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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 |
| **South Phase 1 Comments** | | | | | | | | |
| **1**  **Linn** | x | x |  | x |  |  | x | 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. Connecting with those who are already experienced is also important.  There are gaps in creative provision in the areas of Kings Park, Cathcart, Croftfoot, Simshill areas. There are also gaps in multicultural provision and provision for learning disabilities and additional needs.  There was a strong suggestion from the Phase 1 artist that these gaps should be addressed. Food inequality came up regularly with members of the community and it was felt that this could be explored within Phase 2. |
| **2**  **Newlands/**  **Auldburn** | x | x |  |  | x | x |  | There is a void of opportunities for positive community engagement particularly in relation to the public space in the South of Ward 2. A potential way forward for Phase 2 would be to focus on these areas creating an arching arts strategy which is fully integrated into community networks, community development trusts, sports development organisations, befriending programmes, street workers and volunteer programmes.  Pollokshaws has been identified as requiring particular attention.  A residency in this ward must support existing organisations such as Aberlour Youthpoint, Arden Community Hall Youth Group and outreach run by Glenoaks Housing Association which all run crucial projects in the area. the need for developing & supporting partnerships, integrating the arts into the community is important across the board  The Phase 1 Artist felt that skills development was an important addition - in particular for the young people within the Arden area who fall into the NEET category. Awards and recognition would be welcomed there. |
| **3**  **Pollok** |  | x | x | x | x |  |  | At a local and city level there are many ideas about the future development of the green spaces in Greater Pollok. The Phase 1 artist proposes that the artist in residence position themselves to strategically support with engaging the local community in creatively experiencing, learning about and envisaging the potential of these environmental assets. This should inform longer term proposals for semi/permanent artistic interventions, interpretation and regular outdoors arts events.  An approach to achieving this could be through delivering a 'Art and Environment' programme or festival of public  celebrations, community led research, creative workshops and activity - taking place within a range of Greater Pollok's Greenspaces. The programme should be fully designed with local stakeholders and residents and support the thematic work of Pollok 80:20 and Thriving Places (Priesthill and Househillwood). Part of the Artist’s role should be to support existing local groups to interact and contribute to the programme and to clearly bring the programme together under one identity - raising the profile of the outdoor work currently delivered by groups from health walks and community gardening to outdoor nurture classes as well as new artistic projects initiated as part of Phase 2. |
| **4**  **Cardonald** | x | x |  | x |  | x |  | The Phase 1 artist commented that “One of the recurring messages which was emerging loud and clear was that there was a strong desire for engagement and that the next stage of residency should have participatory art/creation at its centre. This message was repeated very clearly and frequently.”  The Phase 1 artist was deliberately broad in their definition of what people might consider to be ‘Creative Work’ - and included a range of art forms when discussing creativity with local people. The Phase 1 artist commented that many people seemed genuinely excited to see familiar locations re-framed through the eyes of an artist |
| **5**  **Govan** | x | x | x |  | x |  |  | Most believe an artist in residence needs to live in and engage with the community. Some believe they need to be based in a specific property, a go-to place where you will find your artist, whilst few believe they need to parachute in from outside  That an exploration of new venues and performance spaces was required and that the sense of underutilised and undiscovered space is tangible.  The most preferred art forms are visual and music  The Phase 1 artist commented;  “People sense Govan’s physical potential, but don’t know how to explore it.” |
| **6**  **Pollokshields** |  | x |  |  | x | x | x | The lack of green space, growing spaces and issues around diet were key issue raised by the community. AgaIn the Phase 1 artists primarily worked with local organisations with expertise, including the Hidden Gardens, Locavore, Urban Roots, Soul Riders/Bikes for Refugees, and the Community Fridge, drawing on their expertise.  Food insecurity was another major issue raised by local development agencies, the local housing association and the schools. Issues around poverty, and particularly holiday hunger for children were raised and the artists learnt about important initiatives in the area tackling this. It is hoped that in Phase 2 that the work could connect with these initiatives |
| **7**  **Langside** |  | x | x |  |  | x |  | Support pre-existing community engagement models  There are a number of groups like the Art Class at Toryglen Community Hall that members strongly feel are successfully providing great health and wellbeing benefits .  However, these models are housed by smaller community organisations that have fragile structures due to low funding levels for staffing or run by volunteers.  Partner with citywide and national organisations as well as local groups, reflecting a broader multicultural demographic  Taking into account practicality of delivery, existing community engagement activity, stated geographical isolation of the ward, and potential additional funding opportunities, each idea proposed here can be developed through local, city and national partnerships that have been initiated in Phase 1. Further partnerships are recommended to ensure further inclusivity, e.g. Scottish Refugee Council, multicultural community hubs outwith the ward. |
| **8**  **Southside Central** | x | x |  | x |  |  | x | With the breadth of creative activity taking place across the ward, often against the odds, the Phase 1 artists propose that the last thing Southside Central needs is a new artist in residence programme. What is needed is to find a way of better supporting existing creative activity, making time and access to physical space for creative people to come together to form networks, collaborations, alliances, share knowledge and resources, to work together on developing a collective voice to address some of the larger issues at stake in the communities.  The Phase 1 artists found many local groups have taken a lot of time to establish themselves within their communities to build trust and relationships. Instead of a new AIR programme, they recommend the need to support existing projects and groups. They identify the need to create more spaces that people are able to use as testing ground to develop their creative ideas into ambitious collaborative work that tackles some of the bigger political, environmental and social issues affecting their lives. They recommend that there is a commitment to local residents and support for existing activity to give creative people time and space to form alliances and work together in solidarity, making a commitment to community groups and creative projects that ensures resources will be shared. |