

West Waterlooville Public Art Plan

April 2024



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Introduction

Public art has been a constituent part of the West Waterlooville (WW) Major Development Area (MDA) since the planning process, and the inclusion of public art within its planning permissions and obligations presented a significant opportunity for art to be embedded into the development from the outset. To date this potential has remained more latent than active.

This new Public Art Plan is the result of the review and reset of the art programme for WW commissioned by Winchester City Council (WCC) in 2023. It draws on the findings of the review - which concluded that the previous iterations of the arts programme struggled in terms of reach, creative realisation and delivery - and on a period of light touch engagement. The latter has been invaluable both in terms of the intelligence garnered as well as enabling a better understanding of the complexities of reaching and engaging residents. The process has been supported by discussions with partners and stakeholders including Grainger, Newlands Community Group, Newlands Parish Council, local residents, local arts and craft providers, other agencies working in Newlands, and regional arts organisations.

We recognise that since work on the arts programme commenced in 2011 the context which it has had to navigate - on an international, national, regional level - has changed. On a hyper-local level, WW has evolved. The number of residents has increased by nearly 10

fold and there is now a growing sense of community and increased attempts to deliver activities for residents that aim to bring people together¹. Against this backdrop of change, what was considered the “right” approach in 2011 and 2013 (when a second arts programme was launched), is unlikely to be a valid solution for bringing the arts into WW in 2024 and beyond.

And of course WW will continue to evolve. There are a number of years of construction work still to take place which will change the development further both socially and geographically. Crucially this will see the development of community facilities including the local centre which will provide retail units, healthcare facilities and a community space, as well as a second primary school and the cricket pitch and pavilion. Proposals for public art need to keep one eye on the future, building in resilience to respond to ensuing opportunities and constraints, whilst seeking to retain some form of presence through inevitable periods of change and flux.

We recommend a fresh approach; a change of direction and a call to the community of WW to get involved and fully take ownership of their arts programme. Our proposal has three distinct yet linked elements: a writing commission, establishment of a Community Commissioning Panel and evaluation.

¹ In part this can be attributed to the establishment of Newlands Parish Council, and the work of Newlands Community Group as well as the work of the Grainger community development manager.

What is Public Art?



Public art is a place-based creative process encompassing a broad spectrum of art practices and forms. The results produce both permanent and ephemeral commissions of craft and visual art, architecture and design (including functional works), lighting installations, film, photography and new technologies, literature and poetry, performance and celebratory arts, as well as socially engaged practice (with its experiential emphasis on process rather than outcomes), environmental, community and participatory arts.

Art in the public realm is continually shifting and evolving, often to develop new approaches to further engage communities. At its most fundamental, it is site-responsive, and it is about the process of artists responding to people, place, culture and heritage: art that belongs to and grows out of a place, rather than being simply placed within it. It is in this process that its strength and impact lie.

Our strategic approach to public art for WW views the delivery of events, engagement and experiential work to be as equally valid as the creation of permanent works. Use of the term 'public art' within this document therefore encompasses this pluralism of creative methodologies.

Public art can add enormous value to a community's cultural, aesthetic and economic vitality. It is now a well accepted principle of public and private developments that public art contributes to a community's identity, fosters community pride and a sense of belonging and enhances the quality of life of residents and visitors alike. Towns and cities gain real value through public art. Benefits can include:

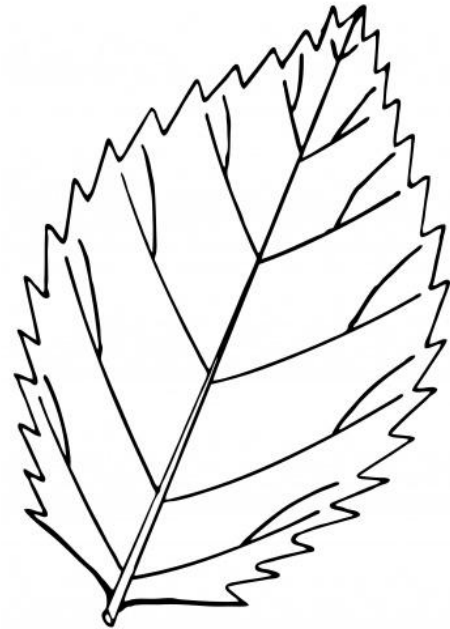
- Provision of opportunities for communities to directly affect where they live
- Enhanced local partnerships
- Maximised benefits for visitors to an area
- Raising the profile of the area in question
- Stimulating and attracting inward investment
- Securing local distinction and great public spaces, thereby contributing to social, economic and cultural wellbeing of the community.



Vision for Public Art at West Waterlooville

We need a clear and consistent ambition for public art at WW that can be easily communicated to residents and stakeholders alike and which is a touchstone that underpins all future phases of the arts programme. This vision is:

For public art to have a positive impact on the day to day lives of the residents of West Waterlooville.



This is supported by the following aims:

Relevance

To be relevant and to grow out of engagement with residents so that it responds to their opinions, ideas, needs and wants, rather than being imposed on them

Distinctiveness

To be site-specific by creating art that resonates with its local context

Community Identity

To contribute to building a community and to its developing sense of place and identity

Cohesion

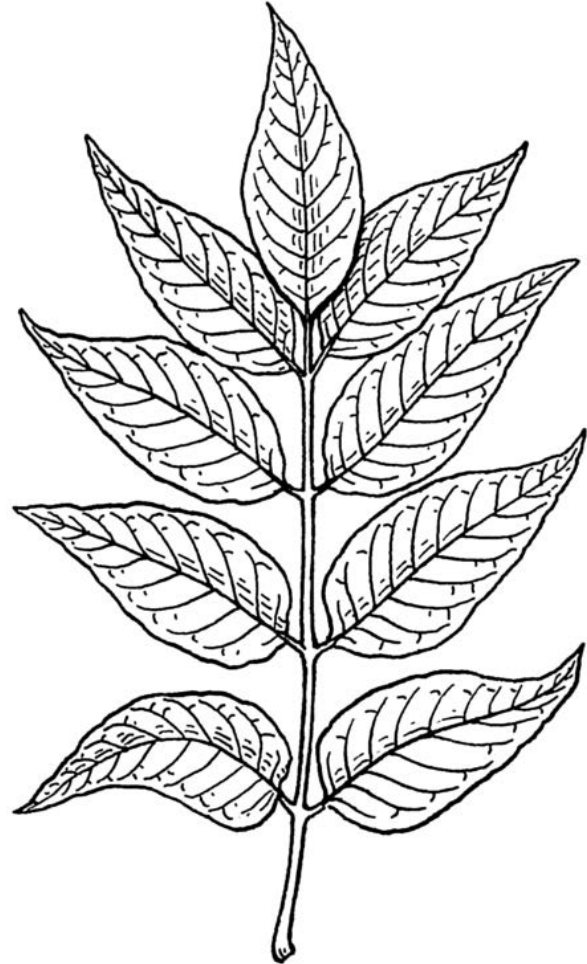
To work to unravel and overcome the complexity of location in terms of connections, barriers, boundaries and names

Quality

To strive to deliver artworks of quality by working with suitably skilled artists who are supported and given the resources needed to make the best possible work

Inclusiveness

To be inclusive and accessible to all residents, enabling participation for all that wish to be involved whilst also reaching people who choose not to 'actively' participate



About this Public Art Plan

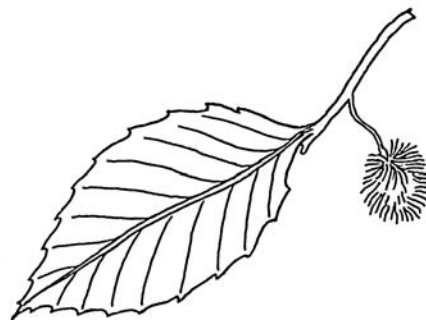
This document's rationale is to:

- Establish a clear vision which ensures that there is objectiveness and clarity about what we want to achieve. Checking back against this throughout the programme's duration can ensure integrity
- Set out clear and achievable proposals for public art that have been devised within the identified parameters and in response to the development and its residents
- Set out processes to guide how the public art commissions will be delivered
- Provide confidence to stakeholders by offering reassurance that good practice principles are in place and are adhered to
- Provide a route map to which we can be held accountable.

This Plan defines a first phase of new activity that aligns with the refocused vision for public art. The proposal has clearly defined outcomes, but is also integral to future phases of the arts programme, as these outcomes will provide the foundations upon which further iterations are shaped.

For the avoidance of doubt this Plan considers the area to which it applies to be defined as the WW MDA, inclusive of both development areas known as Berewood and Wellington Park.

What to call the development has been a subject of much discussion throughout our work to date. For clarity and consistency in this Plan we refer to the MDA as West Waterlooville (WW). However the strategy looks to work towards addressing a number of existing confusions around the name and identity of place.



Context

West Waterlooville Major Development Area

West Waterlooville is a Major Development Area in the south-east of Winchester District, adjoining Waterlooville. On completion it will result in over 3,000 new homes - including 40% affordable housing - two new primary schools as well as leisure, retail, employment and community facilities. Around half the development site is being retained as green public open space, and there is an extensive restoration and conservation programme for meadows, woodland and the river Wallington, alongside SUDS developments, footpaths and allotments.

The site is owned and developed by Taylor Wimpey PLC and Grainger PLC. Taylor Wimpey secured outline planning for the development of the smaller, northern part of the site (previously known as Old Park Farm), in 2008 (Winchester Planning Ref. 05/00500/OUT). Now known as Wellington Park, this aspect of the development is complete, with Taylor Wimpey developing 553 residential units there.

In 2012 Grainger was granted outline planning permission for 13 phases of development and full planning permission for phase 1 work, for what is known as Berewood, allowing for the construction of up to 2,650 residential units (Winchester Planning Ref. 10/02862/OUT). Grainger is the 'master developer' for Berewood; it sells

parcels of land to other housing developers (including Redrow and Bloor Homes, for example) to bring forward. Whilst a number of phases at Berewood are complete and occupied, construction work is ongoing.

A local centre which will provide community facilities including small retail units and a health centre is anticipated to be developed over the next few years². Work on its community centre is due to commence in 2025. In the interim a temporary Community Hall has been provided which has a capacity to host 60 people. The first phase of work on the town park, which includes a skate park, play area and multi-use games area, is complete. Second phase work which includes provision of a cricket pitch and pavilion is estimated to be complete in 2026. There is also a Community Nature Reserve that runs down the west side of the development, providing a network of paths and cycleways.

Waterlooville itself can be reached within around five minutes drive, or a 1 mile walk from the development and is connected to the town by two bus routes. Winchester is 20 miles away, however travelling to the city by public transport is not straightforward. Since planning consent was given, permission was also given to a large out of town retail park which sits adjacent to WW and Waterlooville itself and offers a range of outlets and supermarkets. For those able, this can be reached on foot from WW, although Waterlooville town centre regeneration work highlights the poor quality of the pedestrian experience.

²Berewood Newsletter, September 2023 [Berewood-Newsletter-Sept-2023-compressed.pdf \[berewoodhampshire.co.uk\]](#)

Local Cohesion

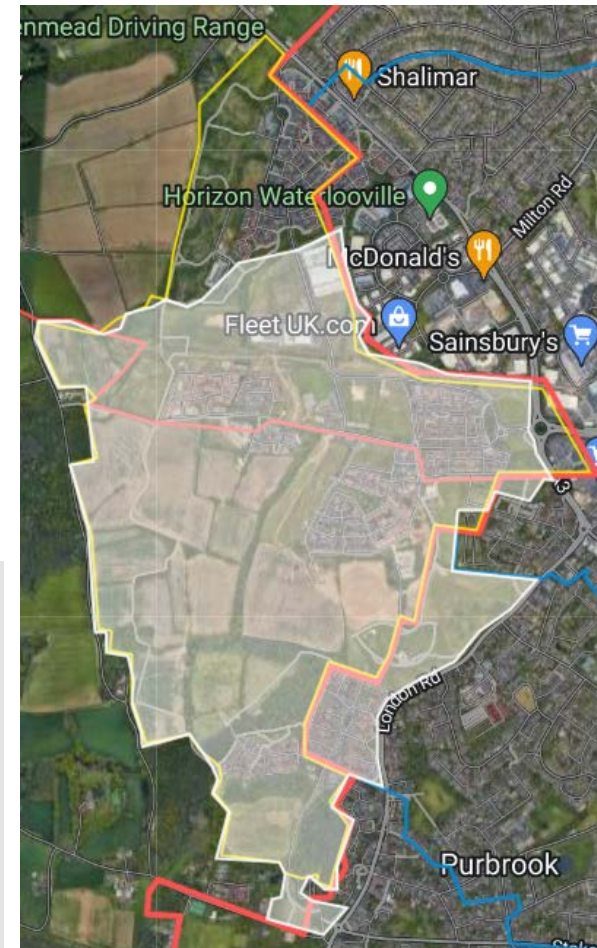
In their everyday lives, residents of WW negotiate a complex and multi-layered array of geographical and local government boundaries, which create points of differences and separation between them in a number of ways.

The Taylor Wimpey development is called Wellington Park and the Grainger site is known as Berewood³. Within Berewood itself, the various phases that have been brought to market by the different developers also have different names (e.g. Elm Green, Oak Vale, Linnet Rise). The local government boundaries result in those living in close proximity relying on different authorities for core service provision and political representation.

There are even instances when a single street is split between Winchester District and Havant Borough, for example Foxtail Road in Wellington Park, (which also finds itself split between three different electoral wards), and Newlands Avenue in Berewood. The location of the Proxima Park employment hub between Wellington Park and Berewood can be perceived as a physical barrier between residents of the north and south of the development.

Map Key

- Shaded area = Berewood Development area
- Yellow Line = Newlands Parish Council boundary
- Red Line = Winchester City Council boundaries (inc wards)
- Blue Line = Havant Borough Council ward boundaries



³. Berewood is a blossoming new neighbourhood in Waterlooville with a warm, welcoming community. <https://berewoodhampshire.co.uk/>

The nomenclature of the development underpins these points of difference and has been raised anecdotally through our consultation as an important issue. The MDA's original name - West of Waterlooville - projects an undervaluing of the development's positioning within its broader geographic context; *"we're not even a place, we're just somewhere west of somewhere else"* (consultee response, November 2023).

At the West of Waterlooville Forum meeting in March 2024 it was stated that there is a move to now describe the area as West Waterlooville, which links the community more directly to its nearest town. However other consultees explained that in describing where they live, both West of Waterlooville and West Waterlooville are often not specific enough, a greater understanding is achieved when they explain that they live on Berewood or the Berewood estate. Of course Berewood does not include the Wellington Park development, hence for some Newlands⁴ is a more inclusive description of the area.

The importance of the names used for the area manifests in a very visual way when signage is considered. There remain references to Berewood on a number of major road signs alongside a number of new Winchester City Council signs welcoming you to Newlands.

Overall, there is a sense that these issues around barriers, boundaries and names are relevant to community cohesion, identity and sense of place.



4. A new community has been established at West of Waterlooville, the development area situated at the south-east extremity of the Winchester District adjoining Waterlooville in the neighbouring Havant Borough. <https://newlands-pc.gov.uk/wp-content/uploads/2022/02/Newlands-Parish-Profile-V1.0.pdf> 11

Strategic Context

Waterlooville Town Centre Regeneration

Havant Borough Council is developing a masterplan for Waterlooville town centre with the assistance of external planners, designers, and architects. This masterplan aims to provide a vision and plan for future regeneration, identifying key areas of growth, development, and improvements to the local economy and surrounding areas.

Improving accessibility, connectivity, and the overall pedestrian experience between West Waterlooville, and Waterlooville town centre is a key element identified in the initial phases of the new masterplan development.

The bypass implemented in the mid-1980s diverted traffic away from the town centre, creating space for commercial, cultural, and social activities. However, the infrastructure built for diverted traffic, such as wide fast dual carriageway roads, has created barriers to movement and deterred walking and cycling between the town centre and surrounding neighbourhoods.

“One of the worst consequences of this is the deterrence effect to walking and cycling between the Newlands and Berewood neighbourhoods and the town centre. With thousands of new homes being built, that means thousands of potential customers, diners, shoppers, visitors, and guests are not making the trip into town to

support the local economy. Interventions are needed here to make access more direct, more convenient, and more attractive.”⁵

In the short term it has been proposed by the team leading this work that temporary and colourful artwork or motifs on the ground could mark the route between the town centre and the new neighbourhoods, particularly as the route passes through the Asda car park. Additionally, proposals include installing a super-wide zebra crossing over Maurepas Way to better connect the town centre with its surroundings.

Whilst the majority of WW’s residents live in Winchester district, we recognise the precedent of their lived experience which is not restricted by what the Winchester District Cultural Strategy calls “invisible borders”; we will look to explore synergies and opportunities if appropriate as the arts programme develops.

Winchester District Cultural Strategy

In March 2024 Winchester City Council approved a new Cultural Strategy for the period up to 2030. Co-designed with a raft of stakeholders and partners across the district, it presents shared ambitions for cultural development and aims to create the

conditions for partnership working and collaborative delivery which is at the heart of its proposed approach.

The strategy recognises and seeks to build on Winchester's established cultural and creative sector and aims to *"balance the wants and needs of the residents with the desire to encourage tourism whilst taking into account wider considerations. It is also noted that the differences between the needs of urban and rural communities, heritage and contemporary culture and, appetites of younger and older audiences should be considered throughout."*

The Strategy presents a clear vision - *Winchester District's creative dynamism enriches lives and makes amazing things happen* - alongside a suite of values, priorities and themes.

Whilst recognising the complexities around WW residents accessing cultural provision across Winchester District due its location at the outer edge of its boundaries and also that not all of the development sits within the District, the Cultural Strategy has to be considered as providing an important contextual framework for this Plan. We have therefore looked for synergies between our proposals and its priorities, as well as ways that the Public Art Programme can support its ambitions. Both identify the importance of inclusiveness, environmental responsibility, and distinctiveness of place, and the implementation of this Plan will contribute to the strategic priority of placemaking.

Despite administrative barriers, collaborative initiatives with neighbouring districts hold immense potential for breaking free from administrative constraints and fostering a collective sense of belonging. By strategically directing efforts towards "border areas" and actively involving residents from both sides in the creative process, we can overcome division and cultivate a vibrant cultural landscape that knows no boundaries. This approach not only enriches the artistic tapestry of the region but also strengthens social bonds and promotes mutual understanding among diverse communities.

To turn this vision into reality it's essential to advocate for policies and processes that actively support cross-border collaboration and establish robust frameworks for sustained engagement and dialogue. By uniting communities across administrative lines through shared creativity and a profound sense of belonging, we can ensure that the plan remains rooted in its specific locale while remaining inclusive and accessible to all who call these "borderlands" home.

Public Art at West Waterlooville

As part of the planning permissions for West Waterlooville MDA obligations pursuant to public art were put in place. With regards to Taylor Wimpey's development – Wellington Park – this was contained in a Section 106 Agreement. The funds received were used to appoint external support to develop a Public Art Strategy for the MDA and to proceed with a small number of arts commissions and projects.

Regarding Grainger's planning permissions for Berewood, there was both a planning condition and planning obligation in the Section 106 Agreement pursuant to public art. The Section 106 contributions to Winchester City Council to be made by Grainger are triggered by occupancy levels of 150, 500, 1,000, 1,500 and 2,000 units. As such there remain funds to be transferred to WCC in respect of public art.

The Section 106 Agreement states that the Arts Contribution shall be:

Used in consultation with the Developer and Havant for supporting arts development in initiatives to promote the arts within the Development and the immediate vicinity to assist integration of the Development into its surroundings and to include maintenance of art of a permanent or temporary nature and/or payments of grants or other costs to artists.

Public Art Programme Review and Reset

The process of integrating the arts into the development commenced in 2011; by 2022, and following a breakpoint in the programme in part due to the COVID-19 pandemic, concerns were raised about its governance and financial controls, as well as the nature and quality of the commissions which were either partially or fully realised, or unable to be realised.

Studio Response and GJG Consultancy conducted a review into the arts programme in 2023, with a view that its findings be a central tenet to informing this revised Public Art Plan. Summarised below are its key findings which pertain to the proposed way forward for the reset arts programme.

The review process commenced by trying to understand the strategic framework that underpinned all phases of the arts programme since 2011. By analysing key strategic documents we identified a plethora of statements of intent, variously referred to as *principles, visions, objectives* and *aims*. We considered these statements collectively to look for commonalities and consistent threads. In so doing it became apparent that the overwhelming focus of the Arts Programme for was intended to be its relationship with and impact on the community.

When considering the extent to which this clear community focus was applied to the actual development and delivery of the arts programme it became apparent that overall, the community engagement that has been delivered to date feels like a series of missed opportunities. Despite the numerous objectives that related to 'community' in its broadest sense, there has not been a sustained programme of work that has focused on embedding the views, values, needs, wants and aspirations of the residents of WoW at the heart of the arts programme.

The WW Public Art Strategy - which established the first iteration of the arts programme - did identify community focused issues as a priority, however the execution of commissions was generally poor meaning very little sustained impact occurred.

The vision for the second phase of the arts programme, which had a focus on Berewood, was disappointingly scoped primarily by the appointed consultation as a desk-based research exercise. The brief to artists set the bar high in terms of expectations around community engagement⁶. What was delivered however was focused on the themes of the proposed commissions and was not about the artworks themselves; the decision about what these would be was made by a selection panel and presented to residents with little regard for community consultation.



6. For example stating that the final artworks should *"have been formed through an engagement with local concerns and aspirations"* and that the engagement should *"encourage dialogue, discussion and debate"*

PUBLIC ART IN NEWLANDS

What we love about where we live...

- ★ WHERE I MAKE MY CARDS... RELAXING. COMFY...CONNECTING
- ★ IN MY CONSERVATORY
- ★ MY PATIO & GARDEN
- ★ WILDFLOWER WALL
- ★ MY BED! SO COMFY
- ★ BOWLING CLUB
- ★ MY UPCYCLED CABINET - KEEPSAKES & MEMORIES
- ★ SUNSET FROM MY WINDOW
- ★ SPENDING QUALITY TIME IN THE GARDEN
- ★ OUR ARTY SPACES
- ★ GETTING OUTSIDE... WALKS, PEOPLE WATCHING
- ★ PHOTOGRAHY AT NIGHT
- ★ NATURE
- ★ BIRDSONG
- ★ CRAFTS
- ★ MY PATIO & GARDEN WATER FEATURE



What challenges do we face?

- ★ LACK OF IDENTITY... "WHAT IS NEWLANDS?"
- ★ LACK OF AWARENESS ABOUT WHAT IS HERE
- ★ NEED INFORMATION BOARDS
- ★ HOW TO ACCESS FUNDING FOR PROJECTS
- ★ CARS... PARKING SPEEDING
- ★ PUBS
- ★ WIDE RANGE OF RESIDENTS! LOTS OF SKILLS

What are the opportunities?

- ★ DARK SKIES OBSERVATORY
- ★ EVENTS... TO BRING PEOPLE TOGETHER
- ★ YOUTH CLUBS
- ★ RESIDENTS CLUBS
- ★ BLOSSOM AVENUE
- ★ COMMUNITY HALL STAGE & BAR
- ★ STREET ART - SELFIE SPACES
- ★ 'LOOK UP'!
- ★ MOSAICS
- ★ HISTORY BOARDS 'DID YOU KNOW?'
- ★ WHEELCHAIR ACCESS TO NATURE & THE POND
- ★ FRUIT TREES
- ★ UNDER 11'S SPORTS
- ★ EVENTS - FESTIVALS/FETES
- ★ NATURE TRAIL, ZEN GARDEN
- ★ MORE BINS
- ★ GEOCACHING ROUTE

LOCAL SHOPPING CENTRE... NOT GREAT!!

13 MARCH
NEWLANDS COMMUNITY HALL

Consultation and Engagement Review

This section presents an overview of the progress made in implementing the Community Engagement Plan for this public art plan.

The community engagement plan aimed to foster connections between stakeholders and the community to ensure the successful delivery of the public art programme associated with the development area. Four workshops were delivered reaching under 50 people. We looked to work with existing providers of community art and craft activities. This was useful in engaging people but also highlighted that not many residents are engaged in organised activities on the estate. The lack of any informal meeting spaces including cafes and pubs makes engagement more challenging.

Key Activities Implemented to date:

Stakeholder Engagement Meetings:

- Several stakeholder engagement meetings were held to gather input and build support for the public art programme. These meetings included representatives from the community, local authorities, artists, and other relevant stakeholders.
- The meetings focused on defining public art, understanding the community needs, and identifying potential values for the programme.
- Community workshops were organised, providing opportunities for hands-on activities related to the public art plan.
- Surveys and questionnaires were distributed digitally to gather insights and opinions from community members.

Outcomes Achieved:

Increased Community Engagement:

- The implementation of diverse engagement channels resulted in increased participation from community members with a range of backgrounds and perspectives.
- Stakeholder engagement meetings provided valuable input and support for the public art programme, ensuring that it aligns with the needs and interests of the community.

Enhanced Understanding of Community Needs:

- Through the surveys, workshops, and discussions, a deeper understanding of the community's needs and desires regarding public art was achieved.
- Insights gathered from these activities has informed the development of this plan, ensuring it addresses relevant community priorities.

Fostering Creativity and Dialogue:

- Community members have actively participated in these programmes, contributing their ideas and perspectives to shape the future of public art in the development area.
- However there remains a significant number of people who have not been engaged with the programme and are not aware of it.

Responses

Recruitment for workshop attendees has had challenges. A number of different channels have been used, leaflet drops, promotion through community newsletters and social media, as well as using connected community representatives to support engagement. Although those attending have been enthusiastic and engaged in the process numbers have to date been low and not representative of wider social and age profile of the area.

The findings from the work to date should therefore be considered indicative and should be further tested with a wider audience in advance of major strategy decisions. Some of the challenges and opportunities are well outside the scope of a public art programme as identified by participants during the workshops (see pages 16, 20 & 28). Questionnaires while very limited in response (5) mainly reveal little to no knowledge of the previous public art strategy. For those who had been previously engaged with the programme there was a sense that there had been limited progress.

Public art can't be tasked with addressing all issues relating to community satisfaction and cohesion in a residential development like West Waterlooville, but given time, resources and the right approach, it can certainly make a difference. We have listed these wider concerns below to provide a context for the public art programme to sit within.



PUBLIC ART IN NEWLANDS

What we love about where we live



How could public art make Newlands a better place to live?




What challenges can you see for Berewood?



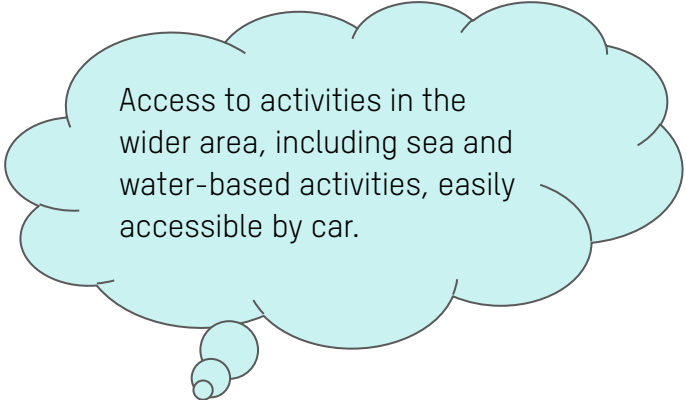
CREATE & CHAT
1 FEBRUARY '24
NEWLANDS COMMUNITY HALL

Summary Findings from Community Workshops

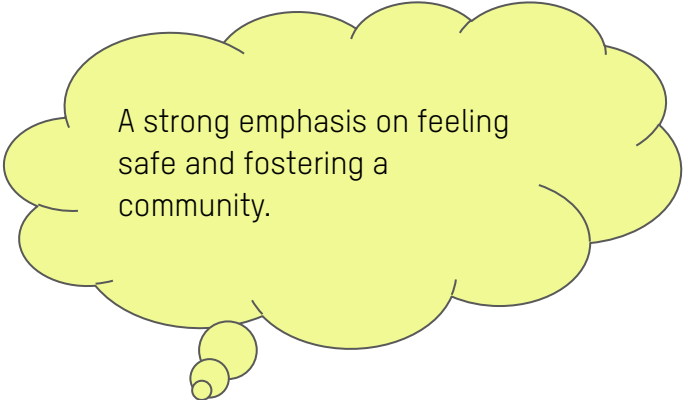
What we love:



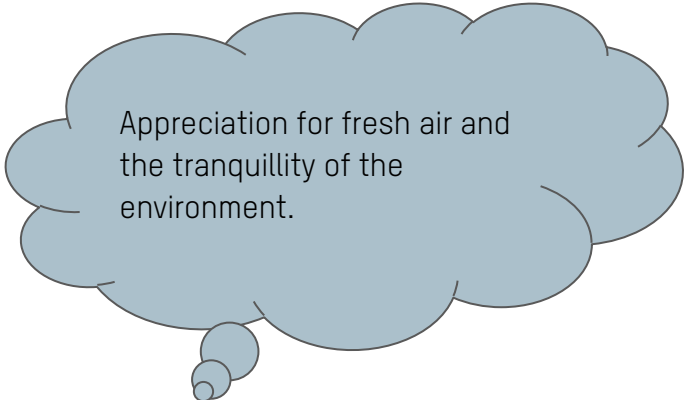
Nature, wildlife, and views of the countryside are cherished aspects of West Waterlooville / Newlands.



Access to activities in the wider area, including sea and water-based activities, easily accessible by car.



A strong emphasis on feeling safe and fostering a community.



Appreciation for fresh air and the tranquillity of the environment.

The challenges we face:



Limited local activities for children and families, leading to a sense of lack.



Dominance of residential housing without diverse amenities.



Lack of connected footpaths and cycleways, contributing to a car-dependent lifestyle.



Accessibility issues including lack of wheelchair-friendly infrastructure and difficulty in getting around.



Parking shortages and congestion due to excessive car usage.



Decline of countryside areas, leading to a loss of identity for Newlands.



Insufficient public transport options exacerbating dependency on cars.















Poor signage affecting navigation and accessibility.



Busy roads and safety concerns for pedestrians.

Opportunities Identified:

-  Planting more trees and fruit trees to enhance the natural environment.
-  Establishing better marked and sign posted nature trails, parklands, and community gardens to promote outdoor activities.
-  Introducing zen or sensory gardens for relaxation and mental well-being.
-  Improving signage and footpath infrastructure for better navigation.
-  Creating community spaces with bars, hosting events, festivals, and street art to foster social cohesion.
-  Enhancing accessibility, especially in wildlife areas, to ensure inclusivity.
-  Encouraging intergenerational interactions through the creation of shared spaces and activities.

-  Developing sensory parks, book exchanges, and public seating areas for communal enjoyment.
-  Introducing sculptural benches and pop-up art events to enrich public spaces.
-  Establishing a community hub as a central point for engagement and coordination.
-  Promoting alternative modes of transportation to reduce car dependency.
-  Providing opportunities for residents to engage with nature through educational programmes and activities.

These findings provide an understanding of what those residents who engaged with the programme value, the challenges they face, and the potential opportunities for enhancing the quality of life in WW.

Emerging Concepts

Place/Space: Building upon the workshop findings that emphasised the desire for nature, community, and identity, the concept of "place" in WW extends beyond physical landscapes to encompass the emotional and cultural connections residents have with their surroundings. It involves transforming spaces into meaningful places by enhancing natural features, fostering community engagement, and preserving cultural heritage.

Community/Identity: Rooted in the workshops' emphasis on fostering community and addressing the lack of identity, the concept of community in WW revolves around strengthening bonds among residents and celebrating the area's unique character and history. This involves promoting inclusivity, creating shared spaces for interaction, and cultivating a collective identity that reflects the diversity and aspirations of its residents.

Emerging Questions

1. What Defines Our Sense of Place?

Building upon the workshops' appreciation for nature and community, this question explores the elements that contribute to WW's unique character and sense of place, including its natural landscapes, cultural heritage, and community initiatives.

2. How Can We Foster Community Cohesion?

Reflecting the emphasis on community and the challenges of limited local activities, this question seeks to explore strategies for nurturing a sense of belonging and connectedness among residents, including the role of shared spaces, collaborative projects, and inclusive initiatives.

3. What Does Inclusivity Look Like?

Drawing from the discussions on accessibility and lack of identity, this question delves into how West Waterlooville can create an inclusive environment that accommodates diverse needs and perspectives, addressing issues such as accessibility, representation, and cultural sensitivity.

4. How Can We Balance Growth with Preservation?

Reflecting concerns about the loss of countryside and identity, this question explores the tension between development and conservation in WW, seeking ways to align the planned development while preserving its natural beauty.

5. What Shapes Our Collective Identity?

Building on community and identity, this question investigates the factors that shape West Waterlooville's collective identity, including shared experiences, cultural influences, and community narratives, and how these evolve over time.

6. How Can Public Spaces Reflect Our Values?

Inspired by suggestions for community spaces and activities, this question considers how WW can design and manage public spaces to align with community values, promote social interaction, and enhance residents' quality of life.

7. What Role Does Technology Play in Shaping Community Life?

Reflecting on emphasis on community engagement and accessibility, this question explores the impact of technology on community dynamics, communication patterns, and access to resources, and how to leverage it for positive change.

8. How Can We Empower Residents to Shape Their Future?

Rooted in the desire for community involvement and improved amenities, this question addresses mechanisms for meaningful resident participation and decision-making in shaping the future of WW, ensuring that residents have a voice in driving positive change and shaping the destiny of their community.

These emerging concepts and questions build upon the workshop findings, providing a framework for further exploration and action in shaping the future of WW.



PUBLIC ART in NEWLANDS

LOTS OF DIFFERENT SHAPES & SIZES — MONUMENTS
— EVENTS / FESTIVALS

What we love about where we live

★ THE PARK

★ LOVELY COUNTRYSIDE

★ GREAT STAFF

★ WE'RE CARED FOR

★ REALLY FRIENDLY PLACE TO LIVE

★ THERE'S LOTS GOING ON IN THE AREA

★ SAILING & WATER SPORTS

★ ENJOY WALKS TO THE PARK

★ COUNTRY VIEWS FROM OUR WINDOWS

WELLINGTON VALE
5 MARCH 2024.

EMMA@IMAGISTIC.CO.UK



What are the challenges?

★ LACK OF AMENITIES - PUB / CINEMA

★ VERY BUSY ROADS & LACK OF PUBLIC TRANSPORT

★ WE'RE LOSING THE COUNTRYSIDE

★ NOT MUCH FOR YOUNG PEOPLE TO DO

★ LACK OF PARKING!! & DISABLED SPACES

★ ACCESSING PUBLIC SPACES IMPOSSIBLE!

★ WATERLOOVILLE TOWN CENTRE

★ BETTER FOOTPATHS

★ PEDESTRIAN CROSSINGS

★ PUBLIC SEATING

What would make it better?

★ CAFE / BOOKSHOP

★ POP UP ART GALLERY

★ BRING YOUNG & ELDERLY TOGETHER

★ PARK / GARDENS - SAFE TO WALK AROUND "SENSORY"

★ INCLUDE STUDENTS IN PROJECTS

★ BOOK EXCHANGE / COMMUNITY LIBRARY

★ OUTDOOR THEATRE

★ MARKETS

★ BAND STAND

★ INCLUDE 'ACTIVITIES' & GAMES

Proposal

The Arts Programme can work harder for WW and make a greater contribution to the development's narrative. There is huge scope and potential to integrate public art into WW and in devising this plan we identified lots of different approaches that could be adopted. What we realised however was that this was in affect an attempt to offer up methodologies of applying public art from the top-down; as solutions to defining the programme they were actually of little value as we had not fully explored and identified the questions and issues facing the residents of WW and they were not firmly anchored into and owned by the community itself. This goes hand in hand with our acknowledgement that the consultation we've been able to run as part of this process has been limited.

In the same way that the approach to community engagement in previous iterations of the arts programme contributed to issues that developed around its delivery, we believe that sustained engagement holds the key to delivering a programme of note.

For this reason we propose a phase 1 arts programme that focuses on a sustained period of artist-led engagement and research. The purpose of this approach is to garner the input of a greater swathe of residents. This more sustained exploration of finding out what's important to residents and listening to their stories and anecdotes from living at WW will then allow us to consider how public art can address these findings and make a positive impact / add value to the area.

In our interactions with community members and stakeholders recurring themes around names and the ways in which places are described in relation to each other has emphasised the importance of language to the broader themes of identity, connection and sense of place. Alongside this sits the relationship of WW to Waterlooville town centre and how this is intertwined with the recognised objective for WW to integrate with its broader geographic landscape, and subsequently also impacts on developing for the community a stronger sense of belonging. There is a sense that the residents of WW seek the provision of services and opportunities that foster community spirit. With 77% of residents surveyed as part of the development of Winchester district's new cultural strategy saying that cultural and creative activities help them feel part of the community, our proposed approach establishes a strong platform for exploring, building and deepening these community connections.⁷

⁷. Winchester District Cultural Strategy (2024), p.21.

Our proposal will use words to unpick why words, names, descriptions and stories are so important to WW and to further explore and interrogate the emerging themes and questions identified above.

With its basis in consultation, the outcomes will be responsive to people and place, rather than resulting in formulaic, off-the-shelf approaches to public art commissioning. Working with a number of different writers, the process will be one of collective endeavour.

Our approach aligns strongly with Winchester District's Cultural Strategy's placemaking priorities which states that "there is an opportunity to use the place as a canvas and allow culture to grow from the community". (p.13).

The aim of this phase of work is therefore to:

Use the power of words through writing and storytelling to connect with and engage residents at West Waterlooville in the arts programme

This is supported by the following objectives:

- To create artworks that will inspire future creative projects
- To create a series of temporary artworks that ignite the arts programme
- To empower local people to take ownership of the arts programme and to be part of the decision making process
- To offer points of conversation, interest and stimulate debate

Community Commissioning Panel

In addition to the writing commission we propose setting up a community commissioning panel. The community commissioning panel is based on the The Protocol of New Sponsors.⁸ This methodology of public art commissioning lays down the basis for the stages of building an artistic project that is intended to be democratic and whose origin is a commission from citizens, residents, employees or any other group of persons with a motivated interest in the development of a work of art.

The establishment of a Community Commissioning Panel (CCP) in West Waterlooville aims to engage diverse members from various sectors of the community in shaping local cultural programming and fostering civic engagement. The CCP will comprise volunteers representing different demographics, expertise, and backgrounds, recruited through inclusive channels. Members will receive comprehensive training and mentoring in commissioning processes and community engagement methods to effectively fulfil their roles. Additionally, they will have opportunities to meet with artists, participate in site visits, and learn from other projects, enriching their understanding of cultural development and fostering collaboration with local creative communities.

Meetings, characterised by participatory formats such as the World Café method, will provide a platform for members to contribute their expertise, share insights, and co-create initiatives that reflect community needs and aspirations. Through collaborative decision-making, the CCP will explore community needs, spark ideas, and develop plans responding to the strategy to advance cultural vibrancy and civic engagement in West Waterlooville.

Steps for the recruitment and establishment of a community commissioning panel for the Newlands public art programme:

- ❑ Define Objectives: Clearly define the objectives and goals of the public art programme. Determine the purpose of the community commissioning panel within this context.
- ❑ Identify Stakeholders: Identify key stakeholders who will be involved in the establishment and operation of the community commissioning panel. This may include local government officials, community leaders, artists, residents, and other relevant people.
- ❑ Develop a Protocol: Develop a protocol or set of guidelines for the community commissioning panel. This should outline the objectives, selection criteria, roles and responsibilities, and decision-making process of the panel.

⁸ The Protocol of New Sponsors, <http://www.nouveauxcommanditaires.eu/en/44/protocol>

- ❑ **Recruit Panel Members:** Recruit panel members from the local community using a variety of methods such as public announcements, community events, social media, and local organisations. Ensure diversity and representation from different demographics and backgrounds within the community.
- ❑ **Training and Orientation:** Provide training and orientation sessions for panel members to familiarise them with the objectives, protocol, and expectations of the community commissioning panel.
- ❑ **Establish Communication Channels:** Set up communication channels for panel members to stay connected and engaged. This may include email lists, online forums, or regular meetings



Evaluation

The success over the next ten years of the public art plan in West Waterlooville hinges on its ability to engage the community and adapt to changing circumstances. Community engagement forms the bedrock of this initiative, ensuring that the art reflects the values, aspirations, and identities of the residents it serves. Evaluation thus becomes an essential ingredient, serving as a means to gauge how effectively these community insights are integrated into the evolving plan.

As West Waterlooville undergoes demographic shifts and changes in its physical landscape over the span of the next decade, the art plan must remain adaptable. An iterative evaluation framework allows for constant monitoring of these changes, enabling the plan to evolve alongside the community it serves. This ensures that the arts programme remains relevant and meaningful, resonating deeply with residents throughout the years.

Moreover, evaluation goes beyond mere monitoring; it drives improvement. By iteratively assessing the effectiveness of implementation, stakeholders can identify strengths, weaknesses, and areas for enhancement. This continuous refinement process leads to higher quality artworks and more impactful community experiences, maximising the plan's overall effectiveness.

By actively seeking feedback from residents and stakeholders, the evaluation process can foster a greater sense of ownership and connection to the art plan. This amplifies its positive effects on social cohesion, cultural enrichment, and economic vitality. Furthermore, an iterative evaluation approach ensures the long-term sustainability of the plan by proactively addressing sustainability challenges such as maintenance issues or shifting community needs.



In essence, an iterative evaluation process transforms the public art plan from a static blueprint into a dynamic, responsive framework. It empowers stakeholders to actively shape outcomes, ensuring that the art remains a vibrant reflection of West Waterlooville's evolving identity and spirit throughout the ten-year period and beyond.

Therefore, based on our evaluation rationale, it is recommended that we appoint an individual evaluation specialist to lead on the development of an evaluation framework for the overall programme. This framework would provide a structured approach to assess the programme's efficacy, efficiency, and overall impact in delivering the aims and objectives of the programme. Additionally, we will incorporate evaluation mechanisms within the commissioned writing strands and the community commissioning panel work. By integrating evaluation into these processes, we can ensure that insights gained contribute directly to refining and enhancing the program's outcomes and objectives.



Strengths of the Proposal

Creative Collaboration

We will appoint a local arts partner experienced in working with writers to help facilitate and support the writing commission, thereby supporting the local creative economy and ensuring the commissions build on local knowledge and expertise

Added Value

The chosen artform – writing / storytelling – does not duplicate any existing activity that is being delivered by existing creative groups within the community, e.g. Dragonfly Arts and Createful

Resources

The proposed activities are suited to the main space available for gathering – Newlands Community Hall – should a space be required and could also be delivered at Wellington Vale Care Home that is keen to be involved in activity

Equality & Inclusivity

There is a universality to the proposal; we believe everyone has a voice to be listened to and a story to tell, should they wish to. The activity will be targeted and taken out to people across the development. Those that choose to not actively participate can still engage as viewer / audience member in a way that can inspire more personal or introspective responses. An online presence and use of social media adds to its inclusivity and accessibility, as does its ability to be shared non-visually and still have impact.⁹

Timely Impact

Arts activity will start quickly once appointments are made.

⁹ The Winchester District Cultural Strategy (2024) highlights a change in post COVID behaviour in that there is a greater expectation for 'hybrid' or digital events and a greater expectation of being able to engage in culture and creativity from home. (p.3). The Strategy goes on to reinforce the importance of creating both physical and digital access to cultural and creative activities.

Legacy

The approach ensures that future phases of the arts programme are developed from strong foundations of creative work. The establishment and maintenance of a Community Commissioning Panel provides a legacy of empowered and transparent community decision-making for the future phases of the arts programme.

Flex

With several more years of construction work planned for WW the proposed approach presents an agile, phased delivery model. Not only does it allow for greater engagement to kick-start activity, but it gives more time prior to locking down any future proposals, which could include permanent artworks. During this time WW will continue to evolve and additional opportunities for integrating artworks may be identified. This plan exists as a 'live' document and will be refreshed at the end of this first phase of activity in order to present the proposals and methodologies for the next phases of the Arts Programme's delivery.

Quality

Combining local partner with artform expertise with Studio Response's production and management expertise will ensure a focus on providing creative outcomes of quality and relevance.

**Environmental
Responsibility**

Aligning with Winchester District's Cultural Strategy, we believe in safeguarding our environment. Requirements around sustainability and green commissioning will be explicit in briefs to artists. Indicative community engagement findings suggest that environmental stewardship is important, particularly when considered alongside nature, wildlife and views of the countryside being identified as aspects of WW that are loved

Strategic

Aligns with Section 106 agreements pertaining to public art (as presented above) and with the new Winchester District Cultural Strategy (2024)

Delivery

The creative programme will be centred around writing/storytelling and the power of words to connect people. The programme will feature two complementary strands of creative activity:

Strand 1: The appointment of an established writer who will spend one year researching, observing and writing about Waterlooville. The creative output will be a new piece of writing about the area which will be shared with residents and the wider community.

Strand 2: Three micro projects throughout the year focused on residents within the development. Three mid-career writers and three Assistant Facilitators will be appointed. They will actively work with residents, creating and documenting stories, anecdotes, ideas or conversations about Waterlooville and peoples experiences of living in the area. Working with Studio Response they will temporarily display residents words within the development in eye-catching, creative and distinctive ways.

Each strand will not work in isolation and it is envisioned that the Strand 1 writer will act as a mentor for Strand 2 writers, offering support and guidance throughout the creative period and vice versa.





Strand 1: Main project writer

The established author appointed for Strand 1 will research, observe and listen to create a unique new piece of writing inspired by West Waterlooville. The intention for this strand of activity is to produce a high quality piece of writing which spotlights the community and brings to light perhaps overlooked or unnoticed aspects of the area.

This writer will bring with them experience and knowledge which will support and offer a mentorship opportunity to the writers involved in Strand 2 of the programme.

Goals for Strand 1:

- The creation of a new piece of writing to inspire further creative projects within the area and build a legacy for this programme.
- Establishing a pride in the area and the creative potential within it.



Strand 2: Writers working with residents

Three mid-career writers with specific skills in engagement and facilitation, particularly outside of traditional venue based settings, will be partnered with three early or mid-career writers keen to develop their skills in this area of work. We will recruit writers with relevant skillsets; who are geographically based locally to West Waterlooville; and who have different backgrounds and experiences, to make up a dynamic and diverse team.

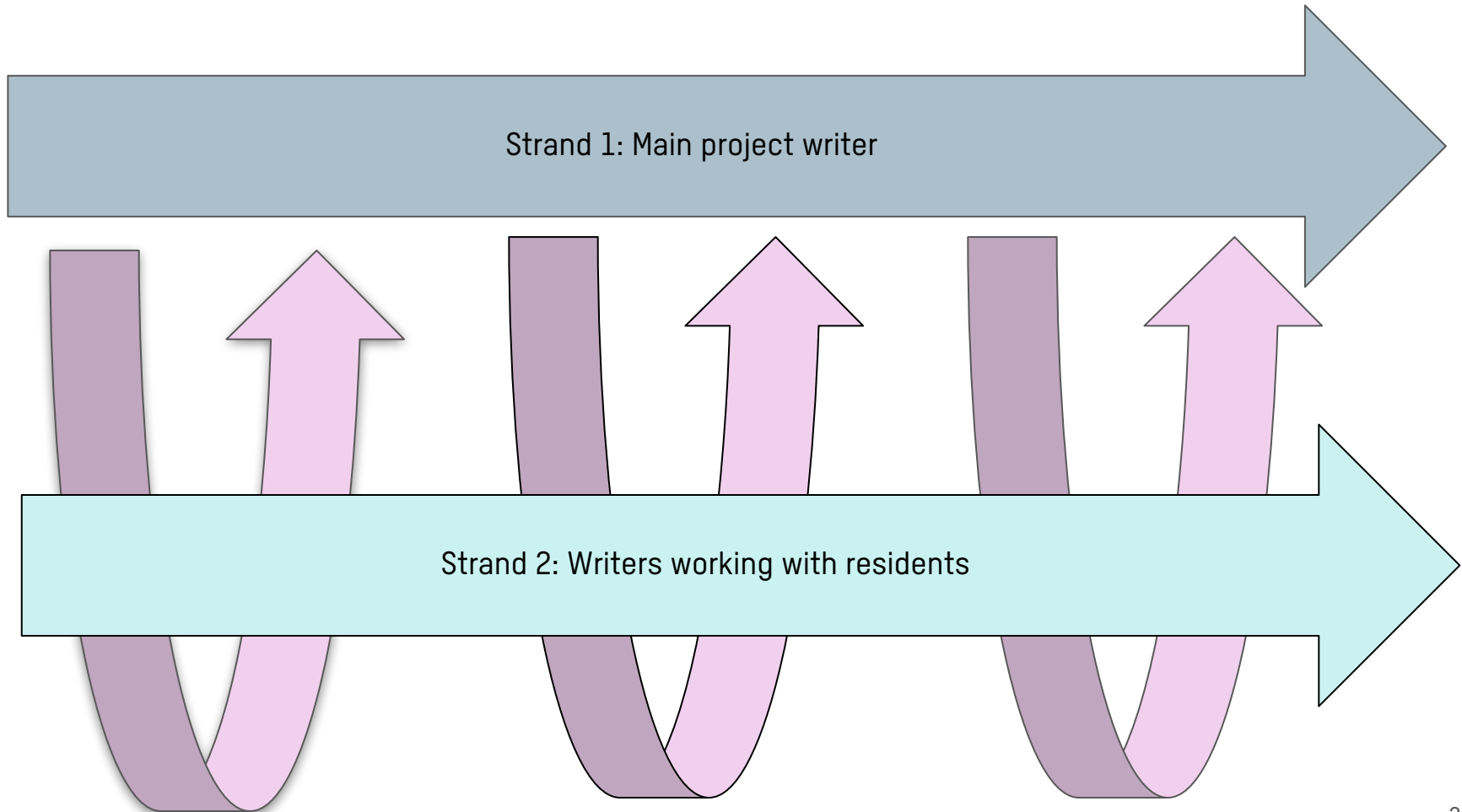
The intention of these micro projects is to delve deeper into the hyper-local nature of the development, identifying and nurturing different neighbourhood relationships through creative activities. This project strand is about giving residents opportunities to creatively express their individual voices and the writers appointed will have experience in facilitating and instigating conversations.

Goals for Strand 2:

Visually present residents words through temporary interventions within the wider development (eg via designed posters, hoardings, reverse graffiti etc).

Ignite an interest in the programme, using these interventions as 'teasers' and prompts for people to want to discover more about how to get involved.

Ensure year long outputs and a changing landscape of visual inspiration for residents to read and respond to.



Supporting the Programme Locally

We will appoint a local arts partner experienced in working with writers to help facilitate and support this programme in the following ways:

- With Studio Response they will advise and assist with appointing all the writers for the programme, ensuring a range of voices are represented via inclusive and accessible recruitment methods.
- They will support and assist the writers artistically during the course of their projects, offering professional support and guidance.
- Alongside Studio Reponse they will provide resources to the writers to ensure successful and respectful approaches to engagement with local residents are made.
- They will lead on the facilitation of practical workshops within the area as required. Taking responsibility for logistics as well as GDPR and safeguarding, ensuring provision is made for residents who may have different needs and require specialised support.
- As appropriate they will document programme activity and with Studio Response establish ways to evaluate the programme responsibly.
- They will help with building the project's legacy and will be a continued connection for local residents throughout future stages of the overall programme.



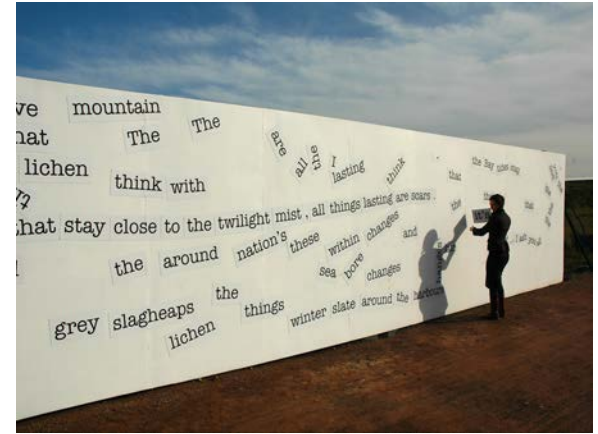
Sharing Words

At three points throughout the year the Strand 2 writers will each work with Studio Response to share within the development the creative outputs from residents, sharing words from workshops publicly with the wider community.

These temporary interventions will take the form of posters/zines/ reverse graffiti/stencilling and other simple visual elements within the West Waterlooville development.

We will work with a graphic designer to create a simple visual language for these works to ensure a consistency throughout the year with the works themselves changing with each season and writer.

Alongside this the Strand 1 writer will at the end of their 12 month period of activity create a new piece of writing which will be a celebration of this first year of creative activity within the development since the reset of the arts programme. The newly commissioned piece of writing will act as a point of inspiration and as a springboard for future creative workshops, projects and commissions within the development for future years. In this way we see this first year as a spark to ignite enthusiasm and inspiration for creative projects across the artforms within West Waterlooville.







Join Rumpus Room Artists and Writers in residence Rosemarie Geary and Lucy Grainger for The Beings workshops.

What does it mean to create in times of extinction and destruction? What's the place of art and the artist in the unfolding ecological collapse; how can we be of service? The Beings workshops offer a space to explore how to be in our times.

Throughout four workshops, titled and themed as following; Being Lost, Being Human, Being Capable and Being Sad, we will engage with the work of Donna Haraway, Thom Van Dooren and Anna Lowenhaupt Tsing, whose work offers radical ways of thinking about our place in a damaged world. Each session will include an introduction to the ideas and a space to reflect on them through music and art prompts. No prior knowledge of these theorists is needed, the workshops are meant to be an accessible and enjoyable exploration of their work, we'll figure things out together!

Tues 22nd June
Tues 29th June
Tues 6th July
Tues 13th July

6-7.30 pm
(with breaks)

Workshops on
Zoom (using
otter.ai for
captioning)

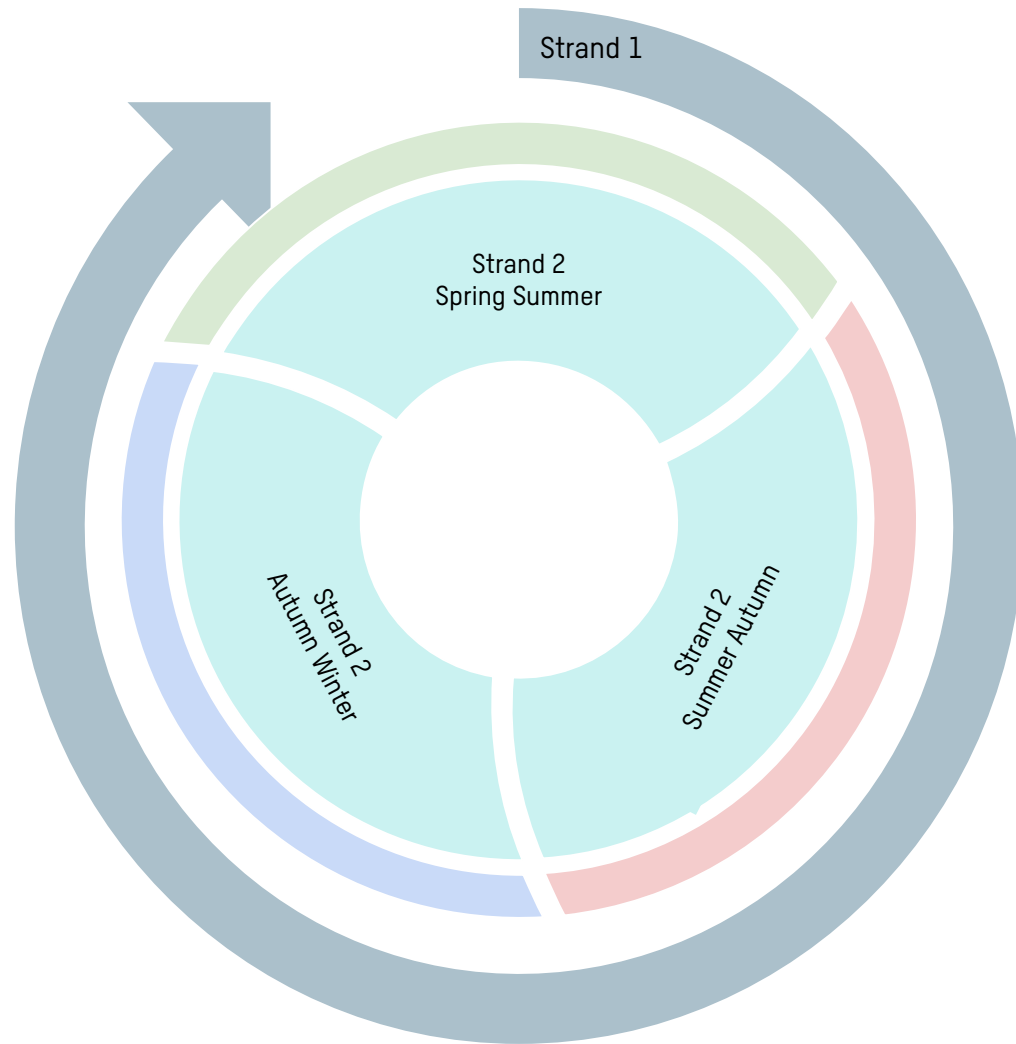
16-25 year olds

To book please email
rumpusroomteam@
gmail.com



Strand 1: Main
Writer, working
continuously
over 12 months

Strand 2:
6 writers working
on 3 seasonal
projects
throughout the
year



Project Management: Roles and Responsibilities

Studio Response

- Visual lead for the programme and main programme coordination.
- Responsible for recruitment across the programme.
- Main liaison point for Community Commissioning Panel (a group drawn from the community that will be supported to inform the public art programme) and Winchester County Council.
- Ensuring accessible and engaging designs are publicly shared in innovative ways throughout the development via directly liaising with and managing the appointed graphic designer for the programme.

Arts Partner

- Supporting writers across all strands of the programme.
- Assisting with facilitation and management of workshops within Strand 2.
- Supporting the Strand 1 writer in their role as mentor for Strand 2 writers.
- Assisting with recruitment of writers, utilising pre-existing professional networks to widely share opportunities.

Writers and Designers: Roles and Responsibilities

Strand 1 Writer

- Research and develop ideas connected to West Waterlooville through exploring the area in depth.
- Regularly speak with and discuss with Strand 2 writers what they are learning from workshops, offering advice and support as required.
- Creation of a new piece of writing which reflects West Waterlooville.

Strand 2 Writers

- Planning engaging workshops and events centred around the written word for a range of residents.
- With the Arts Partner aim to reach a cross section of residents through actively approaching and speaking to people within the development about the programme.
- With the Arts Partner select texts and stories from residents which can be shared widely within the area.

Graphic Designer

- Creating an accessible and engaging visual identity for the programme.
- With Studio Response lead on fabrication of designs into physical interventions within the development at 3 points throughout the year.
- Create digital assets to share the programme online, either via dedicated websites or social media platforms.

Budget for Delivery

Arts Partner	Supporting writers across all strands of the programme. Assisting with facilitation and management of workshops within Strand 2. Supporting the Strand 1 writer in their role as mentor for Strand 2 writers. Assisting with recruitment of writers, utilising pre-existing professional networks to widely share opportunities.	7,500
Community Commissioning Panel	Facilitating and recruiting 10 individuals from the community, establishing regular meetings and resources required for trips and expenses.	16,600
Recruitment	Ensuring accessible and inclusive recruitment processes for all creatives involved in the projects.	2,160
Visual Identity and Graphic Design	Presenting words in unique and different ways throughout the development over the course of one year.	15,000
Strand 1 Writer Project	Year long activity working towards the completion of a new text about West Waterlooville	38,975
Strand 2: Writers Project	3 seasons of activity led by mid career writers & assistant writers (est. 10 workshops per season)	26,530
Evaluation	Development of an evaluation framework for the public art programme	7,500
	Contingency	5,700
	TOTAL (ex VAT)	119,965

Procurement

Studio Response will lead on the procurement of all partners, the Strand 1 writer, designer / visual artist, being responsible for developing briefs, longlisting and promoting opportunities, evaluation, interviews and appropriate reporting. Contracts will be issued by Winchester City Council which will also be responsible for payments.

Winchester City Council's contract thresholds will be adhered to:

Up to £10,000	Single quote
£10,000 to £100,000	A minimum of three quotes sought

'Light touch' approach which includes cultural event organisation services, and which will be applied to the arts partner recruitment:

Up to £25,000	Single quote
£25,000 to £250,000	A minimum of three quotes sought

Appropriate contract packages will be drawn up with WCC once the Public Art Plan is approved.



Conclusion

The Review of the original arts programme made a series of recommendations. The table below sets out how these have been addressed in this new Public Art Plan.

Report Recommendation	How Recommendation is Addressed
Vision, Aims, Objectives, Themes: These need to be reviewed, refocused and refined to better align with the needs, values and expectations of current residents.	This has been refined to one overarching vision and supported by a small number of objectives.
Public Art Policy: WCC should consider developing a district wide Public Art Strategy, supported by Supplementary Planning Guidance (SPG) which sets the context for art within the planning system. The latter could provide a source of revenue for future arts commissioning across the district.	This sits outside of the current scope of work. However the findings of any evaluation associated with the programme could provide a strong evidence base which could be influential in the decision to develop a Public Art Strategy for Winchester District, which could also support the ambition of the Winchester District Cultural Strategy.
Community Engagement: A renewed, sustained approach to community engagement is required to establish what the current residents of West of Waterlooville want and expect of an Arts Programme, defining how it is made relevant to the needs and values.	This Plan is fundamentally about the importance of sustained community engagement.
Commission Process: Establish a transparent commission process which provides clarity on roles and responsibilities and acts as a route map for addressing key issues, (such as adoption of permanent artworks if appropriate) and managing expectations (for example around interpretation and evaluation).	This Plan defines a clear commission process for the proposed first phase of activity, which will be revised for subsequent phases dependent on the type of arts commissions proposed.

Equality: A more transparent approach to equality, accessibility and inclusivity needs to be taken.

Inclusivity is central to this Plan, both in terms of its strategic approach and delivery mechanisms.

The focus of Phase 1 is to ensure that the Arts Programme is anchored in the views of the community.

Governance: Review the approach to management and decision making, carefully considering the relationships between the AAP, the WoW Forum, Grainger, council officers and councillors, consultants, independent arts professionals and community representatives.

The establishment of a Community Commissioning Panel lays the foundation for a more transparent and equitable approach to decision making.

It is proposed that a small steering group consisting of WCC and Grainger's Community Development Manager is established to advise and oversee the Arts Programme's implementation.

Sustainability: The Arts Programme must acknowledge the climate emergency and set out a green commissioning framework which provides guidance on how to embed environmentally sensitive approaches at all stages, particularly around the use of sustainable materials as well as consideration of future proofing and management.

Environmental responsibility will be integral to the commissioning approach.

Winchester City Council's emerging Cultural Strategy: The Arts Programme should look to align with the emerging priorities and objectives of the region's new Cultural Strategy

There are synergies between the new Cultural Strategy and this Public Art Plan which have been identified throughout this document.

This plan sets out a first phase of activity which will not only provide opportunities for residents of West Waterlooville to engage (as participant and viewer) in arts activity that is relevant and distinct to place, but also seeks to greater empower residents to take decisions about the programme itself. It will provide strong foundations and direction for future phases of activity.

Following approval, the next steps will be to develop the programme's timeline and the required briefs in order for procurement to proceed.

Image Credits

p4 The Portland Pigeon, The Portland Inn Project, <https://www.theportlandinnproject.com/the-clay-end/the-portland-pigeon/>

p5 Image top: The Portland Pigeon, The Portland Inn Project, <https://www.theportlandinnproject.com/the-clay-end/the-portland-pigeon/>

Image bottom: Spoonbridge and Cherry, Claes Oldenburg, Minneapolis, Minnesota

p11 Images all from Berewood Newsletters, Berewood Hampshire, <https://berewoodhampshire.co.uk/whats-on/>

p15 Creative Writing workshop with artist Emma Benyon, Studio Response

p19 Image top: Creative Writing workshop with artist Emma Benyon, Studio Response

Image bottom: Workshop with artist Heloise Godfrey-Talbot, Barry, Vale of Glamorgan, Studio Response

p20 Imagistic workshop recording by Emma Paxton, West Waterlooville, 2023, GJG Consultancy and Studio Response

p26 Images all from Berewood Newsletters, Berewood Hampshire, <https://berewoodhampshire.co.uk/whats-on/>

p27 Imagistic workshop recording by Emma Paxton, West Waterlooville, 2023, GJG Consultancy and Studio Response

p31 Artwork launch event for The Woodlands, Dinas Powys, Studio Response

p32 Geraint Ross Evans, workshop for Clare Garden Village, Cowbridge, Studio Response

p33 Image from Berewood Newsletters, Berewood Hampshire, <https://berewoodhampshire.co.uk/whats-on/>

p36 Open source stock images

p40 Image top: Artist workshop, Heloise Godfrey-Talbot, Barry, Vale of Glamorgan, Studio Response

Image bottom: Open source stock images

P41 Image top: Studio Response poetry wall, Cardiff Bay

Image bottom: Jeremy Deller, Quadrat Shopping Centre, Cardiff, 'Art Across the City Programme', Locws International, 2014

p42 Images clockwise from left: A Slideshow of London, Zaynab, My London Story: Poems on the Buses poetry competition, Museum of London, BBC 100 and Transport for London (TfL). 'The City Speaks', Severn Arts, Worcester, 2021. 'Under the Bush Shelter', Ruth Daniell, Poetry in Transit, Vancouver, Canada, 2020. 'The Park' Scarlet Lillie, up to 11 years winner for Kings Heath Poetry Competition, Bus Stop Poster, Kings Heath, Birmingham, 2019 Anshika Lal and Caprice Jackson, of Tiny WPA, installing the Rain Poetry exhibition, Vernon Park, Philadelphia.

p43 Images clockwise from left: Rosemarie Geary and Lucy Grange, The Beings Workshops, Rumpus Room, Glasgow Patience Worth billboard. 'Art is Magic', Jeremy Deller. Aleesha Nandrha and Jahzel Marshall, 'Mini Stories', Art Block, South London Gallery, 2020. Found image.

p48 Studio Response site visit

Thank you

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