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| **NWWard** | **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 place3**Celebrate** and bring together activities that happen across the ward in various formats to give it the highest visibility and profile4 **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 West Phase 1 Report Exemplars** |
| **10** **City Centre, Anderston & Yorkhill** | x | x |  | x | x | x |  | This ward had a focus on bringing the city’s archives to life and involved a combination of formal research and connecting with local people. Engagement took place through local interest groups and visiting places where people met on a regular basis. Older women were a focus for this residency which triggered discussions around changes in landscape, including the construction of the M8 motorway and how local families dealt with considerable changes to their communities, working life, access to healthcare and their growing aspirations. An audio installation and book were produced and the installation was hosted simultaneously by Kelvin Hall, Mitchell Library and GoMA. Recommendations included further discussions around health and wellbeing and issues of poverty and debt, which are still at the forefront of many Glaswegian’s minds.  |
| **11****Hillhead** | x | x | x |  | x | x |  | A lot of time was spent meeting a range of people across this ward. A common theme that emerged was that the community often felt art wasn’t for them; however the locals excelled at telling stories. A theatre piece was produced which involved actors telling these stories. Participants also made sculptures of their hands that featured in the performance and a short film with locals that fused spoken word, dance and their thoughts on their area was created. Despite real or perceived limitations this area had a real desire to participate in the arts. The homeless community were identified as a key group to work with in any future events. Other organisations such as Refuweegee were also keen to be involved, however due to the short term nature of the first phase this would not have been suitable, phase two could be an ideal time to bring them on board. Additional recommendations for phase two included projects around celebrating local women, an art project for those living and working on the street, autobiographical theatre with and for local people, pop-up installations and photography exhibitions. |
| **12****Victoria Park** | x | x | x | x | x |  |  | A variety of groups that geographically spanned the ward engaged in workshops around pinhole camera photography and screen printing. The approach for this ward was to facilitate similar creative activity with each of the groups to bring a connection and continuity between the people taking part. Each person had exposures to take away and document things that were important to them in their lives. A body of over 1000 photographs was created and these became the stimulus for conversation and the inspiration to design stencils for screen printing. Making connections across communities was a priority in this ward and bringing arts to people that can’t attend events was also an important issue raised. Allarton Residential Service, The Whiteinch Centre and North West Recovery Communities were key partners in this work. This ward also worked closely with Ward 15 – Maryhill and a shared celebration event held at the Whiteinch Centre. Feedback from groups was around lack of accessible space for communities and how to support different routes into creative practice.  |
| **13****Knightswood/Garscadden/Scotstounhill** | x | x | x | x | x | x |  | In this ward practical workshops in filmmaking were used to help empower people in the local community to have their voices heard. Intergenerational work was carried out with participants ranging from 18-80 and as well as learning new skills, the films were used to inspire and inform. Each film created grew out of a set of workshops and talking with group members. Free food and fruit was provided at each workshop. This ward was keen to shine a light on the huge amount of activity which goes on quietly on a day to day basis without any recognition. Presence at gala days was also flagged as being important to the community. Future recommendations were around building trust and relationships with organisations, supporting vulnerable young people and adults in recovery. Yoker Resource Centre, The Coach House Trust and Yoker Allotments were all identified as organisations of interest for phase two. Exploring how more diverse community groups could be engaged with to represent the community as a whole and working across community groups was also a key recommendation.  |
| **14****Drumchapel** | x |  | x | x | x |  |  | This ward worked in partnership with six local organisations which extended to a wide range of local people and groups.  There was a focus on the Roman Antonine wall and development of the art trail that runs through the back of Drumchapel.  D in the Park was also identified as one of the most significant community celebrations in Drumchapel and an ideal way of delivering thematic workshops that generated the first wave of content for the Art Trail and this template that could be further developed.   Engagement took the shape of workshops in clay sculpting, stone carving and flag making. The project also identified that the next phase of development could see the area’s rich history and culture celebrated through local vernacular, poetry and song along the Art Trail. Housing associations were identified as an important resource going forward with enhancement of the public realm being a key focus. |
| **15****Maryhill** | x | x | x | x | x |  |  | A wide range of engagement opportunities shaped by consultations with local people took place here, these included: storytelling and film making, textile recycling workshops, brooch making - which were then sold at Maryhill Hub’s Craft and Art Fayre, drop in portrait cafes, ceramics and collage workshops A lot of the work in this ward was allowing different communities to connect, providing people with safe spaces to trade views and opinions, exploring barriers to participation, mental health and wellbeing A range of groups were involved including the North West Recovery group. Recommendations included bringing the communities together from across the ward for a parade/carnival project, developing a space for exhibits and local history at Maryhill Burgh Halls, looking at green space for kids and families - could possibly connect with canal regeneration plans. A civic space for creativity was also suggested, this would be a non-aligned community event for community problem solving and a chance for organisations and local citizens to meet. There was also appetite for development of small creative social enterprises through the recovery communities. |
| **16****Canal** | x | x | x | x | x | x |  | This ward focussed on the Hamiltonhill Claypits and their connection to the community. It was a direct response to the redevelopment of the area, which the local community are already heavily invested in. Oral history groups with local members and engagement with a local youth group to help redesign their community space took place. A dialectogram-a complex drawing made in collaboration with local people, allowed stories and perspectives of local residents to be amplified and reflected on. It was suggested phase two be an opportunity to further explore the dialectogram approach and acknowledge the importance of who collects, authors, and tells these stories and oral histories. Further recommendations in this ward were around bringing five community members together to work collaboratively with the artist to gather materials, conduct interviews and inform and direct the future of the project. This had a focus around skill sharing, reflecting and confidence building. Ultimately skills would be passed to the community and the requirement for the artist to be present in multiple capacities reduced.  |
| **23****Partick East/Kelvindale** | x | x | x |  |  |  |  | This ward had a focus on *What does art mean to you*? Participants were invited to contribute by responding either verbally or in writing. To celebrate these voices two digital installations in Partick Burgh Halls and Ha’Penny Bridge House were installed. They blended all the contributions which emerged to create a multimedia forum piece at Partick Burgh Halls, involving participants living in the area using performance, video, music and dance. Themes emerging from this ward were that people don’t identify the ward they live in as a community. A suggestion for phase two was an audio journey that could help people travel across the ward, or to create a live performance piece or moving theatre that would address a number of these issues. |