

measurable facts and figures :

Project Cost -
£16,950 HMR funding from Regenerate

Employment Days -
Artist: 55-60 days
Project Manager: 25-30 days

People Engaged -
Phase One - approximately 20 young people and shop-keeper/business owners as part of the Hub Design and Regeneration Framework, with ongoing work with 8-12 young people.

For the backstreets work 68 households were involved in the consultation work, though not all responded.

Phase Two - Over the duration of the project, approximately 35 members of the community aged 9 years to 84 years, comprised 23 females and 2 males, 20 from BME background, 5 White. There were 7-8 residents taking part on a weekly basis and 8 primary school children joined a one-off drawing workshop.

resources and links :

Judith Watmough – HMR Project Manager,
Pendle Borough Council - 01282 661040

William Tittley – Artist in Residence, Bradley
www.williamtittley.org

Regenerate Pennine Lancashire –
01254 304550
www.regeneratepl.co.uk

The Bradley Blog
http://bradleyregen.blogspot.com

The Bradley Network
http://allthingsbradley.ning.com

Artist's brief – contact Regenerate Pennine
Lancashire – 01254 304550

Bradley Creative Engagement Strategy -
contact Judith Watmough, Pendle Borough Council

The Creative Regeneration Advocate - contact
Regenerate Pennine Lancashire – 01254 304550

Bradley Masterplan - contact Judith Watmough,
Pendle Borough Council

The Bradley Hub Design and Regeneration
Framework - contact Judith Watmough, Pendle
Borough Council

Back Street and Rear Elevation Pilot Study - contact
Judith Watmough, Pendle Borough Council



recommendations and lessons :

PLANNING AND SETUP

Ensure:

- All stakeholders and officers have a very clear and shared understanding of what the residency is aiming to achieve, by what means and the activities by which it will achieve those aims – from a community development, neighbourhood management, regeneration and arts development perspective
- Two elements to the work are included – capacity building of the community in developing the skills and confidence to engage with regeneration and secondly a tangible regeneration development opportunity to work on
- Timing is considered as a key factor. Regeneration projects chosen for inclusion in the residency must be committed projects with sufficient momentum to progress, but early enough in their development to enable a genuine role for the community
- There are robust, inclusive and practical management and governance arrangements. These must include senior management accountability as part of the project management team/board and there must be effective systems for dealing with risks, issues and conflict.
- All creative opportunities are identified, planned for and promoted/communicated (potentially as part of an over-arching strategy)

- Roles and responsibilities are clear – particularly around communication and promotion of events and opportunities
- Clarity of the artist's brief so that the artist knows what is expected in terms of outcomes, but with flexibility for the artist to determine how the outcomes will be achieved and to respond to changing circumstances e.g. in the timescale of regeneration activities
- There is an understanding of what success will look like and how it will be measured and monitored. Ensure the process of collecting the evidence is started at the beginning of the residency
- There is realism about what can be achieved - encourage artists to be realistic with managing their time
- There is a plan for how the community participants will be communicated with and/or supported/included following the residency. What is the exit plan?
- The project manager has experience of working with artists or has access to support

DELIVERY

- Ensure there is continual communication about the residency – advocacy to stakeholders and promotion of opportunities to residents. This will build participation and widen impact.

We have improved our communication skills by speaking to elders and people from different backgrounds, such as the local police officers.”
Young person, Bradley.

“I would definitely recommend the approach. It has all been successful, but for me the most useful part was having an artist working with us on specific regeneration studies. It's definitely had an impact we have worked with residents who wouldn't have got involved otherwise . It was essential to have external support with the arts side of things someone as a bridge between the local authority and the artist.”
Judith Watmough, Pendle Borough Council

Regenerate Pennine Lancashire creative community engagement

casestudy : artist in residence

02

summary :

The aim of the residency was to offer creative, accessible, high quality opportunities for residents to participate in learning, social and regeneration activities in order to:

- be able to influence regeneration outcomes in their local area
- build community cohesion and pride

An artist was commissioned for about 60 days over the period of a year to work with the local community in a Housing Market Renewal intervention area.

A dual approach was taken where an artist worked alongside local authority officers with adults and young people:

- to build skills, confidence and awareness in relation to the regeneration activities taking place
- as a creative consultant on specific development projects

This residency work was set in the context of a creative engagement strategy for the area. A local university, working with Regenerate's Creative Community Engagement Manager and local authority officers, produced the strategy linking the local Masterplan with opportunities for creative community engagement.

The result was that three main groups of residents- a group of young people and two groups of adults, participated in creative activities over a period of months. Awareness of regeneration issues and activities was raised, skills, confidence and relationships built. The project was successful in achieving some of its aims, particularly delivering creative, high quality opportunities for residents to participate in learning, social and regeneration activities.



Two key lessons learnt were:

- ensure enough time is spent on project set-up, so that the wider project team and stakeholders have a shared understanding of aims, roles and communication/promotion routes
- ensure a significant regeneration project is at the right stage for a community group to work on i.e. with some momentum but early enough to genuinely influence

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aim and value :

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The residency was not solely about generating art works.

The theory was, that participation in learning and social activities could:

- directly build community cohesion by helping to build relationships and inter-community communication
- lead to acquisition of skills and knowledge that could equip residents to take part in physical regeneration activities

To achieve impact, the aim was that involvement in regeneration activities would lead to residents genuinely influencing regeneration outcomes and that this would in turn lead to greater ownership and community pride.

In employing an artist to facilitate the activities the intention was to increase the level of accessibility and quality of participation beyond that achieved with traditional methods.

activity :

GOVERNANCE AND MANAGEMENT

Essential to the Bradley residency was its early initiation in the development process. Bradley was and still is, part of a Housing Market Renewal (HMR) programme with physical master planning activities at its core. The renewal activities were managed by a partnership of Regenerate Pennine Lancashire (the lead agency formerly Elevate East Lancashire) and the local authority.

Three groups were key:

- a steering group (with terms of reference) made up of local and county councillors (including the portfolio holder for regeneration/HMR) and officers (planning, housing, regeneration, communication, community development), residents and Regenerate officers
- a Bradley Residents' Association coordinated by local Neighbourhood Managers
- a multi-disciplinary team of officers (HMR, and Neighbourhood Managers, Regenerate, Salford University, Lancashire County Council)

Employed by the local authority (Pendle Borough Council) and accountable to the steering group, the HMR Project Manager was central to the delivery of the HMR programme.

STRATEGY

'Regenerate believes that creative work is essential to deliver best practice in regeneration and design...producing exciting and feasible outcomes and achieving a higher level of community support'. **(The Creative Regeneration Advocate)**

With this belief, Regenerate proposed, and the steering group agreed, the commissioning of a Creative Engagement Strategy – a planned approach to community engagement that embedded creativity at its heart. The strategy was designed to identify and plan creative opportunities, outline proposals, explain how creativity helps the development process, how skills gaps could be

addressed and crucially build awareness and knowledge amongst key decision-makers. In this way the strategy was not only a plan but also an advocacy mechanism.

A further element of the approach was to work with a range of academic institutions in order to benefit from the wider research context. Salford University and its postgraduate arts department supported the writing of the Creative Engagement Strategy. It identified opportunities for creative engagement as part of the following areas of work:

- community cohesion and a shared vision
- open space proposals
- public realm improvements
- townscape and heritage assessment
- design principles and aspirations

More specifically to the Bradley Masterplan, it identified nine costed creative engagement proposals linked to named HMR regeneration projects. By working with a range of stakeholders, Regenerate and Salford University proposed possible funding sources.

The Artist in Residence was the first of the nine creative engagement proposals.

COMMISSIONING AN ARTIST

The first step was to develop an artist's brief and to commission the artist. The key role of the HMR Project Manager means that for creativity to be truly embedded in the implementation of the Masterplan, they must have experience of working with artists or have access to support from experienced partner organisations.

The artist was tasked with two roles:

- providing social and learning opportunities through creative activities
- acting as a creative consultant to facilitate community engagement with specific regeneration activities

The aim was to develop a creative culture around repetitive events which would stimulate interest in local authority issues and build trust, confidence and participation.

- field study looking at back streets and back yards using photographic evidence and interviewing residents with the support of a consultant and the local police
- visits to the Urbis Centre and Manchester city centre, learning about different types of regeneration
- cycling around their environment and a walk up Pendle Hill to view their area from a different perspective

Initially the group was incentivised with free swimming tickets. Ultimately individuals influenced the development of a Multi User Games Area and developed:

- their communication skills through talking to residents, police officers, consultants, the artist and local authority officers
- digital media skills
- their own links to what they were learning in school
- a new understanding of the unfolding regeneration events shaping their community

BLOG AS COMMUNITY ARCHIVE

The artist set up a blog as an online archive and as an effective way for people to follow activities on a regular basis. The space presented residents' artworks and ideas as an online exhibition/documentary space. Whilst it has been mainly used by participants to view their own work, it has occasionally attracted comments from members of the local and wider community. Participants in the workshops particularly enjoyed showing off their achievements to family and friends via the blogsite: <http://bradleyregen.blogspot.com>

CREATIVE REGENERATION CONSULTANT

In addition the artist acted as a creative consultant advising on and facilitating creative community engagement on elements of larger development projects;

- The Bradley Hub Design and Regeneration Framework - working with consultants Arcus in creatively engaging with the community and to help embed ideas into options that came forward
- Back Street and Rear Elevation Pilot Study - working closely with the consultants to creatively engage with the local community as part of a feasibility study
- Working closely with Pendle Neighbourhood Management, the Bradley Residents' Association and the wider community to embed creative community engagement approaches in key aspects of neighbourhood management activity in the Bradley area.



REGULAR CONTACT - WORKSHOPS

In a second phase of activity, the artist delivered regular weekly workshops at the local primary school over a 20 week period. Two, weekly sessions were run, one afternoon (women only) and one evening. Bradley Masterplan regeneration projects were integrated into each workshop, exploring regeneration issues within the structure of the creative workshops, according to current topics and local status of the regeneration process. Participants were encouraged to lead the direction of workshops, thus building elements of sustainability into the programme.

Through art work, the workshops tackled:

- Riverside Mill – looking at the site as a development opportunity
- Grotspots – generating ideas for addressing the grotspots
- Demolition of houses – exploring issues surrounding demolition
- A Bradley regeneration 'brand' - working with Salford University students

However, a disappointment for the group was that no single significant regeneration project got under way during the time the group was working with the artist. To this extent the residency did not achieve one of its key goals – for residents to influence the regeneration of the area.

DEVELOPING DESIGN AND REGENERATION KNOWLEDGE SKILLS

The workshops explored artistic design processes: going through the stages of identifying a site for art, engaging with the site through local use and its history and finally drawing up concept designs to inform the development of the land. One participant made a 3D model of her design incorporating graphically accurate maps into the fabrication of street furniture for a small plot of land next to the site of a new Youth and Community Centre.

A number of participants walked around Bradley identifying potential sites for art: murals, metal-work, 3D sculptures and contemporary landscaping. This aspect of the workshop placed the group in an informed position should opportunities arise to collaborate with other artists, landscapers, designers in future regeneration of the area.

BUILDING RELATIONSHIPS & COMMUNITY COHESION

The Creative Community Engagement Manager from Regenerate initially acted as a bridge in the relationship between the artist and the local authority. The length of the residency meant that a good relationship was also developed between the artist and the HMR project manager.

Workshops with the community included non-regeneration related topics such as recipe swapping where the aim was to generate social interaction. Participants said that outside of the immediate family, there were not many opportunities for social engagement within Bradley. They saw the weekly workshops as a chance to relax and chat. Topics explored through the workshops, (such as notions of home), generated lots of dialogue leading to new friendships and learning about other cultures; members finding that they had lived just around the corner from each other as children.

COMMUNICATION - SHARING INFORMATION, NEEDS AND IDEAS

Communication within the team of professionals – the local authority officers, the artist and Regenerate was at times challenging. The timing of engagement interventions and the communication of wider issues affecting developments was key to building trust amongst the team. It cannot be underestimated the time that must be spent getting the project set-up correctly, especially a shared understanding of the aim of the project, what can be delivered, roles, responsibilities and communication routes - both internal and with the community and stakeholders.

As community participants were encouraged to explore their own needs, they expressed an interest in having a central point online where they could get information regarding the Bradley area: from school matters, to dog fouling and litter, to policy making and regeneration plans. This led to the artist setting up a test network for a three month period, 'Central Bradley Network' where people could view local information and chat about any issues. The aim was to share information and generate debate anonymously, thereby giving a voice to those who were intimidated by public speaking <http://allthingsbradley.ning.com>

EXHIBITIONS

The group showed their art work:

- alongside professional artists in an international exhibition at The Centre of Contemporary Art in Preston and at Beaconhouse University in Pakistan
- locally at the Bradley Fun Day, where over 200 local people attended, including professional artists from across the UK
- at an art and regeneration event in London in June 2010

CONFIDENCE AND PARTICIPATION

The exhibitions boosted participant confidence and self-respect. When showing their work (on the blog) to family and friends they reported reactions of surprise and collective pride in the community. The blog reached a wider audience, extending the project to other members of the community.

Some members of the group took an interest in local politics and attended Bradley Residents' Association meetings with the aim of further involvement in local policy making.

Some of the women, at the time of writing this case study, plan to apply for funding to continue with the art workshops to 're-activate' the creative side of women in the Bradley area.

results and benefits :

COMMUNITY ARTIST

For the first nine months the artist, William Tittley worked closely with local officers to generate events and art initiatives, building an archive of histories and responses to the changing community. His work developed and complemented projects such as 'Hidden Histories', a museum service funded oral history project and 'Interactive Landscapes' - a project engaging local pupils in looking at local history and the social and environmental geography of the masterplanned area. This latter project was also run by the artist and was in effect the pilot for the artist's residency, using new media to explore ideas about the landscape.

The artist worked with the neighbourhood community worker, who was establishing a group of young people, to get them involved in a series of activities including;

- learning about the master planning
- taking part in a residents' association meeting
- mapping their area using digital technologies, interactive landscapes