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| **Ward** | **1**  **Ongoing regular engagement** | **2 Support existing groups** | **3**  **Events, Festivals and celebrations** | **4**  **Skills Development** | **5**  **Strategic approach** | **6**  **Project**  **support** | **7**  **Demographic** | **Notes on ward priority objectives**  1 **Demonstrate** a strong desire for engagement and that the residency should have participatory art/creation at its centre Many community groups particularly in deprived areas have been **‘over consulted’** so inventive methods of engaging communities in relevant areas such as health and wellbeing are essential.  2 **Support** pre-existing community engagement models and create a cultural conversation which celebrates connectedness without homogenising participants or the distinct areas of the ward as one place  3**Celebrate** and bring together activities that happen across the ward in various formats to give it the highest visibility and profile  4 **Promote** opportunities for those who have artistic talents through helping to support local confidence. Groups have often taken a lot of time to establish themselves within the community to build trust and relationships. We need to think around how to support and ensure continuity with these existing projects and groups.  5 **Build** a collaborative network of strategic activity, relationships and stakeholders around the project  6 **Identify** partnerships between citywide and national organisations and local groups, to reflect a broader multicultural offering.  7 **Engage** with groups and individuals selected in line with Glasgow City Council’s Positive Action and Equality, Diversity and Inclusion plan |
| **North East Phase 1 Report Exemplars** | | | | | | | | |
| **9**  **Calton** | x | x | x |  | x |  | x | *Involved many groups that often lack opportunity to take part. Adults with learning and physical disabilities, adults experiencing mental health or issues relating to homelessness. Linked with local school St. Anne’s where 27 different languages are spoken. Participants created work such as writing or percussion and then this was developed further by a different group. E.g. drama sketch. Groups enjoyed this sharing of work. Groups would like to continue working artistically and with artists where they can build strong relationships and trust. There were always two artists in each session: either a writer/theatre practitioner (lead artist), percussionist or photographer. A recommendation for Phase 2 is for participants to come together with different groups more regularly rather than working in their individual groups and they would like to celebrate their area together and inter-generationally as well as have the opportunity to take part in existing arts activities happening across the whole of the North East or city.e.g. North East festival days, Aye Write, Merchant City Festival* |
| **17**  **Springburn** | x | x |  | x | x | x | x | The artist took the public art mandate as a starting point but made it clear in discourse with locals that the art would be envisioned and imagined and prototyped from their own approaches, in whatever form that manifest.The artist positioned herself within the Springburn community hub, allowing people to come and talk to her. The AiR project in this ward benefitted from fairly recent joined-up working across local groups in Springburn e.g. SWGT, Springburn Community Council, Friends of Springburn Park, New Rhythms for Glasgow and many others. Further, the Community Hub emerged in the weeks prior to the AiR programme again providing base should it be appropriate. The idea going forward is to ensure that local people in Springburn are creatively represented in any new artwork or commissioning that comes about as a result of regeneration in the area. It also feels crucial going forward that Springburn’s remarkable industrial heritage factors more overtly in creative transactions, not as a nostalgic component but as something to be proud of and learn from. The immense industrial heritage can only serve to raise spirits and optimism if it is used as a template. And that template should be around the cultivation of skill. In this way, creative regeneration can be cultivated at a grass roots level embedded in local desires. Also going forward is a plan to work in partnership with GSA to use the salvaged statues as learning opportunities for Heritage visualisation students and that this work can foster new local knowledge on Springburn’s heritage. There is also commitment from NG Homes to ensure the care of the statues and the potential full-length scanning and remake to adorn new social housing. |
| **18**  **East Centre** |  | x |  | x |  |  |  | *An interest in creating work to arouse curiosity happened during Phase 1. There were ample groups meeting or taking place within the ward but the artist in residency project provides the opportunity to link existing groups to work towards a specific theme, aim or commonality. Spoken word and poetry were the main artforms used during Phase 1, with a focus on waiting spaces. Sessions or meetings happened with groups such as Thriving Places, NHS Health, Quarriers, local historians, Scottish Veterans Associations, libraries, the croft, Riddrie Knitters and Families Outside.*  Proposals for Phase 2 ~~i~~ncluded creating a project that does not seek to engage teenagers in activity to keep them occupied, as there is ample provision for this already, but making something that can arouse curiosity.  One idea is a filmed spoken word response written and recorded by young people with radio station Bolt FM that might respond to the sentence, “anything to keep them off the  streets” which makes the street a dangerous character, rather than the young people, so that it is their safety being spoken about. (e.g. ‘keep us off the streets, those dangerous streets  that do us so much harm” as a questioning stimuli).  This provocation could be something sound-specific, or an invitation to work on spoken word. Another proposal centred around making intergenerational work with families, perhaps addressing food poverty in holiday times through relationship to meals. The responses gathered anonymously from public art interventions confirmed that there is meaning in engagement strategies that do not require a pre-existing group but that depend upon the arousal of curiosity for their value. |
| **19**  **Shettleston** |  |  |  | x | x | x | x | *During Phase 1 there was a desire to create a hub for photography in the area that is a resource for local people including community groups or school children to learn all skills related to photography. It was also suggested that phase 2 could more pro-actively link with diverse groups as this didn’t occur so much during Phase 1. Artists would be supported by Streetlevel photography works. The artist in phase 1 introduced herself to 17 schools, groups or venues within the residency, did creative photography workshops with Mount Vernon Primary, Fuse youth group and Carmyle youth group and did drop in sessions at Tesco and Shettleston library.* This phase has also planted the seeds of two new collaborative photographic projects intended for development – capturing important aspects of different elements of local history by linking with specific groups or documenting streets today to see how it contrasts to a time from the past. |
| **20**  **Baillieston** | x |  | x | x |  |  |  | *During Phase 1 the artist facilitated 32 workshops and events with 481 local people and 826 individual experiences. Variety of arts: drama, art, photography and storytelling to bring the wider ward together as they often feel disconnected from one another. Worked with 4 local artists that lack opportunity to work within their own area. The ward lacked facilities so artists worked a lot with schools, the library and youth groups based in community centre – e.g. Baillieston library, Caledonia primary, Glenburn Centre and St. Bridget’s Primary School. Infrastructure in ward wasn’t in place. Certain areas felt disconnected from others by Edinburgh Road. Suggestions for phase 2: Community photo call out, community events, pop up events and public art to make community feel more connected. To create artwork as a means of bringing groups and local artists together. To explore the use of murals within the ward to geographical pull the different areas together, to have exhibitions locally and link with wider North East and city events e.g. the city centre mural programme* |
| **21**  **North East** |  | x | x |  |  | x |  | Phase One focused on an interest in quality of place, people, environment, history and present context.  The artists used local history to identify pressing themes as a starting point to build workshops and relationships around. The Phase One workshops focused on the Easterhouse Mosaic, it was constructed in 1984 and demolished in 2003. The artists worked with different community groups across Blackhill, Ruchazie, Easterhouse and Blairtummock to identify social themes. The artists welcomed different groups that they had worked with over the three months to come together in a collective sharing. In that session they shared findings and artwork at Platform.   The main proposal of Phase 2 involved devising a 6 to 18-month workshops programme that would use the broad social thematic identified in Phase 1 of housing, employment, food, transport, isolation as starting points to develop artist workshops and projects that could respond to these themes. Phase 2 should put a greater emphasis on working with groups from Ruchazie and Blackhill; and drawing out local history thematics that relate specifically to those areas. The artists outlined that there was less art provision in these areas. Phase 2 should allow for a continuation of work with groups identified in Phase 1 but also encompass the development of relationships with groups or individuals that weren’t involved in Phase 1. |
| **22**  **Dennistoun** | x | x | x | x |  |  |  | *Phase 1 used playlists ‘Playlist 22’ to get groups or individuals talking. What music did people listen to at certain ages? Did drop in residencies for a full day in local libraries, created pod-casts with local schools that were platformed on Spotify and can still be accessed. Phase 2 recommendation was about continuing to work with the groups on mini-residencies and celebrate local areas and where appropriate bring them together. Festival 22 seems the organic plan for Phase 2. Festival 22 could be a series of pop up celebration days accompanied by a programme of community workshops in different areas of the ward. E.g.* Summer solstice 2020 – celebrating the sighthill standing stones, Thursday 31st October - Halloween scary stories created through podcasts by the community, November – Winterfest in Haghill - an opportunity to celebrate all things Winter; Royston – Festival in Jan/ Feb that focuses on new beginnings for the New Year. |