

CREATIVITY *in* COMMUNITY-LED PLANNING *in* DORSET

*How and why to tap into the creative skills in
your community for your community-led plan*





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FOREWORD

Localism is at the heart of the government's new approach to planning and development in the UK. The idea that communities and local people should be empowered to shape the present and future is crucial in creating successful, sustainable and prosperous cities, towns and villages. The creative industries have a key role to play in localism through their ability to enhance the fabric of the built and natural environment, showcase local culture and create new jobs. This guidance suggests how those undertaking the neighbourhood planning process can unlock this often hidden asset and make the most of the talents of artists, craftspeople and designers to engage people in looking at the place that they call home in a new way. As such it is something which should be considered at the start of any planning exercise and can add enormous value to the end result.

Particularly in a rural area like ours, there is a rich fabric of local arts and crafts which connects us with our history and also provides great hope for the future. I very much hope that by promoting opportunities to foster these local arts and crafts, neighbourhood planning will both directly improve the quality of life for everyone living in our rural towns and villages and support investment that can bring much-needed and sustainable jobs.

Oliver Letwin MP for West Dorset

With several parish and town councils in Dorset looking at the development of neighbourhood plans, we are delighted to see that this innovative work encouraging creativity in the planning process is happening in the county. We hope that those looking to develop community-led plans in future across Dorset and beyond will try to reflect what creativity contributes to the character of their area through their plans, and make use of creative people and practices to enliven the process of plan development. DAPTC would be delighted to see more creative thinking around neighbourhood plans, and more involvement from local artists and creative practitioners.

Janet Page

*Chairman, Dorset Association of Parish and Town Councils
Here to support Local Councils in Dorset in achieving excellence*





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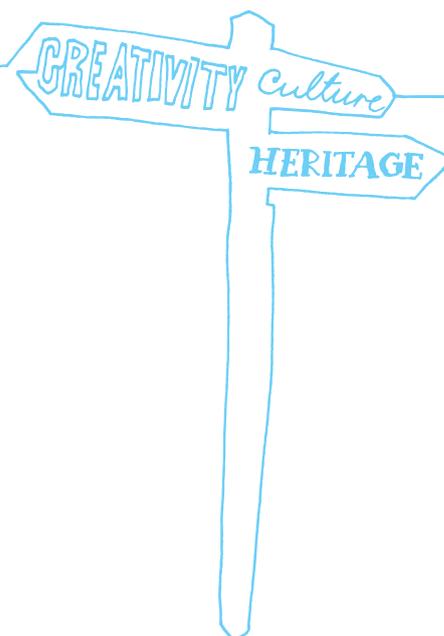
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INTRODUCTION

Creativity, culture and cultural heritage are essential to making a place unique, and help to define a place and form its character. As such, it is essential that they are not forgotten when community-led planning documents are produced.

IS THIS DOCUMENT FOR YOU?

This guidance is for members of the community in Dorset, and local councillors, involved in the development of a community-led planning document such as a Neighbourhood Plan, Community Plan, Village Design Statement or Parish/Town Plan.

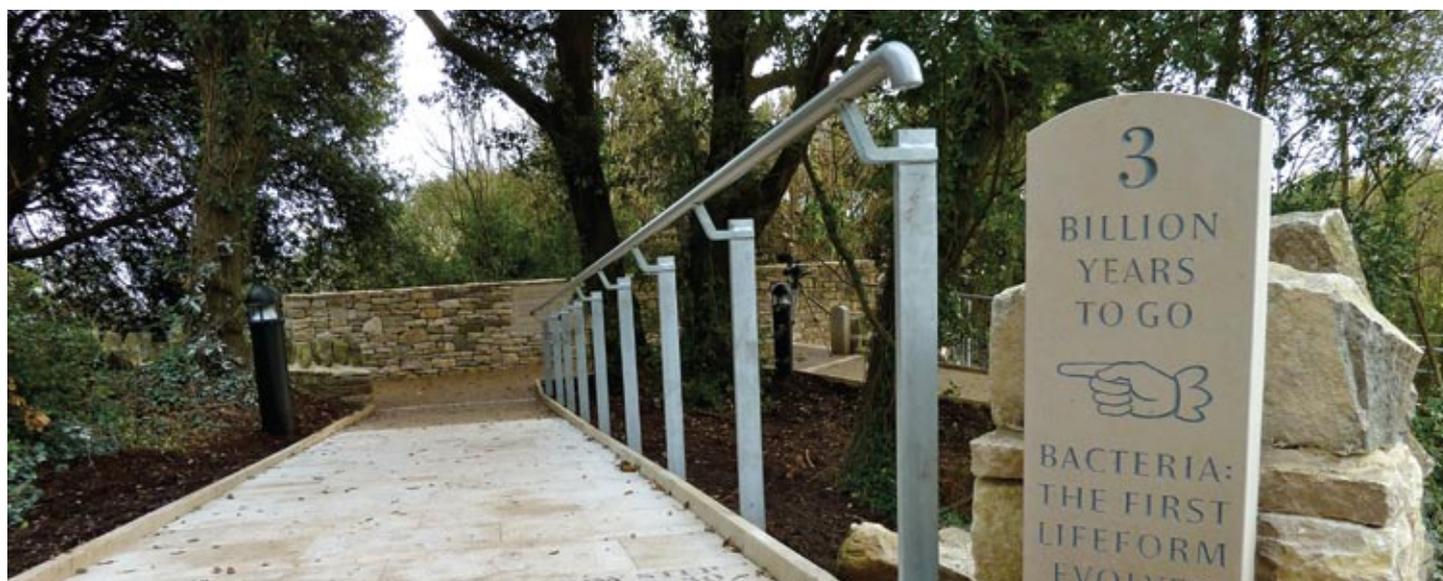


This document sets out to answer the following questions:

- What can culture and creativity contribute to the community-led planning process?
- How can a creative approach improve your neighbourhood plan?
- How can you become more aware of the cultural infrastructure within your community, and what creativity contributes to your community?
- How and why should you recognise creativity and cultural heritage in your neighbourhood plan?
- How and why should you engage creative practitioners in the development and production of your neighbourhood plan?

This guidance aims to give you the confidence to work with creative practitioners, helping you to understand what they do, where to find them, and what skills they could offer the community-led planning process

Creativity in Community-led Planning in Dorset is an initiative of the Dorset Design and Heritage Forum and emerged from a partnership with the Environment Theme Group of Dorset Strategic Partnership. This document forms part of N3: Nature Network Neighbourhood, a funded programme of six creative projects focusing on developing innovative creative responses in the public realm within Dorset in 2012.



WHAT IS COMMUNITY-LED planning?



'[In] recent years, planning has tended to exclude, rather than to include, people and communities. In part, this has been a result of targets being imposed, and decisions taken, by bodies remote from them. Dismantling the unaccountable regional apparatus and introducing neighbourhood planning addresses this. In part, people have been put off from getting involved because planning policy itself has become so elaborate and forbidding – the preserve of specialists, rather than people in communities. This National Planning Policy Framework changes that...we are allowing people and communities back into planning.'

Rt Hon Greg Clark MP, Minister for Planning,

National Planning Policy Framework Foreword, March 2012



The National Planning Policy Framework introduces Neighbourhood Plans, which 'parishes and neighbourhood forums can use...to:

- Set planning policies through neighbourhood plans to determine decisions on planning applications; and
- Grant planning permission through Neighbourhood Development Orders and Community Right to Build Orders for specific development which complies with the order.

Neighbourhood Plans should reflect the policies within the Local Plan drawn up by the Local Authority, but beyond this, Neighbourhood Plans will be able to shape and direct sustainable development in their area. Importantly, the policies contained within the Neighbourhood Plan take precedence over existing non-strategic policies in the Local Plan for that neighbourhood, where they are in conflict.

While Parish/Town Plans, Community Plans and Village Design Statements may not carry the same weight as Neighbourhood Plans, it is still important that creative practitioners are involved in the process of their development. By doing so the objective is also to create opportunities in future developments guided by the plan for creative people to enhance new developments. This may be through artworks incorporated into new housing, public spaces being made for performances or any other ways of making our towns, villages and countryside more attractive and interesting places to live.

To download a copy of the National Planning Policy Framework, visit:
www.communities.gov.uk/documents/planningandbuilding/pdf/2116950.pdf

CREATIVITY, CULTURE & Cultural Heritage IN THE CONTEXT OF COMMUNITY PLANNING

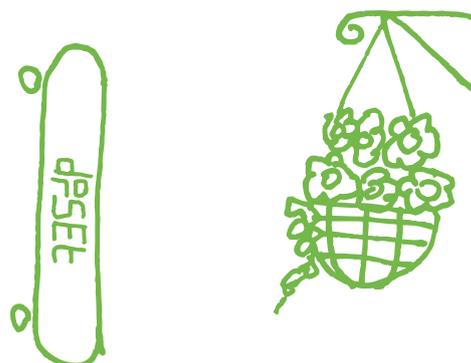


Why should creativity, culture and heritage be recognised in community-led planning?

Creativity, culture and cultural heritage are essential to making a place unique, and help to define a place and form its character. Each village, town and area has its own distinctive culture and heritage based on its history of development, and the people who live there now and have done so in the past. Equally, creativity is in everyone, although it may be expressed in different ways, and to ignore its role in the community misses a huge opportunity.

How is culture represented in a local community?

Built cultural institutions such as museums, galleries and cinemas, as well as churches and other religious buildings, are a reflection of culture in a community. In smaller villages and hamlets these cultural assets may be community assets with multiple uses such as village halls, schools and open spaces such as village greens. For example 'rural touring schemes' tour arts events across rural areas (such as Dorset's Artsreach). Culture is also expressed in a smaller way by cultural engagement with a place – for example temporary events such as fairs or festivities that may happen in a town or village's main square; graffiti and skateboarding in a local skate park; hanging baskets for 'In Bloom' events.



What is cultural heritage?

Cultural heritage is the legacy of physical artifacts and intangible attributes of a group or society – the man-made heritage of a place, including churches and monuments.

How should creativity, culture and heritage be recognised in community-led planning documents?

It would be expected that a community-led planning document would summarise the current spatial situation and identify opportunities for development, as well as outlining issues around housing, transport, education, environment etc. The value of creativity, culture and heritage should also be recognised in the same way, with an audit of baseline cultural information included in the community-led plan, and the engagement of one or more creative practitioners feeding in throughout the process of the plan as it develops.



Working with creative practitioners

Everyone is born creative

Hugh MacLeod, cartoonist

Everyone has the potential to be creative, although it may be expressed in different ways. To ignore the role of creativity in the community misses a huge part of life in that community. Part of the aim of this document is to recognise that creativity is in everyone, and creative thinking is essential for the development of successful community-led planning. Some people make a living from their creative skills as professional creative practitioners.

What is a 'creative practitioner'?

A professional creative practitioner is somebody who creates work using their creative skills to make a living, and is a much broader field than perhaps is implied by the word 'artist'. A creative practitioner may be an artist or maker, and may often produce work in more than one medium.



SCULPTOR ✂ CERAMICIST 🗿 ACTOR STREET PERFORMER
PHOTOGRAPHER 📷 PAINTER 🖌 WRITER 📝
WEAVER 🧶 GLASSBLOWER 🍷 Dancer
PUPPETEER LANDSCAPE ARCHITECT STORYTELLER
CIRCUS PERFORMER 🎪 ARCHITECT ANIMATOR
FILMMAKER 🎬 GRAPHIC DESIGNER Poet

WHY ENGAGE CREATIVE PRACTITIONERS IN COMMUNITY-LED PLANNING, AND WHAT SKILLS CAN THEY CONTRIBUTE?



'We are a nation renowned worldwide for creative excellence, yet, at home, confidence in development itself has been eroded by the too frequent experience of mediocrity....Planning must be a creative exercise in finding ways to enhance and improve the places in which we live our lives.'

Rt Hon Greg Clark MP, Minister for Planning, National Planning Policy Framework Foreword, March 2012

A community-led plan without the engagement of a creative practitioner runs the risk of mediocrity. Creative practitioners possess a range of skills that are useful in the development of a community-led plan. Creative practitioners can play the role of facilitator, evaluator, producer, commentator, researcher, leader of community engagement / creative consultation.

THROUGH THEIR INVOLVEMENT, CREATIVE PRACTITIONERS CAN:

Engage, stimulate, break down barriers & generate debate

A creative practitioner can use creative methods to improve the quality and quantity of local engagement in consultation. For example, a traditional approach to consultation might involve the distribution of a questionnaire to all local residents. Developing this creatively, a creative practitioner might boost responses to the questionnaire by holding a range of live events, aimed at different sectors of the local population, in a public space or building. This approach creates a hub for discussion, thought and reflection. Having a social or creative function (such as, for example, a street performance or some local musicians playing) aimed at different ages and backgrounds can tempt people to participate. It will create a relaxed atmosphere and result in more engaged responses, from a larger number of people.

Inform & communicate

Different people learn, absorb information, respond and share in different ways. For example some may prefer to discuss things with others at a social event. Others may prefer to engage visually rather than with written material and some may prefer to engage online through a participatory blog or the use of social media.

The skills of creative practitioners can be used to help present and explain options to local residents using a variety of different approaches depending on age, lifestyle or just preference.



Refresh & generate new perspectives

Creative practitioners are often known for their ability to think differently. They can therefore offer an alternative perspective, bringing 'fresh eyes' and perhaps a creative solution to something which may have been discussed and considered time and again without resolution.



Enliven & enrich

Creative practitioners using creative consultation methods can develop qualitative responses from people (for example captured through film or audio) which cannot be matched by a paper questionnaire. These methods can also give a living, breathing impression of a breadth of views. A short film capturing ten people of differing ages and backgrounds can give a lot more of a direct and nuanced 'feel' for people's thoughts and views than box ticking on a questionnaire.

Design & visualise

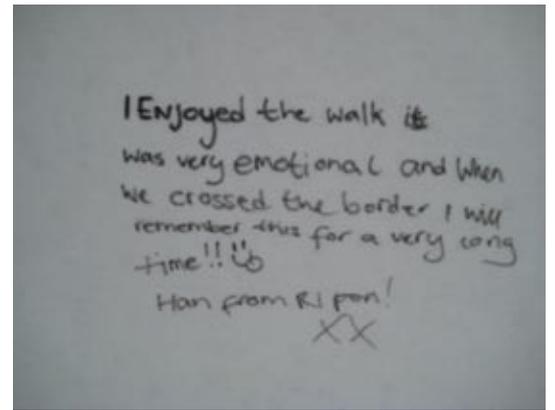
Many creative practitioners, such as graphic designers, have valuable design skills in two-dimensional design programmes such as InDesign, or in three-dimensional programmes such as CAD (Computer Aided Design). These design skills can be employed to help improve and professionalise the appearance of documentation produced (such as promotional leaflets/posters) improving its appearance, making it more eye-catching, and therefore garnering more interest in the process of development of the community planning document, and the final document itself. Different design approaches can be tried to appeal to differing sectors of the community. Three dimensional realisations of proposals, such as architectural models, can help people to better understand and visualise how their area might change as a result of the community-planning document.

Test ideas

Creative practitioners can create temporary events or visual arts commissions or develop designs (see above) to help test out ideas and proposals that may come up through the development of the community planning document.

Document & evaluate

Creative practitioners have the capacity to record, document and interpret the results of a consultation process in an engaging way, perhaps through photographs, illustrations or film and audio.



HOW AND WHEN TO ENGAGE *Creative* PRACTITIONERS IN COMMUNITY-LED PLANNING

How?

When?

In what ways can creative practitioners be engaged on a community plan?

Creative input throughout plan development Seek out a locally-based creative practitioner to sit on the team developing the plan, seeking their input throughout the process. The creative practitioner in this role would be unpaid like the rest of the plan development team.

Targeted professional appointments Appoint creative practitioners for specific parts of the process, where specific skills (eg creative consultation, graphic design, architectural drawing skills) are required. This role may be carried out voluntarily if the creative practitioner is a local resident, or as paid work if funding is available.

Targeted student appointments Partnering with local universities and colleges running creative courses in the local area (such as architecture, graphic design, fine art), can be a cost-effective way of bringing creative expertise into the process. Encouraging educational institutions to make the community-led planning project part of a unit on a student course can offer the opportunity for students to engage with local/real issues.



Stages of plan development

STAGE 1: Appoint creative practitioner(s) as soon as possible after the group developing the plan has been formed

STAGE 2: Carry out a cultural audit of your area

STAGE 3: Use creative approaches to developing your neighbourhood plan (eg creative consultation)

STAGE 4: Explain and incorporate the findings of the cultural audit and creative consultation into your neighbourhood plan. Based on your consultation results, include a section in the plan outlining how you would like to see culture and creativity reflected within future development of the area.

STAGE 1: APPOINTING A *Creative Practitioner*



Whether the creative practitioner you work with are paid or unpaid, they should be given a clear brief so that they are aware what is expected of them. If you are undertaking a selection process to appoint someone, the brief will also help you to decide or assess who will be most suited to the role on offer.

Writing a brief for a creative practitioner

Set out clearly in a written brief:

- 1 The project background and aims
- 2 What you expect the creative practitioner to produce at the end of the process
- 3 If you are paying the creative practitioner, you will need to:
 - State clearly how much you are paying them, what for (how many days' work) and what this includes/excludes (travel expenses, materials)
 - Produce a creative practitioner contract signed by both parties.

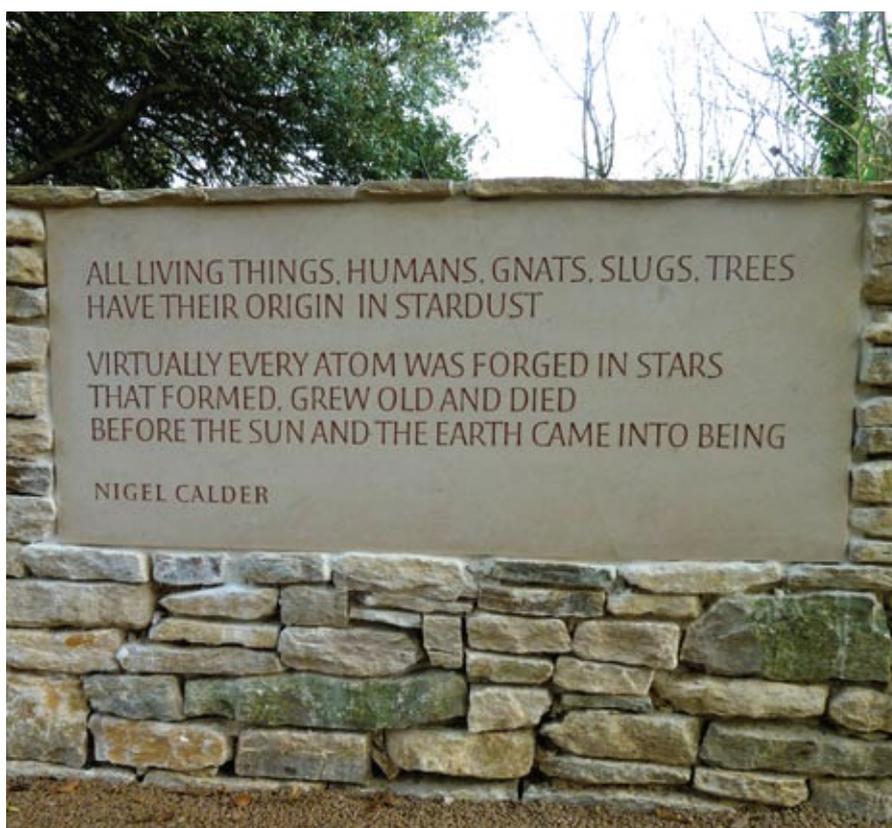
Some useful commissioning guidelines are available on the Public Art Online website at: www.publicartonline.org.uk/resources/practicaladvice/commissioning/guidelines.php

In terms of rates of pay, creative practitioners generally vary by experience, but The Artists Information Company published 'Good Practice in Paying Artists' in 2005 which is a useful guide. You can download a copy of this document from: www.a-n.co.uk/an_docs/good_practice.pdf

Methods of appointment

If you are not paying the creative practitioner(s), you will need to assess on the basis of the brief, how much interest you receive in the role, and what skills you feel are available and necessary given the position is unpaid.

If you are paying the creative practitioner(s), depending on how you are funding the role(s), you are likely be expected to demonstrate to your funders that you have undertaken a clear and fair appointment process. One funders' requirements may or may not be an open application process for the role, although if you feel that this is unlikely to attract the right people, or else you have limited time, you may wish to appoint from a selected shortlist.



How to find a creative practitioner

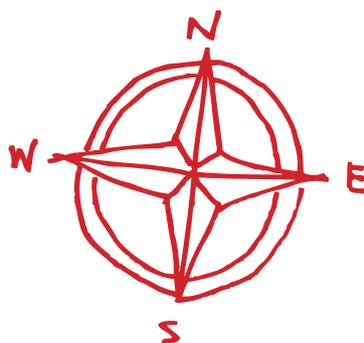
It is likely that there is at least one creative practitioner in your local community.

To find local creative practitioners in Dorset:

- Place an advert in the parish magazine or contact the local authority to find out if they will include something in 'Your Dorset', their quarterly publication delivered to every household
- Search Dorset County Council's arts webpages: www.dorsetforyou.com/arts
- Contact local arts organisations (such as Bridport Arts Centre, DepARTure Arts and Artsreach) to ask them to publicise what you are looking for. For their contact details see page ?
- A database of artists, arts organisations, arts groups/societies and venues for Poole, Bournemouth and Dorset are listed here: www.artsindex.org/
- Search the following websites which list local creative practitioners:
www.dorsetvisualarts.org
www.dorsets.co.uk/arts_and_crafts/artists/
www.purbeckartweeks.co.uk/
www.dorsetartweeks.co.uk/index.php/daw/directory.html

To find creative practitioners nationally:

- Visual artists are often members of websites such as www.axisweb.org where you can search via type of artwork produced or area
- Many craft-based makers are listed on www.photostore.org.uk (this can be searched by Arts Council region)
- There are many examples of work by artists who work in the public realm on www.publicartonline.org.uk
- Jerwood Visual Arts includes an artist directory of more than 500 artists they have worked with: www.jerwoodvisualarts.org/page/3011/Artist+Directory
- The National Glass Centre's website includes an artist directory which you can browse or search: www.nationalglasscentre.com/exhibitions/artists.html
- The Royal British Society of Sculptors website includes a directory of their members: www.rbs.org.uk/



Where to advertise Opportunities for creative practitioners:

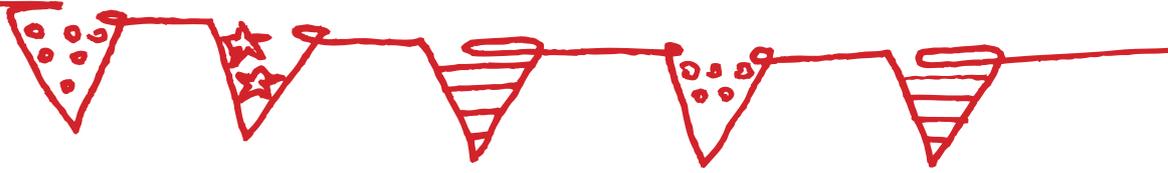
Opportunities for creative practitioners in any art form can be advertised free of charge via:

- www.artsjobs.org.uk, a national mailing list managed by Arts Council England
- Sending a press release to your local newspaper and following it up with a phone call
- Emailing details of the opportunity (eg the artist brief and a summary of what you want) to your local arts officer and local arts organisations for circulation to their networks
- Submitting details online to Axis Artists' Database online: www.axisweb.org/opAddopportunity.aspx or via email to: hayley@axisweb.org
- Completing an opportunity application form available at: www.craftscouncil.org.uk/craft-directory/opportunities/ and emailing to: reference@craftscouncil.org.uk

Opportunities for creative practitioners can be advertised at a cost at:

- Artists' Newsletter website: www.a-n.co.uk

STAGE 2: HOW TO CARRY OUT A Cultural Audit



Stage 2: Cultural audit

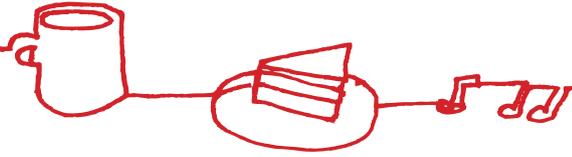
How to carry out a cultural audit for your community-led planning document

- Make a list of built assets that could be used for cultural events and activities such as village halls, churches, museums, galleries, cinemas, schools, libraries, youth centres, listed historical monuments or buildings
- Make a list of open/shared spaces which could be used for cultural purposes, eg village greens, town squares
- Find out how frequently the built assets and open spaces are used for cultural purposes, and what cultural activities they are used for eg amateur dramatics, upholstery classes, life drawing, film screenings, fashion shows, reading groups, sewing/knitting groups, photography clubs. Are the assets under used or is there a demand for them? Are the assets used to capacity and additional (or alternative) facilities are required? Are new technologies or equipment required in order to make better use of existing facilities/assets?
- List regular cultural events which happen in the area eg fairs, markets
- Consider how often the built assets and open spaces listed are used for non-cultural purposes
- If preparing a questionnaire for residents to complete, ensure a question is included about attitudes to culture and heritage in the area.
- Try to draw some conclusions based on all of the above information about how well culture and heritage is provided for in your area, and are there ways that it could be better provided for? Is culture and heritage valued by all residents or by particular sections of residents more than others? Are particular cultural assets valued by younger people compared to older people, or is it more divided by interest?

- VILLAGE HALL
- CHURCH MUSEUM
- GALLERY CINEMA
- SCHOOL LIBRARY
- YOUTH CENTRE
- LISTED HISTORICAL MONUMENTS OR BUILDINGS
- VILLAGE GREEN
- TOWN SQUARES



STAGE 3: HOW TO MAKE YOUR *Consultation* Creative

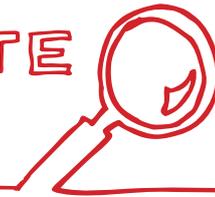


Creative ideas to stimulate the development of your community-led plan

- Invite all local residents to a community meal (eg The Big Lunch) such as a 'Jacob's Join' (where everyone brings a dish)
- Invite acoustic musicians to play at a consultation event
- Organise a night walk to encourage discussion and engagement with place in a new way
- Employ a storyteller to attract children to engage with your plan
- Use a filmmaker or photographer to document events held
- Engage a visual artist to create a visual representation of feedback from a public event
- Work with a professional graphic designer to improve the appearance of your promotional literature
- Engage an artist/architect team to come up with design proposals to help people understand and visualise change
- Hold a live panel/debate event with invited local speakers
- Use an empty shop or public space to hold your event, perhaps in an area that is not normally used or accessible to attract people along
- Put a table tennis table in a public space, encouraging people to discuss their town/village with others while playing
- Piggyback existing social events in the town/village, such as a tea dance or coffee morning



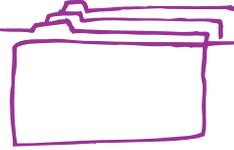
STAGE 4: HOW TO INTERPRET AND INCORPORATE YOUR *Cultural Audit FINDINGS*



It is important that your findings from stages 2 and 3, and the impact of a creative practitioner in the development of the community-led plan (stage 1) are reflected in your final community-led plan. Depending on what your cultural audit and creative consultation reveals, these findings may be represented through photographs, mapping, statistical results, or perhaps a film or audio if information was captured this way and can be shared at a low cost online.



PROJECT CASE STUDIES:



Although there are no case studies yet of creative practitioners being involved with the development of community-led plans, there are plenty of examples of creative practitioners being involved in placemaking, carrying out creative consultation work and being in the role of 'lead artist' on big developments.

A 'lead artist' is brought in at an early stage of the design process to contribute to the design of a building or the development of a Public Art Strategy. The lead artist's role may be to contribute creative ideas and proposals as part of the overall design.



CASE STUDY: Raumlabor

www.raumlabor.net

Raumlabor (or 'working space') are a Berlin-based experimental collective of eight architects. They are interested in places in transition, and consider local residents as specialists of the areas they work in. Raumlabor describe their work as 'research-based design', and regard architecture as an experimental laboratory. In their work they have created interventions where they transform public spaces. An example of this is 'Kitchenmonument' which involves the creation of a temporary collective space for events, performances, discussion and engagement. Since 2006 Raumlabor have shown Kitchenmonument in Liverpool, Munich and Berlin. In the past Kitchenmonument has been used as a banquet hall, conference room, cinema, concert hall, ballroom, dormitory, boxing arena and steam bath. Other projects include 'The Generator' which was developed to explore construction principles, new geometries for furniture and lightweight construction buildings and new use possibilities, while also creating an opportunity and a reason for people to meet and interact in public. Their 'Spacebuster' project consisted of a step van and inflatable space which was developed to discuss the qualities and possibilities of public space in New York.



PROJECT CASE STUDIES:

Love Easton

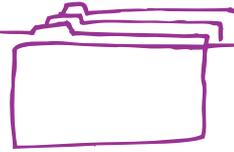
CASE STUDY: Love Easton

www.loveeaston.com

Love Easton was a 2009 project set up by Bristol City Council's Urban Design Task Force in a deprived, yet highly lively and diverse part of the city. The aim was to find innovative ways to involve residents in local decision making on planning applications in their area. The project worked with Masters Architecture students from Sheffield University to develop a strategic document summarising residents' views, to which developers would have to adhere. Consultation methods used included the setting up of a pop-up community cafe and food events to aid discussion; design workshops where residents were encouraged to bring their ideas to be realised by architects and designers, and an exhibition of designs by the students which were then discussed.



PROJECT CASE STUDIES:



CASE STUDY: Deveron Arts

www.deveron-arts.com

Deveron Arts is a contemporary arts organisation based in Huntly, a rural market town of 4,500 people in north-east Scotland. Since 1995 they have worked with the history, context and identity of the town.

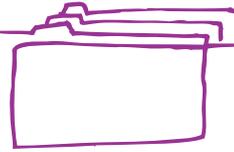
Deveron Arts has no gallery - instead the town and environs are the venue, acting as studio, gallery and stage for artists of all disciplines from around the world to live and work there, normally for a period of three months.

Since 1995 they have focused on collaborative, socially engaged practices, to explore the relationship between artists and community.

Artists use found spaces throughout the town and its surrounding areas including supermarkets, churches and garages. Deveron have worked with a range of creative practitioners including visual artists, musicians and writers. They have a particular interest in walking, and projects have also explored a range of social, geographical and environmental issues including farming, identity, the impact of empty shops, commerce, food miles and carbon footprints, the wind farm debate and youth culture.



PROJECT CASE STUDIES:

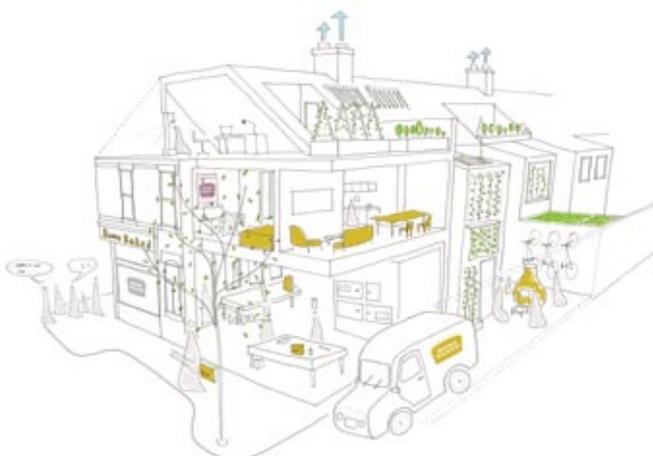


CASE STUDY: 2Up 2Down

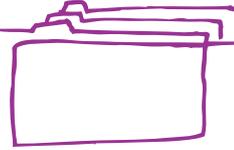
www.2up2downliverpool.tumblr.com/

2Up 2Down is a Liverpool Biennial project in Anfield with Dutch artist Jeanne van Heeswijk, and takes its name from the vernacular style of housing in the area. Van Heeswijk is working with residents across the generations to respond to the plethora of empty houses and spaces in Liverpool. The artist has worked with young people to design a small housing block for four different residents in the community, and there are plans to refit and run a bakery through community supported enterprise. The bakery will be managed as a self build/collective ownership model that will draw in the wider community.

Through the course of the project the young people involved are acquiring a range of skills from design and construction to planning and communication. The project hub is at the former Mitchell's Bakery on Oakfield Road and launched in June 2011. The bakery is open on Mondays and Tuesday and has hosted a number of workshops, philosophy groups and discussions led by visiting experts with a range of expertise from community land trusts to hydroponic gardening. The bakery hosts a collection of blueprints and design work developed with the young people and residents so far, and the plans for the construction phase of 2Up 2Down. The project will form part of Liverpool Biennial 2012.



PROJECT CASE STUDIES:



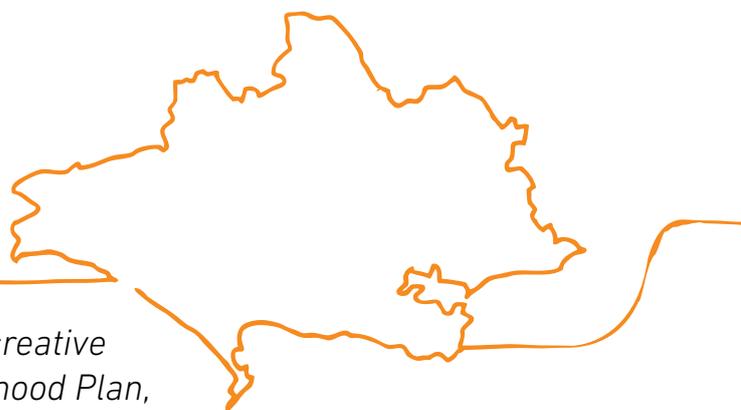
CASE STUDY: Park Products

www.publicworksgroup.net

London-based art and architecture practice Public Works work within and towards public space. Park Products was a 12-month production and trading project for the Serpentine Gallery in Kensington, London. Artists Kathrin Bohm and Andreas Lang worked with rangers, gardeners and users of the Royal Parks, and a group of MA Design Products students from the Royal College of Art to produce a range of products which could be collectively produced using resources found in Kensington Gardens. The products developed were to be traded in a non-monetary economy, and was the outcome of a 12-month artist residency. The artists designed and developed a market stall to 'sell' their products within the park, and the products 'sold' included 'Chompost', a compost bar resembling a chocolate bar made using compressed compost made in the Royal Parks; and Tray for Two, a cardboard tray for carrying drinks. Each product had its own currency, so, for example, in exchange for a Chompost bar, visitors to the park were asked to donate some time to one of the Park's gardeners. Visitors who were given a Tray for Two were tasked to speak to others within the park whom they did not already know.



FUNDING



If you wish to raise additional funding to engage a creative practitioner on the development of your Neighbourhood Plan, there are several funding bodies you could approach, including a number based in Dorset.

Local Funds and Advice

Bridport Area Community Fund	More information about the areas covered by the fund can be found on the webpage. www.dorsetforyou.com/bridportfund
Chalk and Cheese	Chalk and Cheese work with local people and businesses to cultivate opportunities for improving the quality of rural life. The scheme has some funding remaining for projects which focus on developing the rural community and promoting economic re-generation. Projects must deliver before the end of the programme in December 2013. www.chalkandcheese.org
Cranborne Chase & West Wilts Downs AONB Sustainable Development Fund	The AONB Team administers the Local Action Fund (which awards grants up to £1,000 for communities involving the local parish council) and the Sustainable Development Fund, that supports projects bringing environmental, social and economic benefits to the AONB. www.ccwwdaonb.org.uk/grants/grants.htm
Dorchester car boot grant	Voluntary organisations and charities within a 6.67 mile radius of Dorchester are eligible to apply. www.dorsetforyou.com/dorchestergrants
Dorset AONB Sustainable Development Fund (SDF)	Over the last 8 years the SDF has given £250,000 in grants to community groups, individuals and local organisations to enable them to keep the landscape in great shape for future generations to enjoy. www.dorsetaonb.org.uk/local-action/sustainable-development-fund.html
Dorset County Community Fund	Dorset County Community Fund has been set up to build the capacity of the voluntary and community sector and parish and town councils in rural Dorset in order to deliver stronger services and support for local communities. Grants are available of up to £7,500. Details of funding rounds in 2013 will be posted in December 2012. www.dorsetcommunityfoundation.org/apply-for-a-grant/dorset-county-community-fund
Sowing SEEDS	Sowing SEEDS covers the Community Partnerships Executive North Dorset (CPEND) area of North and East Dorset and the Cranborne Chase and West Wiltshire Area of Outstanding Natural Beauty (AONB), who working together have a remaining budget of £500,000 to improve the economic wellbeing of the area with funding available until the end of 2013. The funding is being delivered through the Local Action Group, with a two-stage application process. There is no minimum or maximum grant rate, but grants tend to be between 40% and 75%. www.sowing-seeds.org.uk
West Dorset Conservation and Community Planning Grant Scheme	www.dorsetforyou.com/environmentgrants/west
West Dorset District Council Arts Grants	The Arts Development Small Grants Scheme supplies grants of up to £500 to support new projects, and the Leisure Development Fund can be applied for three times of the year (1 April, 1 August, 1 December) for grants of up to up to 20% of the total project cost to a maximum of £5,000. www.dorsetforyou.com/338734
Dorset Community Action	Dorset Community Action offer advice and information about funding sources in Dorset. www.dorsetcommunityaction.org.uk/funding_help
Dorset County Council	Dorset County Council has a webpage listing funding sources www.dorsetforyou.com/338728



National Funds

Awards for All

A Lottery grants scheme funding small, local community-based projects in the UK.

The scheme offers grants of between £300 and £10,000 for projects that improve communities, and the lives of people within them. It is for voluntary and community groups, schools and health organisations, parish and town councils.

www.awardsforall.org.uk

Heritage Lottery Fund (HLF)

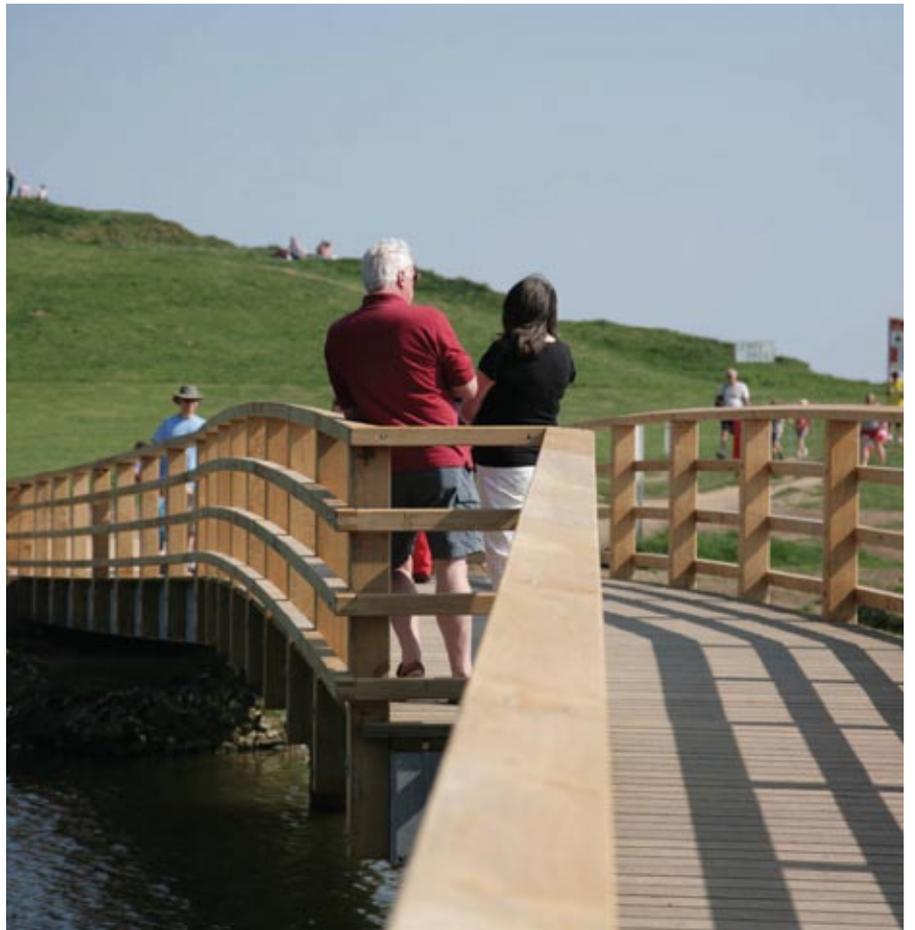
The HLF distributes a share of the income from the National Lottery to projects aimed at preserving and making accessible the nation's heritage. They fund projects of all sizes, with grants from £3,000 to over £5million.

www.hlf.org.uk/InYourArea/SouthWest/Pages/WelcomeSouthWest.aspx

Public Art Online

The Public Art Online website also includes a list of funders

www.publicartonline.org.uk/resources/practicaladvice/funding/funding.php



Who Can Help



For advice, contact:

<p>Cleo Evans Arts Officer (Public Realm), Dorset County Council</p>	<p>cleo.evans@dorsetcc.gov.uk 01305 224244</p>	<p><i>Cleo has responsibility for art in the public realm and also has an email list to circulate opportunities to artists.</i></p>
<p>Mike Hoskin Arts Development Manager, Dorset County Council</p>	<p>m.hoskin@dorsetcc.gov.uk 01305 224937</p>	<p><i>Mike manages the arts team and is responsible for policy and strategic development in partnership with local, regional and national organisations.</i></p>
<p>Pat Pryor Culture and Community Planning Manager, Dorset County Council</p>	<p>p.a.pryor@dorsetcc.gov.uk 01305 224078</p>	<p><i>Pat's responsibilities include linking culture with tourism, the local economy, and wider community development through the Dorset Cultural Partnership.</i></p>
<p>Joanna March Arts Information Officer, Dorset County Council</p>	<p>j.march@dorsetcc.gov.uk 01305 228528</p>	<p><i>Joanna sends out a weekly Culture & Community newsletter offering information to support community groups and to promote cultural activity in the not for profit sector.</i></p>
<p>Farrell Curran Arts Officer, Dorset County Council</p>	<p>f.curran@dorsetcc.gov.uk 01305 224234</p>	<p><i>Farrell has responsibility for Arts and Health in Dorset.</i></p>
<p>Jude Allen Cultural Development Officer, West Dorset District Council</p>	<p>J.Allen@westdorset-weymouth.gov.uk 01305 252261</p>	<p><i>Jude supports the development of arts and heritage projects within the West Dorset District Council area.</i></p>
<p>Tracy Cooper Culture and Young People Manager, East Dorset District Council</p>	<p>tcooper@eastdorset.gov.uk 01202 639012 01202 886201 ext 2012</p>	<p><i>Tracy supports the development of cultural projects within the East Dorset District Council area.</i></p>

USEFUL ARTS ORGANISATIONS

music film art theatre

Useful arts organisations

Activate Performing Arts

Activate is the theatre and dance development agency for Dorset, Bournemouth and Poole. Activate produces, promotes and develops the performing arts in Dorset with the belief that artists can affect and provide positive change in communities. Activate is the only strategic organisation in Dorset with the sole focus on producing and developing contemporary theatre, community dance and outdoor celebrations/festivals. Projects include the Inside Out Festival held in September. www.activateperformingarts.org.uk

Artsreach

Dorset's rural touring scheme and rural arts development agency who programme arts throughout rural areas in the county. www.artsreach.co.uk

Bridport Arts Centre

A centre for music, visual arts, theatre and film in West Dorset. www.bridport-arts.com

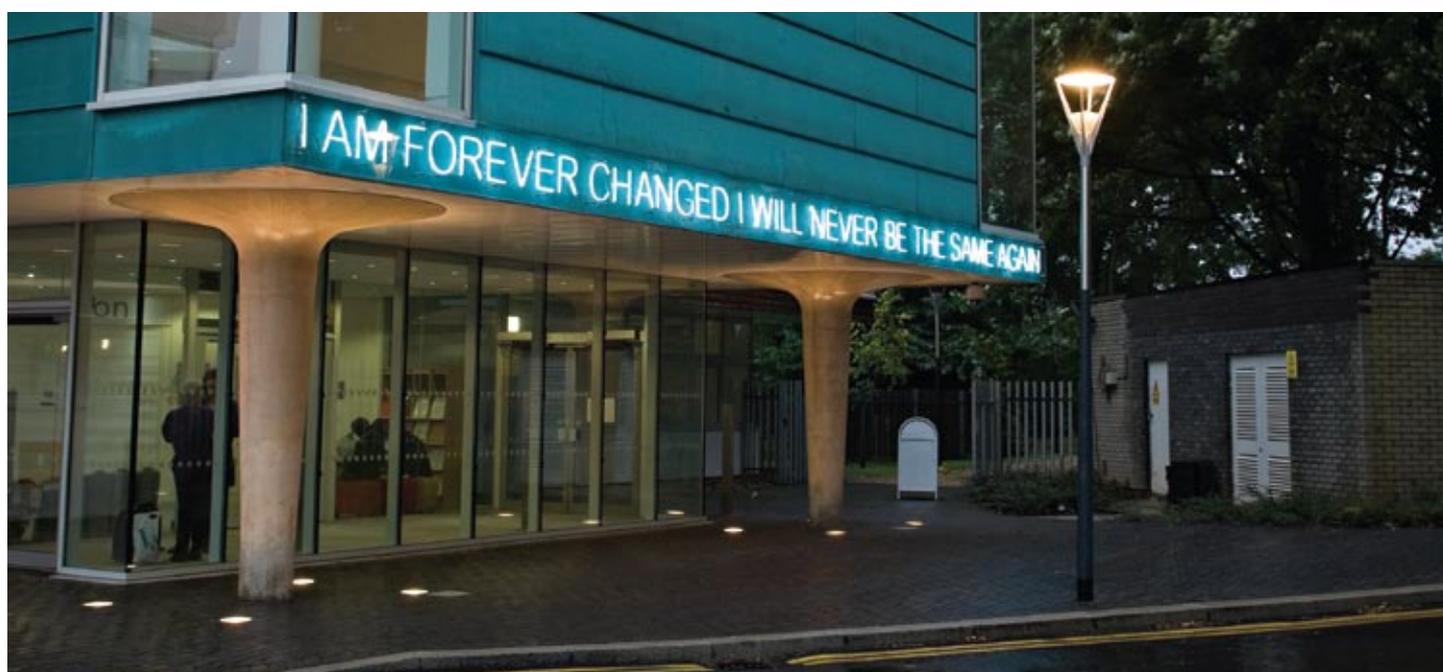
b-side Multimedia Festival

b-side is a multimedia festival which since 2010 has presented an ambitious, experimental, contemporary programme of artists' commissions in sound, installation, film, photography, visual art and live art in unusual and unexpected locations across Weymouth & Portland. b-side is run by a team including Weymouth and Portland's Arts Development Officer as well as representatives from DIVA Contemporary, Sherborne House Arts and DepARTure Arts. www.b-side.org.uk

DepARTure Arts

Dorset County Council's arts-in-education agency. They provide provide advice, information, support, training and project co-ordination to schools and youth organisations for the creative delivery of the arts. www.dorsetforyou.com/departmentarts

Where to find out more: www.dorsetforyou.com/arts



N3 GUIDANCE IMAGE CAPTIONS

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- 2 **Diversity**, Lulu Quinn, Durlston Castle cafe, Durlston Country Park, near Swanage, 2012, image © Lulu Quinn
- 3 **To Be Set and Sown**, Christine Borland, University of Glasgow, image © Alan Dimmick 2005
- 4 **Striding Arches**, Andy Goldsworthy, Cairnhead Forest, Dumfries and Galloway, Scotland, image © Mike Bolam 2009
- 6 **Serpentine Path Timeline**, Gary Breeze, Poet Laureate Carol Ann Duffy and poet Paul Hyland, Durlston Castle, Durlston Country Park, Swanage, Dorset, 2011, image © Heather Bell 2011
- 7 **Adamson Square**, Hideo Furuta, Creetown, Galloway, Scotland, 2007, image © Zvonko Kracun 2007
- 8 **Creative signage**, Mark Luck, Cockington, Torquay, Devon, 2011, image © Jamie Woodley
- 9 Image captions clockwise from top left:
Crawley Library tree columns, Gordon Young and Why Not Associates, West Sussex, 2010, image © Why Not Associates
Glassblowing at Cockington Court Studios, Torquay, Devon, 2011, image © Jamie Woodley
Today, Kate Rogers and Andrew Savage Designs, Bower Ashton Campus, University of the West of England, Bristol, 2011, image © Ginkgo Projects Ltd.
Adamson Square launch, Creetown, Galloway, Scotland, 2007, image © Zvonko Kracun
- 10 Images left to right:
Glassblowing at Cockington Court Studios, Torquay, Devon, 2011, image © Jamie Woodley
Lau performing at the opening of Scottish Natural Heritage Headquarters, Inverness, 2009, image © Dalziel and Scullion
- 11 Images top to bottom:
Project feedback from The White Carpet, Office for Subversive Architecture, Torquay, 2010, image © Ginkgo Projects Ltd.
Concept design for Spaceplates Greenhouse, N55, South Bristol Skills Academy, 2011, image © N55
The White Carpet, Office for Subversive Architecture, Torquay, 2010, image © Ginkgo Projects Ltd.
Elements of Doubt, Sarah Felton, 2002, image © Ginkgo Projects Ltd.
- 12 **I am afraid of nothing**, Kate Rogers and Andrew Savage Designs, Bower Ashton Campus, University of the West of England, Bristol, 2010, image © Ginkgo Projects Ltd.
- 13 **Serpentine Path Timeline**, Gary Breeze, Poet Laureate Carol Ann Duffy and poet Paul Hyland, Durlston Castle, Durlston Country Park, Swanage, Dorset, 2011, image © Heather Bell 2011
- 14 **Creative Spaces**, Peter McCaughey, Stirling, Scotland, 2008, image © Ginkgo Projects Ltd.
- 15 **Bicentenary of Burns' birth**, Ken Grierson, Dumfries Old Methodist Church, Scotland, 1998, image © Zvonko Kracun
- 16 **Runners at Royal Terrace Gardens**, Torquay, Devon, 2011, image © Barry Cawston
Lawthorn Primary School, Bruce McLean, Dalry, Ayrshire, Scotland, 2001, image © Ginkgo Projects Ltd.
- 17 Images top to bottom:
Real Life, Ross Sinclair, Artist Flags for Scotland, 1999, image © Ginkgo Projects Ltd.
Royal Terrace Gardens, Torquay, Devon, 2011, image © Jamie Woodley
Ullapool High School, Tassy Thompson, 2002, image © Tassy Thompson
- 18 Images top to bottom:
The Generator, Raumlabor, Venice Architecture Biennial, 2010, image © raumlaborberlin
Kitchenmonument, Raumlabor, Venice Architecture Biennial, 2010, image © raumlaborberlin
Kitchenmonument, Raumlabor, Liverpool, 2008, image © raumlaborberlin
- 19 All images: **Love Easton project**, Bristol, 2009, images © Shankari Raj
- 20 Images clockwise from top:
Empty shop / Modern Monument, Eva Merz, image © Eva Merz 2003.
21 Days in the Cairngorms, Hamish Fulton, 2010, image © Ben Jones 2010
Red Herring, Stéfanie Bourne, 2010, image © Mike Davidson 2010
How do you live this place?, Maider López, 2010, image © Sophie Ingleby 2010
- 21 All images: **2 Up 2 Down**, Jeanne van Heeswijk, Liverpool, 2012, images © Liverpool Biennial
- 22 **Park Products**, Public Works, commissioned by Sally Tallant for the Serpentine Gallery, Kensington Gardens, London, 2004, images © Public Works
- 24 Images clockwise from top left:
Adamson Square launch event, Creetown, Galloway, Scotland, 2007, image © Zvonko Kracun
Charmouth footbridge, artists Sans Façon working with Dorset County Council engineers, Charmouth beach, Dorset, 2010, image © Sans Façon
Adamson Square launch event, Creetown, Galloway, Scotland, 2007, image © Zvonko Kracun
Newton Cove bridge, Chris Tipping, Dorset, 2009, image © Chris Tipping 2009
- 26 **I am forever changed I will never be the same again**, Kate Rogers and Andrew Savage Designs, Bower Ashton Campus, University of the West of England, Bristol, 2010, image © Ginkgo Projects Ltd.

GLOSSARY

Dorset Design and Heritage Forum (DDHF)

The Dorset Design and Heritage Forum was set up to promote quality art and design that respects the county's landscape heritage within community planning, land use planning and arts practice in Dorset. The forum also aims to support the county's local authorities, professional practitioners and artists to make Dorset a leading place for art and design in the rural environment, building on the county's existing strengths. The term 'design and heritage' is used to describe an approach to the built landscape that includes consideration of:

- ☐ Local distinctiveness
- ☐ Contemporary culture and creativity
- ☐ Cultural and physical heritage
- ☐ Environmental sustainability
- ☐ Construction technology

To find out more visit: www.dorsetforyou.com/390645

Environment Theme Group (ETG) of Dorset Strategic Partnership

The Environment Theme Group (ETG) was set up to promote and action work on natural environment, broader sustainability issues and heritage within the county. The ETG has formed the environment and sustainability part of the Dorset Strategic Partnership responsible for the main goals of the county in a wide range of fields. The ETG is comprised of members from local authorities, NGOs, business and various agencies such as Natural England, English Heritage, Environment Agency and the Dorset Area Of Outstanding Natural Beauty. As such it forms a broad constituency of individuals and organisations responsible for, or with an interest in, the environment. A number of specialist sub-groups have also been created or joined the ETG such as the grouping responsible for biodiversity and the marine environment.

The three primary roles of the ETG are:

- To monitor and deliver the targets of the Local Area Agreement (at which the ETG is extremely successful)
- A forum for coordination and intelligence sharing
- To promote environment, sustainability and heritage within the county.

To find out more about Dorset Strategic Partnership, visit: www.dorsetforyou.com/dsp

Wide Open Space

N3 follows on from Wide Open Space, which aimed to develop a programme of strategic public art projects placing Dorset at the forefront of a new rural cultural agenda. It was also a Dorset Design and Heritage Forum initiative. The website includes a lot of information and advice around the case for art in public places, policy and strategies in Dorset, creative community planning, practicalities, project management and funding.

To find out more visit: www.ruralrecreation.org.uk/wideopenspace.html



