Conversations in Creativity Programme









## P4.7 Found in Blackburn Programme

07

**CEDAR LEWISOHN**  
has worked with Blackburn College Fine Art students looking into cross-overs between visual art and food. Using Blackburn's culinary history as a starting point, students have engaged with a series of printmaking workshops, and produced a range of artwork, recipes and food related imagery.

08

**DERREN LEE POOLE**  
has been inspired by Christopher John Ball, a well-known photographer who captured many shots of Blackburn in the 1980's. Derren has produced his own documentary photographs, focusing on key locations and people from Shadsworth, that replicate some of his earliest childhood memories.

09

**OBSCURA DARKROOM** are a community-led darkroom based in the heart of Blackburn. They handed out 500 film cameras to the public, and have created a 'Lomo Wall', a permanent piece of outdoor street art, with the results.

10

**STEPHANIE CLAIRE** is a Storyteller and a Memory Collector. Join her on a trail through Blackburn, and see the town through the eyes of the people who have lived, loved and worked here. A town is so much more than bricks and mortar if you listen closely enough.

11

**OLD TOWN** is a series of photographs from Blackburn's past printed onto large vinyls and installed at various, site-specific locations across the town.

12

**MATT SOMMERVILLE** is a London based documentary filmmaker who has worked with 360 degree imagery to produce six interactive videos which allow you to explore Blackburn's hidden spaces on a smartphone.

360°

**FOUND IN BLACKBURN**

AN EXPLORATION OF BLACKBURN'S FASCINATING HISTORY AND EXCITING FUTURE, THROUGH A DIVERSE SERIES OF COMMISSIONED ARTWORKS

**SATURDAY 11 MARCH 2017**

Found in Blackburn is a Heritage Lottery Funded project, exploring Blackburn's fascinating past and ideas for an exciting future through a series of artworks. It delves into some of the town's empty buildings and hidden treasures, alongside the memories of the people who used to, and continue to, inhabit these spaces. These memories will also form the starting point for considering what the future of these buildings could be, and what local people, young and old, want for the future of their town.

The project has commissioned 12 site-specific creative responses to Blackburn which will be exhibited for up to one month.

Found in Blackburn has been managed and curated by Sophie Skellern.

**SUPPORTED BY:**

Heritage Lottery Fund, BBC Radio Lancashire, Blackburn Museum & Art Gallery, The Bureaux, The Making Rooms, The Cotton Exchange, Tony's Ballroom, Debenhams, PRISM Contemporary, OSCINA, Found in Blackburn.

For more information and to get in touch:  
foundinblackburn.co.uk  
Found in Blackburn  
@FoundinBburn

foundinblackburn.co.uk  
Found in Blackburn  
@FoundinBburn

### ARTISTS/PROJECTS

01

**ELLY LANGLOIS**  
Her interactive installation series, titled 'Plot', will be appearing and disappearing from town centre windows, encouraging people to fill spaces with their own ideas and ambitions. Blackburn residents have submitted 5 word stories via twitter and text describing things they think could, or definitely should happen in the town and these stories will be displayed using electric wire.

02

**LIAM SAINT-PIERRE & AARON DUNLEAVY**  
Their work uses the hidden spaces of the past. Tony's Ballroom, Holy Trinity Church and Waterfall Mill paired with their modern equivalents. The two award-winning filmmakers have created a film that weaves the stories of those places to reflect the spirit of the town.

03

**DAVID ARMES** is an artist working with letterpress printing, language and geography. His work responds to experiences of place and he has collected oral histories from Blackburn via a regular slot on BBC Radio Lancashire. He has used those stories to create a series of multi-layered text prints that work as a memory-base of the town.

04

**FEONA HADCROFT** is a multi-disciplinary artist exploring the ordinary yet fascinating place of Blackburn Market, the people who reside there, and the relationship they hold with the town. Feona has captured the essence of the people and place through her paintings and sculptures.

05

**RICHARD TYMON** His photographic documentary 'Behind Closed Doors' captures the changing aesthetic of Blackburn's oldest brewing company, Thwaites. Richard's images capture a contrast between the large void spaces and intimate details of the brewery. The photographs provide the first and possibly final opportunity for audiences to see behind Thwaites' doors.

06

**DAVID BOULTBEE** has created a series of glowing panels exploring Blackburn's iconic shopping centre. Almost unique in the UK, today's Mall forms the centre of what was a total redevelopment and restructuring of Blackburn's centre during the 1960's and 1970's. David's panels will reveal something of this often overlooked icon of post-war urban planning.

### VENUES

Artwork is displayed for up to one month. To see a full list of venue opening times and dates please visit the website.

- 01 BBC Radio Lancashire
- 02 King William Street - Town Hall Square
- 03 The Bureaux
- 04 Blackburn Market
- 05 Blackburn Museum & Art Gallery
- 06 PRISM Contemporary
- 07 Thwaites - The Stables
- 08 Blackburn Bus Station
- 09 The Making Rooms
- 10 Blackburn Library
- 11 The Cotton Exchange
- 12 Tony's Ballroom
- 13 Debenhams

**SATURDAY 11 MARCH**

### PROGRAMME

- SATURDAY 11 MARCH**
- ALL EVENTS ARE FREE AND EVERYONE IS WELCOME TO ATTEND**
- 10:00 - 16:00 All exhibition venues open
  - 10:00 - 16:00 Drop-in printmaking workshop with Julia Swarbrick on the traditional Colman press
  - 10:00 - 11:30 Stephanie Claire - Memory Trail
  - 11:00 - 12:00 Curated Carpark: A guided tour with David Boulton around some of the hidden brutalist architecture gems found in Blackburn Mall
  - 12:00 - 13:30 Guided Exhibition Tour
  - 12:30 - 14:00 Stephanie Claire - Memory Trail
  - 13:30 - 14:30 Artists Talk - PRISM Contemporary
  - 15:00 - 16:30 Stephanie Claire - Memory Trail
  - 16:30 - 19:00 Our Town - Meet the artists behind the project and see the premiere of "Hidden Blackburn" a film made by Liam St-Pierre and Aaron Dunleavy

### ARTWORKS

- 01 Elly Langlois
- 02 Liam Saint-Pierre & Aaron Dunleavy
- 03 David Armes
- 04 Feona Hadcroft
- 05 Richard Tymon
- 06 David Boulton
- 07 Cedar Lewishohn
- 08 Derren Lee-Poole
- 09 Obscura Darkroom
- 10 Stephanie Claire
- 11 Old Town
- 12 Matt Somerville

P4.8 The Making Rooms Presentation Boards

PLACESHAKERS

THE MAKING ROOMS



The Making Rooms aim to be a shared making, creating and learning space where people can bring their ideas and creativity and turn them into innovative experiences, products and ways of working.

**Outcomes**

1. Increase employment, skills and training opportunities for the creative industries; therefore strengthening and supporting one of the fastest growing sectors in Lancashire.

2. A town centre location where local people and visitors can meet, design and create; a home to the industrious in Blackburn and Lancashire.

3. High quality artistic, digital and technology - outcomes new innovative products, collaborations and start up businesses.

4. A creative learning environment for pupils, students and anyone who wants to engage in the facilities.


5. Providing students, graduates and emerging practitioners with space and further training and commissioning opportunities with larger organisations in Lancashire.

**Programming**

- Rent machinery and equipment to established businesses
- Rent machinery and equipment to SME's
- Deliver educational workshops for schools – KS1,2 and 3
- Develop a SLA with colleges, schools
- Rent hot desks and meeting rooms
- Create projects and programmes of work that directly impact on the regeneration of the town centre
- Host artist and design residences

**Events and activities**


- The Festival of Making - 2015
- Digital community groups taking over - Mad Lab host up to 75 groups a month. They deliver contracts for Manchester city Council and other cultural and educational institutions.
- Four artist/design residences a year
- Mini inventor workshops aimed at young people
- Partnerships with Design Council and Design Museum




Second Floor



First Floor



Ground Floor




**The Proposal**

The Making Rooms will provide a new technical and creative innovation centre located on Exchange Street in Blackburn town centre and will be used by businesses, educational establishments, creative organisations and social enterprises and individuals.

The creation of the Making Rooms will be the catalyst for the regeneration of the Museum and surrounding district.





**Ground floor**

The ground floor, which will have its own entrance on Exchange Street, will be a flexible, mainly open-plan space housing the majority of the facilities and machinery for the Fab Lab and new offices for Blackburn is Open.

Alongside this, we will provide a small catering facility, and WC facilities. The main entrance to the Making Rooms will be on Museum Street, utilising the existing staircase which serves all three floors. This will give users access to all floors of the building whilst also providing security and privacy when required.

**First Floor and Second Floor**


These floors will house a mixture of offices, studios, workshops and open plan spaces to provide:

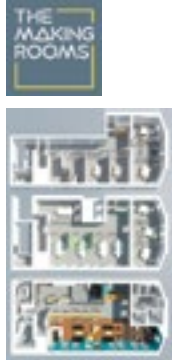
- a computer laboratory
- Resident studio space, which would allow a group of artists, designers or other creativities to be residents of the space for a certain period of time
- workshop, seminar, talk, event, away-day or something bigger
- an exhibition, studio or a place to launch an event
- a hot-desk area for local businesses to rent a desk space. In line with the business rate incentive scheme, this would allow small businesses and individuals to rent office space for a small cost.

There would also be an open plan studio for dance studios, exercise classes or artist studios.









## P4.9 National Festival of Making 2017 Evaluation

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017

### The National Festival of Making - Post Event Evaluation Workshop

- Introduction - Event Highlights
- Festival Identity - Brand Development
- Art in Manufacturing
- Economic Impact & Blackburn as Visitor Destination
- PR Review
- 2017 - Festival Achievement
- Closing Words from Wayne Hemingway

### FESTIVAL FILM - Created by O Production



### ART IN MANUFACTURING - HIGHLIGHTS

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017

### FESTIVAL IDENTITY & BRAND DEVELOPMENT



#### FRONT ROOM FACTORIES - by O Production

"In a small galley kitchen in a terraced house in Blackburn this week, a crack operation was under way. With the first ever National Festival of Making happening in the town on Saturday, Zainab Bilal had several hundred pies to cook – in between her day job as a teacher and taking care of her five children."

**Lancashire living rooms - the backdrop to the cottage industry revolution, The Guardian**

*"Sending a big official thank you for inviting me to be a part of the weekend celebrations. There was such a positive vibe and beautiful turnout that celebrated everything Lancashire is and was."*  
**Zainab Bilal**



### Reflection & Feedback for Consideration

- Longer residency period
- More direct engagement with manufacturer communities
- More able & skilled volunteers needed to support public engagement in artwork during the festival weekend
- Longer exhibition period or post festival legacy exhibits
- Commissioning of permanent public artworks
- Manufacturer and artist panel in order to collectively share experiences with the festival audiences

### A Series of 9 Films by Wash Design, commissioned by Creative Lancashire









P4.9 National Festival of Making 2017 Evaluation

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017



"To make my work in the context of mass manufacture and a continual production line has given me insight and therefore a certain confidence in the potential of what can be accomplished with a group of people. This has opened up ideas for making future works that are fuelled by and instigate conversations across different cultures in working communities."  
**Bella May Leonard, Silent Night**



"Our experience of the diversity, history and richness of manufacturing expertise in Lancashire was unexpected - we hadn't realised that there are so many highly skilled manufacturers in the county. This has and will influence our ways of conceiving and producing future projects."  
Grennan & Sperandio at Panaz

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017



"The festival was incredible for me and my work - I and the work got so much media attention, more than any other job in 31 years....so thank you, it has definitely raised my profile."  
Ruth Jones at Cherrytree Bakery

### FESTIVAL INCOME & EXPENDITURE

Distribution of Expenditure

Artistic & Making Content	49%
Production & Infrastructure	15%
Marketing, Digital & PR	11%
Developing Organisation & People	9%
Overheads & Staff Costs	17%
Art in Manufacturing Residencies	32%

THE NATIONAL  
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FESTIVAL OF MAKING

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### ECONOMIC IMPACT & BLACKBURN AS VISITOR DESTINATION

Anecdotal Evidence

- Northcote Cafe takings up 60% Saturday and 200% on Sunday
- Community Clothing Company on Lord St West - 400% increase in sales
- A market trade reported takings on Saturday were up nearly 50% on the 2017 average - with the added bonus of Sunday trading the weekend takings ran to double the usual figures

Facts & Figures

- 19 venues with 120 activities and making experiences
- 2750 people visited Blackburn Museum during the festival weekend evidencing a significant increase of over 1000%
- 1100 visitors enjoyed the festival's film programme at The Bureau Centre for the Arts
- "1200 visitors took part in activity at The Making Rooms "3 months of visitors in one day"
- 49% of attendees were from Blackburn with Darwen with 51% of visitors came from outside the area
- 30% of people were from outside Pennine Lancashire (12,000 visitors)
- Postcodes of visitors including London, Bath, Coventry, Birmingham, Carlisle, Sheffield, Kettering, Peterborough, York & Leeds
- 80% of people said that given their experience at the festival they would return to Blackburn in the future citing reasons including interesting architecture, positive regeneration and town planning and "Blackburn is clearly on the up".
- With makers, artists, educators, performers, venue hosts, food traders, manufacturers, volunteers, workshop hosts, traders, partnership organisations and sponsors we worked with almost 300 people to make the first National Festival of Making a reality.

### ECONOMIC IMPACT & BLACKBURN AS VISITOR DESTINATION

- The first National Festival of Making saw **30,000** additional visitors to Blackburn town centre, 50% more than we had targeted.
- Based on the data collected our economic impact has been calculated as **£849,980** (excluding BBC).
  - This has been calculated using the widely accepted eventIMPACTS.com methodology.
  - Data for this calculation includes:
    - Average visitor spend (other than directly on festival activities)
    - Visitors from outside the locality
    - Number of overnight bed stays
    - Average cost of overnight stay
    - Organiser spend in the local economy (excluding BBC)

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017

### DEVELOPMENT & EXPANSION OPPORTUNITIES

- Increase spend and distribution on printed marketing materials in advance of the festival. Use paid services
- Increase spend on stewards (not just volunteers) who can distribute programmes and workshop support
- Increase spend on town centre sign-posting, connecting venues and branded signage
- Engage more town centre businesses - workshop hosts - activity providers
- Build on 2017 partner involvement to draw more national makers / industry partners
- Use positive data from 2017 to create sponsorship document
- Release ticketed events well in advance

### Festival of Making PR Review

**Objective 6: Boosting Economies - Increase regional and national visitor numbers to Lancashire, improving perceptions and encouraging visitor spend and overall economic impact**

Working with Perspective PR the team delivered a high impact PR campaign using a range of tools including:

- Audience Development Plan
- Communications Plan
- Communications Timeline
- Digital Engagement Plan
- Briefing Documentation
- Presentation

P4.9 National Festival of Making 2017 Evaluation



BROADCAST MEDIA COVERAGE - RADIO

- 30 interviews on **BBC Radio Lancashire**
- Three live Festival of Making feature programmes on **BBC Radio Lancashire**
- **BBC Radio 6** with Lauren Laverne
- **BCB Radio**, Bradford
- **BBC Asian Network** on the Nihal morning show
- **BBC Radio Four** Today Programme



BROADCAST MEDIA COVERAGE - TV

- That's Lancashire TV
- BBC North West
- BBC North West Tonight
- BBC Breakfast
- BBC News Channel



ONLINE MEDIA COVERAGE

- |                           |                        |
|---------------------------|------------------------|
| • Furniture News          | • This is Lancashire   |
| • Lancashire Life         | • Design Boom          |
| • Dancing Times           | • Creative Boom        |
| • The Guardian            | • Engineering Capacity |
| • 2BR.co.uk               | • Asian Image          |
| • Manchester Evening News | • The Skipton Press    |
| • Lancashire Telegraph    | • Keighley News        |
| • Mail Online             |                        |



PARTNERSHIP COVERAGE SUPPORT

- News Items & posts on individual websites
- Repeated Facebook posts
- Instagram & Twitter posts
- Significant retweets and shares
- Distribution of posters and leaflets
- Use of digital screens across sites
- E-Newsletter items
- Internal communications
- Internal posters



HOW WE MADE IT!

What we have achieved and why we're celebrating!



Diverse and accessible event



Empowering young people to make





P4.9 National Festival of Making 2017 Evaluation

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017

### Contributing to sustainable skills

STEAM :  
Science, Technology, Engineering, Arts and Maths

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017

### Advocating a growing sector

Innovation, creativity and digital

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017

### BIG Conference

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017

### Supporting and promoting future makers

THE NATIONAL  
FESTIVAL OF MAKING

6TH - 7TH MAY 2017

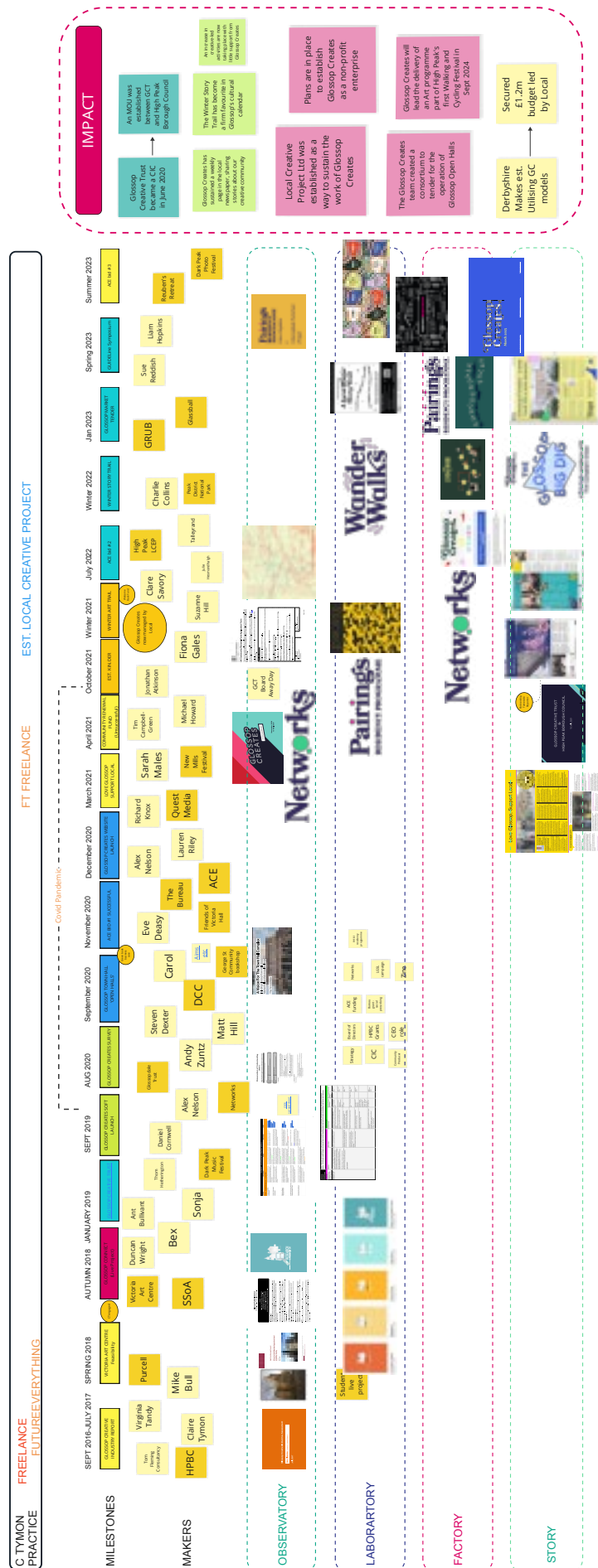
Claire Tymon - PhD Portfolio

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## P4.10 ACE Outputs

BIO PHASE 2 - EVALUATION FIGURES														
Activity	Description		w/	busines	even	Artist	Participan	Audienc	Online	Products/	Empleyme	Performanc	Educatio	Inward
2014														
January	BIO shop open and launch	Event			1			45						
March	Launch Creative Hive	Network			1		12	60						
	First Thursday	Event			1									
April	Nicola Hebson's curiosity shop	Business		1										
	Weave opens	Business		1										
May	Night at the Museum	Event			1	6	10	100						
Sub-Total			0	2	4	6	22	205						
2015														
Monthlys	Drink & Draw - 2nd Thursday of	Event			10	30	300				10			
	Artspace 3rd Thursday	Event			12	40					12			
	Hackburn	Group			12	4								
	Blackburn Film Club	Group/Event			12	1	1							
January	Ed hall pop up gig 'Lost Ground'	Event			1	4		35	2559					
February	Soundbytes Unconvention	Event			1	6	25	70	3979					
	Julia Swarbrick artist residency @	Commission	4			1	30	400						
March	The Garden of Eden @ The Bureau	Event	2		1			3700						
	Pixel Lust II	Exhibition	4		1									
April	A Light Shines into the Darkness @				1									
	No11 Preview evening	Business		1	1			2845						
May	Countryside Comes to Town	Event			1									
	Urban Room Blackburn	Event	4		10	10	60	350	4578					
	Blackburn Print Fest	Event	2		2		25	150						
	The Bureau establishes - Get				1									
June	Hallouminate - Crowd Fund				1	8	40							
	Blackburn Big Lunch	Event	2		1	5	200	3232						
	Town Hall St Fair / Makers Market	Event			1									
	Pilgrimage - Chapter 2 @ The	Event			1			350						
July	Countryside Comes to Town / The	Event	3		1									
August	Town Hall St Fair / Makers Market	Event			1			3065						
	Town Hall St Fair / Makers Market	Event			1			2745						
September	Dave Haslam Book Launch	Event			1	1	5	50	4200					
	Festival of Making Taster day					15	40	200						
	Fabricate				1	5	55							
	Heritage Festival				1									
	Town Hall St Fair / Makers Market				1									
	Fun Palace				1	6	100							
	Confessional				1									
	Paint the Town @ The Bureau				1									
October	Creative Hive - Made You Look				1	2		80	2996					
November	Pilgrimage - Chapter 3 @ The				1									
	Creative Hive - Start up Stories				1	2	5	45	2306					
December	Night at the Museum				1			1731						
	Christmas Lantern parade				1									
	Kathryn Monks Astrology				1									
	Horse & Bamboo @ The Bureau				1									
	Sub Total			21	1	87	140	886	1730	37936	0	22	0	0
2016														
1. The Festival of Making 2015	1 day event Sept 2015				1	1		250	2500	12000				
	Gypsy Carrot	Commission + Work	1			3				1	11	2	2	
	Matt Pilling, David Boulthbee	Commission	1			2				1	22	1		
	Hackburn / Hwa Young	Workshop	1			6				1	6	1	2	
	Disco Soup	Workshop	1			1					3	1	2	
	Busking Stations	Commission + Work	1			9				4	10	1		
	Museum workshop	Workshop	1			1					1	1	2	
	Katy - Blog	Commission				1				1	1	1		
	Designer	Commission				1				1	2	1		
	2. First Thursday's / Events	Confessional	Event			1	6	10	300				1	
Night at the Museum x2		Event			2	10	15	200				2		
Drink + Draw x6		Event			6	2	12	150				6		
Fun Palace		Event			1	4	8	75				2	8	
Radical Film night		Event			1	1	3	12				1		
Film Festival		Event			1	3	10	20						
3. Urban Room 2016	1x 5 week programme													
	Limited Edition	Exhibition			1	10	2	140				7		
	Creative Capital	Exhibition			1	3	2			1		10		
	Found in Blackburn	Exhibition			1	6		130				6		
	Sand and Cement	Exhibition			1	2				1		5		
	Future Wharf	Exhibition			1	0		250				2		
	Blackburn Open Walls	Commission	4		1	6	35	100	10000	6	38	10		
	BOW guided Walk	Event			2	2	30	2000			1	1	1	
	Making Places with Makers	Event			1	2	20						1	
	Cotton Exchange tour and talk	Event			1		38				0.5			
	Urban Room Network	Event			1		6						1	
	Conversation in Creativity	Event			1	4	25				2		1	
	Bus station talk	Event			1		10				0.5		1	
	Making Blackburn	Workshop	1				8				5		10	
	The Bureau at Pop Up	Workshop	1								1		1	
	The Bureau Hack	Workshop	1								1		1	
Minecraft	Workshop	1												
Finding Hidden Beauty	Workshop	1			1	5				0.5		1		
Urban Architecture	Workshop	1			1	2								
4. Hidden	To commence Sept 2016	Event and	5		1	12	179	500	50000	12				28600
5. Creative Hive / Creative industry support	The Bureau	Business		1			5							14000
	Hackburn	Business		1			5							
	Love & Etiquette	Business		1			2							
	Daniel Coletta	Business		1			1							
	Gypsy Carrot	Business		1			3							3000
	Camera Obscura	Business		1			5							
	Placeshakers	Business		1			2							
	Creative Hive events x4	Event			4		8	140	600		8		4	
	Pow Wow (Creative Lancs)	Event			1			40	800					
	Paul Nataraj	Business		1			1							
	Re:Source Blackburn	Business		1										
	Community Clothing	Business		1										
6. Commissions	Sheffield Uni Live project	Commission					14			1	10	4	6	
	Love & Etiquette - Eid weekend	Event					25				2	3	4	
	Liam St Pierre film	Commission				1	12			1	20			
7. Zines	Cookson & Clegg Archive	Commission				1	9			1	10			
	2x By Skill + Hard Work Zines					8	20		30000		3			
8. The Making	Business plan					2	4			1	10			615000
Sub-Total			21	11	32	111	786	6557	1E+05	36	166	69	50	660600
Target						61	1065	15450	23300	33	392	124	53	
2013-2014	As stated in the annual report					32	450	6000	15000	15	180	100	32	
TOTAL			42	12	119	283	2122	14287	156336	51	368	169	82	660600

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## P5.2a Glossop Placemaking Strategy (Draft) 2019

GLOSSOP - PLACEMAKING STRATEGY [2019-]				
Activity	Description	Status	Next steps	Links
<b>STAGE 1 - FOUNDATION [short term - Jan-Mar 2019]</b>				
<b>Creative Industries Assessment</b>	Commissioned by HPBC and completed in July 2017 by Tom Fleming Consultancy, the report outlines a set of themes and opportunities to support the growth of the creative industry sector in Glossopdale.	The report provides a good baseline of information and recommendations for actions to take forward. These are being considered and the development of a new group will be established to take this work forward. <b>Completed.</b>	Establish the development of a group who can, collectively, steer and deliver a creative-led regeneration programme for Glossop.	<a href="https://drive.google.com/drive/folders/0BwKELWeShtqeYk9RSU5KNHBNNE0?usp=sharing">https://drive.google.com/drive/folders/0BwKELWeShtqeYk9RSU5KNHBNNE0?usp=sharing</a>
<b>Victoria Arts Centre assessment</b>	Commissioned by the VAC team with support from HPBC, completed by Purcell in August 2018, a series of reports have been completed on the viability to transform the Victoria Hall into a new art centre.	Urgent repairs to the roof will be undertaken by HPBC in early 2019. The VAC team are working closely with the Council on the future plan and fundraising to bring the building back into use. Once the building is watertight, meanwhile activity can take place to animate the building alongside longer-term planning and fundraising will be carried out. <b>Completed.</b>	The VAC team are exploring further what scope and enthusiasm there is for such meanwhile uses within the VH. George Street Bookshop, Glossop Heritage Trust and GAP already interested (the latter by December 2018)	<a href="https://glossop.ac.wordpress.com/">https://glossop.ac.wordpress.com/</a>
<b>Cultural Masterplan</b>	There is a desire to submit an application for the Great British Highstreet awards by businesses and the Council. There are also a number of large-scale heritage buildings requiring vision, funding for repair and business plans for future uses. A number of projects have started to interrogate the future cultural landscape of the town (HLF application, CI Assessment, the SSoA Live Project and the VAC reports).	A key output from the Placemaking strategy, a cultural masterplan shall be created which will outline key cultural capital projects, events, festivals and ambitions. <b>Aspiration.</b>	Assess the status on all project activities and formulate an opportunities map, grouping activities for funding, marketing and partnership development.	
<b>STAGE 2 - IMPLEMENTATION [med term - Apr-Dec 2019]</b>				
<b>Collaboration and delivery</b>	Championing a creative and collaborative approach to both planning and delivery, using co-production techniques will ensure this is achievable. Enabling the community, consultants, volunteers, stakeholders and designers to work collectively to problem solve, design, and make decisions equally. Co-production is achieved by carefully designing workshops, meetings and events where everyone's input is valued and considered, and facilitated so the outcomes/decisions are fair, understood and owned by everyone.	Glossop Creative Trust will provide a level of input and steer, however methods for implementing an approach which involves co-production, skill-sharing and recruiting external agents will require consideration and implementation planning. <b>In progress.</b>	Develop a series of tool and techniques to support delivery and increase capacity. Options may include recruiting external agents eg LiveWorks, Placeshakers, artists, designers, producers, programmers, festival directors etc. Additional options will be to recruit a post to coordinate activity. A range of options should be explored for longer-term implementation.	
<b>SSoA Live Project 'Glossop Connect'</b>	In Oct/Nov 2018, a small group co-commissioned a student Live Project from Sheffield School of Architecture (SSoA). The 6-week intensive project focussed on connecting Glossop's community groups and key heritage buildings, creating an engagement framework for future project development.	Ideas from the project included a mobile Urban Room, a space in which local people can learn more about the regeneration of Glossop and engage in its future development. The students also proposed ideas for meanwhile uses and created a number of engagement tools eg. a wooden map of the town centre, a frame to exhibit ideas onto. <b>Completed.</b>	Continue to engage SSoA through their LiveWorks studio, utilising their expertise and skills in co-production, facilitating workshops and activities, support a future generation of architects and designers. Curate an Urban Room programme as outlined in the Live Project. <b>Aspiration.</b>	<a href="http://www.liveprojects.org/2018/glossop-connect/">http://www.liveprojects.org/2018/glossop-connect/</a>
<b>PLACE Partnership (Now the Glossop Creative Trust)</b>	Identified as a key recommendation in the Creative Industries Assessment, the development of a new group or partnership for Glossopdale who would be charged with co-producing a creative-led regeneration programme for the town.	Claire Tymon has been invited to lead the first meeting early in 2019. As a result, Claire has drafted an agenda and seeks approval for the proposal to take this group and programme forward. <b>Completed.</b>	Organise the first meeting early in 2019, agree draft ToR.  <b>UPDATE:</b> It was agreed the Glossopdale Trust would be the lead body for this work. It has since renamed as Glossop Creative Trust and the board of directors has been reviewed and changed.	<a href="https://www.glossopcreativetrust.org/">https://www.glossopcreativetrust.org/</a>

## P5.2a Glossop Placemaking Strategy (Draft) 2019

<b>Manifesto/Vision/Brand</b>	The proposed PLACE Partnership will co-produce, advocate and deliver a new manifesto (vision, method and approach) to creatively regenerating the town centre and Glossopdale area. The Partnerships ToR will determine how the manifesto will be implemented.	Claire has requested SSoA LiveWorks team to feed into the proposal to develop a new manifesto for the PLACE programme, following on from the Live Project recommendations. Claire also seeks support from some of Glossop's key creative entrepreneurs inc Thom Hetherington and Daniel Cornwell. <b>In progress.</b>	Facilitate a workshop at the first meeting to develop a vision etc.	
<b>Digital Content Creation</b>	Develop and deliver a digital comms plan, communicating to local audiences, visitors and potential investors the wealth of activity and ambition being driven by the PLACE partnership. Outputs may include social media, website, newsletters, podcasts, online magazine, videos, gallery.	Many Glossop events are promoted through individual social media accounts. There is a What's On online guide - be useful to understand visitor stats and how people engage with the site. <b>In progress.</b>	Assess existing content, sites etc and develop a fresh new approach which aligns with the manifesto. Suggest creative experts in this field are appointed to deliver this (Siobhan Parker, Bex Rae-Evans) with support from the partnership.  <b>UPDATE:</b> The Glossop Creative Trust website has been updated and social media channels set up for Glossop Creates. These are yet to be populated with content.	<a href="https://www.whatsonglossop.com/">https://www.whatsonglossop.com/</a>  @glossopcreates
<b>Programme (existing)</b>	Glossop has a wealth of creative and cultural activity including live music, visual art, heritage and F&B offer.	Glossop Creative Trust with the Council have started to map existing activities as part of the Great British Highstreet awards application. An event calendar is being produced for 2019. <b>Not progressed.</b>	Assess the quality and sustainability of these events, and how they support deliver the aims in the Placemaking strategy. identify how these events can better engage, promote and deliver against the manifesto.	
<b>New programming ideas Testing ideas Meanwhile projects</b>	Many opportunities are being presented for new project and event ideas. This new programme can support and uplift what already exists in Glossop, connecting closely with new, capital programmes and engaging new creative professionals and groups.	Due to limited capacity and resources at the local authority, it is up to individuals and groups to develop and deliver their own ideas for cultural programming. Increasing confidence, skills and capacity to generate new ideas directly linked to the regeneration of the town is required. <b>In progress.</b>	Create a way for individuals and groups to feed through project and programme ideas, forums to share these ideas and get feedback. Develop ways to facilitate the co-production of ideas and empower others to generate and deliver their own (business, project, etc) ideas.	
<b>Fundraising</b>	Following the development of the manifesto and cultural masterplan, a funding strategy will be created to identify how and when to approach funding organisations and investors, and what for.	The Council has £15k per year to contribute to Glossop's art development. The Council are also funding the urgent repair work on the large heritage buildings. A HLF Enterprise application failed in 2017 for the Open Halls initiative. <b>In progress.</b>	Assess the current funding landscape, who applies to what, relationships with main lottery unders and DCMS.	
<b>Networking</b>	Hosting relevant and dynamic networking events and online forums contributes to a healthy creative ecology in any town or city. Networking widens people's knowledge and experience of their sector and provides opportunities to disseminate best practice.	There are currently a small number of business networks and events which encourage networking.	Create a number of events providing the local creative community to network, discuss ideas and develop collaborative opportunities. <b>In progress.</b>  <b>UPDATE:</b> New network meetings/events for Food and Drink, Music, Creative Industries and Artists (4 in total) have or are in the process of being set up.	

### STAGE 3 - REFLECT AND ADAPT [longer term - 2020 onwards]

<b>Evaluate and document</b>				
<b>Advocate and celebrate</b>				
<b>Revise and re-engage</b>				
<b>Be braver, take more risks</b>				

### STAGE 4 - BUILD AND SUSTAIN [2021 and beyond]



## P5.2b Glossop Creates Advocacy Presentation

**GLOSSOP CREATES**  
PROGRAMME

November 2020  
to April 2021

### INTRODUCING GLOSSOP CREATES

**Glossop Creates** is a campaign aimed to empower Glossop's creative community including local artists, writers, designers, chefs and makers - to come together, create ideas and lead the change it wants to see.

Led by Glossop Creative Trust, we are committed to creating inclusive and sustainable programmes that are co-created and co-designed, to address shared challenges through partnership work with local organisations and the local authority.

With an increase of national demands, global challenges and complex guidelines, the impact of Coronavirus on local businesses is difficult, even for those demonstrating innovation and resilience. Consultation with local businesses during summer 2020 told us there was a need to support local creative and independent businesses and individuals in Glossop by raising awareness of the talent and skills in our town, boosting business and place profile and sustaining local employment.

Following the results of the surveys, and a series of workshops mapping shared values and learning from creative approaches taken during lockdown, we designed a programme of support which has attracted funding from Arts Council of England to match funds already committed from High Peak Borough Council. The investment provides Glossop Creative Trust with the opportunity to create a new business focused website, new commissioning opportunities for local artists and increase capacity within the Glossop Creates team including a Community Producer and additional marketing support.

### GLOSSOP CREATIVE TRUST

**Glossop Creative Trust (GCT)**, formally Glossopdale Trust, is a community-led, non-profit organisation with the aim to transform our town through the promotion of creativity and culture. GCT aspires to build and strengthen the local economy through the creativity and talents of the community whilst making it attractive for others to be involved in creative activities and business here. GCT will imminently obtain Community Interest Company status (from 2021).

The Trust is led by a committed and proactive Board which represents a range of community and artistic organisations operating in Glossopdale including Dark Peak Music Trust, Glossop Arts Project, Derbyshire Open Arts, and the emerging Victoria Arts Centre.

#### OUR PLAN

In August 2020 we undertook a survey with the local creative community. Taking these findings and utilising the creative energies of our residents and businesses, GCT is keen to develop new ways of working, to build community capacity, learn new skills, and acquire new tastes.

Working with artists and community organisations, this work will build on our knowledge on how we will collectively transform a traditional market town, suffering from a number of large empty heritage buildings, into a cultural centre of excellent artistic experiences, business and engagement and help rebuild the economy and local prosperity following the Covid-19 pandemic.

By programming work responsive to Glossop's local community, heritage and potential future, we will facilitate ideas to help develop visions, support the local Council and commercial investors to develop viable business models whilst reaching a potential wider and more diverse non-traditional arts audience.

We will support both grassroots activity and strategic development, to sustain community development working across environmental, urban and neighbourhood contributions. Finally, we are committed to research, develop and strengthen our business objectives and pool of associates so we become a financially and ethically sustainable Community Interest Company.

[www.glossopcreativetrust.org](http://www.glossopcreativetrust.org)

### WHAT WE HOPE TO ACHIEVE

1

**BUILD and STRENGTHEN** the Glossop Creates campaign providing a support network to help sustain business

- increase confidence within Glossop's creative economy
- nurture new creative, independent and enterprising ideas, and collaborations
- inspire the creative community to lead change

2

Capturing the **STORY** of Glossop in 2020 through a series of creative commissions, whilst **VISIONING NEW FUTURES** for the northern post-industrial town

- provide employment opportunities for local creatives
- curate an online gallery of work to help deliver the values of the Trust
- raise the profile of participating artists and creatives

3

**ENGAGE** local residents and businesses in future opportunities in Glossop, **SUPPORTING** the town's recovery and adapting to social and economic changes

- wider community engagement activities
- develop new opportunities for future community engagement activities
- increase positive social experiences

### 1 BUILD AND STRENGTHEN THE GLOSSOP CREATES CAMPAIGN PROVIDING A SUPPORT NETWORK TO HELP SUSTAIN BUSINESS

#### OUR ACTIVITIES

- Host 3 network events between Nov 2020 and March 2021 for the 3 existing networks - creative industries, food and drink and music - these will take place online or at Victoria Hall
- Establish an artist/creative mentoring programme to support 5 local artists develop their business plans in light of the impact of the pandemic
- Host online and offline maker markets to promote local artists and producers, providing them with an opportunity to sell work and starting a directory of profiles in Glossopdale

We are launching a website to bring these businesses together to enable them to grow and thrive as a community. As well as providing a central hub for the creative community, the website, social media and online map also provide a useful guide for residents and visitors, showcasing Glossop's talented independents, championing creativity and bolstering their business successes by showcasing their products and services.

[www.glossopcreates.com](http://www.glossopcreates.com)

### 2 CAPTURING GLOSSOP IN 2020 WHILST VISIONING NEW FUTURES

#### OUR ACTIVITIES

- We will commission 3 local artists to create temporary interventions which provoke imaginations and respond to the current situation, support the research for how the town can recover socially and economically
- Inspiring different generations to connect with the town through intergenerational narratives including audio and film based media interventions - podcasts, sound bytes, film clips etc
- Digital engagement programme commissioning local creatives with micro-commissions to develop content for online engagement

**CURATING THROUGH CHANGE**

Glossop Creates commissioning programme will take an action research approach, inviting artists to develop ideas and creative methodologies whilst creating high quality, locally relevant work that increases local engagement with culture and enhances external perceptions of Glossop.

### 3 ENGAGE LOCAL RESIDENTS AND BUSINESSES IN THE TOWN'S RECOVERY THROUGH GLOSSOP CONNECT

#### OUR ACTIVITIES

- Using the work from the Sheffield University Live Project 'Glossop Connect' in 2018, we will move forward to establish an 'Urban Room' for Glossop, including a programme of workshops, talks, exhibitions and other activities, aimed to engage local communities in the themes and visions of the town centre regeneration projects and identify and celebrate the town's distinctive characteristics - various locations including Victoria Hall, Market arcade

**URBAN ROOM DEFINITION**

Every town and city should have a physical space where people can go to understand, debate and get involved in the past, present and future of where they live, work and play. The purpose of the Urban Room is to foster meaningful connections between people and place, using creative methods of engagement to encourage active participation in the future of our buildings, streets and neighbourhoods.

### CREATING THE FUTURE, TOGETHER

**Glossop Creates** is a campaign for and by the local creative community, with a focus on those who earn a living (or supplement another) from working in the cultural and hospitality sectors including artists, chefs, writers, curators, producers, photographers and musicians.

Our long term aim is to attract and strengthen an inclusive and diverse cultural offer, whilst ensuring the wider community has increased access to the arts, culture and creativity. We invite artists and creatives to develop their own ideas and engage directly with the wider community through the creative commissioning opportunities.

We are also committed to work with our strategic partners who will support and advocate for our work in the long term including High Peak Borough Council, Derbyshire County Council, D2H2, Marketing Peak District and Tameside Council. We also welcome new partnerships with local organisations directly serving the needs of the community including The Bureau, a Glossop based CIC whose mission is to improve the quality of life for local communities.

**///**

**EVERYONE HAS THE RIGHT FREELY TO PARTICIPATE IN THE CULTURAL LIFE OF THE COMMUNITY, TO ENJOY THE ARTS AND TO SHARE IN SCIENTIFIC ADVANCEMENT AND ITS BENEFITS.**

Article 27, UN Universal Declaration of Human Rights (1948)

**JOIN US**

Should you wish to find out more about our vision or programme of activity, please contact us via [www.glossopcreates.com](http://www.glossopcreates.com)

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CREATIVE GLOSSOP FRAMEWORK STRATEGY		Vision - Glossop to be recognised as a centre of cultural excellence, inspired by its community, and both its heritage and natural environment Mission - To raise the cultural ambition for Glossop town centre, facilitating ideas and visions for spaces and buildings, with and for the community					EVALUATION
Objective theme (Connects to Arts Council's objectives)	Objective	Deliverables	ACTIVITY PLAN Activities/Tasks	Existing Partners and People	New / target partners / Funding	Timescale	Outcomes
Placemaking, brand (ACE Goal 1, 2, 3)	1. Create a sense of place, enhancing the physical, cultural, and social identity to define Glossop (Glossopdale) and support its ongoing evolution in order to increase a sense of pride and ownership in the town and surrounding areas, provide an inclusive and diverse offer and attract investment.  We will do this by... creating an inclusive and exciting brand identity, attract regional and national PR, and drive innovative placemaking practices.  LEAD: DUNCAN	Create a new brand narrative, 5-10 year vision, an agreed implementation plan	Establish a long term vision, strategy and measurable goals to support the development of a PROJECT brand, which may lead into a place brand project  Commission a visual brand identity to support the delivery of this project and build it into a place brand  - Ensure the Board are fully engaged in the project's objectives and support the implementation of activities - regular Board meetings with clear roles and responsibilities  Establish the Urban Room proposal by SSoA	GCT, Placeshakers, HPBC - Economic Dev,  Antony Bullivant - <a href="http://www.offthefrontcreative.co.uk">http://www.offthefrontcreative.co.uk</a>  GCT Board  SSoA, Placeshakers CIC	ACE, HLF      Heritage Trust,	April - Nov 2019   April - June 2019   April - Sept 2019   June - Sept 2019	Increase footfall and therefore attracting businesses into the town centre (inc restaurants and good quality bars) and improve economic impact  Improve local economy by supporting local businesses  Positive local and national media coverage  Strengthening the distribution of excellent art through digital platforms  Increased profile for creative industries inc artists working in Glossop  Provide a strong, confident message about the town as being a destination  To improve the profile and perception of Glossop town centre
		Identify spaces and buildings, design workshops and tours to co-produce and deliver projects - community capacity building  Communications strategy and activities	Produce a Communication plan to support the delivery of the creative strategy  Attending and advocating Glossop events, networks and 1-1 meetings  Event programme to build on and deliver comms messages - 4th April, 6th April - more to be confirmed 23 Sept - Creative network 30 Sept - Food and Drink	Placeshakers, GCT Board, Gill Hammond  Glossop Business Network - Glossop Commercial Club - Business Peak District - Visit Peak District - Glossop Business Club  VAC, HPBC, GCT	      April - September 2019		
		Provide or signpost training, mentoring and other development opportunities for the creative community to initiate and deliver activities eg event management, budget management, marketing and advocacy.  Facilitate collaborative approaches to developing, planning and executing project or event ideas - through co-design, co-production and evaluation  Research and implement best practice in particular co-design, community engagement, business modelling, fundraising, evaluation  Programme meanwhile uses for empty spaces for interim / pop-up business uses and events	- Identify what is already available in Glossop/ High Peak and communicate/ promote to the wider public through a collective resource (website, newsletter, social media) - Identify the gaps in resource and create workshops, events, activities to fill the gaps - Ask people and partners what they need  - Establish focus groups for particular areas of interest and/or discipline to create projects or events eg food and drink festival, visual art programming, start-up enterprises  - Identify other projects and places to visit and research management and delivery models, inviting them to Glossop to share their experiences - Invite experts to share their practice, working models etc  - Establish a model to enable short term uses of spaces - pilot in Victoria Hall - Develop Victoria Hall as a community hub	Glossop Commercial Club, The Bureau,  GCT Board, GAP, The Bureau, Placeshakers  GCT Board, Placeshakers, ACE, DCC,  VAC, HPBC, FVH	      From May 2019      From May 2019   From May 2019	Influence future regeneration plans by providing community-led decision making and/or a community voice  Improve design quality in the public realm, design of buildings etc  The creative community delivering high-quality arts experiences - experiencing art outside the confines of a gallery encourages different ways of seeing, learning and thinking about contemporary art.  Increase audience and participation  Building a network of artists and creatives who will share knowledge and skills and collaborate A strengthened artist community that feels connected and has resources to support collaborations.	
	Skills, sustainability (ACE Goal 4)						

## P5.3 Glossop Creates Framework

<b>Programming, excellence (ACE Goal 1 +2)</b>	<p><b>3.</b> Build a better and <b>stronger cultural ecology</b>, to enhance and <b>promote our current cultural and heritage offer</b>, whilst supporting new cultural attractions (venues, festivals, events) and encourage economic growth.</p> <p>We will do this by... capitalising on local assets - buildings, spaces and experts, support and facilitate the development of new, high quality cultural experiences, advocate best practices to partners and investors and attract funding for community-led projects.</p> <p><b>LEAD: MIKE</b></p>	<p>Programme high quality, creative and cultural projects that respond to the place, the people and the buildings</p> <p>Transform spaces into places of interest and intrigue, then invite everyone to explore, vision and enjoy</p> <p>Support the redevelopment of existing buildings and spaces requiring vision and community buy-in</p>	<ul style="list-style-type: none"><li>- Facilitate ideas through the GT Board and ongoing events programme, and once established through the project's social media and website</li><li>- Support project ideas eg Second Hand Songs, The Westwood Charter, Glossop Food &amp; Drink Festival,</li><li>- Support the continuation of projects eg Town Hall Sessions</li><li>- Identify people and influencers who were born here, live here or have a connection to Glossop and use the Glossop diaspora to inspire future events or projects</li><li>- Can be part of the Urban Room project</li><li>- An audit of spaces and buildings which are empty and/or available for activity</li><li>- Feasibility studies and business plans including evidence of need and strategic outputs to support fundraising activities</li><li>- Encourage community-led initiatives and commercial ventures to redevelop buildings eg Victoria Art Centre</li><li>- Engage funders and investors who can support capital projects eg Heritage Lottery, Arts Council, LEP</li></ul>	<p>VAC, Glossop Heritage Trust, George St Bookshop, Daniel Cornwell, Glossopera, Dark Peak Music Trust, Glossop Music Festival, GAP, FVH,</p> <p>Placeshakers, VAC, HPBC, LEP</p> <p>HPBC, DCC, VAC, Gasworks?</p>	<p>ACE, AFA,</p> <p>Reaching Communities, ACE, HPBC</p> <p>Reaching Communities, ACE, HPBC, Architectural Fund</p>	<p>From May 2019</p> <p>From June 2019</p> <p>From April 2019</p>	<p>Artists and communities have ownership of and collectively populate their events.</p> <p>More people participate in a range of arts activities across the town centre</p> <p>A focus for joined up, collaborative project delivery across the town centre</p> <p>Increase in employment - for artists and creative industries</p> <p>More people experience high quality arts and cultural offer in the town centre</p> <p>More reasons for people to come into the town centre on an evening</p> <p>Provide an offer for diverse community groups and individuals</p> <p>Improved sense of place – attract high quality art provision and partnerships to the town</p> <p>Attract visitors to the town centre helping to develop its reputation as a unique destination in the UK for those who enjoy contemporary art.</p>
<b>Excellence and growth (ACE Goal 3)</b>	<p><b>4.</b> Nurture new creative, independent and <b>enterprising ideas, collaborations and businesses</b> to improve economic growth and attract talent, entrepreneurs, and encourage new business.</p> <p>We will do this by... identify and develop spaces for creative business in co-working spaces and workshops, signpost to funding and business support for creative industries.</p> <p>LEADS: DANIEL (CONSUMER AND LEISURE) + ADRIAN (ART) + DUNCAN (COMMERCIAL)</p>	<p>Identify and support the development of new Co-working spaces</p> <p>Invite collaborative proposals to support the delivery of the project aim</p> <p>Identify and signpost to investment and funding opportunities for new projects, collaborations and business ideas</p>	<ul style="list-style-type: none"><li>- Identify spaces with support from HPBC and private landlords</li><li>- Use the events and co-working spaces to develop new ideas for collaborative</li><li>- Support local artists and creatives with fundraising for development eg Arts Council, D2N2</li></ul>	<p>GCT, Placeshakers, HPBC, Glossop Commercial Club,</p> <p>Placeshakers, GCT, VAC,</p> <p>HPBC, GCT, DCC, D2N2</p>	<p>Co-op, ACE,</p> <p>Awards for All</p> <p>LEP, DCC, ACE,</p>	<p>From May 2019</p> <p>From July 2019</p> <p>From May 2019</p>	<p>Artists and other creatives making decisions on the delivery of high-quality arts and cultural projects in heritage buildings in the town centre</p> <p>Greater collaboration between organisations operating in Glossop including the Local Authority, schools, as well as other organisations</p> <p>A network of arts leaders who value sharing their knowledge and skills, for the benefit of the arts and civil society</p> <p>Long term independent retail model for 'makers'</p> <p>Increased number of artists</p> <p>Strengthening business models in the arts and helping arts organisations to diversify their income streams</p> <p>Building a network of artists who will share knowledge and skills and collaborate</p> <p>A strengthened artist community that feels connected and has resources to support collaborations</p>
<b>Sustainability, legacy</b>	<p><b>5.</b> Ensure the work of the <b>Glossopdale Trust</b> in leading this strategy <b>remains relevant, sustainable, inclusive and strategic</b> to ensure the success of this project</p> <p>We will do this by... recruiting a committed and proactive Board who feel ownership of this work, support its implementation and continue to invest in its future development, invest in Board training and leadership and continue to review and evaluate the project aims and objectives. And celebrate success!</p> <p>LEADS: ANDY / DANIEL</p>	<p>Recruit and strengthen the Glossopdale Trust Board</p> <p>Ensure partnerships, activities etc are documented and evaluated to support the ongoing development and improvement of this project</p> <p>Ensure activity is regularly recognised and celebrated</p>	<ul style="list-style-type: none"><li>- Facilitate Board meetings and Board away days</li><li>- Identify training and support for the Board, learn from other projects and organisations with similar aims</li><li>- Attend regional and national networking events and conferences to learn new ways of working and models for development</li><li>- Establish ways to easily monitor and evaluate project aims and objectives</li><li>- Create regular update reports for the Board and investors</li><li>- Positive updates provided to the Board, funders and partners</li></ul>	<p>GCT, Placeshakers, HPBC, Glossop Commercial Club,</p> <p>Placeshakers, GCT,</p> <p>GCT</p>	<p>From April 2019</p> <p>From April 2019</p> <p>From April 2019</p>	<p>Increased diversification of funding streams.</p> <p>Increase income to sustain programme development</p> <p>Developed relationships with funders, partners and sponsors</p> <p>A plan that shows the connectivity between, infrastructure and Creative industry development to result in a more joined up offer for Glossop town centre</p> <p>A model for other town centres, therefore providing Glossop with good reputation and leading in the creative regeneration agenda</p> <p>High profile champions giving something back to Glossop</p> <p>Critical friends who will push for high quality outcomes</p> <p>To demonstrate value for money and sustainability (eg on administrative and management costs and approaches to delivery)</p>	

P5.4 Town Hall Vision

Date: 22/09/20

# A Vision For The Town Hall Complex

Including Glossop Town Hall, Market Hall and Municipal Buildings

The Time is Now



Vision

Glossop Town Hall Complex is a new cultural and social hub in Glossop town centre. It provides space for conversation, collaboration and creativity and encourages a 'have a go' attitude, welcoming independent businesses to have a place to test ideas and grow.

It also provides the local community and visitors with a new indoor market and a range of diverse spaces for events, exhibitions and entertainment. Rooms and spaces that can be hired for a wide range of events, from conferences, AGMs and product launches to meetings, receptions and weddings.



Foreword

The Town Hall Complex presents a once-in-a-generation opportunity for Glossop residents, businesses and visitors, creating a place for people to come together to relax, learn, create, rehearse, or simply to visit, shop and socialise. A place where local people can come together to make a difference.

In a context of rapid social and political change, where local people feel empowered to make a difference, the Town Hall needs to support and build the local economy, a space for social innovation, to co-produce, test and celebrate the work of local, independent businesses and celebrate intergenerational opportunities.

Utilizing the creative energies of its residents and businesses, we can develop new ways of working, to build community, learn new skills, and acquire new tastes - recognising Glossop as a beacon of cultural excellence, inspired by its community, and both its heritage and natural environment.

Glossop's creative community is now speaking out and actively seeking facilities and activities to support and enhance their living. An eclectic mix of disciplines, we can nourish Glossop's creative and cultural economy, drawing on the social and cultural capital of the town, harness energy and support start-up businesses, establish progression routes and commission projects for social good from the heart of the town.

This proposal sets out an ambition to enhance the buildings' contribution to the life of the town and creates a set of quality design principles required from the future Town Hall Complex, to ensure our community has access to a resilient and creative future.



Mission

Glossop Town Hall is at the heart of cultural life in the town and supports and connects independent food traders, creative businesses and heritage at a local, national and international level. It provides effective working accommodation, rehearsal studios and creative space that encourages talent development and start-up business realise their creative potential.

Glossop Town Hall Complex will take a curated approach to selecting and supporting businesses looking to test a new idea or host activities and demonstrations, and provide flexibility for the building to be opened up during the evening for events, entertainment and other community activities.

Introduction

An Open House, where everyone is invited

The Opportunity



What the past six months has taught us is that we cannot predict the future. We cannot predict what will happen next week, next month or in the next ten years. We did not predict the pandemic and the immediate pause on human interaction. We did not predict the sudden rise and respect of the Black Lives Matter movement resulting in a global re-evaluation of our attitudes to race and racism. And we did not predict how much emphasis and value we would put on the hyperlocal and Government's sudden cash injection for projects such as the Glossop Town Hall Complex.

As the country starts to strive for recovery from many adverse impacts of the Covid pandemic some changes in living, working and life balance matters feed the moment of opportunity. Such changes include a new focus on home working for many organisations, reduced city centre office requirements and costs, reduced levels of commuting with benefits for employees in both time and money terms, environmental gains, and a general change and shift in work and home lives from which many benefit.

But these also bring some downsides too of course - reduced social interaction, potentially greater senses of isolation and even loneliness, as well as management and supervision challenges for those running businesses. But all these factors together emphasise the opportunities of this moment in time.

There already are signs and demand for small office spaces nearer to where people live with shared and services facilities. These can and should provide new workspaces and contribute to overcoming some of the disadvantages just mentioned. Facilities for meetings, social interaction with others can all lead to businesses 'feeding off each other' and also help those who are reluctant to alter their living conditions to accommodate home working.

Why Glossop?

Glossop is supremely well placed between Manchester to the west and the Peak District National Park to the east and south. The Park actually comes into the fringe of the town. It is genuinely the 'Gateway to the Peak District' for Greater Manchester. It has excellent train access, 30 minutes to Manchester Piccadilly and with a half hourly service both ways throughout the day. Glossop also has a growing, high-quality, fresh food and independent eateries and retailers, while also featuring pop-up stalls and events.

The town has distinctive industrial architecture and some impressive civic architecture, including the train station, the Town Hall and the Victoria Hall. But like many industrial towns, Glossop has struggled to re-purpose and find a new, progressive role in a 'third industrial age' where digital technology, creativity and knowledge-intensive activities are key to productivity, innovation and growth.



Creative Community

Whilst this crisis has rightly brought science and scientists into the limelight, we have to remember that the creative industries have been outperforming other sectors, creating more employment and being the fastest growing export sector for a number of years now and proving that creativity is more than just important for our mental well-being but what for our financial well-being. We can use what we've learnt during this time to work even harder towards designing a better world for ourselves - we have to.

Glossop has a large number of exceptionally talented and creative people living in the area. These include musicians, artists of many varieties (painters, sculptors, craft workers, designers, IT designers and operators). There is also a strong academic population. These are all helped by the proximity to Manchester with its universities, theatres, music colleges, sports facilities and organisations. The existence and breadth of this talent is evidenced by many small businesses built around the creative sector and consequential scope for growth.

The Glossop community being rich in such creative talent offers great opportunity to develop the local economy around that creativity and as a natural destination for the arts and business generally, and for the area to be a centre of excellence, breadth of creativity and for international quality performance.





P5.4 Town Hall Vision

The Proposal  
Designed and supported by the local community

Themes  
Bring people together / Sharing stories / Nurturing talent / Making a Living



**Bring people together**  
A town centre location where local people and visitors can meet, eat, create, and be entertained, a home to anyone wanting better life experiences and opportunities.



**Sharing stories**  
Creating space for conversation, storytelling and using imaginations to help share new futures inspired by Glossop's diverse population, heritage and environment.



**Nurturing creativity**  
All people who enter will have the opportunity to learn and be creative as well as be inspired, providing the community with skills, confidence, opportunity to thrive at what they enjoy. A place to encourage new innovative products, collaborations and anyone who wants to test a business idea.



**Set up shop**  
A working environment encouraging creativity. Whether you are an artisan looking to retail your products, a sole trader and wanting to take the next step or a small business - whether it's a pop-up food van, a screenprinting business or yoga class - looking to expand or relocate to a prime new spot.

The Proposal

The Town Hall Complex is at the historic heart of the town and needs exploitation as the central hub and destination in the town. It also enhances some prime heritage buildings and cries out to be a visitor destination, as well as a business and social hub for the town.

The Town Hall faces Norfolk Square which is visually, socially and commercially the true centre of the town. The complex has the opportunity to offer more in terms of mixed uses. It has significant scope for a focus on creative business, starter office units and shared serviced offices - all building on the increasing expectations of creative people to develop their offer more locally and nearer to where such people and talent reside. It can be a place for dance classes, well-being sessions, a venue for someone to organise their own concert, and even get married.

Creating a sustainable vision for the future of the Town Hall cannot be based only on its business model or potential income streams. The vision needs to be based on what it stands for, as a set of core values and design principles which are embraced by future investors, programmers and users. A new model of business and community development with creativity at its heart.



Core Values

- LOCAL**

  - Social value
  - Skillshare
  - Community
  - Ideas
- FRESH**

  - Independent
  - Nature and environment, fresh air
  - Young talent
  - Local produce
- OPEN**

  - Accessible daytime, evening and late night
  - Welcoming
  - Progressive
  - Inclusive
- THOUGHTFUL**

  - Mindful
  - Wellbeing
  - Slow principals: slow food, slow art, slow movement
  - Safe
  - Sustainable
- DYNAMIC**

  - Have a go
  - Home-grown
  - Do-it-Yourself
  - Taking risks
  - Nurturing talent
  - Participatory

Design Principles

The new vision for Glossop Town Hall Complex can be achieved through a series of design principles that encompass every initiative within the mission and shape the repurposing /infurbatment masterplan.

**Architectural Heritage**  
Glossop Town Hall Complex is a group of civic heritage buildings and the Town Hall is Grade II listed. Protect and preserve the architectural heritage of the buildings, tell stories and learn from history to inform future actions in the town.

**Art and Social Change**  
Place craft skills, collaborative production and the expertise of non-artists at centre stage. A place to learn, make, and campaign for a better future.

**Handcrafted**  
Crafting the future of Glossop together through traditional and technical skills, hand-making a truly unique place.

**Co-Production**  
A commitment to citizen-led decision making. Designed and made by the people and industries of Glossop with exhibits, workshops, activities and events.



Design Principles Continued...

**Curated**  
Carefully identifying and selecting businesses, commissioning events and programming activities all in line with the vision and values.

**Technology**  
Future-proofing the offer through integrated technology and production infrastructure built into the fabric of the building.

**Accessible**  
Permeability through the building. It is necessary for the spaces to be highly porous, for the boundary between those inside and those outside to be transparent not just in the fabric of the building but in its usage; activity within the venue will be highly visible online and to all those physically passing by / through.

**Inclusive**  
Providing facilities that enable learning, participation and embed the culture of inclusiveness. Spaces that support young people to develop their creative and social skills, make positive contributions to their community and live happy, successful lives.

**Multifunctional / Flexible**  
Public foyer and open circulation spaces that provide opportunity to eat and drink, to talk and read, work and host meetings, to see performance or make art and an informal environment for events.



An open house, where everyone is invited

"I would love to have a thriving local community of businesses to network with, collaborate with, and support here in Glossop. I don't want to commute back to Manchester regularly so if Glossop can become a place where some of these business needs can be met that would be amazing!"

**Sophie Walker, CDO - Disposal**

"I think many things are being re-evaluated. There will be a greater emphasis by many organisations on 'local' and 'locality' with much more working from home and needing small facilities for the business close to home and on an 'easy-in, easy-out' basis. People working from home will need local support and enhanced social interaction. There will be reduced commuting which will benefit organisations by reducing city centre spaces required, enhanced quality of life balance for workers and creatives, and bring environmental benefits too."

**Mia Bui, Chair - Victoria Arts Centre**

"I need to be ready and confident to change plans, and always have a back-up plan! And to collaborate more - Covid has proved how easy it is to work with anyone, anywhere thanks to video calls etc. Physically travelling away from home is no longer a barrier to work."

**Alex J Gardner, Artist and Designer**

"The clever development of the town and the Market is key so that business inc: musicians, artists, crafts, paintings, photography can earn money within the town. If working from home is on the increase people including families & disabled need to socialise/ spend within the town. The improvement of the market hall and outdoor market as a social hub to create pop up bars, eateries, music, crafts, artists, and to accommodate the existing traders in a more trendy way (like Altrincham Market). We have many families in Glossop with money to spend. It is an affluent area. Why is LdF being built?"

**Katy Simpson, Artist**

"A sense of community and working together especially in the current situation, people have never needed the creative industries more than the recent months, art and being creative has helped maintain a good level of mental health, coming together."

**Claire Isherwood, Glossop Arts Project**

We build this place together.

The Potential  
A range of potential uses and programme ideas

- Creative projects
- Artist residencies
- Artist studios / gallery
- Indoor cinema
- Wedding venue
- Licensed bar
- Live music venue
- Event space
- Conference facilities
- Rehearsal space
- Makerspace
- Pop up restaurants
- Museum of curiosities and collections
- Co-working space
- Shared office
- Skills workshops
- Food hall
- Market
- "Testing station" - trial ideas
- Heritage displays and archive
- Museum of curiosities and collections
- Vivienne Westwood
- Environmental activism





P5.4 Town Hall Vision

About Glossop Creative Trust

Glossop Creative Trust is a community-led, non-profit organisation. We aim to transform our community through the promotion of creativity and culture. Glossop is an historic Derbyshire market town, adjacent to Greater Manchester. Glossop Creative Trust aspires to build and strengthen the local economy through the creativity and talents of the community whilst making it attractive for others to be involved in creative activities and business here.

The Glossop Creative Trust vision is for Glossop to be recognised as a beacon of cultural excellence, inspired by its community, its heritage and its natural environment.

We will ensure wider community participation in order to co-create a relevant and resilient future for the town and its future generations. Our activities will benefit young people, people of working age and people of retirement age, regardless of their gender, age, sexual orientation, race or political, religious or other opinions.

The Trust is led by a committed and proactive Board which represents the community interest of Glossop. Glossop feels ownership of this work, supports its implementation and continues to invest in its own future development, thereby ensuring the continuing effectiveness of the organisation.



Case Study  
Blackburn is Open

We would like to tell you about our work in Blackburn, a town that had seriously lost its mojo. We have been a 'leader' in the community-led initiative **Blackburn is Open**, which is revitalising Blackburn's independent retail in the town centre, boosting its economy and reinstating the town's once thriving creative spirit. There is discounted retail space for designer-makers and craftpeople, a temporary cinema, and a whole programme of events, including festivals and markets.

From the Blackburn is Open initiative stemmed **The Blackburn Making Rooms**. We obtained over £250,000 from Arts Council England (and others) to establish the next stage in the town's 'making' narrative.

From this resulted the **National Festival of Making**. A new kind of festival for a new age of making takes place in the town that the decline in British manufacturing forgot. The National Festival of Making was deliberately set in the producing heartland of Blackburn, Lancashire, where 20% of the population still works in making and manufacturing.



Case Study  
Festival of Making

The second National Festival of Making took place over the weekend of 12th & 13th May 2018. The festival included 7 artist residencies, 53 workshops, street performances, live music, a Makers Market and Teenage Market, food stalls, film screenings, live projects and a programme of talks.

Over the festival weekend, the Festival of Making hosted 53 different workshop activities and in total over 10,800 workshop sessions were attended.

**Some statistics from the 2018 National Festival of Making:**

- 85% of visitors agreed or strongly agreed that they had learned new things about local heritage, whilst 85% agreed that the festival represented a diverse perspective of heritage.
- Estimated more than 40,000 people attended the Festival of Making 2018, a 30% increase on last year.
- Economic impact of £185,535, a 14% increase on last year.
- 50% of visitors were from outside Blackburn with 95% stating that they were likely or very likely to come back to the area.



About Placeshakers  
Claire Tymon CV

Claire Tymon is a creative entrepreneur who initiates and co-produces creative place-based projects, embedding co-design and participation at the heart of her practice. Claire is a true collaborator, and creates best practice when testing new methodologies and reflecting on the process. Claire introduces an extensive network of creative practitioners, community groups, policy makers and local organisations to makers, artists and students and continues to champion creative approaches to make positive, sustainable change in society.

**CURRENT EMPLOYMENT**

**Founding Director, Placeshakers CIC / Sept 2014 - Present**

Placeshakers is a social enterprise based in the North West which produces creative methodologies within the urban fabric to create and implement strategies resulting in sustainable, place-shaking projects. We work with a range of inspirational people and collaborators to develop sustainable approaches to creative place-making. Our projects aim to deliver positive change to places undergoing change. Collaborating with makers, communities and students we co-produce sustainable place-making initiatives. Claire leads on business development, fundraising, partnership and co-production.

**Executive Director, FutureEverything / Nov 2017 - Present**

Lead on the development and delivery of Future Sessions, Future Everything's new approach to creating creative and experimental dialogue on art, science and technology. Also Programme Manager for Fault Lines, a landmark talent development and commissioning programme awarded an Ambition for Excellence award by Arts Council England. The programme supports the development of art practice across new domains, exploring how artists can have an impact on innovation in the technology sector.

**Independent Creative Consultant / June 2006 - Present**

Deliver a range of services including research and development, curating, producing and fundraising. Clients include Bury Museum & Art Gallery, Proper Job Theatre Projects, Hyndburn Arts Trust, Curious Minds, Lancashire County Council, The Hamilton Project and Northlight Art Studios.

**PREVIOUS EMPLOYMENT**

**Founding Director, National Festival Of Making / Nov 2016 - July 2017**

Claire co-founded a new National Festival with Wayne Hemingway MBE in August 2015. As Development Director, she successfully raised £200k cash and attracted approx. £500k partnership contributions (cash and in kind). A legacy of Blackburn is Open, the Festival is regarded as a key cultural event for Lancashire. She curated the Making Place and Making Digital festival themes and created partnership projects including a heritage film with film director Michael Winterbottom, Pop-up t-shirt design shop with fashion designer Henry Holland and the film programme including Craft Council's first bar of their Real to Real film festival. The festival attracted BBC partnership and media coverage across most BBC platforms including live broadcast on BBC Breakfast and Radio 4's Front Row. Shortlisted for Lancashire Large Tourism Event 2017.

**Creative Producer, Blackburn is Open / April 2012 - Mar 2016**

Initiated and delivered Blackburn is Open on behalf of Blackburn with Darwen Borough Council, a creative-led regeneration programme attracting £150k ACE funding over 3 years. In addition, raised approx. £1m, to sustain my post, project delivery for Blackburn is Open and capital resource for The Making Rooms. Facilitated 22 new start-up creative businesses in the town centre, including The Bureau Art Centre. Improved perception of the town by producing 6 zines distributed to cultural venues in the NW to promote Blackburn's creative talent.

Case Study  
The Making Rooms

In 2016, Placeshakers collaborated with Re-Form Architects to develop the vision, business plan and successful fundraising for Blackburn's new makerspace, **The Making Rooms**, on behalf of Blackburn with Darwen Council. Promoted as Lancashire's first Fab Lab, the EIM development has transformed an old redundant bank into a creative digital fabrication centre with workshops, studios and a cafe. The Making Rooms is still running successfully.



Inspiration  
'New ideas must use old buildings'  
(Jane Jacobs)

**Streinton Market** - A whole range of exciting businesses are moving into Nottingham's new Streinton Market Avenues including artists, designers, creative and digital agencies, artisan food producers

**Portland Works** - Operating a collection of workspaces for traditional and modern craftspeople within one of the UK's most important historical industrial buildings. A Sheffield based heritage and community centre.

**Buxton Village and Market** - Led by its market traders keeping uniquely Buxton ingredients - community, creativity and independence

**Wigan Steam** - A high street community makerspace and education centre

**Basildon Market** - Food market, community space, central bar area, run by local entrepreneurs

**The Old Courts, Wigan** - Run by a local businessman, theatre, gallery, cafe and studio spaces

**Ashton Old Bells** - A newly revitalised hub providing inspiring private and shared workspace for the next generation of digital and creative pioneers

**Lichfield Mill, Lichfield** - High quality F&B offer, wedding venue, cinema, a true local and visitor destination for a market town

**Buxton Porcelain Museum** - recruited well-renowned designers and artists to curate collections and exhibitions



## P5.5 Winter Story Trail Evaluation



### A Local Winter Story Trail

The magical art of storytelling!

### Campaign Overview

### Objectives

- Celebrate the literary legacy of Dame Hilary Mantel
- Create a high-quality cultural experience to put Glossop on the map for creativity
- Create an annual event that can be built upon year by year
- Showcase the literary talents of local writers and creatives
- Provide a boost for local businesses at a critical time for trade



### Campaign narrative

Christmas 2022. Local creative and cultural collective, Glossop Creates, launched Local Winter Story Trail - a high-quality cultural experience dedicated to the late Dame Hilary Mantel - a celebrated, Booker prize-winning novelist who lived in the area as a young woman.

Showcasing the talents of local writers, authors, performers and poets - many of which are highly regarded nationally - and utilising the high street windows of shops and venues in the town centre, the Local Winter Story Trail took participants on a literary journey around Glossop.

As well as celebrating creativity, the trail was a much-needed boost to independent businesses who were all feeling the pinch due to the ongoing cost of living crisis.

24 writers each weaved a 200-word winter tale based on the shop or business they were paired with. The stories were displayed in the windows of the 24 local businesses in the town centre.

The Winter Story Trail featured a free map that could be collected from town centre venues KIN DER, Dark Peak Books, George Street Community Bookshop, Oxfam Books and the local libraries. A word from each story created a specially-commissioned 24-word poem.

### Key communication tools & strategy

- Launch event to bring stakeholders together
- Print page in regional newspaper, The Glossop Chronicle
- Blog posts on GlossopCreates.com
- Press releases to local, regional & national media
- Social media advent calendar on Instagram, Twitter and Facebook
- Social media posts to amplify blogs, press coverage
- Marketing design assets to ensure consistency and create an identity for the project
- High quality photography

### Launch evening - The Oakwood

- Brought writers, business owners and stakeholders together
- Launched the trail to the community and created a tribe of advocates
- Provided a platform for questions and announcements



### Glossop Chronicle print page

### Press coverage highlights: MEN

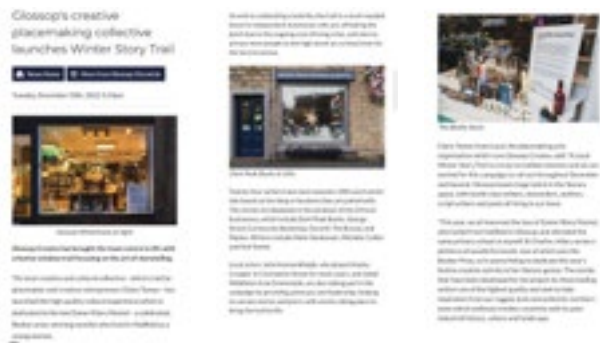


### Press coverage highlights: The Manc

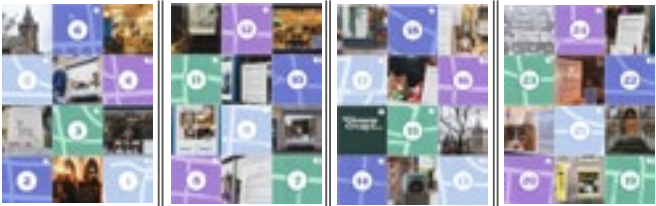


P5.5 Winter Story Trail Evaluation

Press coverage highlights: Glossop Chronicle



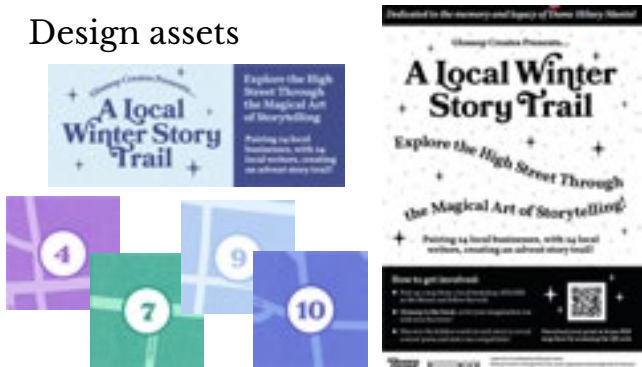
Press coverage highlights: About MCR

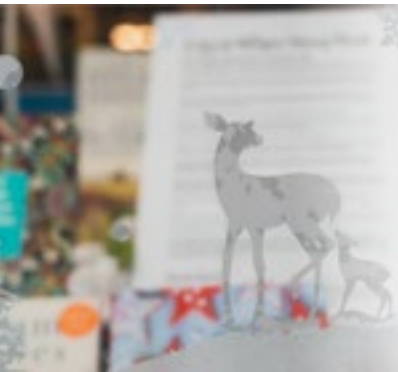


Press coverage highlights: Derbyshire Live

Social highlights – Instagram Grid

Design assets





Evaluation by numbers

- Media coverage reached an estimated 914,000 people and digital coverage was shared 319 times
- Facebook – 12.2k reach from 1<sup>st</sup> – 31<sup>st</sup> December
- Instagram – 1,924 reach from 1<sup>st</sup> – 31<sup>st</sup> December and 206% uplift in engagement compared to November



P5.6 KIN.DER zine





## P5.7 Pairings brief



PAIRING ARTISTS WITH ISSUES THAT MATTER

### PAIRING WITH GLOSSOPDALE FURNITURE PROJECT

Glossop Creates wishes to appoint an artist / creative practitioner to undertake a creative research residency with a focus on local sustainable approaches to furniture making, design, use and recycling. We are interested in embedding this approach into large civic projects and public spaces and how an artist might consider approaches to interior design whilst also considering potential audiences, use of storytelling and using inspiration from Glossopdale. **Deadline for applications:** 10th February 2023

#### About Glossop Creates

Glossop Creates is a campaign that aims to support, strengthen and sustain the creative industry sector in Glossopdale and promotes the creative talent in the area. We believe that an empowered local creative community contributes to improving the workings of the place and supports creating an enhanced visitor offer.

The Glossop Creates campaign encourages Glossop's creative community to come together, develop ideas and lead the change it wants to see. We are committed to creating opportunities that support local creative and independent businesses to address shared challenges through collaboration and partnership work with local organisations and the local authority.

Glossop is a beautiful High Peak market town that benefits from being situated close to Manchester – a city well known globally for its creative successes – as well as its stunning rural backdrop of the Pennines and the Peak District. Glossop itself has a vibrant, independent offer and a growing community of creatives. Our Pairings residencies demonstrate what is possible when artists and creatives consider local issues and collaborate with local organisations to affect change, and generate ideas on a local level - that can potentially be incorporated in places far and wide.

Glossop Creates has been awarded a grant from Arts Council England to fund our programme of commissions, engagement, support, and mentoring for our town's creative community. The programme consists of multiple strands of activity, including:



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- A series of creative network meetings.
- A brand new website and refreshed brand for Glossop Creates.
- Four PAIRINGS residencies.
- A mentoring and skill sharing programme.
- Continuing to promote and celebrate all of the creative activity takes place in our town.

#### About the Pairings Residencies

The Glossop Creates commissioning programme takes an action-research approach, inviting artists to develop ideas and creative methodologies whilst creating high quality, locally relevant work that increases local engagement with culture and the local environment. As part of the second phase of the Pairings programme, we will commission 3 local artists / creative practitioners to research and develop their theme and create responses to the research, in partnership with the host partner.

Our research questions / curiosities / lines of inquiry for the Pairings Residencies include:

- How communities can use creativity to better connect with Glossop; it's heritage, environment, residents, industries etc.
- How art can play a role in connecting people to place
- How we encourage curiosity in place and dialogue amongst people and groups
- How art and creativity can support the creation of healthy places, ensuring residents and visitors feel happy and healthy
- How art and creativity can support inclusivity in decision making processes
- How we can design a sustainable, local circular economy

Each Pairings resident will be encouraged to participate in our **Living Room** concept:

#### Introducing The Living Room

The Living Room is Glossop's space to create a living history of our town. It's a place to pause, reflect and share your local stories – from treasured memories of the past, to ideas and hopes for the future. The Living Room is an online archive, and soon to be physical space, where residents and visitors can explore and discover Glossop from a local point of view.

The Living Room's 'Guest' section is a space for artists to collaborate with local communities and come up with exciting creative responses to The Living Room. This is where we would like the Pairings resident to share their research, findings, thoughts and responses.

Explore the Living Room here: <https://www.alocallivingroom.com/location/glossop>



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### The Brief: Pairing with Glossopdale Furniture Project

We are inviting a local artist to creatively explore local, sustainable and circular economy\* approaches to production, decoration and design through research and engagement activities.

The Pairings residency will consider local sustainable approaches; the commission is in partnership with **Glossopdale Furniture Project**, a registered charity based in Glossop. GFP helps people who have been referred from social services, housing charities, women's refuges and many other local organisations who support individuals and families in need. During 2019-2020 the Project supported over 150 households by providing free Emergency Packs of furniture and everyday essentials to those who have been homeless and given a new tenancy where the property has none of the necessary items. Depending on need, a basic pack can consist of a bed, sofa, chest of drawers, wardrobe, fridge, bedding, crockery, microwave, kettle and toaster to help set up their new home. GFP also has two shops where people can buy upcycled and recycled furniture for their homes and businesses. They have an in-house workshop and painting studio, which the successful artist in residence will have access to. <https://www.glossopdalefurniture.co.uk/>

Through a series of focussed activities, experimentations and workshops in collaboration with Glossopdale Furniture Project, we hope the artist / creative practitioner will encourage conversation around sustainable practices, environmentally friendly materials and local circular systems. We develop emotional connections to the furniture we use, many of which come with stories and memories to unlock and share. We are interested in how this emotional connection and sharing these stories can encourage reuse and upcycling and discourage a throwaway mentality. You will use our Living room platform to document the stories you come across and the ideas you have.

\*Definition of Circular Economy available [here](#).

#### You will be supported by the Glossop Creates team:

Claire Tymon, Steven Dexter, Charlie Collins

#### Residency deliverables:

Specific deliverables will be agreed with the Glossop Creates team and Glossopdale Furniture Project following a successful application for the residency.

This is an open brief, please include details on the outcomes you would like to create during the residency.

To apply for the residency please submit a PDF or Word document proposal in response to the brief. This should include:



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**Research methodologies** - How do you identify, select and analyse your research for the residency? How does it support your overall aim?

**Engagement activities and workshops** - Who will be involved in your residencies activities? What will the activities look like? Where will the activities be based? When will they happen? How will these be delivered? Which communities, other organisations or individuals will you work with/speak to?

**Connection to Living Room concept** - This project must feed into and complement the Living Room concept for Glossop, outlined above.

**Documentation** - Outline how you will document and share your process. Will this be online, using social media, as a blog on the Glossop Creates website? Through artworks, prints, or other creative methods. Shared through local press or radio?

**Deliverables** - What is the creative outcome of your research? How will you present the work created during your residency activity?

#### Timescales

Application deadline- Friday 10th February 2023

Pairings resident announced- Wednesday 15th February 2023

Pairings residency begins- Monday 20th February 2023

Research and development should be completed by the end of March 2023

Final deliverables should be completed by end of April 2023

#### Budget

Artist fee – £2000

Artist Materials / expenses - To be discussed with Glossopdale Furniture Project

#### Partner Contacts

Glossop Creates - [hello@glossopcreates.com](mailto:hello@glossopcreates.com)

Glossopdale Furniture Project - [leigh@glossopdalefurniture.co.uk](mailto:leigh@glossopdalefurniture.co.uk)

Applications should be emailed to: [hello@glossopcreates.com](mailto:hello@glossopcreates.com)

Please include your name, relevant contact details and any social media/portfolio links/examples of your work.



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[illegible]

P5.9 Clare Savory Interview Transcription

Clare Savory x Glossop Creates

Sun, Jun 09, 2024 10:12AM • 46:58

SUMMARY KEYWORDS

glossop, people, creates, artists, meeting, work, feel, happening, collaborate, podcast, town, funding, event, project, recognise, living, network, promote, ideas, years

SPEAKERS

Claire Tymon, Clare Savory

Clare Savory 00:00

Claire Tymon 00:00

Clare Savory 00:00

Claire Tymon 00:21

So I thought we'd just start with telling me a little bit about your practice.

Clare Savory 00:27

See, I don't even know what a practice is.

Claire Tymon 00:30

What do you do?

Clare Savory 00:30

What do you do? Okay. Right. I predominantly my business has in the last number of years has been podcast production. But more recently, I've wanted to move into more artistic exploratory research, place based kind of work, but I didn't really know what that was that look like. So how do I describe that? I guess I make I make multiple podcast series mostly for corporate clients and charities. And that comes from a background of training as a journalist at the BBC. But they were very much straight interview stuff. And I've been intrigued personally about things like sound installations, oral history, that kind of work. So I feel like I'm starting to move now. I'd say over the last like, four or five years I've been transitioning from 100% podcast production, to more like maybe 60-40 and the 40 is this kind of unlabeled play area of audio which sometimes makes me money and sometimes doesn't.

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Claire Tymon 01:52

Yeah, does it cost you money?

Clare Savory 01:54

It can cost me money. Yeah. Yeah. For training for learning. I'm, I'm okay with like, kind of just spending time voluntarily with people who might have those skills. Yeah. Collaborating with people. If I need to buy time for freelancers to cover costs for them to show me how to do something. Yeah. Yeah, so a lot of it ends up being self-funded.

Claire Tymon 02:21

Yeah, yeah. Have you had any grants or...?

Clare Savory 02:25

Yeah.

02:26

So I had a grant from Glossop Creates 2000 pounds last year 2023. And I think that really gave me permission to kind of just go for what I wanted to do. It gave me... was it didn't cover money to pay for myself and covered me the money in order to get set up with a new project, which I've continued to work on and develop on since. And I spent a few months just going really and talking to local people about an area near where I lived a chain of reservoirs, which I knew there was lots of history and finding corpse and news, I really leaned on freelancers to help I didn't know how to do things like YouTube podcasting. I didn't, I didn't really have video skills. I didn't know how to design logos or design, you know, professional looking artwork to start a new project. I didn't know where to start in terms of starting a new website, which had a map based aspect to it. So I used that money to kind of buy time with those people. I think what that thing gave me was I was able to collaborate the podcasting world with this new world and really transfer some of those skills into a new area for making the walking podcast and an online hub, and now I'm turning that into live events. And I don't think without that funding, that allowed me that permission, and that time I would have really gone for that.

Claire Tymon 03:58

Yeah. Do you are you someone who would rather learn the skills to be able to do it yourself? Or would you rather collaborate with people? Do you recognise that actually, there are people with the skills and I want to work with or you kind of actually I'd rather learn how to do that?

Clare Savory 04:24

Well, that's that's interesting. I think I like working with people. And also think what I've learned from something like loss of create is that there are lots of people who have those skills, and I'll work wanting to collaborate to that I recognise. Like, I think like a with a business mind and that time is money and I don't see the point in spending ages on something that I don't do very well, when I could spend a bit of money and have someone who really knows how to do that thing. And ultimately fostering those relationships and those connections. That's led me down to so many different paths where I've then collaborated with them on their projects. So it's a fruitful kind of thing. You know, I've been in a horror film. I've never would have thought I've been in a horror film. But that's because, you know, they that

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P5.9 Clare Savory Interview Transcription

How was, I mean you've touched on this already, but how has Glossop Creates supported your creative practice?

**Clare Savory** 09:04  
I think in every way possible, feel, you know, on a personal sense, like almost like a spiritual sense, I think, I feel like I've connected, I feel supported I feel encouraged. Anything that I asked for support on. Absolutely. There's people who want to hear about it. There are people that get excited about it. Glossop Creates people that want to promote it. I think a financial point of view, you know, the fact that I could get the artist Pairings for 2000 pounds, which you know, I haven't ever been down the funding route. I've not done those kind of applications to know that the support was there just to get that starting in me. You know, and, and also that people were like, Yeah, this is a good idea. Just have that is quite a relief. And also, like, you know, the development aspects, the fact that the network events really, for me, have been crucial in getting into chat with other people who are doing cool stuff, and then use swap numbers and then you go for coffee and a lot of that happens. You know, perhaps maybe a little bit further out of the Glossop Creates boundary but it's a ripple from the original meeting. So I'd say like terms of friends colleagues, finance development, anyway. Yeah.

**Claire Tymon** 10:34  
Because I remember having conversations with you as we started the Pairings residency, your ideas about the water and the sounds of the water and stories that might come out with the sounds. And I think, I mean, this is more of a reflection for me is I definitely like to have the capacity and time to work closely with Pairings artists on the development of ideas and I suppose signpost and connecting and just being a sounding board. I think, you know? Do you think that time put because I know that I wasn't able to provide that type of support to you during that residency, do you think that would have been a useful role for Glossop Creates to provide? That kind of more intimate curatorial support?

**Clare Savory** 11:37  
Yeah, I think so. Because it definitely was a little bit of a feeling of here's this money off you go. And then when it was done, then it was like now we'll promote it. And I suppose for more critical people, they might be like, well, you're just kind of promoting my work that I've done. Yeah, but I think also I've never done anything like that before. So I wasn't quite sure what I was doing. And I did go way above what was actually briefed, but that's because I just didn't really know and I felt the pressure to do a body of work. You know, instead of just doing four or five podcasts I did 28. Instead of just building a hub, I've built a whole hub with a whole bunch of newspaper, artwork, all kinds of things. I think maybe some kind of mentoring. Yes, just the sounding board ideas is a good idea, but it's hard to know really because I think some people might just want to be left to their own devices. So maybe that's like, see, I don't know, depends on who you're working with. Yeah.

**Claire Tymon** 12:45  
So maybe, if we were to run it again, having having those conversations with the creatives early on, about the type of support and or even just knowing that the team are there to provide that support if you need it. And then something else that I really wanted to see happen didn't was getting the Pairings artists together at the end, or at a point where you could just share what you've gone through. Because Tim was going through his Big Dig...

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person leant on me to ask for help for their filming, but they'd also helped me on my walk in podcast project. So no, but I have I am a bit of a master of nothing. No, what is it Jack of all trades, master of nothing, but I definitely have been more of a Jack of all trades. But what I'm trying to do now in order to develop my practice, is really focused on what is it that I love, and then delegate or collaborate for the other aspects. Okay.

**Claire Tymon** 05:52  
Random one - What brought you to live in Glossop?

**Clare Savory** 05:57  
Wow. I was living in Old Trafford, Manchester. And I was go I was almost bought my flats that I've been living in before yours for four years with my flatmates. And then something happened where I just didn't but I was ready to buy but I couldn't afford as a freelancer to buy in Manchester on my own as a single woman in my 30s. So I looked further out, and a chance conversation. I was speaking at an event in Birmingham, International Women's Day event and there was someone else on the bill. Carys Kaiser, who is known as The Drone Lass, and we ended up sat at lunchtime at the bar sharing a bowl of chips because she was vegetarian and I was vegan, and that's all we could eat on the menu. So we bonded over chips, and she told me about this little town that she lived in and a few days later I went to visit her and Glossop and I decided there and then her as my tour guide, I would move to glossip and within a month, I went and looked at 10 houses made like four offers had one accepted in eight months. Later I was living here just before a lot. And I didn't know anybody other than Carys. I just took a punt because there was something about the town that just felt spacious green, a little bit quieter but still connected to the city if you need it. So yeah.

**Claire Tymon** 07:31  
How did you first engage with Glossop Creates?

**Clare Savory** 07:37  
I think I'd seen an advert in the local paper about an event. When you maybe when you were opening Kinder I went in and I remember having a conversation with Stephen. And I went upstairs and then Stephen said, Oh, by the way, we're having a meet up on Wednesday at Victoria Hall for musicians and that kind of thing. Because your sounds because my my practice kind of fell between a multitude of different things which is quite good because I could just go to the mall. But I and so I said okay, I'll come on that Wednesday. And that that Wednesday meeting Victoria Hall. Well I met Jeff Snowden who I now play in orchestra for for dark pecans orchestra. I met Matt Hill singer songwriter who I've collaborated with a number of times. I met Ben Jack who turned out was my neighbour you know and we've haven't worked officially together but we've definitely like met often, you know, shared ideas and things like that. So you know, that meeting was like crucial and obviously I met Steven and then that relationship began but Glossop Creates, so that was almost like a pivotal evening for me where I just came along for a punt but that evening and those connections really spun round, and every single where it went next.

**Claire Tymon** 08:57

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P5.9 Clare Savory Interview Transcription

heard about it. We really didn't have time to do a lot of marketing. We didn't have capacity if I'm honest and the amount of people that walked in the door and I did ask where did you hear about it? Where do you buy it? And they were like to Chron, and what's really key for the way I work is I like to create art or content that is understood and appeals to a general audience ideally held an everyday place not someone who likes to do really fancy super polished studio productions in a really high brow art gallery. I like to do my work out and about, and it appeals to the everyday dog walker. And so for me, that Glossop Chronicle article gets me exactly to the heart of those people and we know that with the paper that the reporters who wrote the paper they don't really reflect on Glossop very well. We don't have the relationships with those reporters, to I'm thinking to the last two editors, who I did have relationships with both left both retired. And the younger people they're not they don't live here. They're young, they don't have those connections. So really, to have a fast track we know you we know what your practice is, we know what you do. And we present it in a way that's clearly written for Eve to put straight into paper within days. I mean, that's just you don't get anything like that in Manchester. You don't get those opportunities for that kind of promotion. And it is a smaller town. So having a full page in a in a local paper. I mean, I bet there's people across the country would like you know sell their arm to get that kind of publicity. It's Mega.

**Claire Tymon** 18:57  
Yeah, we are offered from Quest media who own the Chron to go on their radio, like High Peak radio and I just this. Yeah, I think it's that when we're deciding where to put our capacity and I mean, Eve could probably worked full time for the mount. I think that's now happening. It's also that thing for me is establishing something like Glossop Creates, I did it because I was connected. I was living here. You know, Richard's a photographer (says Hi, by the way) And we were like, we know this. Because what I saw I knew Alex Nelson was here and yeah, there's like a handful of people. And we're all just because I'm not going to free my work in Manchester. I live in Glossop and it's my none of us are connected in our local town, that was my kind of incentive.

**Clare Savory** 20:00  
Do you think lockdown has changed the vibe here as well in that because we all spent so much time in isolation that then there was a hunger always when we came out with that too. Now I'm really ready now to meet with the creatives.

**Claire Tymon** 20:14  
Yeah, maybe I think we started cross creates eight months before lockdown. So we had our first network meeting at the brewery in September.

**Clare Savory** 20:29  
Before I lived here, yeah.

**Claire Tymon** 20:30  
It was packed but seventy people turned on I was completely overwhelmed. really emotional. Oh my goodness. Like this is really needed. Yeah, and the majority of people who like even now, the last network event we had, I didn't recognise half of the room. And when you were saying about Friday, last night's gig, there's definitely just so much appetite for the work and that kind of diverse range of works,

**Clare Savory** 13:18  
And we did actually did well I did two podcasts with him because he was an Pairings artist to promote his Pairings which we did on the podcast, but also I saw the crossover of us as artists anyway, and, and again, that was a relationship which has continued to grow. And this year we are working together. So that did work. And I think maybe we just did that ourselves. Yeah, because we saw that as an opportunity. Right?

**Claire Tymon** 13:51  
Great. Yeah. Okay. Do you feel as an initiative, like Glossop Creates is important for our town?

13:58  
I really do. Yeah. So does that dog. Um, I think it but I also recognise there is some things that maybe you can leave behind. But for me, the bread and butter is the network meetings, because creating a place where people can connect even if they're not 'sit down and listen to people talk', even if they are just events where you just mingle. And that's all you do. You just hire a room. And you create a space where people mingle with each other because often I come away from the meetings thinking dammit, I didn't speak to that person. I didn't get chance to speak to them. Like take the pressure off yourselves and just have it as come and meet like-minded people. And that's all it is - in the corner of a pub, upstairs and Nicolo Yeah. You know, mostly for free and then that's that's no work for me, but it needs somebody to say here's a meeting - come. And that those meetings for me has been the thing that has really made a difference maker not to put aside like you know, the artist Pairings and the conversations we have but those bits where you meet someone or I go in thinking I need a graphic designer, I need a focusing I need to find someone who has a piano, know that I can record a podcast sat on, I've gone to the meetings with specific ideas of who in this room can help me get that is key.

**Claire Tymon** 15:29  
What about the promotional side, because we invest in that, we you know, we pay a fee each month to have the articles in the Chron. And that's, that's been, I mean, we've not really gone out and got feedback on the impacts of those articles in the Chron. But I've just always been really keen that we try and reach as wide an audience as possible with the work, and it not rely on Facebook and Instagram but also you know, the fact that we you know, we do share things, we're a platform for sharing. Because we want to raise awareness, increase audiences if possible. And just, it's just that kind of recognition that this this really cool stuffs happening in our town, when we don't necessarily always know that it does happen. So do you think that's important function of Glossop Creates?

**Clare Savory** 16:32  
Definitely. I think that's, you know, a really worthy investment. And maybe that's something that we as artists don't feed back enough to you how much impact that has? No, I'm thinking about the events that we just put in the paper this week to promote. I haven't really read the event tickets sort of like put anything to say where did you hear about this from? So that told me really to perhaps find that out whether survey after the event. But certainly, like, if I think about an example in September last year, we ran a general audience event about the project that I created during my Pairings. And we only really promoted it in the Glossop Creates Chronicle. And some people who listen to the podcast would have

## P5.9 Clare Savory Interview Transcription

whether it's a network meeting or an alternative gig, or your podcast is like it's so diverse, that the offer is becoming contemporary, really, really diverse and I just think we're scratching the surface still. Like you're saying about the journalists who might not know Glossop as well, the funders don't either. And we're just it's really challenging to get investment. I also believe that if we keep, if we continue to develop these really interesting events and projects, the investment will come all the all the enterprise models - so you were saying that you know you've not you're putting on this incredibly series, this event series. And you're making that work. I mean, hopefully you're not going to you know, be at a massive loss, but, but I think also as entrepreneurs or as you know, business owners, we figure out so I you know, I'm not funding for Glossop Creates for over a year, but somehow we're continuing to do so the network's and Eve are a priority. You know, it's that thing about we need, we need the brand to continue. We need we need to keep that commitment, even if so what what's the minimum we can do to show people we're not going to disappear? (Absolutely.) And so yeah, so we've prioritised the kind of the PR side. And then networks,

### Claire Savory 22:49

I think, in the last Glossop Creates meeting, you had like a couple of people who talked about how the funding model has changed. Like generally, and what was really useful about that was, here are key issues we think that aren't community want to be kept up and updated on and that are relevant to people who are working and living in Glossop and that is a USP, that only Glossop Creates, can can do. You know, and because I suppose I've always considered myself a bit of a weirdo with some of the guys here in that I've never really gone down that funding route. I've always gone for I suppose more like a business entrepreneur like okay, what do I need in order to cover my costs? Or particularly in this podcast world - sponsorship. So I found it interesting working with artists who do and having these conversations do you do have that funding because that shows like a different avenue that potentially is open to me in the future, but also it allows me to share how I do my entrepreneurial stuff with other people in the town. Because there is that conflict of funding not being available everywhere, but also in this part of the world. It's not coming through so I think that idea of having a different people in the town using different models. And then it's all collaborating and sharing allows us as an artistic community to grow stronger and foster better connections moving forward. And

### Claire Tymon 24:27

I think it probably be quite interesting talking to Karis about the dark festival because she didn't get the funding.

### Claire Savory 24:37

She saw what I did, the artists and how I created this thing for free, and I kept saying to her, yeah, you've got this idea. Try and fund the balls, but if they don't do it anyway, yeah. And I think she saw that in me. I've seen that in other people and that I think is something that is about what it creates, which isn't a measurable it's not tangible, but it is something that is happening, these ripple effects. They're not something that you can put a pretty pie chart or a graph in your PhD, but they are really physically happening and we as artists have seized on but we often don't shout often about what was that conversation that we had that you will know we're here to do it yeah. Which then spin that and that made Charisse go home and say, You know what, I'm gonna do it anyway. Yeah. And then she did

that. And then I kind of come in and said, try this. Speak to that person. And yeah, that's where that went. Yeah.

### Claire Tymon 25:28

When she when she now does network meeting, she's got her CIC the community interest for the festival. I could cry it because it's that because I suppose and again, because we're creative entrepreneurs there's just, there's just, I don't know, there's a certain level of respect. We know how hard it is. But in a business, it's really really hard. And to kind of create a sustainable income so we can pay our mortgages and you know, have a life whilst chasing invoices, but also working on working on projects or working on briefs that we really care about. So there's that kind of social impact element to it, as well and, and I just, I just think it's really I will talk to Karen about this. I just think there's something it's almost like she's become a hero with the town because she and as are you with your long tail tails, it's like you're making shit happen from you know, from it's not like someone's landed a massive amount of money on us and gone here, go and go and create something with is this Congress driven through passion and like said kind of seeing other people doing and then because that goes up because I believe a really big kind of USP creates is about building confidence. Yes. To develop your own creativity or culture. And a big a big part of that is seeing others lead by example. And and someone said, and what you've just what you've just articulated Yeah, so

### Claire Savory 27:30

many terrorists met yesterday, and we were talking about this and we kind of both recognise that. We are slightly different to some people in that we have both faced times as freelancers where there was no work. There was nothing coming in and it was literally post it. Ideas make something happen. You know, we have both been in that situation in recent years. Carry Karis more recently than me actually. Because our industry is overnight changed. And we have bills to pay and rent to pay a mortgage to pay and you just have to make it happen. And unfortunately, I think what happens for most people in that situation is they just go and leave the industry altogether. That's not so whilst we are building these events and these things that everything is all OK. Actually behind the scenes main carriers are really struggling the freelance industry in the last two years and speaking with other artists and likes to various Yeah, hailed the money that we are the projects that we used to rely upon how many all disappeared in the last two years. So we are in another pivotal, like moment in time where we need things like the network meeting is and that connection with other artists and gossip just for reassurance? Yeah, which again, is not measurable, but also for ideas. Okay, so how are you overcoming this? Because this is a problem. And you know, I recognise that quite a lot of artists that community will have a normal job. Yeah. And then they will do artists on top but there is a bunch of us who do this 24/7 is like almost that mentoring. Yeah. What options do you actually have? Because I don't know how to write a bit of funding, but I'm now kind of thinking Why should that be a skill that I need to learn because I want to continue this and this project that I normally have, you know, as a freelancer, it's not happening. I need to start those processes now. And that timeframe that these things take time, you know, I put like six months from an idea. So when I actually get money in the bank, I allow for six months and that six months with no mortgage payments. You know, so you have to Yeah, you have to think about things in a business way. Yeah. But, you know, not not everybody does. But it helps to meet other people who are going through that and kind of share ideas. Okay, so how are you overcoming things are you doing? Can we maybe put something together? Yeah. Which makes us law

P5.9 Clare Savory Interview Transcription

because, you know, individuals go for funding never looks as great as an organisation going for funding. And that I think is a key thing, those artists that we probably need in terms of the financial support, even if there aren't, you know, pairing funding opportunities, actually, it's more about longevity in those conversations.

**Claire Tymon** 30:24  
That's really interesting. So my final question was, Do you have any suggestions about gossip creates can improve or what we should, what we should be prioritising or continue to be doing, or is there anything that we're not? We could consider that you're most interested.

**Clare Savory** 30:46  
I think sometimes there can be a bit confusion about what what it creates is and what consecrates isn't, and think maybe for you guys, because that's changed has been very clear what your intent is, what your boundaries are. You know, whilst some people kind of expect you to kind of take the mantle for everything that is creative in the town, and that's not your that's not your thing, but it's almost like if you were just to kind of sum up what you do like say three things that you do. Yeah, that is the sole focus. I think that will give more clarity. Yeah. You know, the amount of people that I'm sure that wishes contact you about really small things that are on the periphery, but then don't hear back, but then can sometimes be negative because they didn't get that response. I think if you're really clear on what it is that force of Crete is here to do. And it sounds like really, almost like a consulting, mentoring, development, promotional kind of aspects is more about what it is. Even things like if we had a network meeting specifically for those who are wanting to look for collaborating with other artists, and rather than have those network meetings where you sit down and people talk, have you do speed dating? I just feel like I want to meet the people. I don't know. Yeah, yeah, but I don't have the opportunity to do that. Because often network meetings are taken up by people you can ask me and sometimes about things AOD No, or B. They're not relevant to me. Yeah. Whereas I know there's other people in that room that I don't know yet that they could be the next Minesweeper block for me so yeah, yeah. I don't know. You know, people who were looking at funding, how to make that ship or application I know you always have tonnes of knowledge of that. Yeah. Whether that is something that like just a two hour session of here with the typical funding things, or we say which funding we're looking at, I mean, I don't even know where to start. Yeah. I don't even know. And the thought of filling in paperwork scares the bejesus out of me. I hate writing. It's just like, oh my god is something else that I need to do on top of spinning all these plates. So then I say I'm not I'm just knowing you guys and your skills of what you do. That might that's kind of already in your capacity, rather than going on putting other events and things because there's other people in the town that are doing well. Yeah.

**Claire Tymon** 33:15  
Yeah, yeah. Exactly. And nothing. I never set this to do what's already happening. It was always to kind of I mean, I'm with five years down the line now and I'm still like, right, what, what is it that you know, we might need to focus on now. Because there's because I feel the cultural provision in the town has changed so much over five years. Yes. And it's like, you know, someone else creating a what song guide and it's like, well, actually, maybe we just may, you know, don't do that because someone else is now doing it. Yeah. It was never to you know, it was never to do anything that was already happening. It was like actually, how can we have Yeah, how can we continue to nurture the ecology to get the best

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out of it, but also, you know, the town, but also, the town is in the creative community. And getting the best outcome possible creates rather than it's never about kind of repeating something.

**Clare Savory** 34:18  
It's more supportive like almost like instead of creates Glossop develops, you know, you can go to what's on Glossop, maybe to have our event promoted. Yeah, we know we can reach out to eat with a press release and get that promoted. But what is your USP? And I think in terms of what we've just been saying is, you are the people who have kind of almost given permission to said, that's a really great idea. Do you know what this to get started? Maybe if you need in this person, this help we can connect you with that person. And that kind of development focus which then is just working out how you manage how you manage it and how you measure the success Yeah, because like we're saying a lot of it is kind of the know how is it trackable?

**Claire Tymon** 35:05  
Yeah yeah, yeah.

**Clare Savory** 35:07  
But if you think about like, I used to pay for business coaching, right. I used to pay, I don't know. One point I paid for in Japan for business coaching. Now, I just went there and most of it was irrelevant to my industry. But is there something that you could do potentially of offering coaching for professionals in order to get a mentor programme where you match it, you know, match people.

**Claire Tymon** 35:33  
So we did have that. We've run that for two years. When we have a bit of funding and it didn't cost. And so we've had we asked people what they might need in terms of mentoring support, and what you could offer in terms of mentoring support and we did a bit of a

**Claire Tymon** 35:59  
dating you know, when we kind of paired Pete Yeah, we'd pay 200 quid to the mentor and say, you need a minimum of three meetings over six months just and, and it was really the feedback we got was was really, really positive. And it doesn't it didn't come you know, so to do 10 it was two grand. Not two grand. Yeah, two grand to do 1010 10 of those kinds of pairings. So it's not it didn't stop because everyone was local. So it was about you know, everyone being based in Boston. Kind of feel those relationships. And so that's maybe something that we can look at.

**Clare Savory** 36:49  
Yeah, I mean, I know people in the town who now doing like training programmes, and you know, they will do like training programmes about motivation about goal setting, because I think what I've also seen is there a lot of people who don't really approach it as a business, or they don't consider themselves very techy. Yeah, they fear the tech or we fear we don't know how to write a press release. Yeah. So there's almost like gaps in training aspects, which there just isn't anything in the art and culture world for that kind of stuff. Yeah. And to have that available locally, where people potentially connect with is something that's very different and very unique. Yeah.

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**Claire Tymon** 37:27  
yeah. Okay. That's good. That's really good feedback. Do you think there's benefit in these continuing pairings? Do you feel that that kind of bit seed funding to develop an idea?

**Claire Savory** 37:38  
I don't know actually. I mean, I was paired with the Peak District National Park and they did nothing whatsoever to promote my work. It was lovely to work with Matt, you know, the specific contact, and we've since built on that and worked on different things, but I kind of had already had a relationship with him before. I didn't gain anything by from Mike and I didn't build a connection at the Peak District National Park. They're almost too big and too far away, knows. I was a bit pissed off. They didn't promote anything that we did. And I do wonder, I suppose from what we said earlier, I kind of went off and did that myself. And you covered like some of my costs, so I don't know whether there was a specific kind of developments, mentoring kind of thing that maybe something that's a bit more focus. Yeah.

**Claire Tymon** 38:31  
Yeah. Yeah. It's definitely it definitely requires more capacity from us. But yeah, I think it's something I really need to think about the same has happened on preparing the slides. We did one with Glossop Dell furniture project. Yeah. And I really like the module because because of course adventure projects would probably never think to engage a creative or an artist in their business and thinking about that, that side of it. But it definitely needs more of our time to nurture that those relationships. Yes, and the opportunity and I think we could have done more with the District National Park. Yeah, you know, their understanding because it's

**Clare Savory** 39:13  
a missed opportunity. I think you could have promoted gloss of creates more Yeah, but we just didn't get a handle on kind of talking with them early enough to get them involved or like feel like they were part of the project. Yeah. It was almost just like a nice label that looked good for us all. But in terms of what it gave us,

**Claire Tymon** 39:31  
see for me promotions clearly really important. But for me personally, and this wasn't really an objective race, but it's an objective probably of local which is my creative process is systems change. How, how creativity can be can kind of influence how an organisation operates or thinks about whole, the whole, you know, the environment, customer relations, business modelling, you know, those types of so yeah, so that's what that's one, you know, I'm real and hence my PhD is about establishing this framework that can enable people to, to think about their systems, their internal systems and how art design and creativity can help shape and influence how they work and, and you know, in terms of connecting with the creative industry sector and collaborating on on problems or opportunities, but that yeah, like you said,

**Clare Savory** 40:48  
you can see with some artists, how they have really good ideas, but they don't have the business acumen in order to do the full aspect of development cover their costs, that kind of thing. And then you

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see other people and I feel I've previously felt more into this where I think of it almost too businesslike. And then I often make something because I know it's gonna make me money, but it doesn't fill my soul. And there's that sweet spot. I think where you're making something that you're really passionate about, but you're not going to be left out of pocket, you can make some kind of living from it. And I think there's very, very few people in that know disservice to people in the town. I wouldn't really say that we've got any mega celebrities and the you know, the kind of fleeting great projects that may get some kind of national coverage. You know, like one of my podcasts has like got nearly 9 million listens now and that's like Mega and like have a big sponsorship deal, but I get no publicity for that whatsoever. And but it's kind of Yeah, finding that sweet spot I think, which I think once you kind of go into that other I mean, we're not really seeing the work that we do here covered by people like the Guardian because none of us really have those relationships. Network national kind of press Yeah, be on radio for front row. You know, that's, for me. That's that's the next level in terms of promotion. We want to see the projects get all that kind of coverage. That's not one of the missing breaks where we don't really have a PR contacts that I know of that can give is that. I have to look to Manchester to go and find that person. Yeah, not here.

**Claire Tymon** 42:26

Yeah. I might Redact this bit, but that's so Derbyshire Makes, the programme that we're working on next is absolutely about that. That's where I saw the opportunity for us. We will be getting, Glossop, will be a hub and we'll be getting an investment. Yeah. And there'll be a PR kind of function behind it. Who have got those contacts. Yeah, and she's incredible. The woman who will be leading that, not say Eve isn't, but it's also that kind of quality of story and angle. And is it about Glossop or is it about the project, or is it about the individual? Yes, really thinking about What is it that we want to share? What story is it that we're telling, because we have people like Thom Hetherington in the town, who you know, is just his own PR machine and and can do that.

**Clare Savory** 43:28

But he doesn't interact with any of us. And he doesn't come in and get involved in Glossop Creates. So that just feel like that other Yeah, there is kind of those guys who are working in Glossop Creates, and then the other Yeah, and that's annoying. Yeah. But that's not that's not what I'm there to do. Those kinds of people who I go and collaborate to and there are artists in the town, we're just wouldn't think twice about asking. But yeah, and whatever.

**Claire Tymon** 43:53

Yeah. Any final thoughts/comments?

**Clare Savory** 44:00

No. I think it will be a real loss if Glossop Creates the brand disappeared altogether. And thank you, I think really, because, you know, without you really knowing, I think there's, I feel quite emotional saying that. I don't know where that came from. I feel like the little conversations that we've had and the little, in a way like getting if you knew like what was going on in my life when I got that Pairings, which I didn't disclose to you. It was so nice to have someone say this is a wicked idea. We're gonna give you some money and support you to do this, in a time where I really doubted myself. That to move forward as an artist has just given me so much more confidence to just really go for it. That although I come across as

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## P5.9 Clare Savory Interview Transcription

quite outgoing, and I've got my shit sorted, there's definitely been times the last years where I really haven't. And you guys have been real champions in keeping me going. So there - the end. I know what you should get when you have more sleep and you don't and if you buy more sugar and caffeine.

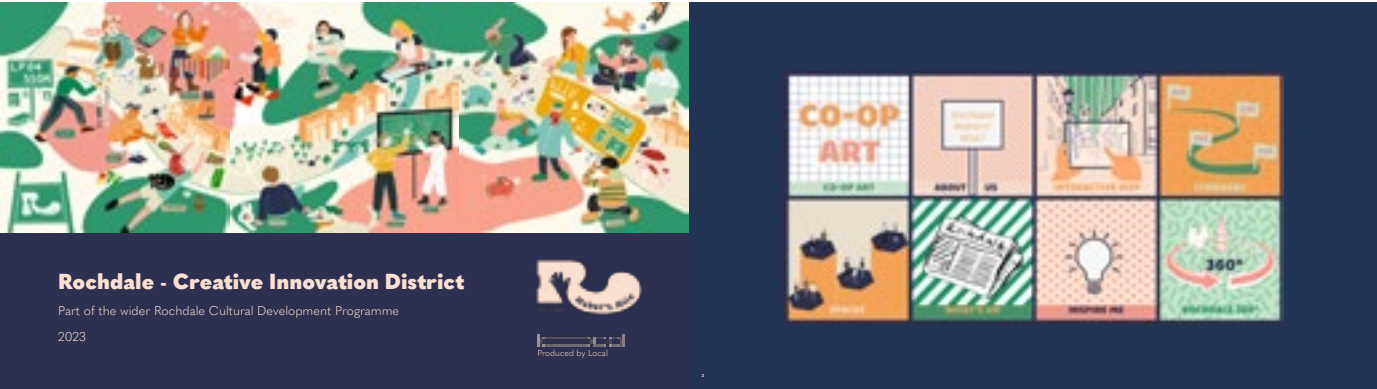
**Claire Tymon** 45:12

I think Glossop Creates will can only ever be what it is with the creative community and how it kind of feeds into it or kind of embraces it, if that makes sense? Because if it was just me and Steven, like it just wouldn't make sense. You know, when you know we're just pushing a few buttons at the moment. You know, it's really but like I said, I think knowing that it's there is maybe a real comfort to some people. Yeah, and but yeah, it's going to be really interesting how, how we might kind of start to shape and develop it going forward. But I absolutely my plan is to bring those who are interested in Sudan, so it's not just me and Steven, but actually there's a there's a wider kind of team or collective who, who can kind of carry the baton as well you know, it's that thing about how do we almost not to set up a kind of formal cooperative, but how do we make it more cooperative? How do more people take, you know, feel a sense of ownership of it and can support and nurture it to go forward in it not just be kind of.. yeah.. so thanks so much for your time.

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P6.1 Final CID Report



CONTENTS		INTRODUCTION	ABOUT LOCAL
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About Creative Innovation	6	The CID is one of the three main programme strands outlined in the <b>Create Innovation Programme</b> which is funded by the Cultural Development Fund 2 (CDF2) via the Department for Digital, Culture, Media and Sport (DCMS) along with UK Shared Prosperity Funding and support from Rochdale Borough Council.	Local is a creative practice based in Greater Manchester and the Peak District, connecting communities, businesses and visitors to places through creative engagement activities and cultural programming. Local Creative Project co-founders, Claire Tymon and Steven Darter, have over 35 years' experience designing, delivering and evaluating place-based cultural strategies and projects, both in post-industrial towns in the North of England and also internationally.
Creative Innovation District: A Concept	10		Local aims to improve community-led decision making, policy making and implementation through public innovation processes leading to an agile, profitable and equitable place. Taking a local/global approach, Local actively addresses global issues around social, economic and environment through art, design and creativity.
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### ABOUT THE CREATE INNOVATION PROGRAMME

The **Create Innovation Programme** is focussed around the development of Rochdale Cultural District although it aims to have a boroughwide impact through the development of wider networks and programmes that connect across the Borough. It was developed in response to the Rochdale's Creative and Cultural Asset Strategy and will deliver 3 priority actions:

a) Pilot an innovative, cooperative inspired **Borough Culture Compact**, building on existing networks, best practice models and research to provide leadership and increase resilience, opportunity, develop skills, regional talent pathways and link up local and regional assets.

b) Establish a Rochdale town-centre **Creative Innovation District** incorporating existing assets, new spaces & improved public realm. Invest in wayfinding and marketing, connecting opportunities across the town centre.

c) Reconfigure and reimagine Rochdale's main arts and heritage venue to create a flagship **'Touchstones Hub'** at the heart of the Rochdale Creative Innovation District, with new flexible spaces for production, enterprise, innovation, education, events, collections, exhibitions & performances.

### CREATE INNOVATION PROGRAMME A FRAMEWORK

#### INSPIRE

Enthuse / Develop / Lead

- Inspire C & YP to engage with arts and culture
- Inspire C&YP about creative pathways
- Inspire the creative leaders of tomorrow

#### PIONEER

Retain / Grow / Attract

- Pioneer in existing creative businesses
- Pioneer to start a new creative business
- Pioneer in 'non-creative' businesses

#### ACTIVATE

Aspire / Engage / Surprise

- Activate our Civic and Cultural spaces
- Activate with communities in new spaces
- Activate in 'non-creative' spaces

#### CONNECT

Coordinate / Collaborate / Extend

- Connect our cultural and creative assets
- Connect our creative sector ecology
- Connect with partners outside of the sector /borough

Created in collaboration with the Rochdale Culture Compact in March 2023, the aim is to regularly review and revise the Create Innovation Programme activities, using it as a framework to attract and strengthen partnerships and attract further investment to ensure sustainability of the programme's outcomes. An additional strand has been created titled 'Empowerment', and forms part of Rochdale's Place Priority Plan and will be led by Rochdale Culture Coop, the Creative People and Places programme.

### WHAT IS A CREATIVE INNOVATION DISTRICT?

Towns and cities across the UK (and many areas across the globe) are embracing creative and enterprising approaches to the reinvention and culture-led regeneration of purpose-driven places. Whilst many towns continue to provide retail and leisure services, and begin to move beyond the trauma of the Covid-19 crisis, discussions are turning towards the process for economic recovery and reform at the local level.

The pre-pandemic trend towards lower occupancy rates of retail and leisure spaces evident in many places continues to intensify and local authorities are ever more receptive to ideas which have the ability to breathe life into high streets. The creative industries, along with the wider cultural, heritage and tourism economies, have the opportunity to play a key role in the recovery plans of many places. This approach is not without its challenges – not least in ensuring that any prosperity generated is widely felt by the residents of the places in which these creative interventions will serve.

In 2020, the Greater Manchester Combined Authority commissioned CLES to produce a thinking piece about the potential **Creative Improvement District model**. Pilot models have been implemented and continue to be tested in areas across Greater Manchester.

The University of Manchester has recently commissioned **Culture Commons (2022) Creative Improvement Districts report** outlining a policy and evidence review on cultural regeneration practices elsewhere and is part a research project 'Cultural recovery, place and the pandemic – policy models for new localism and the new normal'.

As part of the Culture Commons report, a number of case studies including the Creative Enterprise Zones (CEZs) established by the Mayor of London in 2018, have been used to illustrate different but similar approaches to accessing town centres for creative and cultural production.

"Creative Improvement Districts (CIDs) are an exciting and potentially transformative model of culture-led regeneration originally conceived and now being rolled-out by the Greater Manchester Combined Authority".

Inspired by the ethos and approach, Rochdale's equivalent Creative Innovation District model utilises the principles of the emerging QM model and embeds it into the current regeneration plans taking place in the town centre.

### HOW WE'VE DESIGNED THE FRAMEWORK FOR ROCSDALE'S CREATIVE INNOVATION DISTRICT

The design and development of the Rochdale Creative Innovation District has been led Local in collaboration with the Rochdale Culture Compact and The Maker's Mile Working Group.

In order to establish a Rochdale town-centre **Creative Innovation District** incorporating existing assets, new spaces and improved public realm, a multidisciplinary team consisting of colleagues from the council, local partners, creatives and communities to identify the opportunities, develop plans and realise the ambitions of the CID which include:

- Supporting the growth of cultural tourism and developing marketing plans to improve cohesion, wayfinding and visitor experience
- Knitting together the plans for residential, commercial and heritage development zones to create new connections across the town centre through culture and creativity
- Focus on Rochdale Town Centre, whilst delivering social and economic value to the communities across the Borough

### WHAT WE DID

- Built on our knowledge and understanding of Rochdale Town Centre following our work on Urban Room Rochdale and the Town Centre Vision strategy
- Strengthened our relationship with, and understanding of partnerships inc. Culture Compact, RBCN, RBC - Towns Board, RDA, Culture Coop.
- Co-commissioned a student live project with Sheffield School of Architecture
- Co-designed the Creative Industry survey with Audience Agency
- Proposed an approach for a Borough-wide culture website to strengthen the creative ecology
- Brought a Greater Manchester and national perspective
- Shared ideas and example business plans for new creative workspaces
- Discussed ideas with external partners, sharing our cooperative visions and principles
- Contributed to discussions on procurement and commissioning ideas for new events
- Established The Maker's Mile Project Board
- Designed the CID as a demonstrator for other towns in the Borough

## A CONCEPT

# CREATIVE INNOVATION DISTRICT

**BRANDED THE MAKERS MILE**



## VISION

**Rochdale town centre is an engine for creative enterprise and innovation, weaving together spaces, talent, imagination and stories**

### LOCAL ECONOMY

- Increase community engagement in the C&C sector via school & public programmes
- Increase training opportunities and programmes within educational establishments
- Increase in residents pursuing creative employment
- Improved perceptions of the area by residents, business/investors
- Increase civic pride in local cultural assets increases and cultural assets

### CREATIVE ECONOMY

- Increase in the number of artists, makers, creatives and C&C sector businesses supported
- Increase sense of belonging and community cohesion/civic pride
- Increase collaboration between Cultural and Creative sector leaders
- Change to space leasing and conditions, ensuring creatives can occupy and stay
- New, refurbished, and repurposed creative floorplate
- Increase sustainability for creative and arts orgs
- Strengthened cultural partnerships

### PLACE

- Increase dwell time for local people and visitors in the townicity
- Increase footfall from locals and people coming into the area
- Increase numbers of people engaging with cultural digital experiences, activities and specific events
- Increase sense of belonging and community cohesion/civic pride
- Targeted place branding and marketing campaign to drive local engagement and visitor attraction
- Stronger organisations in well networked ecosystem
- Increase annual visitor spend

**ROCHDALE MAKER'S MILE**

**CONNECT**

- Citizens** - Improving experience of place - connection between spaces
- Creatives** - Platform for talent & products, connect with different sectors and priorities
- Partners & stakeholders** - Connecting activities
- Local Gov and investors** - Value for money, connect with strategy

**INSPIRE**

- Young People/ emerging creatives** - Improving experience of place, career ideas and experiences, sense of place
- Partners & stakeholders** - strengthening partnerships, connecting activities, value for money
- Local Gov and investors** - inspired and skilled future workforce

**ACTIVATE**

- Citizens** - having things to do/ entertain, healthy and active lifestyles, learning about locality
- Partners and business** - more one people visit and spend in the town centre, alternative uses for derelict spaces, night time economy
- Local Gov and investors** - engagement with spaces, feedback on proposals and ideas, increase visitor spend and footfall

**MAKERS MILE**

**CHALLENGE**

**CREATIVE INDUSTRY**

**CREATIVES**

**LOCAL GOV AND INVESTORS**

**PARTNERS AND BUSINESS**

**PARTNERS & STAKEHOLDERS**

**YOUNG PEOPLE / EMERGING CREATIVES**

**CITIZENS**

**STATION GARDENS**

**EXCHANGE SHOPPING CENTRE**

**HEART OF TOWN**

**TOWN HALL SQUARE**

**CULTURAL HERITAGE**

**MEMORIAL GARDENS**

**TREVELYAN ARTS & GALLERY MUSEUM**

**RIVERSIDE**

**PIONEERS HUB**

**STATION SQUARE**

**DRAGE STREET**

**HERITAGE WALK**

**FREE GROUND**

**ROCHDALE**

**MAKERS MILE**

**CHALLENGE**

**CREATIVE INDUSTRY**

**CREATIVES**

**LOCAL GOV AND INVESTORS**

**PARTNERS AND BUSINESS**

**PARTNERS & STAKEHOLDERS**

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**PARTNERS AND BUSINESS**

**PARTNERS & STAKEHOLDERS**

## HOW WILL A CREATIVE INNOVATION DISTRICT WORK?

**The success of Rochdale's Creative Innovation District relies on 4 interconnecting strands...**

- 1. CID ECOLOGY**

Nurturing a creative community eco-system, encouraging collaboration, creative explorations and platforms for new work
- 2. CID INSPIRES**

Inviting emerging artists and young people to contribute ideas, learn new skills and embrace creativity in new enterprising ways.
- 3. SMALL MOVES**

Creating new cultural experiences, with and for local audiences and visitors, through public art, programming and storytelling
- 4. THE MAKER'S MILE LEADERSHIP**

Embracing a cooperative and creative leadership model, to cultivate the vision, values, partnerships.

## CID ECOLOGY - A LOCAL TOOLKIT

- 1. NETWORKS**
  - Show & Tell and facilitating collaborations
  - Connecting with and supporting development
  - Finding new creative uses for the town centre / assets
  - Positively influence policy and partners
- 2. SKILLS DEVELOPMENT**
  - Connecting with and supporting development
  - Inspire local recruitment and collaboration
  - Annual surveys to support evidence and demand
  - Engaging non-art partners and private sector
- 3. DIRECTORY**
  - Promoting and connecting local talent
  - Inspire local recruitment and collaboration
  - Annual surveys to support evidence and demand
- 4. COMMISSIONING**
  - Enhancing existing organisations and assets
  - Action-research for new programmes and products
  - Enhancing public realm and public art opportunities
  - New programming, participation and events
- 5. PLATFORM**
  - Activating, promoting and platforming talent
  - Developing creative place branding and signage
  - Positively influence policy and partners
  - Enhance positive perception

## CID INSPIRES

The CID Inspires activities are designed to work in close collaboration with the Rochdale LCEP "Create Rochdale" and Culture Coop to make the town centre accessible for young people and emerging creatives, nurturing ideas and visions that contribute to Rochdale's culture, heritage and creativity

- 1 LCEP CREATIVE INNOVATION LABS**  
Co-designing opportunities for C&YP to engage in Creative Sector development activities, connect with non-creative sector industries in Rochdale
- 2 CID CREATIVE CAREERS**  
Skills, training and resources in collaboration with Maker's Mile Project Board, Rochdale businesses and creative industry councils
- 3 SMALL MOVES INSPIRES**  
Public art & play - YP spaces and projects
- 4 RISING STARS**  
Part of a wider Pioneer programme hosted at FireWorks - dedicated places for younger people



## CID SMALL MOVES

**What is a small move?**  
Quick change in areas of Rochdale using the Maker's Mile. They consist of a range of opportunities that can work together or in tandem to improve way-finding and aid in incorporating the new identity.

### Makers Mile principles

**Collaboration**  
Team building from giving autonomy to creative to take part in design/ prototyping/ user engagement

**Co-design**  
Encouraging Rochdale's identity by giving townspeople and under represented communities the opportunity to take part in the design of their town.

**Democracy**  
Ensuring access of facilities to vote for new elements of design in their town via online forums and digital engagement tools.

### small move principles

**Creative Input**  
Help Young People/Students consider the use of art & creativity in their design to enhance Rochdale's new identity.

**Digital Engagement Connection**  
Open forums and digital engagement tools to aid in consideration of communities and the experience from outside the town/area of consideration to creating the new identity.

**Acknowledgement of Assets**  
Assets should design be considered in the design of way-finding, connections.



● Station Gateway
● Heritage Trail
● Heart of Town

● Cultural Heritage

## P6.1 Final CID Report

## SMALL MOVE OPPORTUNITIES

The Maker's Mile Small Moves Project builds on a collaboration with students from The University of Sheffield's School of Architecture. Bringing Masters students to Rochdale as part of the [Live Projects](#) programme.

During the project a number of small move opportunities were identified.

A Small Moves plan is available on request.



Supported by SSoA Live Projects




## MAY 2023 - OUR RECOMMENDED NEXT STEPS



# APPENDIX 1.0

## THE CREATIVE INNOVATION DISTRICT FRAMEWORK



### 1. Co-Design Opportunities, with and for emerging creatives in the heart of the town centre, that contribute to place culture, heritage and creativity

**1.1** Host creative education activities and network to inspire teachers, arts educators and artists who work with C&YP and co-design ideas

**1.2** Produce a range of resources and packs to introduce teachers and arts educators with creative and design-led opportunities with industry

**1.3** Co-design spaces, public realm installations and routes and trails with C&YP

**1.4** An accelerator programme to support emerging artists with space, support inc mentoring, and bursaries

**CID Creative Careers**

- Skills, training and resources - in collaboration with Maker's Mile Project Board, Rochdale businesses and creative industry councils eg Crafts Council, Design Council, Creative UK, BFI etc.

**LCIP Creative Innovation Labs**


- co-designing opportunities for C&YP to engage in Creative Sector development activities, connect with non-creative sector industries in Rochdale

**Rising Stars**

- Part of a wider Pioneer programme hosted at FireWorks
- dedicated places for younger people

**Small Moves Inspires**

- Public art & play - YP spaces and projects



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**2. Developing a creative cluster that facilitates new ideas and collaborations, and invites diverse talent from across Rochdale's communities, in order to nurture a pioneering, innovative and sustainable creative sector - contributing to economic growth in the creative economy**

**3. Creating an environment for creative, cooperative innovation and entrepreneurialism through the investment in and activation of spaces in Rochdale Town Centre, improving both resident and visitor experience and engagement in culture**

**4. Making the Mile Take Over**

**5. Creating an environment for creative, cooperative innovation through the investment in and activation of spaces in Rochdale Town Centre, improving both resident and visitor experience and engagement in culture**

**4. Connect the local creative industry community with the town's assets, levers and investment available to develop the Creative Innovation District, driven and supported by Rochdale's cultural organisations and communities, whilst connecting to global projects and partners**

**4.1** A clear and effective governance to support the successful delivery of the CID. Roles will include leadership, advocacy, communications and investment.

**4.2** A brand and marketing campaign showcasing the opportunities, achievements, and learnings of the CID connecting with (internal) local creatives, communities and partners as well as (external) sector partners and investors

**4.3** A place promotion campaign - sharing stories, ideas, and art - from those who have co-created the work

**4.4** Establish opportunities for national and international cultural and creative exchanges to inspire, influence and connect to new and established organisations, programmes and artists (sector development)

**Makers Mile Project Board**  
A working group to oversee the CID programme - potential for Creative and Heritage sub-groups

**Makers Mile Campaign**  
Communications campaign with a manifesto and Call to Actions

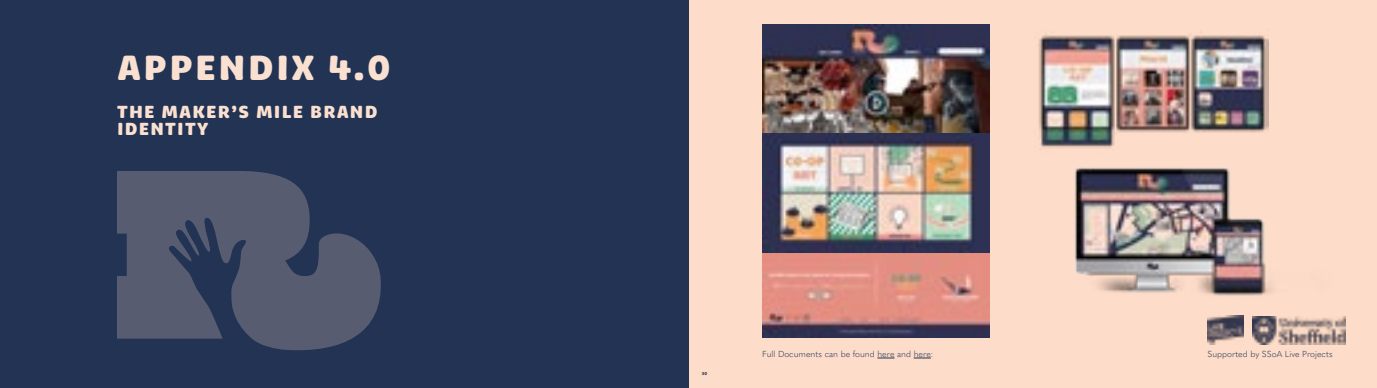
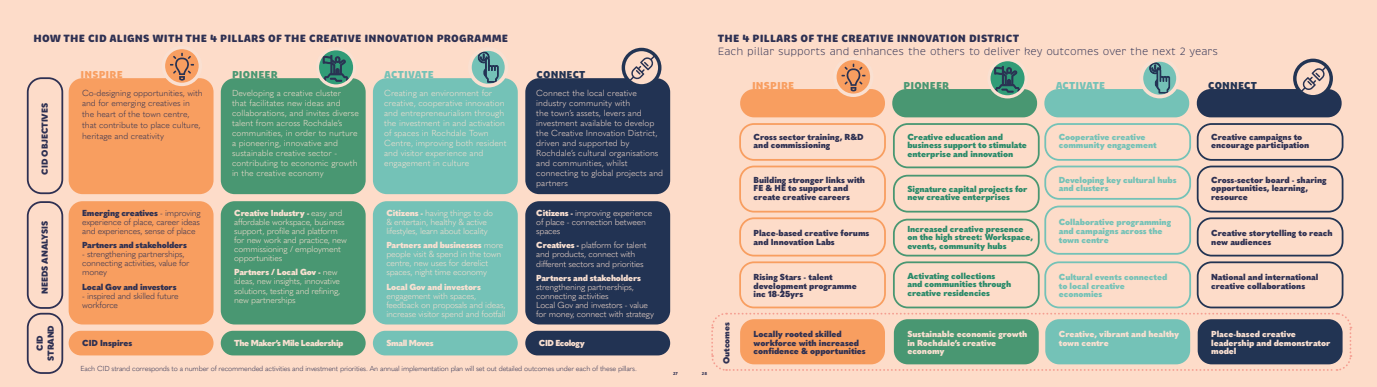
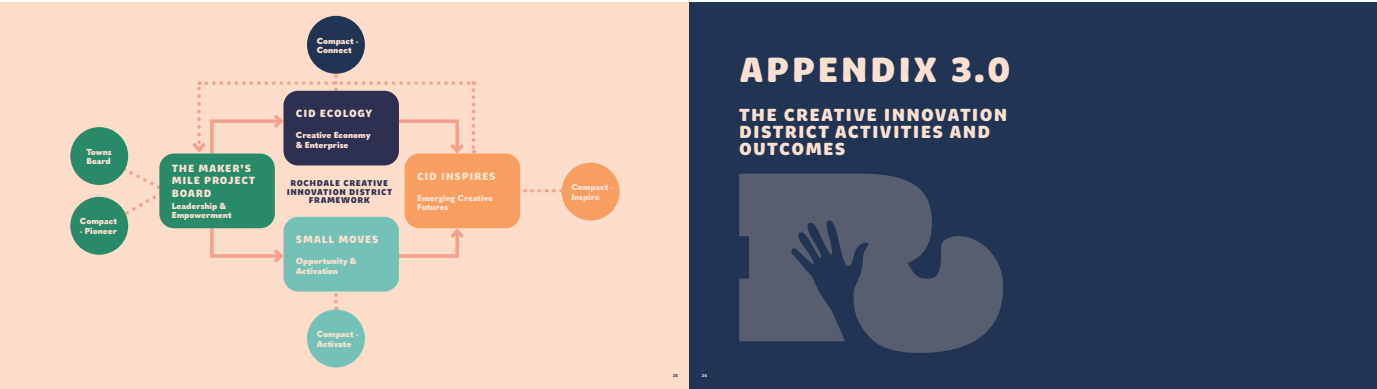
**Sharing Stories**  
Documenting and sharing the process, the outcomes, the achievements

**Connect**  
- International exchanges and collaborations  
- Research and exchange visits  
- national and international

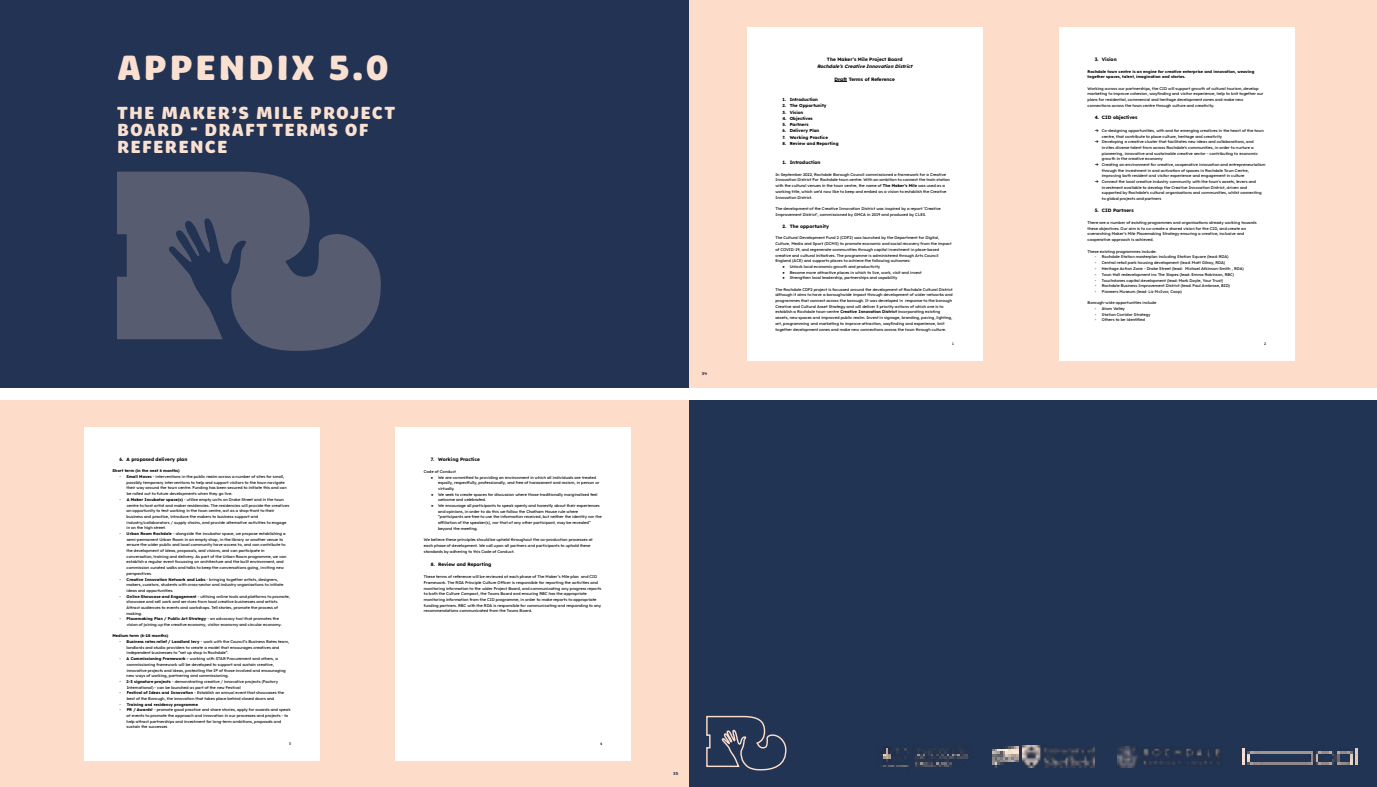
**APPENDIX 2.0**  
**THE CREATIVE INNOVATION DISTRICT LEADERSHIP MODEL**



P6.1 Final CID Report



P6.1 Final CID Report



## P6.2 The Maker's Mile Framework

Creative Innovation District - Framework							
CID Objectives	Deliverables	Projects / Activities	Activity Plan - detail / notes Green = activities already funded or being delivered	Resource & budget	Impact measures - Logic model CDF2	CID PLAN REFERENCE	Prioritise - short (0-6 months), medium (6-18 months) and long term (18-30 months)
1. INSPIRE - Enthuse / Develop / Lead							
Co-designing opportunities, with and for emerging creatives in the heart of the town centre, that contribute to place culture, heritage and creativity	Host creative education activities and network to inspire teachers, arts educators and artists who work with C&YP and co-design ideas connected to culture-led regeneration and creative enterprise	<b>LCEP Creative Innovation Labs</b> - co-designing opportunities for C&YP to engage in Creative Sector development activities, connect with non-creative sector industries in Rochdale	1.1 Invite LCEP networks - CPD and Youth Voice - to host meetings in different spaces in the town centre - inviting artists and curators to demonstrate projects, installations, work spaces etc	- Town centre venue required - CID Coordinator to work with LCEP Lead to organise meeting and set agenda - Facilitator to host the co-design sessions (possibly link to other funded projects eg CPP, Urban Room, Events)	- Increase community engagement in the C&C sector via school programmes and public engagement programmes - Increases in the number of artists, makers, creatives and C&C sector businesses supported - Increased training opportunities and programmes within educational establishments	<b>CID Inspires</b>	SHORT - MEDIUM TERM
	Produce a range of resources and packs to introduce teachers and arts educators with creative and design-led opportunities with industry	<b>CID Creative Careers</b> - Skills, training and resources - in collaboration with Maker's Mile Project Board, Rochdale businesses and creative industry councils eg Crafts Council, Design Council, Creative UK, BFI etc	1.2 Identify learning resources with local industries (eg Atom Valley) 1.3 C&YP Art school programme in empty shops and other spaces in the town centre with Creative Coop 1.4 Commission lesson packs with creative organisations and artists (Town Hall residency inspiration) 1.5 Build on the connections with Sheffield School of Architecture and Manchester School of Art 1.6 Utilise National models and ideas - Teenage Market / Saturday Art Club (@ Touchstones)	- Commission creative engagement tools - Pool learning resources and host on a central website for teachers and learning managers to access - Rent empty spaces to use as an Art School - potentially funded via CPP	- Increase in the number of trained businesses/organisations - Increased training opportunities and programmes within educational establishments	<b>CID Inspires</b>	MEDIUM - LONG TERM
	Co-design spaces, public realm installations and routes and trails around the town centre and the Maker's Mile with C&YP	<b>Small Moves Inspires</b> Public art & play - YP spaces and projects	1.7 this place [of mine] - a project by Manchester-based org FutureEverything commissioned by GM Arts in 2021 - could be part of Festival of Innovation and Ideas (connect with work by OPUS / Lee Brennan) 1.8 Include activities and proposals in the Creative Placemaking Plan with a focus on engaging low income families / YP aged 19-25 1.9 Festival of Innovation and Ideas - non-consultation activities eg Lego 1.10 LCEP Young Producer programme	- CID Coordinator to produce a programme strand for Festival of Ideas and Innovation connected to the Maker's Mile plan - budget required - Connect with Urban Room Rochdale and LCEP Youth Voice groups	- Increased sense of belonging and community cohesion/civic pride - Increased collaboration between C&C sector leaders - Increased dwell time for local people and visitors in the town/city - Increased footfall from locals and people coming into the area - Increased numbers of people engaging with cultural digital experiences, activities and specific events - Increased annual visitor spend	<b>Creative Placemaking</b>	MEDIUM - LONG TERM
	An accelerator programme to support emerging artists with space, support inc mentoring, and bursaries	<b>Rising Stars</b> Part of a wider Pioneer programme hosted at FireWorks - dedicated places for younger people	1.11 Commission and implement the Rising Stars proposal to support emerging creative industry businesses and artists with mentoring and leadership training 1.12 LCEP Career Pathways - 19-25 years 1.13 M6 Theatre - talent dev programme	- £20k budget per year - CID Coordinator / RDA to support	- Increase in the number of trained businesses/organisations - Increased collaboration between C&C sector leaders	<b>CID Ecology</b>	SHORT TERM

## P6.2 The Maker's Mile Framework

Creative Innovation District - Framework							
CID Objectives	Deliverables	Projects / Activities	Activity Plan - detail / notes Green = activities already funded or being delivered	Resource & budget	Impact measures - Logic model CDF2	CID PLAN REFERENCE	Prioritise - short (0-6 months), medium (6-18 months) and long term (18-30 months)
<b>2. PIONEER - Retain / Grow / Attract</b>							
Developing a creative cluster that facilitates new ideas and collaborations, and invites diverse talent from across Rochdale's communities, in order to nurture a pioneering, innovative and sustainable creative sector - contributing to economic growth in the creative economy	A framework for creative placemaking approaches incl collaboration across sectors, cooperation across place-based narrative, commissioning and engagement (opportunity to influence policy around business rate relief, S106 artist commissioning, design principles)	<b>The Makers Mile Placemaking Plan</b> - Creative Placemaking masterplan - Procurement / Commissioning models - Social Value tools	2.1 Production of a Maker's Mile Placemaking Plan titled The Maker's Mile Handbook - leading to a comprehensive report to include spatial mapping, zones, design principles, etc 2.2 Coordinate The Maker's Mile Project Board to implement the principles and proposals from the Plan 2.3 Ongoing moderation and governance of The Maker's Mile Plan, reviewing and evaluating projects and processes	- Commission a comprehensive report / plan to include detailed maps, layouts, commissions, budgets etc building on the initial Small Moves plan - CID Coordinator to support, moderate activities and regularly report to Towns Board / Compact	- Increase in the space with flexible non-standard leasing and conditions, ensuring the creatives can occupy and stay - New, refurbished, and repurposed other creative floorspace (libraries, galleries, visitor hubs, learning centres, heritage, and C&C business space) - Increased sense of belonging and community cohesion/civic pride - Increased collaboration between C&C sector leaders	<b>Creative Placemaking</b>	SHORT TERM
	A set of resources and tools to guide and support artists and creatives to develop spaces in the town centre for work, exhibitions, retail, meanwhile use	<b>CID Enterprise Spaces</b> - Formal creative spaces for management, co-work and curating - including FireUp, FireWorks and Touchstones workspaces	2.4 FireWorks - operation model in development, due to commence Summer 2023 2.5 Business case for transforming empty properties for creative workspaces 2.6 Inform and connect new creative workspaces and studios to the CID eg Touchstones workspaces and makerspace and Open Storage Facility (Touchstones) 2.7 Coordinate wider Pioneer activities with the CID eg Growth Company business support programmes	- CID Coordinator to pool a range of resources and assets that already exist, a landlord group working with HAZ and BID - Growth Company business support @ FireUp	- Increase in the space with flexible non-standard leasing and conditions, ensuring the creatives can occupy and stay - New, refurbished, and repurposed other creative floorspace (libraries, galleries, visitor hubs, learning centres, heritage, and C&C business space) - Increased sense of belonging and community cohesion/civic pride - Increased collaboration between C&C sector leaders	<b>CID Ecology</b>	SHORT - MEDIUM TERM
	A programme of talent development and business innovation for creative industries, identifying either individual or place-based challenges to co-design solutions with cross-sector partners	<b>Creative Innovation Labs</b> Briefs may include Night Time Economy, Empty shop business models, Makerspaces, activating public realm	2.8 Coordinate a series of Creative Innovation Labs to explore alternative approaches or solutions to challenges and opportunities in the town centre - invite The Maker's Mile Working Group and partners (eg CPP) to set the briefs for the Labs 2.9 Host an annual webinar to present the ideas developed through the Labs (and connect with the LCEP Labs too)	- Commission a range of creative facilitators to host the Labs in Rochdale town centre, alternate venues - Work with Factory Academy to connect with their programme and artists, set briefs	- Increase in the number of trained businesses/organisations - Increased sense of belonging and community cohesion/civic pride - Increased collaboration between C&C sector leaders	<b>CID Ecology</b>	MEDIUM - LONG TERM
	A residency programme pairing creatives with themes or issues, applying an action learning model leading to larger commissioning opportunities	<b>CID residency programme</b> Creative action-research and development commissions & residencies	2.10 The Maker's Mile Working Group to identify opportunities to host creative residencies aligning to the principles of the Maker's Mile. 2.11 Build on the Artist Residency models with the Town Hall, Touchstones and Ebor Studios. Artists to connect with the Activate strand (in particular the events programme and Urban Room Rochdale) by hosting residency workshops and activities. Connect with Touchstone's Civic Dining Room programme. 2.12 Connect with externally commissioned residencies eg, Factory International residency, Castlefield Gallery New Art Spaces, HOME CPD programmes 2.13 Maker residencies - creating place-based designs to create Rochdale products	- Commissioning budget for a residency programme - CID Coordinator to support with longer term visions for commissions and creative enterprises following the initial residency	- Targeted place branding and marketing campaign to drive local engagement and visitor attraction - Increased numbers of people engaging with cultural digital experiences, activities and specific events	<b>CID Ecology</b>	MEDIUM TERM



## P6.2 The Maker's Mile Framework

Creative Innovation District - Framework							
CID Objectives	Deliverables	Projects / Activities	Activity Plan - detail / notes <i>Green = activities already funded or being delivered</i>	Resource & budget	Impact measures - Logic model CDF2	CID PLAN REFERENCE	Prioritise - short (0-6 months), medium (6-18 months) and long term (18-30 months)
<b>3. ACTIVATE - Aspire / Engage / Surprise</b>							
Creating an environment for creative, cooperative innovation and entrepreneurialism through the investment in and activation of spaces in Rochdale Town Centre, improving both resident and visitor experience and engagement in culture	Commission a diverse range of culture, heritage and public art interventions, directly responding to community and business engagement and place-based opportunities eg. Town Hall Square programme	<b>Small Moves</b> Temporary and mobile public art interventions including signage, wayfinding, planting and place brand / marketing	3.1 Small Moves Plan includes opportunities and creative approaches - a more detailed plan to be developed / commissioned. 3.2 Small Moves to utilise engagement strands including CPP Make Your Own Culture programme and Urban Room Rochdale 3.3 Utilise existing Commissioning models inc Town Hall residency programme and Touchstones social-engaged commissions	*See Small Moves Implementation Plan - Commissioning budget - Maker's Mile Project Board steer and opportunities - Commissioning models and briefs - Project management	- Targeted place branding and marketing campaign to drive local engagement and visitor attraction - Increase in the number of trained businesses/organisations - Increased dwell time for local people and visitors in the town/city - Increased footfall from locals and people coming into the area - Increased numbers of people engaging with cultural digital experiences, activities and specific events - Increased annual visitor spend - Improved perceptions of the area by residents, businesses/investors - Improved public realm - Increased civic pride in local cultural assets increases and cultural assets	<b>Creative Placemaking</b>	SHORT - MEDIUM TERM
	Work with external cultural organisations, independent F&B and private businesses to help animate empty or alternative spaces across the town centre, learning about the models for programme and engagement	<b>Maker's Mile TakeOver</b> Reimagining new spaces for creative endeavours - revisioning underused spaces - meanwhile uses - Creative Land Trust models	3.4 Promote and support cultural organisations and artists taking over empty shops and spaces in the town centre eg. Castlefield Gallery New Art Spaces programme, Factory Int artist residency 3.5 Connect with CPP's Culture Shops - Converting under-used spaces for cultural programming and engagement activities 3.6 Create a Meanwhile Use Toolkit eg Plymouth Culture toolkit 3.7 Potential opportunities include Royal Exchange Theatre - The Den at Champness Hall TBC and Caring and Sharing collab with CPP - music recording studios	- CID Coordinator to support and promote the opportunities - CID Coordinator to organise site visits for the Maker's Mile WG to visit the spaces and share learnings / challenges, and evaluate for CDF outputs - Commission a Meanwhile Use toolkit	- Targeted place branding and marketing campaign to drive local engagement and visitor attraction - Increased sense of belonging and community cohesion/civic pride - Increased collaboration between C&C sector leaders - Increased numbers of people engaging with cultural digital experiences, activities and specific events - Increased annual visitor spend	<b>CID Ecology</b>	MEDIUM - LONG TERM
	Invite a participatory approach to urban design opportunities and developments in the town centre, ranging from Touchstones refurb, new hotels and housing and station square	<b>Urban Room Rochdale</b> Curated walks and trails, conversations and demonstrations	3.8 Urban Room Rochdale engagement programme - a dedicated engagement space for community engagement and programming 3.10 Urban Room Rochdale festival / programme - either part of the Festival of Ideas and Innovation or a separate programme of talks, exhibitions, events etc. Environmental themes - Connect with Touchstone's Rebecca Louise Law: Cooperative project and potential Betty Beaumont public art project TBC 3.11 Urban Room Rochdale website - due to launch May 2023	- Partner with RDA and Local to programme events and activities connected to capital developments - Utilise the UR website, contributing content and mapping ideas, uploading plans etc - A dedicated space is required in the town centre for the Urban Room with resource for programme and exhibitions	- Increase in the space with flexible non-standard leasing and conditions, ensuring the creatives can occupy and stay - New, refurbished, and repurposed other creative floorspace (libraries, galleries, visitor hubs, learning centres, heritage, and C&C business space) - Increased sense of belonging and community cohesion/civic pride - Increased collaboration between C&C sector leaders - Increased dwell time for local people and visitors in the town/city - Increased footfall from locals and people coming into the area - Increase in residents pursuing creative employment - Improved perceptions of the area by residents, businesses/investors - Increased civic pride in local cultural assets increases and cultural assets	<b>Creative Placemaking</b>	SHORT - MEDIUM TERM
	Showcase projects and activities that demonstrate a process of testing / prototyping new approaches to creative collaborations with non-art sectors and inviting audience feedback	<b>Festival of Ideas and Innovation</b> A programme to animate 'alternative spaces' in the town, reimagining new spaces for cultural and creative production	3.4 Connect with the OPUS study - animating derelict spaces needing regeneration / new visions and engage RBC / RDA staff in the programming of these spaces 3.6 Connect with R&D residency programme / Touchstone's Civic Dining Room activities 3.7 Connect with Creative Innovation Labs and LCEP Labs 3.8 Rochdale Hub - year round connections and commissions TBC	- CID Coordinator to work with Cultural Events Producer to produce a CID strand - Use CID budget to enhance programme content and raise awareness of CID principles - Marketing budget required - visitor experience and perception	- Increase in the space with flexible non-standard leasing and conditions, ensuring the creatives can occupy and stay - New, refurbished, and repurposed other creative floorspace (libraries, galleries, visitor hubs, learning centres, heritage, and C&C business space) - Increased dwell time for local people and visitors in the town/city - Increased footfall from locals and people coming into the area - Increased numbers of people engaging with cultural digital experiences, activities and specific events - Increased annual visitor spend	<b>CID Ecology</b>	MEDIUM TERM

## P6.2 The Maker's Mile Framework

Creative Innovation District - Framework							
CID Objectives	Deliverables	Projects / Activities	Activity Plan - detail / notes Green = activities already funded or being delivered	Resource & budget	Impact measures - Logic model CDF2	CID PLAN REFERENCE	Prioritise - short (0-6 months), medium (6-18 months) and long term (18-30 months)
<b>4. CONNECT - Coordinate / Collaborate / Extend</b>							
Connect the local creative industry community with the town's assets, levers and investment available to develop the Creative Innovation District, driven and supported by Rochdale's cultural organisations and communities, whilst connecting to global projects and partners	A clear and effective governance to support the successful delivery of the CID. Roles will include leadership, advocacy, communications and investment.	<b>Makers Mile Project Board</b> A working group to oversee the CID programme - potential for Creative and Heritage sub-groups	4.1 Coordinate The Maker's Mile WG - Terms of Reference and diverse membership 4.2 Connect with CDF2 capital programme - Touchstones and Small Moves 4.3 Connect with GMCA CID programme and shared evaluation / learning 4.4 Report to Towns Board and Compact  - Evaluation framework / Impact assessment - Business model / CID leadership	- CID Coordinator to support and facilitate the meetings along with the Principle Culture Officer - Visitor Economy Manager to support - Spatial mapping / Urban Room facilities to support facilitation - Go and see budget - Rochdale Culture Coop - Rochdale Township Culture Lab group engagement	- Increasing revenue streams and sustainability for creative and arts organisations - Strengthened cultural partnership - Stronger organisations in well-networked ecosystem	<b>Maker's Mile Leadership</b>	SHORT TERM
	A brand and marketing campaign showcasing the opportunities, achievements, and learnings of the CID - connecting with (internal) local creatives, communities and partners as well as (external) sector partners and investors	<b>Maker's Mile Campaign</b> Communications campaign with a manifesto and Call to Actions	4.5 Develop a comms and marketing campaign, a CID manifesto to engage creatives and industry to join in and take part in activities, initiate projects and new business ideas - utilise the findings of the Rochdale Creative survey to target groups and artists and design activities - brand and tools incl website, social media, directory and CTAs to get involved 4.6 Connect with the new Compact website, showcasing the work of the CID / Maker's Mile ambitions	- Visitor Economy Manager - CID Coordinator role to support - Budget for strategic marketing activities and brand - Website moderation - Thought-leadership opportunities	- Targeted place branding and marketing campaign to drive local engagement and visitor attraction - Increased sense of belonging and community cohesion/civic pride - Increasing revenue streams and sustainability for creative and arts organisations - Strengthened cultural partnership - Stronger organisations in well-networked ecosystem	<b>CID Ecology</b>	SHORT TERM
	A place promotion campaign - sharing stories, ideas, and art - from those who have co-created the work	<b>Sharing Stories</b> Documenting and sharing the process, the outcomes, the achievements	4.7 Initiate new ways to tell and share stories through creative commissions and outputs eg. zines, podcasts, films, walks, performance etc 4.8 Connect with local story platform providers eg local radio, local newspaper, Creative Tourist, etc to support with promoting local talent and creative enterprise	- Commissioning budget for marketing and creative commissions - Ongoing moderation and digital marketing - CID Coordinator to support with coordinating activities with local and regional press and marketing providers	- Targeted place branding and marketing campaign to drive local engagement and visitor attraction - Increased sense of belonging and community cohesion/civic pride - Increased numbers of people engaging with cultural digital experiences, activities and specific events - Increased annual visitor spend	<b>CID Ecology</b>	SHORT TERM
	Establish opportunities for national and international cultural and creative exchanges to inspire, influence and connect to new and established organisations, programmes and artists (sector development)	<b>Connect</b> - International exchanges and collaborations - Research and exchange visits - national and international	4.9 Compilation of opportunities for collaboration and exchange with Compact partners plus external partnerships including: - Harry Meadley/Jatiwangi Art Factory - CPP - Shilpa Gupta / Factory International 4.10 Connect with Touchstones partnerships with Natural History Museum, British Council, 4.11 Showcase opportunities with MMU / GMCA - CIDs	- CID Coordinator to explore opportunities - CDF2 budget to connect with CID ecology activities - storytelling, networking, thought leadership / talks, residencies	- Targeted place branding and marketing campaign to drive local engagement and visitor attraction - Increased collaboration between C&C sector leaders - Increasing revenue streams and sustainability for creative and arts organisations - Strengthened cultural partnership - Stronger organisations in well-networked ecosystem	<b>CID Ecology</b>	MEDIUM TERM

## P6.3 Small Moves Action Plan

Creative Placemaking - SMALL MOVES - Small-scale public art interventions along Rochdale's Maker's Mile						
FUNCTION	AIM	ACTIVITY	RESOURCE	OUTCOMES	CID REF	PRIORITY
GOVERNANCE	A clear and effective governance to support the successful delivery of the CID. Roles will include leadership, advocacy, communications and investment.	<b>Makers Mile Project Board</b> A working group to oversee the CID programme - potential for Creative and Heritage sub-groups	4.1 Coordinate The Maker's Mile WG - Terms of Reference and diverse membership 4.2 Connect with CDF2 capital programme - Touchstones and Small Moves 4.3 Connect with GMCA CID programme and shared evaluation / learning 4.4 Report to Towns Board and Compact  - Evaluation framework / Impact assessment - Business model / CID leadership	- CID Coordinator to support and facilitate the meetings along with the Principle Culture Officer - Visitor Economy Manager to support - Spatial mapping / Urban Room facilities to support facilitation - Go and see budget - Rochdale Culture Coop - Rochdale Township Culture Lab group engagement	<b>Maker's Mile Leadership</b>	SHORT TERM
STRATEGY	A framework for creative placemaking approaches incl collaboration across sectors, cooperation across place-based narrative, commissioning and engagement (opportunity to influence policy around business rate relief, SI06 artist commissioning, design principles)	<b>The Makers Mile Placemaking Plan</b> - Creative Placemaking masterplan - Procurement / Commissioning models - Social Value tools	2.1 Production of a Maker's Mile Placemaking Plan titled The Maker's Mile Handbook - leading to a comprehensive report to include spatial mapping, zones, design principles, etc 2.2 Coordinate The Maker's Mile Project Board to implement the principles and proposals from the Plan 2.3 Ongoing moderation and governance of The Maker's Mile Plan, reviewing and evaluating projects and processes	- Commission a comprehensive report / plan to include detailed maps, layouts, commissions, budgets etc building on the initial Small Moves plan - CID Coordinator to support, moderate activities and regularly report to Towns Board / Compact	<b>Creative Placemaking</b>	SHORT TERM
ENGAGEMENT	A residency programme pairing creatives with themes or issues, applying an action learning model leading to larger commissioning opportunities	<b>CID residency programme</b> Creative action-research and development commissions & residencies	2.10 The Maker's Mile Working Group to identify opportunities to host creative residencies aligning to the principles of the Maker's Mile. 2.11 Build on the Artist Residency models with the Town Hall, Touchstones and Ebor Studios. Artists to connect with the Activate strand (in particular the events programme and Urban Room Rochdale) by hosting residency workshops and activities. Connect with Touchstone's Civic Dining Room programme. 2.11 Connect with externally commissioned residencies eg, Factory International residency, Castlefield Gallery New Art Spaces, HOME CPD programmes	- Commissioning budget for a residency programme - CID Coordinator to support with longer term visions for commissions and creative enterprises following the initial residency	<b>CID Ecology</b>	MEDIUM TERM
ENGAGEMENT	Invite a participatory approach to urban design opportunities and developments in the town centre, ranging from Touchstones refurb, new hotels and housing and station square	<b>Urban Room Rochdale</b> Curated walks and trails, conversations and demonstrations	3.8 Urban Room Rochdale engagement programme - a dedicated engagement space for community engagement and programming 3.10 Urban Room Rochdale festival / programme - either part of the Festival of Ideas and Innovation or a separate programme of talks, exhibitions, events etc. Environmental themes - Connect with Touchstone's Rebecca Louise Law: Cooperative project and potential Betty Beaumont public art project TBC 3.11 Urban Room Rochdale website - due to launch May 2023	- Partner with RDA and Local to programme events and activities connected to capital developments - Utilise the UR website, contributing content and mapping ideas, uploading plans etc - A dedicated space is required in the town centre for the Urban Room with resource for programme and exhibitions	<b>Creative Placemaking</b>	SHORT - MEDIUM TERM
DELIVERY	Establish opportunities for national and international cultural and creative exchanges to inspire, influence and connect to new and established organisations, programmes and artists (sector development)	<b>Connect</b> - International exchanges and collaborations - Research and exchange visits - national and international	4.9 Compilation of opportunities for collaboration and exchange with Compact partners plus external partnerships including: - Harry Meadley/Jatiwangi Art Factory - CPP - Shilpa Gupta / Factory International 4.10 Connect with Touchstones partnerships with Natural History Museum, British Council, 4.11 Showcase opportunities with MMU / GMCA - CIDs	- CID Coordinator to explore opportunities - CDF2 budget to connect with CID ecology activities - storytelling, networking, thought leadership / talks, residencies	<b>CID Ecology</b>	MEDIUM TERM
DELIVERY	Commission a diverse range of culture, heritage and public art interventions, directly responding to community and business engagement and place-based opportunities eg. Town Hall Square programme	<b>Small Moves Plan</b> Temporary and mobile public art interventions including signage, wayfinding, planting and place brand / marketing	3.1 Small Moves Plan includes opportunities and creative approaches - a more detailed plan to be developed / commissioned. 3.2 Small Moves to utilise engagement strands including CPP Make Your Own Culture programme and Urban Room Rochdale 3.3 Utilise existing Commissioning models inc Town Hall residency programme and Touchstones social-engaged commissions	*See Small Moves Implementation Plan - Commissioning budget - Maker's Mile Project Board - steer and opportunities - Commissioning models and briefs - Project management	<b>Creative Placemaking</b>	SHORT - MEDIUM TERM
DELIVERY	Co-design spaces, public realm installations and routes and trails around the town centre and the Maker's Mile with C&YP	<b>Small Moves Inspired</b> Public art & play - YP spaces and projects	1.7 this place [of mine] - a project by Manchester-based org FutureEverything commissioned by GM Arts in 2021 - could be part of festival of Innovation and Ideas (connect with work by OPUS / Lee Brennan) 1.8 Include activities and proposals in the Creative Placemaking Plan with a focus on engaging low income families / YP aged 19-25 1.9 Festival of Innovation and Ideas - non-consultation activities eg Lego 1.10 LCEP Young Producer programme	- CID Coordinator to produce a programme strand for Festival of Ideas and Innovation connected to the Maker's Mile plan - budget required - Connect with Urban Room Rochdale and LCEP Youth Voice groups	<b>Creative Placemaking</b>	MEDIUM - LONG TERM
PROMOTION	A place promotion campaign - sharing stories, ideas, and art - from those who have co-created the work	<b>Sharing Stories</b> Documenting and sharing the process, the outcomes, the achievements	4.7 Initiate new ways to tell and share stories through creative commissions and outputs eg. zines, podcasts, films, walks, performance etc 4.8 Connect with local story platform providers eg local radio, local newspaper, Creative Tourist, etc to support with promoting local talent and creative enterprise	- Commissioning budget for marketing and creative commissions - Ongoing moderation and digital marketing - CID Coordinator to support with coordinating activities with local and regional press and marketing providers	<b>CID Ecology</b>	SHORT TERM

## P6.3 Small Moves Action Plan

Small Moves Plan - Mapping Spaces & Zones								
Zone	Area	Related projects / developments	Observations	Opportunities	Lead Officer / Partner	Small Moves - Creative Approaches	Recommendation	Priority
Station Gateway	Station Gateway	Station Gateway masterplan Platform Park - We Made That Active Neighbourhood	Lack of wayfinding and navigation Disruption expected due to regeneration plans Station is located in a neighbourhood, not the town centre - empathy for local communities whilst navigating visitors and commuters	Proposed future developments in the pipeline - masterplan and investment Attractive heritage buildings - St. John's Church, Fireground Museum Local residential communities and independent businesses Culturally diverse communities Primary school - young people engagement Build on recent engagement activities - Urban Room Rochdale Co-working spaces - FireUp and the new FireWorks creative spaces	RDA / Arcadis We Made That	Animation Conversation Signage / Wayfinding Place brand Platform park engagement Creative programming Temporary exhibitions Food culture projects	Consultation is has commenced on the future f the Platform Park, led by We Made That. Establish an artist residency to work at the early stages in the design of this space, considering design principles and applications within the scheme.	Immediate
	Station Square, Fireground	Station Square vision and plan Milestone Road Study			RDA / Arcadis / Broadway Malyan		Commission a visual identity empathetic to the local community, communities and heritage of the area is required, building on the consultation through the Urban Room. Part of the longer-term development programmes planned for the area. Artist residency for Milestone Road to connect with the Maker's Mile 'sense of place' visual identity.	Immediate
Heritage Walk	Station Gardens	Station Gardens housing development	Very large derelict space awaiting development - on the main walking route from the train station into the town centre A long stretch of blank hoardings enveloping the site	Very early development proposals - opportunities to include an artist in the design team for public realm, signage and public art Main artery route between the train station and Deepdish/Milestone Road neighbourhoods into the town centre	RDA / RBC	Artist part of design team Temporary signage and interpretation on the hoardings Nature-inspired public art Conversations spaces inc seating and play Art that inspires leisure and hobbies for residents - exercise, reading, cooking Heritage assets, features, stories Window art trails working with charities Promenade performance - telling stories Creative industry spaces	Commission the visual identity work for Station Square to carry through to the hoardings on Station Gardens (Central Retail Site) and down to Drake Street. Part of the larger Maker's Mile programme.	Short-medium term
	Drake Street	Heritage Action Zone	A key area for heritage buildings and nostalgia A scattering of public art - some of which may need decommissioning Main walking route between the train station and the town centre Lots of charities, buildings requiring investment Lack of place identity	A Heritage Action Zone (Historic England investment) - due to finish Autumn 2023 HAZ investment for short-term marketing and wayfinding design - utilizing the research and knowledge generated through the programme Work with landlords on future uses - some Council-owned including Butterworths Jeweller	RBC		Window art trail complementing the HAZ Utilise Butterworth's Jewellers for maker-residences, building a creative industries presence in this part of town and contributing to the storytelling nature of the commissions.	Short term
Heart of the Town	Riverside	Urban Room Town Centre Vision	Complimentary to the existing street art / large-scale murals Lack of visible wayfinding and place brand, many different types of signage and heritage interpretation Attractive heritage architecture and features Rochdale BID interventions visible - street art, planting, new benches	Rochdale has an established, pro-active BID Large-scale empty developments including the Wheatsheaf shopping centre New hotel and approaches to improving the early evening economy	RBC	Social engaged projects with businesses and community organisations Activating spaces and hidden or quieter spaces, invoking intrigue, curiosity and future visions Playful interventions to engage families, young people and students Permission for pop-up activities eg busking stations	Short-term, temporary exhibitions in the large empty unit on Riverside. An engagement and conversation space. Testing mobile and temporary interventions. Artist and maker-residences producing outcomes for public realm animations. Commission a large-scale focal point, potentially linked to nature and the river, playful, evoking curiosity. Similar to Assemble's The Blue - <a href="https://assemblestudio.co.uk/projects/the-blue">https://assemblestudio.co.uk/projects/the-blue</a>	Immediate
	Heart of the Town - Bailie Street, South Parade, Exchange Shopping Centre	Rochdale Business Improvement District			Rochdale BID RBC		Connect with Castlefield Gallery New Art Spaces commissioning programme. <b>Work with Rochdale Culture Coop (CYP) on the MAKE YOUR OWN CULTURE programme to animate and activate spaces</b>	Short-med term
	Yorkshire Street and Pioneers Museum				Coop Rochdale BID			Short term
Cultural Heritage Quarter	Town Hall, Square and Steps	Major redevelopment	Currently a building site, the space is vast that will be made available for cultural programming including festivals etc The perimeter of Town Hall Square is mainly large, attractive heritage buildings that are also pubs and bars Perception of space can put people off from walking from one place to another	The Town Hall Square will have services to accommodate temporary interventions for events and activities, possibly temporary public art commissions	RBC / RDA	Mobile / Pop Up Temporary / Curated programmes Playful interventions Sheltered sculptures Street furniture	An integrated public art scheme has been commissioned for the space. Priority is the animation and approach to programme the space. Further consultation with the Town Hall team is required to understand the scope and budget.	Short term
	Memorial Gardens		Adjacent to Town Hall Square, the area is host to attractive gardens, a large cenotaph and a generous offer of seating providing an oasis of calm in the midst of a busy urban landscape. The buildings and public realm are large-scale, providing a sense of vast space, creating a pedestrian corridor rather and weather corridors. The area is rich in cultural heritage, and adjacent to the modern education quarter, however it isn't too obvious Touchstones is an art gallery, museum and archive venue.	Touchstones is in close proximity to Broadfield Park and town centre. Falling, a bridge between residential communities and the Nature corridors - introducing more nature along the river, the gardens and the park Investment available for cultural programming and heritage stories	RBC	Temporary, playful public art Sculptures or mobile interventions Providing shelter Planting and green infrastructure Performance and decoration, flags Sculptural exhibitions	Discussion with Betty Beaumont (USA) - site visits 2nd May - Touchstones	Immediate
	Touchstones Gallery	CDP2 Capital development			Your Trust		<b>Meeting Mark 24th April</b>	



URBAN ROOM  
URBAN ROOM

AUGUST 2022

local

MILKSTONE ROAD STUDY *connecting with*  
STATION SQUARE CONSULTATION

2

The slide features a light beige background on the left and a photograph of a street intersection on the right. The text is arranged in a clean, modern layout. The 'local' logo is stylized with a large 'l' and 'o'. The date 'AUGUST 2022' is in the top right. The title 'MILKSTONE ROAD STUDY' is in a bold sans-serif font, followed by the subtitle 'connecting with STATION SQUARE CONSULTATION' in a smaller font, with 'connecting with' in italics. The photograph shows a street with a roundabout, trees, and buildings under a cloudy sky. A small number '2' is in the bottom right corner of the photograph area.

	Milkstone Road - Executive Summary
Contents	
Exec Summary	1. The Brief
Context and Brief	2. Findings
Approach	3. Recommendations
Ideas from other places	
A Local Proposal	

Introduction	Context and brief
<p><b>About Local:</b></p> <p>LOCAL is a creative practice specialising in place-based community engagement and cultural programming. We engage people with the potential of place through a mixture of art, research and creative action. And empower local communities to make positive change right on their doorsteps.</p> <p>We look out as well as in, to celebrate what's great about a place and to bring in fresh thinking. Together, we shape places that are more relevant, more connected and more sustainable for the future. We're interested in how places create, nurture and develop their cultures. And are passionate about policymaking through people-first, positive interventions in local communities.</p> <p><b>What we were asked:</b></p> <p>Rochdale's Station Gateway is an ambition programme of regeneration and development. The train station sits in the Milnstone Road and Deapshill ward, an area that is deeply multicultural with families from Indian and Pakistan heritage.</p> <p>We were commissioned to create a study that produces an insight of who is using the Milnstone Road area for shopping and other purposes such as F&amp;B and understand the issues and changes, and ideas to encourage more visitors, in particular during the evenings.</p>	<p><b>Context</b></p> <p>In July 2022, Rochdale Borough Council with Rochdale Development Agency commissioned Local to undertake a study of Milnstone Road, the neighbourhood and economic centre adjacent to Rochdale train station. The study aims to support and complement the regeneration of the area, including consultation on the future Station Square development.</p> <p>Rochdale Borough Council are delivering a Station Area masterplan, as part of the Calder Corridor - Rochdale Rail Corridor Strategy*. The vision is an ambitious, future-facing plan with community engagement at its heart. This is aligned with the Council's vision to build success and prosperity with citizens and partners, whilst protecting vulnerable people.</p> <p>Adjacent to the station is the newly refurbished Fireground Museum, a tourist attraction with modern co-working facilities. The new development proposes a pocket park, sustainable living accommodation, a public square for community use and a park &amp; ride facility.</p> <p><b>Aims of the Station Area Masterplan:</b></p> <ul style="list-style-type: none"> <li>• Ensure a place led and consultative approach.</li> <li>• Promote a mix &amp; layering of uses to maximise potential.</li> <li>• Establish a clear hierarchy of movements &amp; access - A Streets for All approach.</li> <li>• Promote a high quality, ambitious, and high density residential led community centred on the transit offer.</li> </ul> <p>*The Calder Corridor includes a number of town centre stations including Rochdale train station, which is situated in a richly diverse neighbourhood with a number of retail and F&amp;B businesses. It also attracts a transient population who commute from the station on a daily basis.</p> <p><b>The brief</b></p> <p>The purpose of this work is to gain an understanding of who is using the Milnstone Road area for shopping and other purposes such as F&amp;B and what can be done to encourage more visitors, in particular during the evenings. Key areas/ questions to explore in the Urban Form include, but not this is not an exhaustive list:</p> <ul style="list-style-type: none"> <li>• Where are customers travelling from?</li> <li>• What is their journey purpose?</li> <li>• Are there other reasons for their visit?</li> <li>• What are the potential barriers to using the Milnstone Road area?</li> <li>• What would encourage them to visit more in future, in particular during the evenings?</li> </ul> <p>Local provides creative community engagement consultancy, to design, develop and deliver a sustainable approach to engaging local businesses in the regeneration of the Station Area Masterplan.</p> <p>The study has taken a more creative approach, which included the following research activities:</p> <ul style="list-style-type: none"> <li>- Urban Form consultation activities</li> <li>- An audit of businesses operating in the area, and how they feel about the future</li> <li>- 4x creative responses utilising psycho-geographical and life-responsive approaches</li> </ul> <p>The aim was to develop this work alongside the RIBA Stage 5 phase, feeding in ideas and opportunities to this process, and the development proposal and establish a longer-term approach to community engagement.</p>

P6.4 Milkstone Road Report

Approach

It's a work-in-process...

To create a meaningful approach to creative placemaking means working directly with local communities, local businesses and local partners, such as the local authority, local healthcare providers, local schools and local artists, and this requires care and time, imagination and resource.

Rochdale town centre (and the route to the train station) is undergoing transformational change, with large-scale regeneration projects and continues to use culture and creativity to influence, facilitate and celebrate its placemaking achievements.

The Milkstone Road Study was commissioned as research and development, and not just a simple survey of what local businesses and commuters need. The research activities has enabled the Local team, with Rochdale Council, to develop a proposal for a longer-term community and business engagement action-plan.

During the research and development activities, we talked to approximately 120 people including 25 businesses, 6 strategic partners, 4 artists and 12 young people.



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Research methodologies

Stakeholder conversations

We had detailed conversations with colleagues from Rochdale Development Agency, Community Rail Partnership, Network Rail, Fireground Museum, Broadway Malayan and Nye Bevan House.

Background research

We familiarised ourselves with the plans and previous consultation reports including the Corridor Rail Strategy, GM Community Facilities report, SPD consultation and design reports and proposals. We brought together our awareness of the Council's strategies around culture and art, events and festivals, visitor economy and early evening economy.

Comparison projects

We are always building on our own experience of working in different places, and implement our learning to new projects and research. We also look for inspiration from other places, especially those with similar issues, challenges, geography and demography but also to successful places that are taking risks, leading by example and taking a value-based approach. For this work, we have looked at creative-led engagement projects from Blackburn, Huddersfield and Bristol.

2-day Urban Room Pop-Up

We hosted a 2-day Urban Room pop-up, outside Nye Bevan House and adjacent to the proposed Station Square development. We designed activities to support our engagement with those who came along (80-100 attendees), mapping the feedback on both the proposed plans and wider issues and ideas for the area.

Creative Responses

As part of the study, we commissioned a series of creative interventions and responses to the research. These included:

- 3 Urban Room activities

We commissioned artists Rebecca Chesney, Victoria Whitaker aka Doodlher and Len Grant to further our research through a deeper connection and engagement directly with the area - by taking a walk and recording their observations, their ideas and record these responses through sketching, writing and photography.

- A photography project

We commissioned photographer Richard Tymon and placemaking consultant Esther Morrison to take portraits of the business owners and shopkeepers whilst interviewing them about their ideas, aspirations, issues and challenges. All the feedback has been recorded and a survey of the businesses, and the owners has started to be developed to support future research and community engagement.

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Research findings - a snapshot

Issues and challenges

- Limited Early Evening Economy offer - many of the eateries are take-away only, limiting the opportunity for families eating out
- Parking - too many tickets being issued to local businesses, over vigilant enforcement during day but then nothing at night. Shortage/incompatibility with residential needs/nowhere to park means less footfall and reduced opportunity for impulse spend
- Traffic - the cars drive too fast, and one-way systems are confusing for both drivers and pedestrians
- Anti-social behaviour - many perceive the area to be popular for drug-dealing and drug-taking, therefore making it feel unsafe and undesirable
- Consultation confusion - there are a number of complementary consultation events and survey's in progress at the same time which caused conflict and confusion amongst both residents and those consulting
- Litter and fly tipping - visibility of excess rubbish in back yards, car parks. Also there are an insufficient number of litter bins for the current number of takeaways
- Resentment about decisions being made by others that have a direct impact upon their living and livelihoods but they have no voice e.g. impact on road traffic of planned pedestrianisation (ie where does the displaced traffic go?)
- 1st generation residents tend to only socialise or shop with other 1st generation families / businesses. Whereas younger generations are less connected and happy to go further afield - for shopping, socialising and other activities like studying and attend cultural festivals and events

The opportunities

- Milkstone Road has a high number of independent businesses, providing a narrative to 'shop local' and promote this independent offer, similar to Hebden Bridge
- There is a high-quality, cultural food offer - that can be enhanced through markets, pop-up kitchens and food culture events and activities, enhancing the EEE
- Many of the businesses have been operating for a long time, some up to 40 years
- Both businesses and residents are happy and enjoy living and operating in the area
- Customer-base is both local and far, travelling from Wakefield and Leeds
- Ctr. Shahid Mohammed has started an Asian Business Network - Whatsapp group
- Lucy Smith from Business in the Community is hosting a business network event at Castlemere on 8 September
- Inter-generational business owners - opportunity for cultural heritage projects and opportunities, connect with public art projects and future design of spaces.
- Need more greening and spaces to relax, especially for old people. The laundrette owner runs a community veg-growing group - potential community project. Rochdale in Bloom is very active. Groundwork to support a scheme?
- The Curtain Theatre is approaching its centenary and has a fantastic archive - potential project to engage the wider community
- The shops tend to close during the morning - many shutters provide canvases for artwork - creating a sense of place and pride in community

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Ideas from other places

Blackburn is Open / National Festival of Making

Between 2012 - 2017 Local Director, Claire Tymon, initiated and delivered a creative engagement strategy for Blackburn town centre, collaborating with local manufacturing businesses to support local communities through culture, heritage and creativity. The programme encouraged young people, students and local communities to develop entrepreneurial skills and ideas, utilising spaces and buildings and providing a platform for enterprise, whilst creating a sense of pride and identity. One of the projects was the National Festival of Making which continues to grow and put Blackburn on the map for making, culture and community.



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Ideas from other places

Temporary Contemporary, Huddersfield

The Temporary Contemporary initiative is a partnership project of Queensgate Market, Kirklees Council and the School of Art, Design and Architecture, University of Huddersfield. Situated within Grade II listed Queensgate Market, Temporary Contemporary enlivens vacant spaces in the market as venues for music, visual art presentations, interventions, projects led by entrepreneurs and artisans, and the creative practices of young people from Huddersfield.

Temporary Contemporary prompts conversations about place-based-making, public engagement and cultural and mixed ecologies.



Mangotsfield Folly

Set in a disused railway station on the popular Bristol-Bath Railway Path, Mangotsfield Folly is a 12-month programme of creative commissions from emerging and established artists. Mangotsfield Folly is a partnership between a team of designers, creators and critical thinkers, brought together by their interest in elements of design, art and community.

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A Local Proposal

Creating a holistic community engagement plan, connecting with wider regeneration plans, projects and partners

Through the feedback, conversations, and creative responses developed through this Study, Local has created an approach for longer-term creative engagement for Milkstone Road and the Station and wider area.

Our proposal includes opportunities for temporary public art, community projects, design-led solutions to developing space for conversation, collaboration and cultural programming.

- A Milkstone Road area
- B Haji Cash and Carry
- C Nye Bevan House
- D Fireground Museum
- E Rochdale Train Station



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P6.4 Milkstone Road Report

A. Milkstone Road area

Milkstone Road has a wealth of thriving independent businesses including fashion, artisan bakery, supermarkets selling worldwide offer, and high-quality take-away offer. However, the area is used as a quick and convenient place to 'grab and go' rather than stay, dwell and relax.

Whilst the area has its issues (parking, litter, antisocial behaviour), it also provides a wide range of opportunities for creative placemaking and community engagement, to encourage and support people to stay longer. Food, theatre, films and fashion can create a programme to animate the area, with the local community. We propose a Winter Art Trail, engaging businesses in window dressing and celebration.

We propose a public art trail that can include applying artworks to shutters, new window displays, light installations, nature and garden installations, murals, street furniture as well as active events - guided walks, festivals and markets. Facilitating ideas via the networks, community partners, schools and mosques, this can be done via a temporary Urban Room and artist residency programme.



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B. Haji Cash and Carry

During the Urban Room pop-up, the owners of Haji Cash and Carry offered to support future ideas and initiatives in the area, and support the future design of the square. We'd like to extend the opportunity to use their shutters to feature artworks, ideas and possibly signage, creating a sense of place and ambition of the site, and entertain those travelling by train. Engaging the local school and community groups will provide wider engagement activities, especially those planned with the Community Railway Partnership.



Commissioning public art projects will help build trust, make the area attractive to both locals and visitors, increase pride and sense of place, and make people feel better about themselves and about the future. We would like to engage artists of South Asian heritage to support and implement ideas and concepts for temporary (and possibly permanent) public art. We would like to connect with Rochdale's Creative People and Places programme Culture Coop, Touchstones and Cartwheel Arts, building on relationships created with artists Jasleen Kaur, Rahela Khan and Alison Cooper.



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C. Nye Bevan House

The cycle hub provides a fantastic community space for conversations, workshops, meeting point and installation space. This can be the site of the Urban Room and will be used as a base to programme activities which will further support and facilitate ideas from the local community. Spaces adjacent to the hub can also be programmed with activities - outdoor yoga, markets, street art and planting activities.

The hub could be painted a different colour to demonstrate its new use, and host artist residencies and socially engaged projects, and a space for festival activities. This will attract commuters to get off the train and explore the area. A space to build relationships, engage local groups, test cultural and enterprising ideas.



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D. Fireground / Fire-Up

Opportunities to connect venues and spaces should be implemented, ensuring the tram station isn't a barrier between Milkstone Road and Fireground Museum and the town centre. The new Fire-Up co-working space provides an opportunity to host cultural and business networking events, workshops and food-tasting activities to bring people together to help shape the future and build a sense of community.



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E. Rochdale Train Station

We propose to work collaboratively with Karen Hornby, Community Rail Partnership on future community engagement projects, using the train station as a venue, as a space for exploration and growing, for exhibiting and meeting. To extend a warm welcome to visitors and commuters as well as an activity space for encouraging active wellbeing and play.



The future station square site is not short of blank canvases to showcase 2D artworks, interesting signage and wayfinding. The main audiences for this work is commuters, local residents and young people. Whilst the site is already quite busy with traffic lights, signage, street furniture, lighting and bollards, any work commissioned would need to consider aesthetic, environment and audience. However, we feel it would support the confusing and busy nature of the area, and provide a positive experience for all.



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A draft action plan

Recommendation	Action	Date
Coordinate activities across the different projects and partnerships, maximising the opportunity across a range of projects and avoid repetition	Establish an area-based Working Group to collectively develop and coordinate a placemaking plan for the area, with a focus on EEE Consider the project proposals outlined in this study - connecting Milkstone Rd with future Station Square plans	Bi-monthly WG meetings to commence November 2022
Continue to support the business community, facilitating ideas to support and sustain existing businesses as well as new developments	Support the emerging business network (with Cllr Shahid Mohammed) and Business in the Community Identify business support, training and funding	WG to attend meetings and report back
Continue to build trust and capacity in the community, building on engagement activities	Establish regular Urban Room programme to test ideas, communicating regeneration plans and visions	TBC
Improve sense of place and community through art, culture and heritage	Enhance both the day time and EEE by making stronger links with Curtain Theatre, F&B businesses and hosting outdoor theatre in the Square / Fireground eg Winter light events, themed guided walks and trails, exhibitions and guidebooks	TBC

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P6.5 Urban Room Website





# 7. CONCLUSION

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## P7.1a Place Lab Presentation

# PLACE lab

Communities creatively shaping better places

[www.place-lab.org/](http://www.place-lab.org/)

**PLACE LAB** was a concept created as part of the Durham 2025 UK City of Culture bid as a tool to democratise and amplify local creative placemaking actions in a large and dispersed geography over a time-limited period.

The **objective** of the **PLACE LAB feasibility study** is to create a governance, pilot model, business and financial plan and design a set of pilot projects to test the model.

Our **aim** is to ensure the **PLACE LAB** model is co-designed with participants and partnering organisations set in the context of County Durham and its future opportunities.

### PLACE LAB / In each place you will have...

**Any one of these can be the starting point**

### Place Lab Aims

- Situate the Place Lab model at the heart of building prosperous and healthy communities, supporting grassroots enterprise and innovation and informing our region's wider strategic agenda
- Establish a framework of research, resource and creative approaches that consider localised economies of places to build a network of opportunity, learning and collaboration
- County Durham will be a leader in local community enterprise, culture-led regeneration and art-based innovation, growing national and international partnerships and opportunities for the County and the region

### We're inspired by these 5 insights as a set of principles to creating and shaping better places for all to enjoy...

- It's not about organising one or two events. Shaping a place is a long term commitment.
- Nurture a strong community spirit and identify the common values amongst diverse stakeholders.
- Empower individuals in the community who can lead and implement ideas.
- Always explore new ideas and possibilities for a place.
- The benefits for shaping better places for the community are plentiful.

### Influencing policies

- Durham's Inclusive Economic Strategy
- Shared Prosperity
- Levelling Up for Culture
- ACE Priority Place
- Devolution Deal
- D25 Legacy

### NETWORKED APPROACH

A **connected network** of hubs across **smaller places** or local geographies using community-powered creative practice to link people, projects and good ideas to determine and realise a shared vision for a place.

Each hub is **self-defined** in action and design while sharing knowledge, experience and insight through an evaluation hub that will aggregate and re-share knowledge and resource, building an **open-source** community-powered evidence base for policy-makers, communities and creatives

### Where are we now?

- Peterlee: partnerships, participants & co-producers, initial engagement work, mapping & hub identification
- Durham City: initial engagement work, mapping, venue
- Dales: initial engagement work
- Insight & Evaluation Hub in development
- Framework and toolkit in development
- Funding plans in development

### Next Steps....

- Governance
- Communication
- Co-production
- Long-term rollout

P7.1b Place Lab Report

Mapping the Place Lab objectives  
14.08.2023 (CT)

We will not start with a concrete plan but adopt a process and approach that allows space to experiment and to dream.

Reinecke, J. 2018: Social movements and prefigurative organizing: Confronting entrenched inequalities in Occupy London

VISION

County Durham thrives through a collaborative, community-centred approach to culture and place regeneration.

The Place Lab mission is to use art and creativity as enablers and innovators for realising place change, collaborating with communities in hyper-local towns and neighbourhoods across the county to enable more people to fully participate in society and shape the future of their place.

CORE PURPOSE

Innovating place-based solutions with creative civic engagement, enabling local communities to be at the heart of decision-making processes about the future of their place whilst co-designing a sense of place and identity.

10 YEAR ASPIRATION

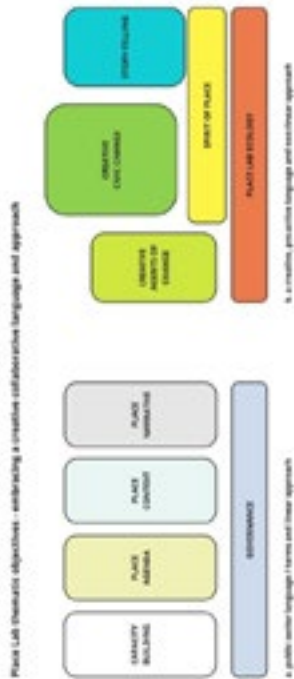
Long term aspiration - Place Lab is an established mechanism for sharing power and decision-making about creative placemaking and investment throughout all communities across County Durham.

3 YEAR PLAN

What can we achieve now? A proof of concept, demonstrating the value of the Place Lab framework as a mechanism for innovating place-based solutions to a county-wide creative placemaking strategy

FRAMEWORK

The five objectives have been designed to help build a framework, ensuring research and evaluation are at the core of the Place Lab model. In their current format, they challenge the usual language and approach informed by public sector strategies and aim to reflect the values and ethos of the Place Lab model.



1.SPIRIT OF PLACE

Mapping the Place Lab objectives  
14.08.2023 (CT)

Objective

Develop and/or strengthen a deep understanding of the existing culture of the place through research (what we already know) and durational (6-12 months) creative, collaborative community-centred activities including conversations and creative explorations (test what we know and build a bigger picture), capturing the spirit of the place.

Inspired by the National Trust's policy of the same name, a fundamental task is to ensure that we understand why each place is special - through many different lenses and voices. "Using this Spirit of Place as a guiding principle in everything we do at each place. Only if we do this will we be able to develop people's relationship with the places and understand what makes it special."

Outcomes

- Increase knowledge and understanding of a place's cultural and social heritage
- Increased sense of place and identity - what a place stands for
- Increase in community trust and confidence - more people engaging in (and possibly leading their own) creative and cultural activities
- Increase in new creative, collaborative partnership projects
- Improved digital literacy - promoting activities and community archiving
- Increase in contemporary art and culture experiences - exhibitions, public art, digital art
- Increase in artist employment

Values / Principles

- Community stories / voices
- Cultural heritage
- Creative explorations

Lines of Enquiry

- What does the place stand for? What makes it unique?
- What is special about the place? What do people find inspiring about it?
- What are people proud of? What are their aspirations for the future?
- How do we consider both the 'professional' insight as well as the community insight in co-creating the Spirit of Place?

Deliverables

- Establish a baseline - Ask what partners (inc cultural organisations) already know
- A variety of dedicated spaces for conversations about place (online, market, library, school classroom, allotment etc)
- Creative commissions to discover the essence of a place

Required roles & resources

- Creative Connector/s (producers, facilitators, curators)
- Access to spaces - libraries, schools, public realm
- Budget - documentation, commissions, marketing

2.CREATIVE AGENTS OF CHANGE

P7.1b Place Lab Report

Mapping the Place Lab objectives  
14.08.2023 (CT)

Objective

Increase confidence in the local creative community (artists, designers, thinkers, producers, musicians etc), inspiring and supporting them to play an active role in the future of their place by nurturing new creative, independent and enterprising ideas, collaborations and business models, whilst attracting a diversity of talent and establishing a community of creative agents of change.

Creating an environment to 'have a go' including creative innovation, ideation & entrepreneurialism through co-production, testing ideas, training, skills and talent development, investment in and activation of public and civic spaces and facilitating cross-sector opportunities.

Outcomes

- Increase in confidence amongst the creative community to deliver high-quality cultural experiences - experiencing art outside the confines of a gallery encourages different ways of seeing, learning and thinking about contemporary art.
- Increase in community access to art and culture through audience opportunities
- Building a network of artists and creatives who will share knowledge and skills and collaborate
- A strengthened creative community that feels connected and has resources to support ideas and collaborations.

Values / Principles

- Creative community confidence
- 'Have a go' attitude
- Connecting / Sharing / Collaborating

Lines of Enquiry

- Who are the local creatives? Are they connected, do they know each other?
- How might they get involved in local action, local projects?
- How do they find out about opportunities? Do they create their own?
- What do they care about? What is their priority? What are their aspirations?
- What do they need in order to sustain their practice?

Deliverables

- Creative residencies / Kickstarter commissions
- Regular space to showcase work, network, facilitate ideas (digital and physical)
- Skills development programme - mentoring, workshops, go&see visits

Required roles

- Creative Connector/s (producers, facilitators, curators)
- Access to spaces - libraries, schools, public realm
- Budget - exhibitions, documentation, commissions, marketing

Mapping the Place Lab objectives  
14.08.2023 (CT)

3. CREATIVE CIVIC CHANGE

Objective

Building on Spirit of Place and Creative Agents of Change, co-create a shared vision or idea for the place (or a specific element of the place) and establish an action plan co-produced by a place-based, cross-sector partnership (creative/community/public/private) that brings together diverse partners with the shared vision to generate economic and social value through the delivery of new creative civic change.

Creating the conditions for a healthy, vibrant and successful local / hyper-local economy. Nurture social, environmental, cultural enterprising ideas, collaborations and businesses to support a civic economy where active communities are collectively addressing local and globally interconnected issues.

Outcomes

- Artists and other creatives making decisions on the delivery of high-quality arts and cultural projects in heritage buildings in the town centre
- Greater collaboration between organisations operating in the County including the Local Authority, schools,
- Sustainable business models and community enterprises
- Strengthening business models in the arts and helping arts organisations to diversify their income streams
- Building a network of artists who will share knowledge and skills and collaborate
- A strengthened artist community that feels connected and has resources to support collaborations
- Fewer underused, derelict buildings and spaces

Values / Principles

- Co-produced place-based strategies
- Regenerative places / neighbourhoods / towns
- Creative civic change

Lines of Enquiry

- What have we discovered through Spirit of Place and Creative Agents of Change?
- Who is initiating the change? How might they be supported?
- How is the process being managed, facilitated and governed? Does it align with Place Lab principles?
- Do policies need to be created to protect the participants and the process? (Safeguarding, Coproduction Code of Conduct, etc)

Required roles & resources

- Creative Connector/s (producers, facilitators, curators)
- Terms of reference or partnership agreement
- Budget - feasibility studies, planning applications, fundraiser, creative producer, lead artist



P7.1b Place Lab Report

Mapping the Place Lab objectives  
14.08.2023 (CT)

4.SHARING OUR STORIES

Objective

Capturing, telling and promoting the stories as they are created - about the process, the people, the projects and the places - to a wide-range of local/global audiences through the power of creative storytelling, be that through theatre or art, documentary or conference papers, aiming to increase pride in place and confidence in civic empowerment.

Capturing the essence and impact of the work created to contribute in the development of improved physical, cultural, and social identity that defines a place and supports its ongoing evolution in order to increase a sense of pride and ownership.

Outcomes

- Increase footfall and therefore attracting businesses into places (inc town centres restaurants and good quality bars) and improve economic impact
- Improved local economy
- Fewer vacant shops and empty buildings
- Positive local and national media coverage
- Strengthening the distribution of excellent art and culture through digital platforms
- Increased profile for creative industries inc artists working in the County
- Provide a strong, confident message about the town/county as being a destination
- To improve the profile and perception of the place

Values / Principles

- Creative and cultural communication plan
- Clear messaging / call to action
- Community ambassadors

Lines of Enquiry

- What stories do we want to tell, and how? Could this be a creative commission?
- What do we need to create and share the stories? What evidence do we need/have?
- Is there a role for community reporters or student journalists to help in the process?
- Who do we want to share our stories with, and why? How might it help achieve the bigger vision?
- Who owns the stories we want to share? What role do they play?

Required roles & resources

- Creative Connector/s (producers, facilitators, curators)
- Cultivate/Grow - Documenters and creative interpreters, storytellers
- Champions or advocates to help share the story
- Platforms to tell stories - locally, nationally, internationally
- Budget - platforms, campaigns, fees, commissions, design

Mapping the Place Lab objectives  
14.08.2023 (CT)

And finally, the objective to build a foundation on which to build...

5.PLACE LAB ECOLOGY

Objective

Establish an inclusive, regenerative leadership model, ensuring a diversity of voices and talents are included in decision-making processes, enabling the Place Lab principles to be embraced and shaped, adapted and the outcomes are shared, contributing to and supporting a wider, county-wide ecology of Place Labs.

A healthy Place Lab ecology will encompass a network of people, skills, spaces, and practices, taking an inclusive and diverse approach to co-creating the Place Lab vision and strategy - ensuring it remains relevant, sustainable, inclusive and collaborative and connecting with national and international advocates, projects and partners.

Outcomes

- A network of arts leaders who value sharing their knowledge and skills, for the benefit of the arts and civil society
- Increased diversification of income streams to sustain programme development
- A plan that shows the connectivity between, infrastructure and Creative industry development to result in a more joined up offer for places
- A model for other town centres, therefore providing the County with good reputation and leading in the creative regeneration agenda
- Critical friends who will push for high quality outcomes inc high profile champions connected to the County/Place
- Increase ROI - value for money and sustainability (eg on administrative and management costs and approaches to delivery)

Values / Principles

- Regenerative governance - diversity of voices and roles
- Sustainable and ethical practice
- Accessible and cooperative

Lines of Enquiry

- What is required to establish a healthy Place Lab ecology? How might an ethical framework support this ecology?
- Who holds accountability particularly for finance management and procurement of services?
- How do we ensure there is a transparency of information and inclusive decision-making processes are enforced?
- How do we ensure there is equity and diversity of membership and how this reflects the purpose of the programme?

Required roles and resources

- Programme Manager / Place Lab core team including Evaluation and Insights Hub
- Cultivate - Leadership training / fellowships
- Creative Connector/s (producers, facilitators, curators)
- Budget - training, capacity, finance management, marketing

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[illegible]

## P7.1c Place Lab Framework

PLACE LAB ROLE	ROLE DESCRIPTION	GOVERNANCE
<b>Project Management and Coordination</b>	Central role(s) with oversight of the whole project, connecting different layers of governance and coordinate the activities of the Place Lab core team. Management and oversight of budgets, communications, procurement, reporting and governance.	Project Board & Core Team
<b>Corporate Communication</b>	Communications, marketing and PR strategy and development. Sign off on all branded assets, press releases, website copy etc. Evaluation of marketing and comms activities.	Core Team
<b>Research, Strategy and Policy</b>	Strategic design and development of the Place Lab model; building relationships with strategic leads and partnerships; support research, evaluation and ongoing reflection and refinement; advice, advocacy and presentation with local and national stakeholders / investors; support ongoing reporting and fundraising	Project Board & Core Team
<b>Creative Engagement / Creative Connectors</b>	Each Place Lab will have a lead Creative Engagement Producer role who will undertake initial research, develop relationships, identify potential activities, locations and partners for the Place Lab and then co-design a programme with the local community inc local artists, businesses, schools and groups. Creative Engagement will ensure the PL set up and delivery process is recorded and documented, providing invaluable insights and ideas to the Place Lab core team. Reporting progress to the PM.	Core Team
<b>Lead Artist Residency / Research</b>	Each Place Lab will commission an artist or creative studio to undertake a longer-term commission, to support the research, design and engagement activities for that locality. They will work collaboratively with the Creative Engagement lead, providing additional skills and experience. These roles can be advertised nationally or internationally, bringing a wider range of skills to the County.	Local Place Lab team
<b>Local Artist Commissions (Kickstarters)</b>	Each Place Lab will have the opportunity to invest in local idea and project development - supporting the local creative ecology and empowering them to test ideas that support their practice and/or the place. Commissioning models can include R&D projects, residencies, creative labs or workshop delivery.	Local Place Lab team
<b>Evaluation and Insights</b>	Led by colleagues at Durham University, and supported by other academic and policy research partners, the Evaluation and Insights Hub will lead on the design and implementation of the research and evaluation activities, facilitate regular reflective sessions with participants and partners. Also support the Place Lab core team to help identify opportunities for funding, dissemination, publication and advocacy.	Project Board & Core Team

## P7.1d Place Lab Article

### Major funding boost for County Durham's culture and regeneration programme

Published January 05, 2024 9.36am

A programme of world-class events, skills development and community-led activities has received a £1.25million Place Partnership award from Arts Council England through the National Lottery.

We submitted the bid on behalf of a consortium of the council, the Culture Durham Partnership and Durham University to support the £7.2million Into the Light programme which is set to begin this year.

The funding builds on the £2million councillors have already pledged towards plans for the enhanced three-year programme of events and activities across the county.

It comes as County Durham looks to cement its place as "The Culture County" after becoming the first county ever to be shortlisted for UK City of Culture status.

And it follows confirmation that tourism contributed more than £1billion to the county's economy for the first time ever in 2022.

To find out more about culture and events in County Durham visit the [This is Durham](http://www.thisisdurham.com/) website.

### In the spotlight

Cllr Amanda Hopgood, Durham County Council leader and portfolio holder for culture, creative, tourism and sport ahead of the formation of the new North East Mayoral Combined Authority, said: "County Durham and the North East are yet again in the spotlight for our ambitious programmes of world-class events and community-led activities.

"The £1.25million awarded is a huge vote of confidence by Arts Council England as we put culture at the heart of our regeneration plans for the county and the wider region.

"2022 marked a historic milestone for the county, with tourism contributing over £1billion to our economy for the first time, surpassing pre-pandemic levels.

"We are committed to both culture-led regeneration and activities that directly connect culture to economic and community growth.

"In line with that commitment, we agreed to use the £2million from our culture reserve to support bids for external funding such as this one from Arts Council England."

### Ambitious programme

Jill Cole, co-chair of the Culture Durham Partnership said: "This is an exciting and ambitious programme that is all about investing in our county by cultivating, growing and connecting people and places through the power of arts and culture. It's a real indication of the commitment of the council and cultural partners to work together in achieving this ambition, and it's brilliant to have this support from Arts Council England."

Professor Janet Stewart, Executive Dean (Arts and Humanities), Durham University, said: "This is a fabulous success for County Durham and an exciting opportunity to put culture at the heart of wider regeneration and growth for the county.

"Durham University is committed to working in partnership to support this ambitious and exciting programme.

"Through our degree courses, museums, collections, visitor attractions and cultural activities, we recognise the important role we play in the cultural landscape of the county.

"This programme will also provide a great opportunity to share our research in new and creative ways, to bring arts, science and cultural engagement together."

### Working together

Jane Tarr, Director North, Arts Council England, said: "The Place Partnership Fund is designed to help places make a step-change in the cultural and creative lives of the community and I'm delighted that culture is at the centre of Durham's regeneration plans. It's also great to see so many organisations and institutions working together on such an ambitious project that aligns with the aims of our Let's Create strategy, to enable everyone to have access to fantastic creative experiences, wherever they live across the county and whatever their background. I look forward to seeing how the plans develop and experiencing some of the activity myself."

### Culture programme

The expanded three-year culture and events programme will include a 'spotlight' year in 2025, which will involve enhancing existing plans for the 2025 Stockton & Darlington Railway bicentenary celebrations.

There will also be a major new programme of 'Finding the Light' events, exhibits and experiences exploring art, science and space.

The Place Labs concept, which saw pilots established in Peterlee, Weardale and Durham City as part of the UK City of Culture bid, will be rolled out countywide.

Under the Place Labs concept, a network of community-based cultural hubs will be established where residents can develop their own creative projects and share ideas.

The place partnership award will also support a long-term international programme with South Africa's Isango Ensemble, developing local talent and new productions that build on shared mining heritage and community activism.

Skills, training and leadership development projects will ensure that the county and the wider region have better and more varied career opportunities.

The programme has been developed by us and our partners including Beamish Museum, The Bowes Museum, Durham University, No More Nowt (formerly East Durham Creates), The Forge, Northern Heartlands, Redhills and TIN Arts.



## P7.2a Town of Culture Advocacy Presentation



# Stalybridge

Greater Manchester Town of Culture 2022



Stalybridge's cultural legacy spans the decades – it is the birthplace of the world's oldest brass band, the Stalybridge Old Band, it's the place where the iconic First World War song 'A Long, Long Way to Tipperary' was written, it's a key location in the film 'Yanks' featuring Richard Gere and it is where Beatrix Potter would often write and draw while visiting her family at Gorse Hall. In the present day it is still a hive of cultural activity, hosting events such as the recent Royal Exchange's The Den project and the ongoing and resoundingly successful Street Feast.

I'm so proud for Stalybridge and our local community to receive this recognition. We already know what a fantastic, vibrant and creative place Stalybridge is, but this is an opportunity to showcase our town's amazing cultural identity even more widely.

The Town of Culture title will allow us to build on this heritage and the wonderful work already taking place, while also creating new opportunities and a new tale in the town's story. It's a really exciting way to start 2022 and I look forward to what will follow.

**Tameside Council Executive Member responsible for culture Cllr Leanne Feeley**



## P7.2a Town of Culture Advocacy Presentation

### About the GM Town of Culture

The Greater Manchester Town of Culture programme celebrates the distinctiveness of one town each year, selected from the ten districts of Greater Manchester. It provides an opportunity to highlight and celebrate the distinctive culture of towns across Greater Manchester, as well as to raise local ambitions for cultural provision, a night-time economy, and increase pride in a place.

Greater Manchester is known globally for its significant contribution to culture, and every part of Greater Manchester has many culturally rich neighbourhoods, all of which are unique to that particular place. The annual accolade has been awarded to **Stalybridge** for 2022, highlighting the distinctive creativity and diversity of the Greater Manchester town, and putting a spotlight on the remarkable art, culture and heritage that exists across Greater Manchester.

“We are serious about bringing greater impetus to our proud towns, recognising their importance and potential. The distinct culture of our towns is something to celebrate and reward, and Greater Manchester’s Town of Culture allows us to put a spotlight on one local area with the vision and commitment to broaden cultural contributions.

Greater Manchester is a vibrant city-region, known around the world for our music, artists and cultural venues. Our cities have an amazing cultural offering but our towns also have history, culture, character, connection and community. The Greater Manchester Town of Culture award is an opportunity for any place to develop and strengthen their identity.”

**Andy Burnham, Mayor of Greater Manchester**

### Stalybridge: GM’s Town of Culture 2022!

In 2020, the world paused, and as we started to consider a new way of living, working, learning and creating, we also quickly realised what was most important. Access to food; access to the internet; access to conversation as well as family; patience; fresh air; equality; and culture. We were forced to slow down, and as we isolated, we found ways to fill our time. Walking, reconnecting to our local environment, shopping locally, cooking meals at home, and even growing our own food. As we stood on doorsteps to clap our hands for frontline workers, we would look at our neighbours and smile, sometimes they were sad smiles as the reality of the situation was dark but they were equally resilient smiles: they were knowing-we-will-meet-again smiles.



#### Our vision

We will create a 4-month celebration of cultural activities, using creativity, art and design to build a series of community-driven campaigns to promote slow art, slow food, slow movement ideas, enabling communities to initiate conversations and ideas around climate, equality, access, health and identity. These conversations will result in a series of projects, activities and events to create accessible opportunities for local communities, businesses and visitors to engage in global issues at a local level.

Building on what is already planned, GM Town of Culture will provide an additional layer of aspiration, talent and connection to create an embedded cultural offer for Stalybridge residents and businesses and a sustainable future.

The Stalybridge ToC 2022 programme will build and develop collaborations with Stalybridge dance schools, music groups, theatre and carnival organisations, local growing groups, schools and health centres to:

- co-design and deliver a series of 4 commissions - walking tours, sound walks, dance pieces and promenade performance
- increase access to the heritage and natural landscapes (river, canal, woodland) in the town centre, connecting with Street Feast events
- encourage intergenerational conversations and storytelling
- increase pride and participation in and around Stalybridge

## P7.2a Town of Culture Advocacy Presentation

### Welcome to Stalybridge



Stalybridge is a post-industrial town in Tameside, Greater Manchester which boasts an eclectic collection of heritage buildings, independent businesses and is the birthplace of the world's oldest brass band, the Stalybridge Old Band. It was the town in which protesters would congregate before marching into Manchester. Beatrix Potter would often visit her family at Gorse Hall on the hill overlooking the town, and where she would write and draw. It is also where Lowry lived. Stalybridge is an attractive town with both the River Tame and the Huddersfield Narrow Canal running through and the Manchester-Leeds trainline, all shadowed by the dramatic Pennine hills.

Once nicknamed StalyVegas after its vibrant bars and night time economy, Stalybridge is in close proximity to Ashton, Oldham, Mottram and Glossop, making it accessible to communities across Tameside and the High Peak. Only a 15 minute train journey from Manchester city centre and 30 minutes to Huddersfield, the Town of Culture programme aims to attract and include residents, commuters and visitors.

The **Stalybridge Town Centre Challenge Board** sets out some of their aims for the town centre under the following aspirations. A Vibrant Town; A Visited Town; A Sustainable Town; A Prosperous Town and A Liveable Town. As a Historic England **High Street Heritage Action Zone**, Stalybridge is undergoing significant improvements to the public realm, highways (including speed reduction / pedestrian friendly paving designs), building front improvements and a renewed Civic Hall including a new roof. The investment will be spent between 2021 and 2024.

### Our themes

The GM Town of Culture programme for 2022 will promote projects that enable people to slow down, connect with the local environment and celebrate its cultural value in activities such as artist-led walks and trails, community growing projects and outdoor activities such as theatre and storytelling. These will tie in with existing cultural highlights in the town, such as the popular monthly Street Feast event.

We will take inspiration from the town's heritage to provide a new narrative for future-thinking and future-doing projects, promoting the sustainability of the town, the environment and the community: a place where people can express their own cultural identities and celebrate their own everyday creativity:

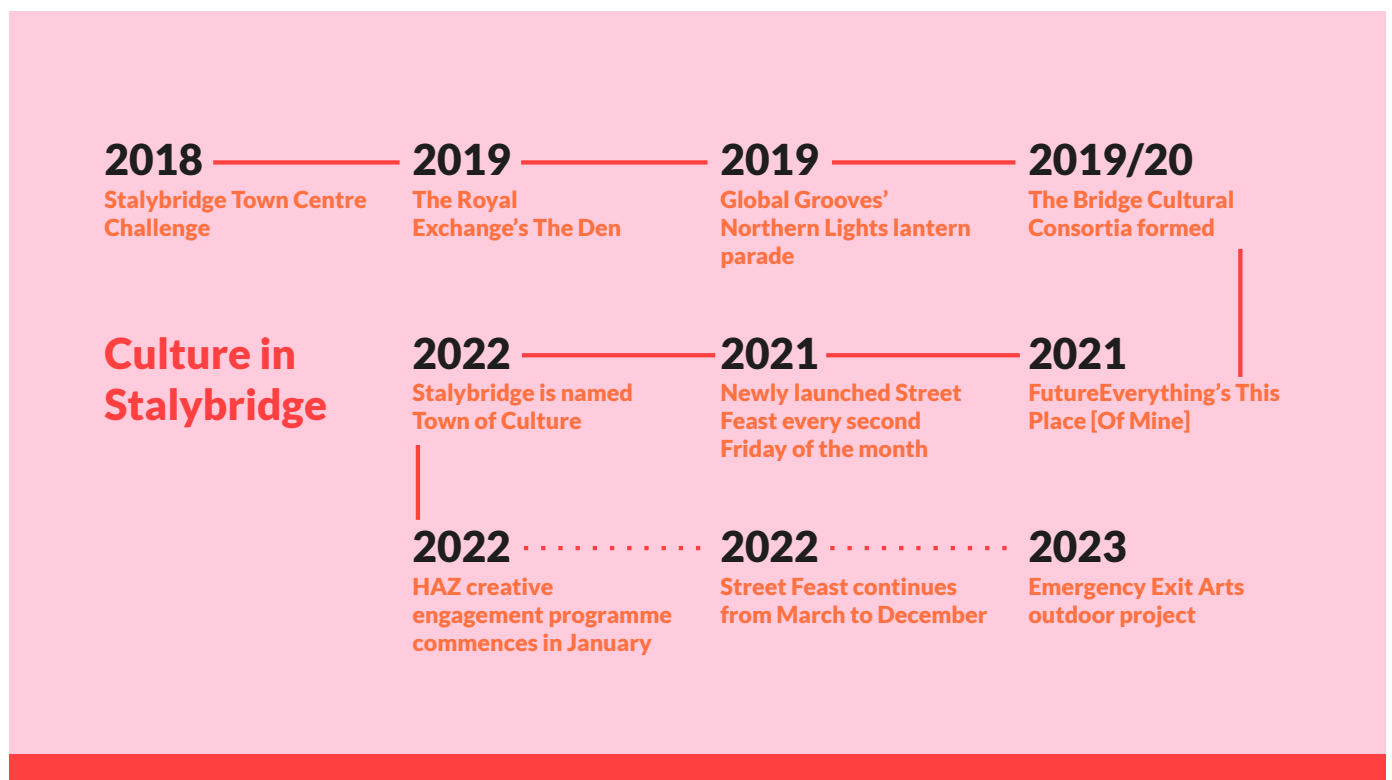
- Slow Food / Food for Thought - community orchards, doorstep growing, allotments, recipes, food waste
- Slow Making - knitting, embroidery, yarn-bombing projects
- Slow Art - storytelling, art-led research residencies, conversations, performance, writing and literature
- Slow Pace - walking, canal cruises, cycling

### Our aims and outcomes

The Stalybridge ToC 2022 programme will connect with and complement the Stalybridge HAZ culture programme and Street Feast, with additional community engagement activities, and audience development, through the following aims and outcomes:

- To strengthen the Stalybridge cultural infrastructure, engaging local artists, arts organisations and cultural groups eg the Local History Forum and creating access to skills and training, increase artistic ambition and aspirations.
- Embed a creative engagement, research and evaluation approach through the creation of a 'Living Archive', a space to learn, create and document new regeneration projects, creating a digital legacy for future storytelling and accessing new audiences.
- Utilise empty buildings and hidden spaces, empowering the local community to commission and produce a series of new temporary commissions encouraging new ways of seeing and creating space for storytelling
- Encourage a 'healthy' approach to place-making, introducing culture-led walks, routes and trails, sound interventions in the public realm, increase access to the natural environment (river, canal, woodland) in the town and encouraging intergenerational conversations, increasing pride and participation

## P7.2a Town of Culture Advocacy Presentation



## Who is involved



## About The Bridge Consortium

The Bridge consortium includes Global Grooves, Action Together, Sarah England Dance School, Made by Mortals, and Point North Brand Co. and is coordinated by Local. Our pledge is to bring the wider community together to make space for memories, and create new cultural traditions with creativity, conversation, and collaboration.

The Bridge is building a foundation to strengthen the local creative ecology in Stalybridge. Activities include: Urban Cultures Network bringing people together with shared values and interests to build capacity in cultural cooperation and production. A Living Archive as a programmed and curated space to learn, create and document the HAZ programme, creating a digital legacy for future storytelling. Viewpoints will animate unloved spaces, empowering the local community to produce a series of creative responses. Sensing the Town encourages movement, wellbeing and conversation whilst capturing emotional responses to the environment using motion sensors.

The Bridge has also secured Stalybridge as one of six high streets to receive an outdoor celebration in 2023, commissioned by Historic England, produced by Emergency Exit Arts and co-designed with the local community. This will provide Stalybridge with a legacy opportunity for Town of Culture 2022.



P7.2b Town of Culture Showcase Booklet



## P7.2b Town of Culture Showcase Booklet

### Forewords

When we first started this journey of celebrating Stalybridge and all it has to offer we knew we were building on a strong foundation of heritage, pride and activism in the town: the oldest brass band was born here, a *Long Long Way to Tipperary* was written here, the community run and highly successful Stalybridge carnival takes place here, Hannah Mitchell inspired suffragettes to pick up the fight for women's rights here and more recently the Royal Exchange brought their mobile theatre *The Den* here.

There was much to amplify and celebrate: and whilst the Civic Hall and Armentieres Square became our focus and it played host to the Hallé orchestra, artisan markets, theatre, food, dance, conversations and art. The jewel in the crown was the many organisations and individuals who took up the opportunities and helped us create a varied and deeply home-grown programme of activities for the Stalybridge Town of Culture programme. To all of you I want to say

a big thank you for all your hard work, dedication and amazing programme of activities you put on.

This booklet provides a snapshot of what was achieved during the Town of Culture year, it is a celebration of what is possible when we join together. Stalybridge Town of Culture would not have been possible without the work of the Stalybridge Cultural Consortium *The Bridge*. I am looking forward to seeing what they develop next and to join in the fantastic events being planned for 2023.

Thank you to everyone involved and to all of you who came along, I could not be more proud of all we have achieved together. Finally I want to say thank you to *The Bridge* for writing this document highlighting some of the work we created together.

**Councillor Sangita Patel**  
Assistant Executive Member for Culture, Heritage and Digital Inclusivity.

### Introduction

In November 2021, Tameside Council and The Bridge culture consortium applied for the GM Town of Culture 2022 award. The purpose of the bid was to showcase Stalybridge to the wider Greater Manchester community post-covid, when people started looking towards semi-rural communities in a new light. They were seen as desirable locations to visit and to live in, with all the amenities of their larger neighbours, without the downsides of inner city dwelling. The team saw the GM Town of Culture award as the perfect way to put Stalybridge on a new path:

To slow down, to connect with the local environment, place and people.

### The Ambition

The ambition of the team was just that - be ambitious! We wanted to show that Stalybridge wants, and deserves, the very best of what the culture sector can offer, and that the people of Stalybridge don't have to travel to experience it. We wanted to platform the town's cultural heritage and geographical quirks that make it special, to find the hook that makes it desirable to emotional and financial investment. A series of micro-commissions and starter projects felt like a great way to showcase local possibilities, and give room for multiple creative responses, tactics and ideas to grow.

### Our Community

We wanted the award to have a range

of benefits to the community. This could only be achieved by developing a variety of projects and co-designing and collaborating with the community on all of them. Our aim was to give people the tools and voice to help shape their own culture. The other obvious and immediate rewards would be the creation of things to do in Stalybridge, with a programme of events, exhibitions and workshops that the town hadn't seen before and could get involved in. Longer term, the goal was and continues to make Stalybridge a desirable place to work, rest and play.

### The Vision

We initiated a celebration of place and a programme of cultural activities, using creativity, art and design to build a series of community-driven campaigns. These enabled people to initiate conversations and generate ideas around climate, equality, access, health and identity. The engagement driven projects sparked innovative approaches and got the people of the town talking about what their culture is, was and what it might look like in the future.

The outcome of these conversations was a series of projects, activities and events that responded to global issues at a local level, allowing towns like Stalybridge to become leaders and beacons of best practice. If the next GM Town of Culture adopts the successes here and learns from what worked, and what didn't, then we will have an impact on a regional, national and global level by sharing our ideas.

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# Food as Culture

Food is a delicious and accessible form of culture and eating is something we all do. There is talent in the making and artisan processes involved in cooking, serving and creating culinary spaces. We all add a little creative flair to the food we eat, even if it's just making beans on toast!

### Street Fest

The hugely successful monthly 'Street Fest' food and drink markets were already operating in Stalybridge, bringing people, curiosity, and positivity to the town. Town of Culture supported and enhanced the markets bringing a programme of local arts and crafts, talents, writers, dancers and performers to provide family friendly activity at the events, and in return the cultural events benefitted from the high footfall in the area during the events.

#### Highlights included:

- Silent Disco
- Interactive Street Theatre - Bubble and Squeak, the Morris Dancing Merchants, entertained the public with larger than life characters
- The Royal Exchange 'Den' project returns to Stalybridge Civic Hall with free tours
- Seed to Feed - a stall dedicated to re-using take away containers to plan a menu of 'take away' seeds to grow at home.
- The Sarah England School of Dance supported many of the Street Fest events and activities including performing a full size traditional May Pole dance.
- Global Grooves carnival arts organisation led the proceedings for the Carnival month with their Bloco Mente band and Aurora, a 4m puppet inspired by the spectacular Aurora Borealis (Northern Lights) which brought sparkle from the skies directly to the streets of Stalybridge.

The monthly markets were delivered by The Market Co and brought new and distinctive artisan food pop-ups to the town. When Street Fest took place the town centre saw a dramatic rise in footfall (on average 36% increase per event). The events had a positive impact on the local economy and inspired an enormous sense of pride.

The Market Co also delivered three popular and well attended artisan markets inside the Civic Hall. These allowed artisan traders to bring their produce to Stalybridge. You could purchase anything from hand crafted jewellery to furniture, pies, clothing and everything in between.



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P7.2b Town of Culture Showcase Booklet



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Born and Bread

An arts project with a difference commenced for Town of Culture. Working with two-time BBC Great British Menu champion Adam Reid we are developing, influencing and promoting a food culture in Stalybridge! Adam began by exploring the town's food heritage, creating new recipes and co-designing menus with the community to develop a new food identity in Stalybridge.

The ongoing project is being widely promoted, highlighting Stalybridge as a place to visit for its emerging excellent culinary offer. Adam's Stalybridge-

inspired recipes have been shared with the local food and drink business community and beyond, inspiring everyone to make their own variations based on their family traditions and cooking heritage, creating a project as varied as the demographic of Stalybridge itself.

The Born and Bread project has kick-started a new Food and Drink network in the town, enabling local artisans to problem solve together and initiate exciting new projects and events, all with Adam's support.

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Lost Trees of Stalybridge

Operation Farm is a local social enterprise whose mission is to promote involvement and enjoyment of food and growing. Lost Trees of Stalybridge was a project to engage local people to map the fruit trees of Stalybridge, gathering stories about their history and informing people on how best to use the trees' produce. They delivered walking workshops and created a podcast to tell the story of the project, which you can listen to now!

Lost Trees aimed to raise greater awareness and understanding of local

food and supply chains, giving people the knowledge and independence to find different ways to consume and enjoy food. Promotion of this project was, and still is, vital during the ongoing cost of living crisis. The subsequent walking routes and podcasts highlight the enjoyment and recreational possibilities that can be taken from an understanding of the food we eat, and our local environment.

Link to podcast here:  
<https://linktr.ee/operationfarm>



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# Our Cultural Heritage

Building upon what makes our place great. Connecting to the past to inspire the future creates greater buy-in, and allows people to fall in love with projects rooted in our cultural heritage.

The Living Room

A community archive for Stalybridge. The Living Room is both an online and real life platform. People can share their stories about where they live, upload images and multimedia footage and build their history collectively, all from the comfort of their living room!

The Living Room was designed to feature as a pop-up immersive experience in libraries, museums and galleries, where you can engage in a real life Living Room. A new poster campaign in the town will allow people to scan QR

codes, which takes you to the website to share your stories and read those of others. Our ambition is to embed The Living Room as an educational tool to be used in history lessons, care homes and local history groups. Creating a democratic DIY archive is unique, innovative but best of all, is happening right here in Stalybridge!

Please visit The Living Room online at: [www.alocalivingroom.com/location/stalybridge](http://www.alocalivingroom.com/location/stalybridge)



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## P7.2b Town of Culture Showcase Booklet

# Stalybridge as a Cultural Destination

**Stalybridge has enviable civic and natural assets that are more impressive than in many similar sized towns. We wanted to find ways to re-energize them and bring the public a feeling of ownership of these spaces, unlocking the town's vast potential!**

### Fabric Lenny: Schools Project

The architecture of Stalybridge is impressive, but perhaps more impressively is the personal relationship we have with our buildings; and many have fond memories of visiting the markets in the Civic Hall. This schools project started as a celebration of the architecture of the Civic Hall and surrounding areas. Whilst the work created by the pupils were meant for hoardings, a last minute re-design was required and the finished artworks appeared on flag poles in the town centre for the year of Town of Culture. Through the Heritage Action Zone

schools engagement programme we will continue to work with schools in 2023 to celebrate the heritage of Stalybridge; look out for new spaces where we can exhibit the work created by the pupils!

The co-designed approach with Fabric Lenny, a high profile artist, demonstrates a good way to bring young people into big cultural projects. The unexpected change of format for the display just goes to show that when these projects change, there's always a solution to prevent them being lost.

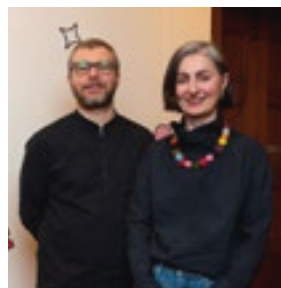


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### Tame by May Wild Studio

Local artist duo, May Wild Studio, were commissioned to develop a project which followed on from the artists' commission for Making In Tameside. With a focus on Tameside's waterways and keeping micro-histories alive,

community members gathered stories from the community and produced artwork and proposals for large scale artworks in the town, based on these soon to be forgotten glimpses of local life.



### Rebecca Chesney in Stalybridge

Rebecca Chesney is an artist with an international profile who has been commissioned to develop a project that considers key feature in Stalybridge's cultural heritage. Rebecca's interest in working class identity, the history of local civic uprising and striking in Stalybridge will be represented in a series of posters and collage interventions from archival scans, paired with words from residents that have taken part in a community writing workshop. The posters will start to pop-up around the town in 2023 - keep an eye out!

Opening in September 2023, Rebecca will exhibit the project in full at the Astley Cheetham Art Gallery. Tameside Cultural Service will add pieces from their collection that depict working class life in the show to compare how artists responded to issues surrounding working class identity in the past. Rebecca will donate the work she produces to the gallery and other national art institutions. Town of Culture has enabled Stalybridge to take new approaches to curating and building a contemporary art collection.

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### The Hallé in town

Bringing The Hallé to The Civic Hall allowed the community to access performances from world class musicians, right on their doorstep. It also had the bonus effect of showing the Hallé and other cultural programmers that such performances are very well attended and gladly received in Stalybridge.

The two relaxed concerts sold out in minutes! Audiences and orchestra alike were enthralled by the superb acoustics in the building, rivalling other national and international concert halls we were reliably told.

That the Hallé brought with them a specially created composition of It's a Long Way to Tipperary for Stalybridge's Town of Culture for all to enjoy and sing along to was the icing on the cake for a wonderful day in Stalybridge.

The audience was unanimous in their praise:

*"That was magic! Best lunch time hour ever"*

*"Beautiful afternoon in my home town Thanks x"*

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P7.2b Town of Culture Showcase Booklet

# Community Projects

Funding for community projects and pursuits was allocated as part of the Town of Culture accolade for Stalybridge, and it proved to be a huge success. A key aspect of the projects that would be approved were those that enabled people to slow down, connect with the local environment, and celebrate Stalybridge's cultural value.

# The Town as the Canvas

Putting arts and culture in surprising places to bring the town to life. Making a more interesting town centre that showcases everything it has to offer, curating the experience of Stalybridge for visitors and residents alike.

Over a 12 month period, 25 grants were allocated to community groups and organisations, who used the funding to initiate some amazing projects in Stalybridge.

The projects funded included:

- A writing workshop by local expert, Cat Lumb, who encouraged participants to write about their experiences of Stalybridge and thoughts and feelings about the town.
- Bunting and eco decoration making workshops for Heyrod Brass Band Contest, which was also followed by a photography exhibition.
- A sing-along drama presentation for children and their families by theatre company '2 Boards & A Passion'.
- A 1960's summer of love reminiscent event for senior residents of the town, by community group Fit Over Fifty.
- A "Snail-o-Vision" stop-motion animation workshop by arts group, Phantasmagoria.
- Bollywood "Chance to Dance" session by the RIRI Dance Academy.
- A slow-down sleep therapy workshop session by Creator Ltd.
- Friends of Stalybridge War Memorial maintenance and planning.
- A series of immersive walks around Stalybridge by Tameside Wild, to encourage people to slow down and connect with nature.
- Power of Resilience community arts workshops to build emotional, mental, physical, social and spiritual resiliency.

The scheme showed the depth and range of local talent and passion that already existed in the community, just waiting to be realised.

Discovering Stalybridge: A Sheffield School of Architecture Live Project

The student Live Projects are a pioneering educational initiative introduced by the School of Architecture at the University of Sheffield. The architecture students work in Live Project groups, drawing on the School's exceptional research base as well as the commitment, vision and resources of highly talented students.

The students conducted interviews with residents and local businesses

in Stalybridge, listening to the design needs and identifying opportunities for creative solutions in the area. They discovered that wayfinding and signage that celebrated and united the town's routes, navigation and overall feel was needed to enhance the everyday experience of the town. They provided ideas and opportunities for integrating their ideas into the existing projects in Stalybridge.



## P7.2b Town of Culture Showcase Booklet



### Street Art

Stalybridge is home to a host of incredible street art, in particular work by artist Mr Eggs which has popped up all over the town in the past year. We are inspired by this way of exhibiting, which harks back to Stalybridge's activism and protest heritage. The artworks have created a real talking point and have familiarised the community to the value of Street Art with a visual articulation of ideas and features about where they live.

Stalybridge's heritage of painted brickwork advertising is faded, but still visible today. The work of street artists, mural artwork and design-led poster campaigns is a fitting evolution of this type of cultural heritage and should be celebrated!

### Heritage Trails

Two unique heritage trails were developed by local performing arts duo 2 Boards and a Passion. These family friendly trails celebrated the heritage through unique stories and music. They encouraged visitors to enjoy the town and its surroundings in a free and accessible way.

'Glorious Gorse Hall' set in Cheethams Park is a calming heritage and nature audio walk. [www.2baap.co.uk/glorious-gorse-hall](http://www.2baap.co.uk/glorious-gorse-hall)

'My Stalybridge' is a heritage audio walk for all ages, designed to give you an insight into some of the town centre's fascinating history, as told by Stalybridge residents past and present! [www.2baap.co.uk/my-stalybridge](http://www.2baap.co.uk/my-stalybridge)

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### Steve Marland: Modernist Architecture Walk

Manchester Modernist artist and photographer Steve Marland led a guided photography walk of Stalybridge's alternative architecture and buildings that inspire curiosity.

From this 'walkshop' he produced a digital guide that people can follow themselves! It currently lives on the In Tameside website and on his (very popular!) personal website.

The commission shows the town through a different lens, uncovering some hidden gems and providing a bit of background to the well known structures of the town. The Modernist movement is huge and Steve's network is vast, meaning that many of his followers and fellow enthusiasts, with the same eye for the potential of 'place', will be focussing their lens on Stalybridge.

[www.modernmooch.com](http://www.modernmooch.com)



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# Ambitious Exhibitions

Celebrating Stalybridge's exhibition spaces and building new approaches to exhibiting art in the public realm, introducing new concepts and innovative ideas.

We worked with Stalybridge's premier cultural heritage locations, including Astley Cheetham Gallery, the Civic Hall and the Library to enhance the offer and show that contemporary practice and ambitious projects belong in Stalybridge.

May Wild Studio, Julian Bovis, Steve Marland and Sarah Hardacre had already been commissioned to produce bespoke artworks in response to Tameside. These artworks will be turned into affordable products that people will be able purchase.

### Making In Tameside

Stalybridge needed to connect and position its impressive creative community as regionally significant.

These prototype products and the original artworks were shown at the Making In Tameside exhibition at Astley Cheetham Art Gallery in Stalybridge, detailing the creative process and multifaceted approach to the project for the community to see.



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Open Art Exhibition

The longest running open art exhibition in Greater Manchester is held annually at Astley Cheetham Art Gallery. The exhibition prides itself on being open to all and ensures that any local person who submits an original piece of art will see their work in the gallery. This

creates an emotional tie to the venue and the gallery benefits from people bringing friends and family to see their work. The exhibition received extra promotion and attention as part of the Town of Culture programme.

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Local / Lokal

Curated by Local, Local / Lokal was Stalybridge's most ambitious, and first international exhibition, connecting four photographers from Sweden with three photographers from the Greater Manchester region. The exhibition explored what makes us 'local' and what our similarities and differences are. The aim was to develop a manifesto for being local, showing that no matter where we are from, we all share common issues, loves and challenges.

The exhibiting artists included Greater Manchester photographers Carys Kaiser, Ciara Leeming and Richard Tymon, and Sweden's Håkan Dennersten, Karin Andersson, Lina Karna Kippel and Henrik Hansson. The photographers met through a series of online symposiums prior to the exhibition to discuss what being local meant to them. They then developed work based on these conversations, which also featured in the exhibition.

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'Views of Stalybridge' Schools Exhibition

Schools were invited to collaboratively respond to the theme of 'Views of Stalybridge'. The pupils worked in partnership with the commissioned GM based artists, Kieran Lee and Nerissa Cargill-Thompson. Creating new artworks that were then exhibited at the Civic Hall, creating the largest schools exhibition held in Stalybridge.

440 pupils from 7 local primary schools explored the local landscape taking in all that Stalybridge has to offer, from cairns to waterways, industrial heritage to their every world.

The works were purposely exhibited

to make them accessible for all, and to encourage a playfulness as the audience wandered through the network of linear maps and fabric views weaving through and round the Civic Hall.

The feedback from teachers was unanimously positive:

*'They have responded really well, produced so much work and been very creative. The Civic Hall has been inspiring.'*

*'It is beautiful to see all the works exhibited. After all that time in lockdown it is wonderful to see.'*



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## P7.2b Town of Culture Showcase Booklet

# Creating a Cultural Ecology

Nurturing and supporting a creative community is key to the development of a healthy culture through networking, marketing and developing a creative community. Here are some of the projects we have developed to support a strengthened ecology.

### A Digital Tool

The In Tameside website was invaluable during the Town of Culture as a place to unite all of Tameside's creatives under one go-to site and connect with the wider community and region.

#### The site features:

- A community listings page for people to find each other, start new collaborations and commission locally.
- A 'What's On' section to promote and find regional creative events to attend, enriching the experience of the area.
- An Education section, including an innovative platform for local creative teachers and learners to access educational resources such as lesson plans, school trip ideas and signposting to relevant support.
- A Things to Do section that promotes the best features of Stalybridge to encourage visits, and a curated, coordinated experience of the town's virtues.

All Town of Culture 2022 activity has been documented and shared via the In Tameside website. [www.intameside.co.uk](http://www.intameside.co.uk)

### Sharing Stories

From building positive relations with local media, to setting up innovative platforms and tools for the public to use and spreading the town's activities and ideas via social media, we've really shouted about Stalybridge this past year. It allowed us to develop and commission

special bonds with local, regional and national social media platforms. We are exploring how we can carry on this work post Stalybridge Town of Culture together with our new media partners.



Link to press coverage: [tinyurl.com/press-coverage](https://tinyurl.com/press-coverage)

The design-led approach to Town of Culture was the vision of local designer Michelle Lyons, Director of Point North Brand Co. The investment in quality design is what gave people the confidence to participate and recognise Town of Culture as a brand. Developing beautiful brands and displays that showcased the town in the best possible way, designed by the people that know it best.

A key message is that 2022 marked a turning point of a new era in Stalybridge; with future successes being contextualised by how they started with the Town of Culture Award and spread and sustained through the PR and marketing techniques developed during the last year.

### Bridging Opportunities

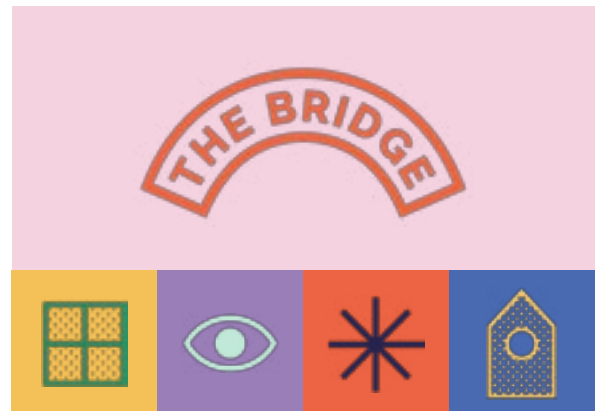
#### The Bridge Networks

The Bridge consortium's original purpose and aims were to programme Town of Culture 2022 together and meet regularly to co-design events and activities. Its original manifestation was a group of just 8 key stakeholders, all arts organisations, under huge pressure to deliver a post-covid backlog of programming and creative project commitments.

Local, as a new organisation with fewer historical deliverables, stepped in and supported the Bridge by leading on their key elements of the curation and delivery of the ToC programme.

We have now created 2 networks. The first is a general Creative Network that encompasses visual arts, performance, music and writing. The second is a Food and Drink Network, initiated via the Born and Bread project with Adam Reid, to promote, support and activate the growing artisan-led offer in the town.

The Bridge is now working with Industry Stalybridge to lead, develop, host and nurture the networks, taking a slow approach to winning the hearts and minds of the community. We are confident that many of the town's future successes will be connected to the formation of these networks.



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## P7.2b Town of Culture Showcase Booklet

# A few words from The Bridge

So what next? The success of Town of Culture 2022 depends upon the future steps we take together. As you've read, there has been plenty of ambition, optimism and some wonderful projects and ways of working have been initiated.

By building upon the successes like Street Fest we can sustain reasons to visit and give confidence to the wider region in Stalybridge as a destination. By nurturing and developing the new networks and embedding the local authority into them as a collaborator, we can make sure that the town's creatives can steer their future together.

Let's continue to make the most of the town's assets, the wonderful heritage and natural setting combined with the creativity and culture that exists in the town to demonstrate what is possible. Continuing to build on the amazing foundation that has been created by Town of Culture will be a source of pride and a fabulous legacy of Town of Culture 2022.

Going forward, it is important to refer back to Town of Culture's ambition and the starter projects to find ways to expand upon the work done in 2022 and grow the roots and shoots cultivated, to make the town bloom.

We've learnt that we can approach cultural activity and programming in Stalybridge as you would for any town or city. Our people deserve it, understand it and want it. As 2022 has shown, giving people concepts and ideas that challenge them will push the boundaries of what is possible here, because Stalybridge has the assets, cultural heritage, talent and will to show that anything is possible.

### A reflection....

Whilst over **80 events** were delivered as part of Town of Culture and over **46,000 people actively took part in events**, the celebratory finale event of Town of Culture never happened:

On the 9-11 September 2022 a three day long festival called Gongoozler was due to take place. It involved the recreation of Global Grooves' 200 people-strong Queen's Jubilee Pageant from London being recreated in Tameside as the Cotton Carnival, street theatre, music, art installations, plus activities on the canal and 23 craft workshops for families were all scheduled to take place. However, the event was cancelled at the last minute due to the sad passing of Queen Elizabeth II on Thursday 8 September 2022 and the period of mourning following her death.

### A High Street Festival in September 2023

It was not possible to reschedule the 3 day festival but we are pleased to announce that as part of the High Street Heritage Action Zone project from Historic England, Stalybridge was successful in securing the opportunity to deliver an outdoor festival project.

Led by Emergency Exit Arts and local partner Global Grooves the celebration event will see giant puppets arrive and parade through the town, meeting and participating in local festivities to celebrate the town's heritage, culture and people in unique and diverse ways. The event is linked with 6 other towns across the UK and will also showcase some of the activity originally planned for the canal festival in 2022. This event will take place on Saturday 9 September 2023.

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P7.3a GMCA - GM Trailblazing Devolution Deal



# Greater Manchester Combined Authority Trailblazer deeper devolution deal

Subject to ratification of the deal by all partners and the statutory requirements referred to within this document, including public consultation, the consent of the Greater Manchester Combined Authority and its constituent local authorities, parliamentary approval of the secondary legislation implementing the provisions of this deal, and accompanying accountability arrangements.

15 March 2023

59 Greater Manchester Combined Authority Trailblazer deeper devolution deal

## Culture and tourism

### Culture

229. Both the government and GMCA recognise the crucial role that culture, heritage and sport can play in supporting levelling up, through giving people pride in the places they live, supporting a vibrant local economy, and promoting wellbeing. That is why the government has made commitments to significantly increase investment in culture via Levelling Up Priority Places, and why GMCA is committing investment of between £5 million and £15 million of its UK Shared Prosperity Fund allocation to cultural investment, alongside £4.3 million of locally raised investment via the Greater Manchester Culture Fund.

230. To maximise the impact of this collective investment, and to explore new ways in which culture and heritage can deliver on wider levelling up outcomes like regeneration, skills, business support and health and wellbeing, GMCA and the government will establish a Greater Manchester Strategic Cultural Partnership. This will provide a clear, codified framework for collaboration between national and local partners, identifying shared priorities and aligning resources, and will be underpinned by the development of a memorandum of understanding, which the partners will collaborate on to agree in 2023. The partnership will facilitate two-way exchange, connecting the government and relevant arm’s length bodies with GMCA and delivery partners in Greater Manchester, and ensuring Greater Manchester’s voice is heard on issues of national importance.

231. The Greater Manchester Strategic Cultural Partnership will enable local and national partners to commit to co-developing and delivering the cultural ambition of Greater Manchester, along with its residents and businesses, resulting in a five-year Greater Manchester Culture Strategy, to be published in 2024, that maximises the impact of a shared cultural ambition.

232. The revised cultural vision and the governance framework developed to support delivery of that vision will empower cultural partners to work across a variety of agendas, including economy, skills and health, and will support local partners to make meaningful contributions to national policy development where it affects the people of Greater Manchester, driving innovation and prosperity in our places.

233. As part of this, the DCMS will work with GMCA and DCMS’ arm’s length bodies, including Arts Council England, Historic England, the National Lottery Heritage Fund, British Tourist Authority (trading as Visit England / Visit Britain) and, where appropriate, Sport England, to support greater funding alignment, joint investment and strategic collaboration in the region, to maximise the overall benefit of local,

Greater Manchester Combined Authority Trailblazer deeper devolution deal 60

regional and national initiatives that drive local economic growth, support wellbeing and build pride in place.

234. This could include increased alignment around funding and programmes, such as Creative Improvement Districts, Heritage Action Zones, and Greater Manchester Moving. Investment decisions should take into account strategic priorities, such as those identified in the NP11 Place Strategy for the North, Levelling Up for Culture Places and Arts Council Priority Places, the Greater Manchester Moving in Action strategy, and other policies to support health, wellbeing, skills and international activity. As well as supporting the practical development and delivery of shared priorities, this approach will encourage sharing of learning within Greater Manchester and beyond, developing new opportunities for culture and system change through shared endeavour.

### Tourism

235. VisitEngland will work with Marketing Manchester, on behalf of GMCA, to accredit it as a recognised Local Visitor Economy Partnership. The partnership will work with local authorities, wider sectors such as transport and higher education and the private sector, to bring coherence to the region’s tourism sector and drive the growth of the visitor economy. This includes through developing and marketing Greater Manchester’s cultural and heritage visitor organisations and offer to wider domestic and international audiences. While VisitEngland will provide targeted support in the form of strategic advice on commercialisation, accessibility and sustainability best practice and other public funding streams, the government expect local stakeholders to work together to identify a locally led, self-sustaining funding model.



## P7.3b GMCA CID Action Plan

GM CREATIVE IMPROVEMENT DISTRICT ACTION PLAN - SEPTEMBER 2023									
Objective	Deliverables	Activity	Outcome / Outputs	Lead	Potential partners	Sign-off	Beneficiary / Audience	Timescale	Resource
<b>POLICY MODELLING</b>	Identify ways to connect CID model with Places for People - housing, environment etc	Co-design workshop with planners, policy officers, culture officers - embed in CID framework	- new policies and plans around Public art, planning, business rate relief, licensing, etc - funding and resource allocated to CID activities	GM Culture team	TCPA	GM PLACE Board	Local authorities Landlords Commissioners	Jan-March 2024	Workshop facilitator, staff time
	Facilitate a range of approaches / models for developing / transferring assets for creative uses in GM	Testing models eg. Creative / Community Land Trust - embed in CID framework	- new, innovative models established in GM - increase in space and provision for CID development in GM	GM Culture team	University of Manchester IPM		Local authorities Landlords	Dec 23 - Feb 24	Local authorities Landlords
	Ensure a diversity of approaches for GM CID projects / strategies - scale, location, purpose, priorities, client, user groups etc	Demonstrator projects - criteria	- a range of different, place-based projects - case studies for toolkit - build confidence in different approaches and scales	GM Culture team			Local authorities Landlords	Sept - Nov 2023	Staff time, research
	Create a CID framework to support external partners to develop a CID (eg local authorities, cultural organisations, community groups)	Design CID Framework (Claire's PhD modelling) - create a manifesto or set of principles that make up a CID	- a framework for policy development re CID activities - supports the evaluation framework and advocacy materials	CID Consultant - Claire Tymon	Calouste Gulbenken		Local authorities GMCA ACE and other funders Cultural orgs	Sept - Nov 2023	ECID Consultant
<b>MEASURING THE IMPACT</b>	Create a baseline to help measure the impact of different design and implementation stages	Baseline template - Demonstrator projects	- Supports the delivery partners measure the impact - agreed indicators and measures	GM Culture team	MMU - Stockport model? Local		GMCA Academics Local government Cultural sector / funders	Sept - Nov 2023	ECID Consultant
	Embed research and evaluation into the CID programme - including policy model, demonstrators, skills development and stories - to reflect the action-research process and approach	Research and evaluation	- Case studies - Evaluation framework - baseline research created through CLES and Culture Commons report	University of Manchester or MMU - or a GM University group?	Centre for Cultural Value IPM CT Consults		GMCA Academics Policy makers	Sept - Nov 2023	
	Identifying where culture, heritage and creative industry is supporting and enhancing regeneration programmes in GM eg LUF programmes, HAZ, CDF	CID place-based assessments	- evidence-base of culture-led regeneration in GM - good practice approaches	GM Culture team	CDF evaluators ACE		GMCA Cultural sector Funders - ACE, DCMS	Sept - Nov 2023	
	Through the research and evaluation, collate a range of tools and methods to share with a network of CID deliverers - enhancing best practice	Toolkit	- online toolkit enabling CID partners to upload their tools, stories, etc - increase confidence amongst CID partners / deliverers - Increase best practice / ethical practice - Signpost to a range of GM opportunities eg Create Growth programme	GM Culture team	Hyper Island		Local authorities Landlords Placemakers Creative Industries Academics / students	Sept 23- March 2024	ECID consultant, staff time, partnerships
<b>SKILLS DEVELOPMENT</b>	Embed action-learning into the CID programme, building confidence and strengthening networks	Peer network with guest speakers, local change-makers and policy-makers - Could also include innovation labs - facilitated workshops to work through challenges	- increase confidence - strengthen the GM network	GM Culture team			CID deliverers - LA's, cultural organisations and consortiums, asset managers, commissioners, policy makers, researchers	From Nov 2023	Facilitator, staff time, meeting rooms / venues
	Produce a range of learning opportunities, inspiring the GM community to initiate CID projects and promote best practice, support advocates and decision-makers	Symposiums / talks / workshops	- increase confidence and therefore, opportunities - strengthen networks - increase investment	GM Culture team	IPM		CID deliverers - LA's, cultural organisations and consortiums, asset managers, commissioners, policy makers, researchers		ECID consultant
	Ensure a strong, diverse, cross-sector leadership and support is provided to support the success of the CID model in GM	GM PLACE Board - membership	- decision-making processes in place for CID development and activities - sharing challenges and experiences with a wider group of stakeholders and decision-makers to help influence policy, strategy and delivery plans (and investment plans)						
	Ensure local, often unheard voices from the sector along with a team of GM-based placemakers	CID Board with Creative Ind representation							
<b>LEADERSHIP AND ADVOCACY</b>	A central resource to share tools, news, case studies etc to help build awareness, confidence, and support	Website		GM Culture team	Local		GM Creative and cultural community, local authorities,		ECID Consultant / web developer
	Communicate the CID principles, approaches, best practice, to a range of decision makers and policy makers	Communication plan including Presentation/s	- 2-3 versions of presentations for the team to share / present - Deeper understanding of CID process, impact, opportunities - Cabinet Reports	GM Culture team			GM Creative and cultural community, local authorities,		
	Raise awareness of the CID concept, its principles	Stories, PR, etc	- raise profile of GM Culture work and policy development - influence future cultural policy, investment opps, research, political leadership	GM Culture team	GM Comms team	Press			



P7.4 ACE DYCP Bid

Applicant: Claire Tymon

Project: CivicLab.Residency

54809594

DYCP-00722057-R20

Applicant details

Applicant name: Claire Tymon

Applicant number: 54809594

Applicant type: Individual

What name is your bank account registered in? Claire Tymon

Main art form: Combined arts

Are you based within England or the wider United Kingdom? Yes

Applicant: Claire Tymon

Project: CivicLab.Residency

54809594

DYCP-00722057-R20

Introduction

Developing Your Creative Practice

Developing Your Creative Practice offers awards from £2,000 to £12,000 to support development opportunities for individual cultural and creative practitioners based in England.

The application form asks you a series of questions about different parts of your project including quality, management and finance. This gives us information about you, the development work you want to do and your budget. We will use the information you give us in your application form to decide whether we will offer you a grant.

The next two screens are autofilled with information you have already provided. If you need to make any amendments to this information, you will need to go back to the Applicants section and edit your applicant profile.

Throughout the application portal, any items marked \* must be completed. All our text boxes have a character limit. Please stick to this character limit as any additional text won't be saved.

Please read the Guidance for applicants before making your application.

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Applicant: Claire Tymon  
Project: CivicLab:Residency

54809594  
DYCP-00722057-R20

Activity Dates

Please enter the start and end dates for your activity.

You must allow enough time to plan your activity and for us to process your application.

We can not fund any goods or services that you have bought, ordered or contracted before we can make a decision on your application.

Activity start date: 01/07/2024

Activity end date: 28/06/2025

How did you hear about Developing Your Creative Practice?

From social media

How did you hear about Developing Your Creative Practice?

Your work

Tell us about yourself and your creative practice

Think about:

- the main focus of your creative or cultural activities
- your main creative achievements to date &dash; for example, exhibitions, productions, publications etc.
- any important commissions you&rsquo;ve received
- if you&rsquo;ve worked with any established creative or cultural partners
- any other information relevant to your track record and
- whether you have shown that you&rsquo;re at the right stage in your practice to make a step change, and benefit from a development opportunity

You can use up to 1800 characters to answer this

I'm a creative director, producer and curator, collaborating with artists, local authority officers and local communities to design ways for culture and creativity to facilitate the future of places. Since 2001, my creative practice has been embedded in community and cultural development, working across health, regeneration and placemaking. And in 2021 I set up my own creative practice, Local.

I've also developed a creative collaboration with Producer Sud Basu based on our shared passion for creative social change. We share knowledge, tools and experiences, combining our skills in place-based cultural production and community engagement. Together we have worked on Durham's UK City of Culture (CoC) 2025 bid, the curatorial framework for Derbyshire Makes (ACE Place P'ship) and we are working in Bolsover on a new Creative Hub & Creative District model.

Given my experience, I'm often invited to help write my own brief, but then may need to go through a tendering process to secure the work. This approach can compromise the quality and integrity of my creative output. To help combat this, I'd like to develop a new, interdisciplinary commissioning model

-civic:lab:residency- to pilot in the areas Sud and I are working. This is a crucial opportunity to develop my approach and support the sustainability and quality of my practice moving forward.

As I develop civic:lab:residency, I would like to fund time and space alongside this to prototype new ideas, build and learn from a close support network, and design innovative ways to collaborate with the cultural and public sectors through this new model. I'd like to re-connect with existing contacts Neil Peterson, advisor to UK and EU CoC programmes and Trevor MacFarlane of Culture Commons, who is leading an open policy development programme for the future of local cultural decision making.

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## P7.4 ACE DYCP Bid

Applicant: Claire Tymon

Project: CivicLab Residency

54809594

DYCP-00722057-R20

Your development

Tell us about the developmental opportunity you want to undertake, what you hope to get out of it, and how you will go about it.

Think about:

- how you will seek out opportunities that will benefit your development

- how ambitious your activity is. We can fund small, one-off opportunities (trip), but we&rsquo;re more interested in supporting extended periods of development which give you the time to really explore and work in new ways

- How you will manage the activity successfully, and whether what you want to do is realistic and well-planned

- If you have plans in place to access the networks you want to work with

You can use up to 1500 characters to answer this

While shaping a future plan for my creative practice, I've been careful not to rush into 'too ambitious' plans as my priority has been to focus on my start-up practice. However, now is the time to scale up. My work in Rochdale, Bolton and Co Durham now features in the Trailblazing Devolution Deals for the North East and Greater Manchester. For my creative practice to truly influence at a policy level, I need time to develop relationships with cultural leaders and visit their work.

To achieve this, over the next 12 months I will establish new relationships, attend events, deepen my collaboration with Sud and undertake professional mentoring to help shape my practice, alongside 2x co-design weekend workshops and 5x research trips. I will also undertake a residency with CSIS, which takes place over 6-9 months, with an intensive 1-week in-person residency. My Development Plan is spread out over the year to allow time for me to plan, attend multiple events, learn and reflect.

Over the past 12 months I've completed my (self-funded) practice-based PhD and also attended the East Midlands Create Growth Programme. So this is the right time to build on those foundations and continue to nurture the relationships and support network I have begun to form with people like Sud, Ellen O'Hara (EMCGP mentor), Ceri Gorton (Bird & Gorton, and Clore member) and my proposed mentor, Hannah Fox (CSIS partner and Director at Bowes Museum, prev. Derby Museum of Making).

Why is this important for your practice at this point, and how will this help create future opportunities?

Applicant: Claire Tymon

Project: CivicLab Residency

54809594

DYCP-00722057-R20

Your development

Tell us about the developmental opportunity you want to undertake, what you hope to get out of it, and how you will go about it.

Think about:

- what your main aims for the project are

- why this is the right point to take some development time

- why you want this development to lead to, and

- what will be different about your practice as a result of this development

You can use up to 1500 characters to answer this

By creating an innovative sustainable model for my practice, I need to develop a sustainable business model if I am to remain in the cultural sector at such a challenging time. I employ 2 members of staff and have little time to reflect on and develop new ideas for my practice, or share the outcomes of our work, including the learning.

DYCP funding at this time would allow me to carve out the time and space to do this:

- By establishing a support network of like-minded creative change producers, I can learn from a broad range of experience and talent to help me shape my commissioning model (a civiclab/residency) to sustain my practice;

- Through mentoring and making new connections, I will identify ways to develop the model in ACE priority places, creating demonstrator projects for creative civic change;

- Through a residency at CSIS and attending Do Lectures course, I will broaden my knowledge, learn about residency models and identify a wider pool of partners, including international;

- Produce a toolkit and model to advocate a new innovative approach.

Through this activity, I'd like to more firmly establish my name and reputation, and for this to lead to my work being considered alongside other established practices like Civic Square and The Stove (Scotland). My work has already gained interest from the UK CoC and the Combined Authorities, and I would like time to follow up on these inquiries with the support of my network.

My long term goal is to support the development and sustainability of local cultural programmes and policy.

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P7.4 ACE DYCP Bid

<p><b>Applicant:</b> Claire Tymon <b>Project:</b> CivicLab Residency</p>	<p>54809594 DYCP-00722057-R20</p>								
<p><b>Public engagement</b></p>									
<p>Developing Your Creative Practice furthers Arts Council England's charitable purposes of improving the knowledge, practice, accessibility and understanding of arts and culture by supporting the development of independent creative practitioners to take them to the next stage in their practice, which will benefit audiences in England in the longer term.</p>									
<p>*If you were to receive a grant to develop your creative practice, how will this be beneficial to the public (either now or in the future)?</p>									
<table><tr><td>Making work to present/show to the public</td><td></td></tr><tr><td>Reaching new audiences through exploring new ways of working</td><td>X</td></tr><tr><td>Developing networks to increase opportunities to present work</td><td>X</td></tr><tr><td>Other (please specify)</td><td></td></tr></table>		Making work to present/show to the public		Reaching new audiences through exploring new ways of working	X	Developing networks to increase opportunities to present work	X	Other (please specify)	
Making work to present/show to the public									
Reaching new audiences through exploring new ways of working	X								
Developing networks to increase opportunities to present work	X								
Other (please specify)									
<p><b>Outcomes</b></p>									
<p>Our 10-year strategy, Let's Create, has three Outcomes. Tell us which of our Outcomes, listed below, you think your project will contribute to.</p>									
<p>A Creative and Cultural Country: England's cultural sector is innovative, collaborative and international, Cultural Communities: Villages, towns and cities thrive through a collaborative approach to culture</p>									
<p><b>Outcomes :</b></p>									
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P7.4 ACE DYCP Bid

Applicant: Claire Tymon54809594  
Project: CivicLab.ResidencyDYCP-00722057-R20

Expenditure

Please enter all the expenditure for your project on this page.

The table at the top of the page is a snapshot of the information you are entering, and will calculate your total expenditure for you as you work. This table is not editable.

The details about each item of expenditure that you add will be shown in the list at the bottom of the page. You should make sure that you show how your figures have been calculated in the 'Description' field. For example, you should show the number of days and the daily rate for any fees shown.

To add an expenditure line  
To add each expenditure line, click the 'Add new item' icon on the left of the screen. To add more than one line of expenditure, use the 'Save and Add another' button.

Spending (expenditure) summary

Expenditure heading	% Project value	Amount (£)
Artistic and creative costs	89.73%	£10,700
Overheads	10.27%	£1,225
Assets - materials, equipment and instruments	0.00%	£0
Other	0.00%	£0
Personal access costs	0.00%	£0
Expenditure total (cash)		£11,925

Total income (for information): £11,925

Expenditure	Description	Amount
Artistic and creative costs	25 days of research and development (Claire Tymon) @ £200 a day	£5,000
Artistic and creative costs	8 days creative collaboration with Sud Basu @ £250 a day	£2,000
Artistic and creative costs	4 days to collaborate with Ceri Gorton @ £300 a day	£1,200
Overheads	Return flight to Philadelphia	£450
Overheads	1 week hotel accommodation @ £75 a night	£525
Artistic and creative costs	Attend CSIS residency course	£2,500
Overheads	Travel to UK visits 5x £50 train journey/s	£250

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Applicant: Claire Tymon54809594  
Project: CivicLab.ResidencyDYCP-00722057-R20

Amount requested

Please tell us the total amount you are requesting from us, including any personal access costs (£): £11,925

How much of this request is for your personal access costs (£): £0

\*If you, or the people you're working with are:

- deaf,
- disabled,
- neurodivergent,
- experience learning difficulties,
- have a mental health condition or
- a long term health condition,

there may be extra costs relating to your access needs. These could be to help you deliver your project or for the online management of your grant. Some examples are: a BSL interpreter, a note-taker or specialist tutor for admin support, counselling costs for your project.

Do you, or does your organisation object to receiving National Lottery funding for religious reasons? No

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P7.4 ACE DYCP Bid

Applicant: Claire Tymon

Project: CivicLab/Residency

54809594

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Activity Plan

Use the tool below to outline how you will plan your development period, including key milestones.

To create the table click the 'Add new item' icon on the left of the screen to add an activity or key milestone. To add more, use the 'Save and add another' button.

Start date	End date	Activity or task details
01/07/2024	24/02/2025	Monthly meetings and co-design sessions with Sud Basu
29/07/2024	31/03/2025	Bi-monthly mentoring sessions with Hannah Fox
29/07/2024	30/07/2024	2 day co-design workshop with Sud Basu and Ceri Gorton
18/11/2024	19/11/2024	2 day co-design workshop with Sud Basu and Ceri Gorton
02/09/2024	26/05/2025	Centre for Social Impact Strategy online course - weekly sessions
17/02/2025	24/02/2025	1 week CSIS residency in-person University of Pennsylvania
01/07/2024	30/08/2024	Go and see visits to 'creative civic change' - Birmingham Civic Square
05/08/2024	26/08/2024	Go and see visits to 'creative civic change' - R-Urban London Poplar
02/09/2024	30/09/2024	Go and see visits to 'creative civic change' - Newcastle Urban Room
07/10/2024	28/10/2024	Go and see visits to 'creative civic change' - Wales Gentle Radical
01/07/2024	26/08/2024	Attend Culture Commons workshop re Open Policy framework development TBC
01/07/2024	02/07/2024	Connect with key contacts eg. Neil Peterson
16/12/2024	10/03/2025	Plan the pilot for civic.lab/residency with priority place partners
01/07/2024	23/06/2025	Keep a log and diary of DYCP process - monthly blogs to share the story, possible newsletter
01/07/2024	23/06/2025	Monthly team meetings with Local team to share learnings, insights and exchange knowledge and ideas
10/07/2024	10/07/2024	National Urban Room Network - visit to Croydon - share research and activities
01/07/2024	28/04/2025	Regular meetings with priority place partners - share insights, updates, collab opportunities
28/10/2024	31/10/2024	Go and see visits to 'creative civic change' - Dumfries The Stove

