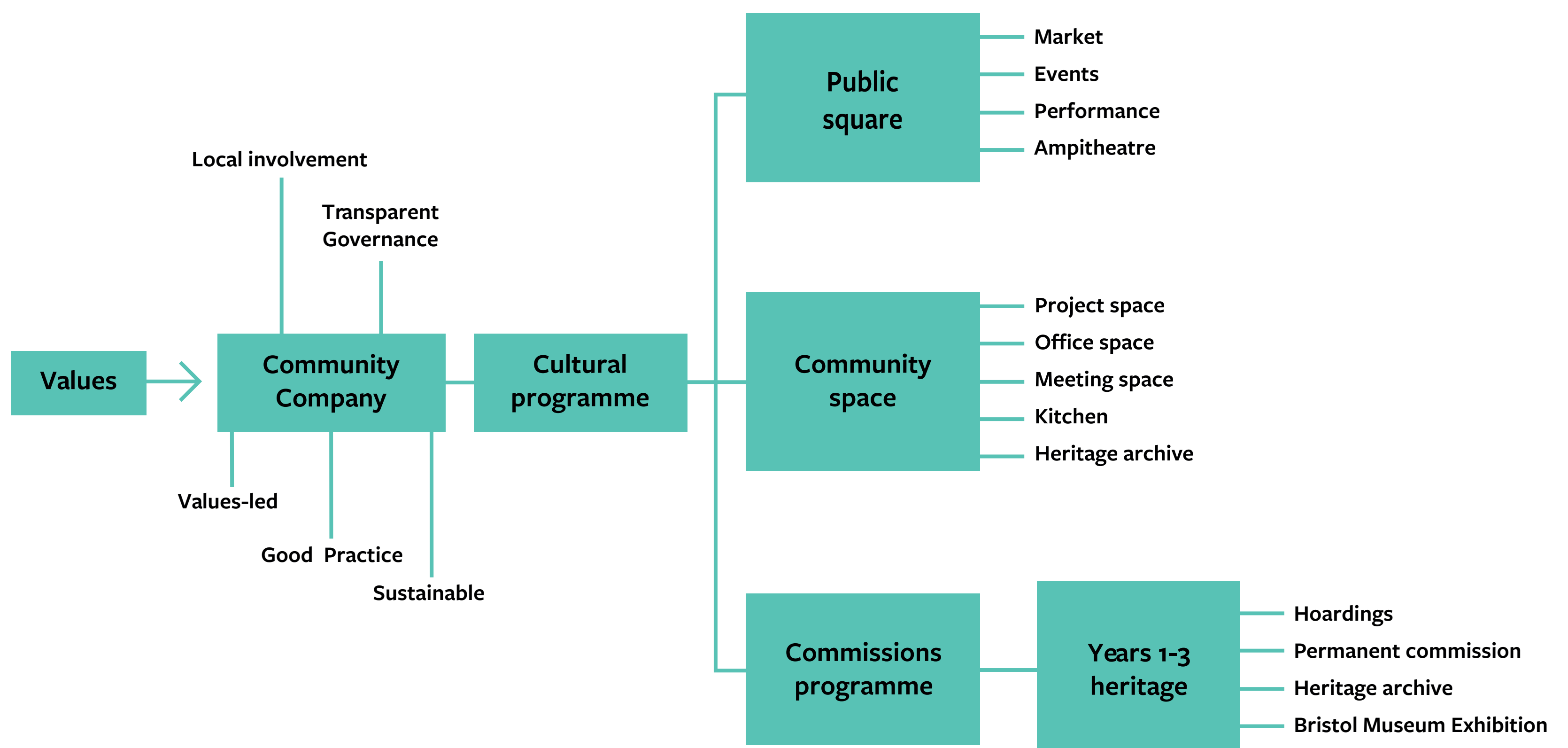




THE-CARRIAGEWORKS

Cultural Plan & Public Art Strategy Draft Proposal

INTRODUCTION AND EXECUTIVE SUMMARY



Introduction

The Carriageworks is a mixed-use development of 112 flats, including a minimum of 10 affordable homes, 13 small commercial units and public realm, granted planning permission by Bristol City Council in October 2015 and due for completion by the end of 2020.

The Carriageworks site is located at the junction of Stokes Croft and Ashley Road within the Stokes Croft Conservation Area adjoining the Montpelier, Cotham, Redland and St Pauls neighbourhoods.

The site for redevelopment includes the former Carriageworks fronting Stokes Croft that is a Grade II* listed building.

Cultural Plan and Public Art Strategy

Arts consultants Willis Newson, in association with Take A Part, have been commissioned by the developers, the PG Group and the Carriageworks Action Group to write a Cultural Plan and Public Art

Strategy for the Carriageworks, which is a Bristol City Council planning requirement.

These outline proposals for the Cultural Plan and Public Art Strategy were developed through a process of local consultation and engagement led by Willis Newson between January – July 2018. During this time, we:

- Met and talked to individual stakeholders and local organisations
- Held four Groups with arts and culture, business, community and voluntary sector and heritage organisations
- Held a Carriageworks Action Group community meeting

Vision

The Carriageworks Cultural Programme will deliver a high quality, diverse and vibrant arts and cultural programme, celebrating the culture and heritage of this area, bringing people together to network and collaborate, supporting local organisations to thrive.

The Cultural Programme will be informed

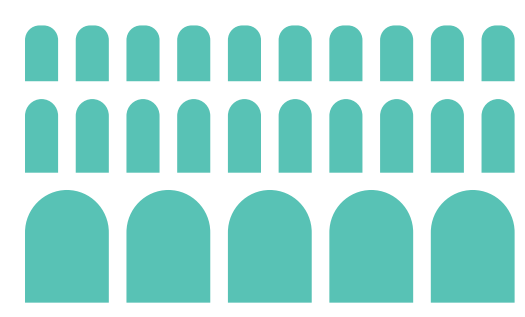
by a Cultural Plan Values Statement and be delivered by a locally-led Community Company.

It will include a 3-year programme of commissions focusing on heritage, resulting in a permanent display as well as digital resources and an archive.

It will be run from a dedicated Community Space. As well as housing the Cultural Programme office, the Community Space could provide a Meeting and Project Space, a kitchen and a place to house a Heritage Archive.

An ambitious programme of outdoor events and activities, as well as a regular market, in the central square of the development will create a space for community and creativity. This programme will ensure that the Carriageworks central square is a vibrant, pleasant, inclusive and welcoming place to be at all times of the day.

This integrated model aims to deliver social as well as economic value.



THE-CARRIAGEWORKS

Cultural Plan & Public Art Strategy Draft Proposal

VISION & AIMS

“

A high quality, diverse and vibrant arts programme, celebrating culture and heritage, bringing people together and supporting local organisations.”



Vision

The Carriageworks Cultural Programme will deliver a high quality, diverse and vibrant arts and cultural programme, celebrating the culture and heritage of this area, bringing people together to network and collaborate and supporting local organisations to thrive.

Aims

High Quality

The Carriageworks Cultural Programme aims to create a centre of excellence. It will deliver ambitious and engaging art projects that bring people together. Its programme will be high quality, appropriate and relevant. It will be well managed following nationally recognised processes of good practice.

Diverse

It will reflect and celebrate the diversity of the local area through inclusive and vibrant programming, creating opportunities for a wide cross section of the community to engage in programmes and projects delivered by international, national and local artists.

Celebration of local culture and heritage

Focussing on local history during the first three years, it will deliver a series of commissions to celebrate local culture and heritage.

Bringing people together

An active programme of events in a shared and safe public square (no alcohol, no late-night noise etc) alongside arts-based projects in a dedicated community space will bring people together. Projects will be developed in partnership with local people and organisations, including schools, arts providers and community organisations.

Supporting local people

The Carriageworks Cultural Programme could support emergent ideas and projects to thrive and succeed and respond to local needs with appropriate resources and support. It will provide opportunities for others to work in partnership on artist-led commissions. It will advocate to the wider City of Bristol for opportunities and support in the wider Stokes Croft area.

CASE STUDY

Creating New Connections Through Art and Conversation

Getting to Know You, St Helens

Commissioner: Heart of Glass

Artist: Sheila Ghelani

How can people reach out and make new connections? In 2017, residents of two housing associations in the community of St Helens worked with artist Sheila Ghelani to make out-of-the-ordinary gestures, creating a stir that reached out to their local community and one another and invited people to make new connections.

Gestures included the making and gifting of beaded bracelets, cards and a series of performative photographs that shared details about themselves with their neighbours.

At the end of the project, residents of the two housing schemes were brought together in a final mid-morning party and the two final artistic outcomes of the project were gifted to all - 260 fine bone china teacups decorated with a pattern designed by the residents in collaboration with Sheila, and a set of 3 posters featuring the portrait photographs they'd been taking each week. Each scheme received a framed set of the posters and each resident received their own hand-delivered tea cup.

Since the project has finished, the residents have organised a bring your own Getting To Know You tea cup 'coffee morning' at both schemes.

What projects could we collectively devise to create connectivity, sharing, new experiences and new conversations?



THE CARRIAGEWORKS

Cultural Plan & Public Art Strategy Draft Proposal

VALUES

“

What we have got is not a problem, it's an opportunity. It's a real opportunity of a rich and diverse culture. Such that you don't often find elsewhere.”

- Consultee



The values and ethos underpinning the Carriageworks Cultural Plan will guide and inform what it does and the way it operates.

There are many communities, organisations and individuals based locally with strong value systems. We have identified inclusion, diversity, independence, creativity and community as key themes or strongly-held values that have emerged through our many conversations with stakeholders.

This is what makes the area rich, interesting, full of energy and creativity. This is what makes people want to be here. This could be a selling point of the development.

Cultural Programme Values

Inclusive	Diverse
Creative	High Quality
Ambitious	Grass roots
Sensitive to local needs	

It is proposed that the Cultural Programme adopts a Values Statement, developed by and with the community, which will ensure that it supports the vibrant, creative and diverse ecology of this area.

The Values Statement might underpin decisions and activities such as:

- Providing Welcome Packs for new residents to encourage an inclusive community.

- Stipulating no alcohol as part of all commercial leases
- Restricting the quantity and duration of live events and specifying no amplified music, to ensure sensitivity to local needs.

It is proposed that the Cultural Programme Values Statement is also adopted by the development as a whole, such that these values underpin the identity and ethos of the site.

This might include:

- Using the values to inform the Carriageworks brand and marketing materials
- Including the Values Statement in leases for both commercial and residential spaces so that all people sign up to them as part of their lease agreement
- Embedding the values in site management practice. For example, by providing mental health first aid training for all staff who manage site security and developing partnerships with the Salvation Army, Elim Church and others to enable staff to refer people for help rather than just 'policing' the area and moving them on.
- Developing an eco-system of tenants that encourages an active, diverse, inclusive and vibrant development, including anchor tenants which are organisations or businesses that will bring people into the development and give back in some way to the community.

CASE STUDY

SOUP Funding

Founder: Amy Kahrel

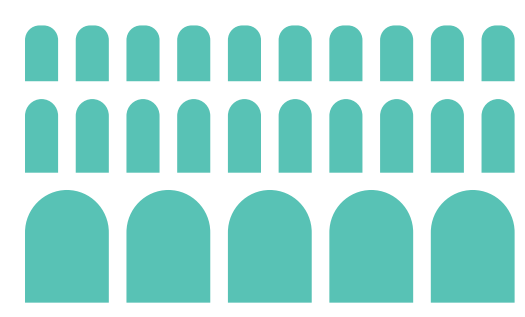
Started in Detroit in 2010, SOUP is a way of crowdfunding for projects through creating healthy dinners and a way to collectively decide on which local projects should get funding to support them to innovate.

It is a simple concept. You pay a small fee in return for a bowl of soup and the chance to hear local people pitch ideas to help your community. Pitchers answer questions, people eat their soup, they cast a vote for their favourite project and the funds collected at the door are awarded. In 5 years, Detroit SOUP has raised £63,500 for local charities and start ups.

But it isn't just about funding, it is about empowering people to action ideas; it's about building connectivity and opening opportunities. People go away feeling more informed about local charities too, increasing the number of local volunteers and service users.

Could a model like this work for developing and delivering The Carriageworks Cultural Plan and Public Art Strategy?





THE CARRIAGEWORKS

Cultural Plan & Public Art Strategy Draft Proposal

COMMUNITY COMPANY

“

A Community Company might deliver the Cultural Programme and act as a bridge-building organisation, fundraising and delivering partnership projects.”



The Cultural Plan recommends setting up a Carriageworks Community Company to deliver the Cultural Programme. The Community Company will act as a bridge-building organisation which can fundraise and develop and deliver projects in partnership with local partners.

The Carriageworks Community Company will:

- Programme and manage the amphitheatre and outdoor events
- Programme and manage the market
- Programme and manage the Community Space
- Develop and run a community kitchen
- Provide and manage a meeting space for use by the community
- Develop partnerships and opportunities with Bristol Festivals and other city-providers
- Provide support for local arts partners through SOUP funding programmes et al
- Support other local organisations with training and advice (first aid, fundraising, safeguarding, food hygiene) and through provision of event licenses and insurance for activities in the space.
- Provide welcome packs for residents

The Community Company staff team will include an Executive Director. He/She will be supported and guided by a volunteer Board of Directors drawn from the local area, including representatives from the Carriageworks residential units, businesses and local cafés.

The aim is that the Community Company will be core funded for the first three years, after which the Director will be responsible for the funding and development of the organisation.

It is envisaged that the management of the development as a whole will be delivered by a Management Company operated by the PG Group. This site management function will operate alongside the Community Company, taking responsibility for:

- Commercial management including the letting and sales of residential and commercial units
- Estate maintenance and repairs, including cleaning tagging
- Safety and security of the site
- Utilities and services including rubbish collection
- Liaison with tenants and residents

CASE STUDY

Community Led Commissioning as Governance

Take A Part CIC: The Arts Action Group Model

Since 2006, Take A Part has been working with the communities of Plymouth to co-commission and co-create around the changes they want to make in their local areas. A group of residents, local authority, schools, housing associations and other key agencies are brought together to collectively set agendas, fundraise, write artists briefs, curate programmes and create marketing materials to ensure ownership, opportunities for training and work created by and for the local area. The Arts Action Group allows for transparency, accountability, partnership and community expertise to underpin the ambitions of the strategic work, creating authentic leadership.

The strength of the model is in working on the ground with local knowledge and partnership to unlock opportunities for funding and to bring in additional expertise and resource to the local area. Doing this with community support and buy in allows for an embedded and focussed approach.

This model and long-term working has resulted in measurable changes to:

Educational Attainment:

- Schools increasing their community engagement and arts offers resulting in better Ofsted reports
- Young people seeking out Further and Higher Education for the first time in their families

Employment & Skills:

- 3 social enterprises have been initiated (gardening, film and markets)
- Community based employment programmes for Young People
- Residents trained in fundraising and commissioning as legacy of engagement

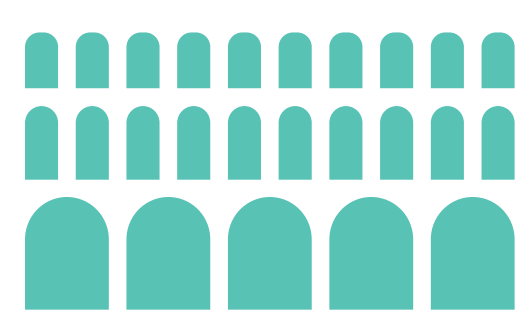
Physical Spaces:

- Residents influencing the design of new buildings (schools, care schemes etc)
- Public art developed with residents
- Play parks etc designed by residents and children

This model of working has been internationally recognised and been replicated in Ireland and parts of the South West.

Could a model like this work for developing and delivering The Carriageworks Cultural Plan and Public Art Strategy?





THE CARRIAGEWORKS

Cultural Plan & Public Art Strategy Draft Proposal

COMMUNITY SPACE

“The aspiration is that the Cultural Programme will be run from a dedicated community space.”



The aspiration is that the Carriageworks Cultural Programme will be run from a dedicated community space. As well as housing the Cultural Programme office, the Community Space might also provide:

Meeting and Project Space

A large, flexible space where artists and others can run projects with local people. This might include:

- A weekly Arts on Prescription group engaged in creative workshops for wellbeing delivered by members of the Bristol Arts on Referral Alliance
- Evening talks and workshops for business start-ups take place, programmed in partnership with local co-working office spaces
- A writing group which holds regular spoken word poetry events
- A local playgroup or arts classes for those 55+
- A Saturday art club delivering workshops for children and young people
- A space available for dance, exercise or other classes, for hire at low cost for local providers
- A rehearsal space for theatre and performance groups

Community Kitchen

The space aspires to include a kitchen, which could enable us to provide:

- Simple catering for community-based events
- Community food projects in partnership with people like Incredible Edibles
- Cooking classes from different cultures

Heritage Archive

The Community Space might also house the Heritage Archive. This might include:

- Artefacts and resources gathered during the Heritage Project
- An exhibition of EW Godwin and photographs of his furniture housed in the Bristol City Museum Collection
- Oral Histories and resources from other local heritage projects such as the Stokes Croft Local Learning heritage project 2008 – 2011.

An Open Door Policy

- The space will act as an informal information hub where an open-door policy will encourage people to come with ideas, questions and proposals for working in partnership.
- This will ensure that the Cultural Programme continues to be informed by local people, local knowledge and responsive to local needs.

CASE STUDY

Designing and Building the Community Space

Eagle House Pop-Up Furniture Factory

Commissioners: Knowle West Media Centre & re:work

Funded by: Bristol City Council

Project Period: Initial 6 months with longer term legacy of Pop Up Factory in Filton

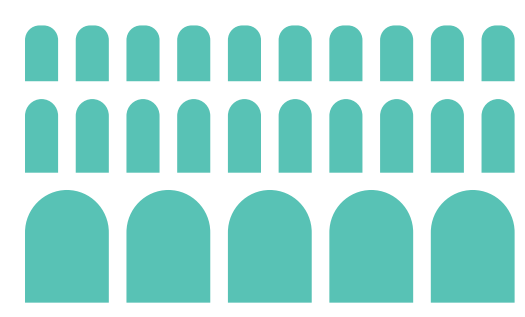
In 2014, Knowle West Media Centre and local social enterprise re:work collaborated to take on the lease of Eagle House Youth Centre in Filwood for 6 months. They set up a factory to design and digitally manufacture furniture with local residents.

The Furniture Factory hired two local residents as paid trainees and offered a range of volunteering opportunities. During the six months of the factory's operation, the project also offered a programme of workshops where people could learn about digital manufacturing and try out the CNC router and laser cutter.

Two residents were paid to train in design and manufacture and many others volunteered to create over 500 pieces of furniture in the period including meeting spaces, desks, chairs and other modular items that could be adjusted and fit together to accommodate

The furniture was commissioned to furnish the Filwood Green Business Park, opened in May 2015. Once the Business Park was opened, the Pop Up Furniture Factory moved into Unit 25 and continues to take commissions, ensuring the social enterprise and employment and training opportunities continue for local residents.

Could we perhaps work in a similar way to furnish the community unit and provide opportunities for training and employment locally at the same time?



THE-CARRIAGEWORKS

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HERITAGE PROGRAMME

For its first three years, it is proposed that the public art commissions strand of the Cultural Programme focus its activity on a series of projects that explore, share and celebrate the history and heritage of the Carriageworks.

It is envisaged that this Heritage Programme will take the form of a series of heritage projects and commissions, resulting in a legacy of a permanent commission in the entrance to the Carriageworks and a Heritage Archive which could be housed in the Community Space.

Bristol City Museum has expressed an interest in working in partnership with us, and there is maybe an opportunity to stage an exhibition of EW Godwin's furniture and work in M-Shed or the City Museum as part of a final celebration.

Heritage Lottery Funding will be sought towards this programme of work.

Heritage Programme Aims

- To enable diverse histories of the Carriageworks to be told and celebrated, perhaps through community or oral history projects
- To recognise and celebrate the contribution of EW Godwin to the Carriageworks and Bristol
- To involve young people so that heritage is more widely learned and shared
- To build on existing local history work already undertaken

PROGRAMME

Project A – Carriageworks Hoardings

- A heritage-led project will create artwork for the hoardings of the new development, 'telling the story' of the Carriageworks in the local area
- The hoardings project will involve working with local residents and groups, including youth groups and Local Historical Groups



and Societies, to explore existing archival and oral history information, as well as more informal stories

- A time line history of the area will be created and interpreted and shared visually across the hoardings.
- A team including perhaps an artist / researcher / historian / storyteller will work with local people and groups to deliver this commission
- Learning from the hoardings project will inform the development of the next heritage project, which will be to create a permanent display within the Carriageworks.

Project B – Permanent Display

- Information gathered as part of the Hoardings Project will inform the development of a permanent display in the entrance to the Carriageworks.
- The permanent display might focus on one aspect of the Carriageworks history, such as EW Godwin, or carriage-making, or tell the whole story of the area from the Civil War to the present day. This will be decided by the Steering Group for the project including local people and organisations who have an interest in the project.
- A variety of art forms could be considered for the final display - street art, mosaics, photography, enamel.

- There will be an emphasis on creating opportunities for learning, mentoring and skills sharing through the process, which will be managed by the Community Company and local people.
- The Community Company will be responsible for the maintenance of the display in the longer term.

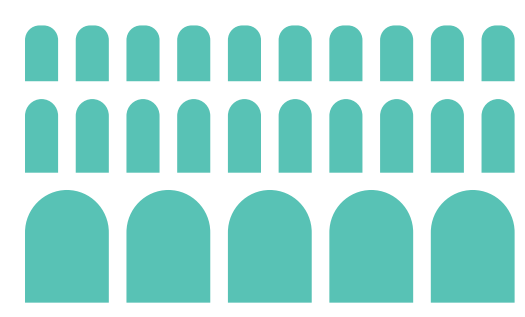
Project C – Archive and Digital Outputs

- Information, stories, oral histories, photographs and memorabilia collected through the process of researching and creating the Heritage Hoardings and Permanent Display will be collated and archived for future use
- Some artefacts, stories or photographs may be on permanent display in the Community Space as part of an exhibition
- Digital outputs might include a website, social media and film or sound pieces
- Young people will be involved in creating the archive, which will be shared with the Bristol City Museum and Archive and MShed

Project D – Bristol City Museum Exhibition

- A partnership with Bristol City Museum will work towards staging an exhibition of Godwin in the City Museum or M-Shed in 2021, including the display of his furniture currently in storage.





THE CARRIAGEWORKS

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OUTDOOR ARTS AND EVENTS

“

An ongoing programme of arts and cultural events in the public square of the development to create a place of community and creativity in the heart of Stokes Croft.”



The Carriageworks Cultural Plan will deliver an ongoing programme of arts and cultural events in the public square of the development to create a place of community and creativity in the heart of Stokes Croft.

This outdoor cultural programme will ensure that the Carriageworks central square is a vibrant, pleasant, inclusive and welcoming place to be at all times of the day.

It is proposed that a multi-purpose ‘amphitheatre’ space, with simple bench-seating and integrated lighting appropriate for small events, be created at one end of the square. Power sockets could be built into the space for spoken word acoustics and additional lighting.

Day-time acoustic performances, including busking, pop-up events and street theatre will be regularly programmed to coincide with market days.

Programming in partnership with local festivals and will reflect the ambition, talent and creativity of Bristol:

- St Paul’s Carnival
- In Between Time
- Mayk Festival
- Upfest
- Bristol Festival of Puppetry

Working in partnership, the programme could celebrate national days such as International Women’s Day (March), World Refugee Day (June), National Poetry Day (September), World Mental Health Day (October) and National Kindness Day (November).

Ambitious, appropriate and sensitive programming of events will ensure that activities within the square benefit both the Carriageworks Development and the wider community alike. All events will be alcohol-free, and noise will be kept to a minimum, with an acoustic-only music policy and a limited number of evening activities ending at 10pm.



CASE STUDY

Piccadilly Circus Circus

Commissioners: London 2012 Festival and Mayor of London

Curators: Crying Out Loud

Playing with the local history of this area of London and with the ambition to invite the city of London to play, Crying Out Loud invited over 200 circus acts to perform, run workshops, give talks and create music over a 24-hour period. This created a day of play for the area where all ages were able to come together to enjoy a live and vibrant reflection on their heritage.

Could we work with Circomedia and Circus City to open The Carriageworks as a venue?

Lumiere, Durham

Commissioners: Durham City Council

Curators and Producers: Artichoke

The concept of a Light Night started in France to use art and culture to transform how an area feels at night. As dusk falls, magical art installations flicker to life, illuminating the city centre and showing the ordinary in a new light. In 2011, the event featured international artists, local artists and performers working together. Visitors packed the streets and local businesses and organisations stayed open to welcome new guests and to host their own light installations.

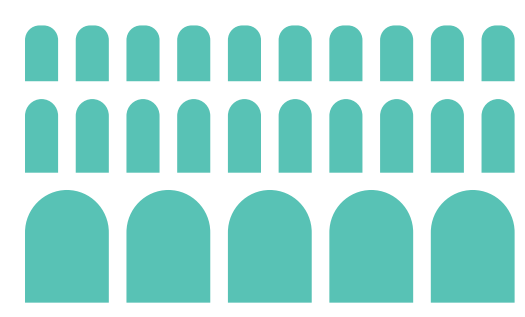
How would the area appear to us if it were lit at night for fairy-tale explorations?

Covent Garden Maye Fare and Puppet Festival

The annual Covent Garden May Fayre & Puppet Festival brings together Punch and Judy professionals from around the country for a day of old-fashioned fun. The grand procession is led by a brass band and culminates with a birthday toast to Punch. Punch takes pride of place during the church service at noon and in the afternoon, puppet shows, workshops, folk music, maypole dancing clowns and refreshments are provided. All proceeds go to Food Chain, which raises funds for Londoners with HIV.

With space to play and partnerships to explore, how can we both programme and work with other cultural organisations in the city to further include The Carriageworks in the city’s wider offer?





THE CARRIAGEWORKS

Cultural Plan & Public Art Strategy Draft Proposal

A CARRIAGEWORKS MARKET

“

The market must offer something unique, interesting, affordable – something that people want – an entertaining environment as well as shopping.”



A regular market in the central square of the Carriageworks will attract people into the development, support local producers and provide opportunities for local traders, artists and makers.

To succeed, the market must offer something unique, interesting, affordable and appropriate – something that people want. As well as an interesting array of stalls, this must also include a relaxing and entertaining environment.

People visit markets as a leisure activity as well as for shopping. The Carriageworks Market will include low-key music and entertainment as well as market stalls. Pop-up performances (acoustic sets, puppet shows etc) programmed by the Cultural Programme will bring people into the space and retain them.

The market will be run by a dedicated Market Manager, who will sit within the Cultural Programme office and work collaboratively with the Cultural Programme Manager.

The Market Manager will be responsible for attracting interesting, high quality and appropriate stall holders to take part in the market, for booking stall holders and for dealing with all enquiries and practical issues relating to the smooth running of the market.

While it will require financial support for the first 1-2 years, ultimately the market should become self-sustaining, with the core costs of running it covered by the stall holders' fees.

Practical resources to support the market will need to be designed into the space, including:

- Market stalls, which will be provided by the development and stored in a ground floor lock up when not in use
- Access to a toilet for stall holders
- Water and hoses for cleaning down after market days.
- Central bins and rubbish collection
- Ground-level electric points and adequate lighting

“Local markets are no longer about cut-price tat and counterfeit goods. Instead, they are now recognised as a great place for local businesses to try out new ideas.”

– Mary Portas, The Portas Review, 2011

CASE STUDY

Teenage Market

Commissioners: Stockport Council

Funded by: Initially Stockport Council Business Challenge Fund

Project Period: Running since 2012 and spreading UK wide

The Teenage Market gives young people a free platform to showcase their creative talents as well as working to support a future generation of market traders.

The concept is to support young people to try new business ideas, be entrepreneurial and connect with their local neighbourhoods. It also supports other forms of emerging enterprise and talent by supporting local young musicians, poets, comedians and other performers to platform and test their acts.

Happening once a month, these Teenage Markets are transforming how markets are engaged with and viewed, developing a whole new generation of market traders and shoppers. It has the backing of entrepreneurs across the UK. Mary Portas, 'Queen of Shops' has said that the Teenage Market is 'a game changer'.

Mixing The Market Up – Hebdon Bridge

Hebdon Bridge has been holding markets successfully and with expanding interest for years. They have been able to sustain two weekly pop-up markets in the car park across from the town hall – one food and one bric-a-brac. The reason they can do this? They mix it up.

For example, students heading off from University also have the chance to hire a pop-up stand running alongside the established weekly stalls of the second-hand vintage traders. This creates a situation where the market is new and fresh each week as well as encouraging different generations to interact with one another. Stalls are quite cheap at £11 for a 7-hour trading day, which encourages more traders.

For the food market, the key is the ritual of it. Local resident Helen Wilson says that good quality, locally sourced food and reasonable prices creates a sense of pride and a 'celebration of what is great about the particular community the market serves'.

In New Zealand, wellbeing markets are taking shape. An opportunity to try out new therapies, ethical products and to take part in free talks and workshops.

What would make a local market in The Carriageworks work for a variety of interests and tastes?



THE-CARRIAGEWORKS

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NEXT STEPS



Your Feedback

Before we go any further, we want to hear your feedback on these proposals.

Talk to us

We want to know what you think and are here to listen. So please come and find Jane or Kim and have a chat with us. Let us know what you like, what we have missed out and what you think might not work!

Big Board

Please let us know what you think by posting comments on the Big Board. You can use post it notes or write on the Board.

If you have ideas for people or organisations who might want to get involved in the Cultural Programme, do let us know.

Feedback Forms

Feedback Forms are available if you would like to comment more discretely than on the Big Board. Please fill them in making any comments on what you have read or heard here today. If you would rather talk to

someone, Jane, Kim or Jenny would be happy to chat to you and write down any comments you wish to make on a sheet for you.

Gold Stars

To give us a quick idea of what you like, please use the Gold Stars to vote on ideas on these boards. Just add a star to anything you particularly like or agree with.

Developing these proposals

Once we have gathered and reviewed all the feedback from today, we will develop the Cultural Programme in more detail. This might mean refining some elements or adding new elements.

As part of this process we will also look in more detail at how to make it work, including developing a detailed programme and budget for delivery.

Funding

Once proposals are agreed, we will be working with the PG Group to develop detailed budgets and funding strategies

to support the implementation of the programme. This will include fundraising to ensure that the Community Company and Cultural Programme are sustainable in the longer-term.

November Consultation Event

Once we have developed the Cultural Plan and Public Art Strategy further, we will arrange another consultation event so that we can share the final detail with you.

This is planned for November 27th 2018.

Planning Approval

Following this event, once we have taken any final comments on board, the final version of the Cultural Plan and Public Art Strategy will be submitted to Bristol City Council for approval in December 2018.

Cultural Programme Delivery

Once the Cultural Plan and Public Art Strategy has been approved, the delivery of the cultural Programme will start, with the Heritage Hoardings Project.



THE-CARRIAGEWORKS

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CONSULTEES

“

More than 150 individuals and organisations have taken part in conversations, focus groups and open meetings as part of the Cultural Plan development process.”



We would like to thank all those who have generously given their time to contribute to the development of these ideas.

More than 150 local individuals and organisations have taken part in one-to-one conversations, focus groups and open meetings as part of the Cultural Plan development process.

They have generously shared their knowledge, experience and insight as part of the process of developing these proposals.

These have included, amongst others:

- Architecture Centre
- Artist Residence
- Arts Council England
- Askew Cavanna
- At the Well
- Beef/Champ
- Bristol City Council Arts team
- Bristol Civic Society
- Bristol Arts on Referral Alliance
- Bristol Credit Union
- Café Kino
- Canteen
- Carriageworks Action Group
- Coexist
- Creative Shift
- Cube Cinema
- Diverse Artists Network
- Docklands Youth Centre, St Pauls
- DMAC UK

- Elim Church
- Emmeline Café
- Emmaus House
- Happy Tat (Love Bristol)
- Hamilton House
- Incredible Edible Bristol
- In-Rhythm
- Jamaica Street Artists
- Kingsdown Conservation Society
- Leading Light Educational Trust
- Local Learning
- Love Bristol
- Malcolm X Centre
- Montpelier Conservation Society
- Niche Framing
- Paper Arts
- People's Republic of Stokes Croft
- Pollen Space
- Portland Brown
- St Pauls Planning Group
- St Paul's Learning Centre
- Redbrick House
- Tan Teddy
- The Little Shop
- Tobacco Factory Market
- Tribe of Doris
- Vocalise Magazine
- 77 Stokes Croft

We would also like to thank The Cultural Plan Steering Group including the Carriageworks Action Group and the PG Group, who have guided and supported the process.



CASE STUDY

Creating a Heritage Monument: Efford Heritage Sign

Commissioners: Take A Part CIC

The Royal Marine Pub in Efford was the community hub. It was run by Jack Sorrell, the publican who was a linchpin of the local area. The Royal Marine pub closed when Jack died and was burnt to the ground in 2002 by vandals, but the sign remained a symbol of the community's history while it was going through a period of redevelopment and regeneration via a Master Plan.

The community saved the sign when the site was redeveloped and stored it in an allotment. In 2016 when the redevelopment of the local area was complete, the Arts Action Group obtained funding from the Heritage Lottery Fund to refurbish and resite the sign and reflect on the heritage of the local area.

Working with artist and educationalist Tom Goddard, the students of High View School looked at archival materials, visited museums and interviewed long term residents to collect written, photographic and oral histories of the Efford community. Students created an imagined television station, Efford History Television Programme (EHTV) to share their research and findings with the community which was screened at the opening event.

Through creative writing workshops and art workshops the students and the wider community worked to create new panels for the pub sign – one for each season – and re-named the sign the Efford Heritage Sign.

The sign was re-sited across from the site of The Royal Marine and re-launched with a Maypole event and community celebration day called Efford Mash. A new song for Efford was written by the children of the school and performed by the Efford Senior Choir. The students of High View School devised the launch event. They invited local residents, councillors and businesses, provided catering and acted as guides and hosts for the day.

The sign changes with the seasons as a visual reminder of the community's identity, history and resilience through change.

What is important to you about this area and how would you like to celebrate it?