



Project report

Creative Places – Peasedown
Neighbourhood Arts

nesa



Project details

Development Workers:

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- Start date: October 2007
- Completion date: June 2009

Project Description



This report summarises the findings from the Creative Places project delivery in Peasedown St John during 2008 and 2009.

Creative Places is a creative community development project that has worked in Peasedown St John. The project aimed to consult, engage, involve and motivate/empower the communities, encouraging residents to develop strategies to tackle anti-social behaviour, and start working together to make their community a better place to live, to promote health and well-being improvements and improve their quality of life.

Approaches combined projects focused on health and wellbeing, targeted at individuals within the communities; and 'neighbourhood arts' activities which engaged with a wide cross section of the community in each area, focusing on local issues, priorities and the sense of place.

The project set out to use a variety of artforms, working in some cases with targeted groups and in other with open workshops and consultation sessions, offering all the opportunity to feed into a common end product(s). The ideas at the beginning were:

- A community play looking at aspects of life in Peasedown St John 'then and now' (taking in visual arts, storytelling/scripting, performance arts)
- A related, saleable product e.g. a DVD and/or a book on the history of the area with creative elements
- An artwork trail or walk linking areas of the town, especially the 'old' and 'new' halves

The third of these came off most successfully, although there was extensive work towards the first as well.

Partnership working



The project built on partnerships that nesa had developed in the recent past working with other agencies in these communities, that tackle health promotion, creative education, skills development, community involvement in community development and facility improvement. It aimed to support the development of these partnerships and others to facilitate nesa's aim to integrate creative community development projects with local priorities and the delivery of projects that meet local agendas and contribute funding and other resources to the project.

Partner groups were:

- POP (Peasedown Opportunity Project)
- Health Visitors (PCT)
- B&NES Children's Services
- Peasedown Youth Centre (Youth Services)
- Beacon Hall
- Peasedown St John Parish Council
- Methodist Church group for older residents

Locality information

Participant Profile for the Neighbourhood Arts elements

- Families with young children through POP (not all of the committee fit this description). All live in Peasedown or the immediate area.
- Older people through groups convened by Health Visitors including coffee group meeting at Methodist Church. Some have lived in the village all their lives, most have been there a significant time.
- School children aged 4-11
- Young people (Youth Club members) aged 13-19
- General population of Peasedown

Area Profile

- Area Profile

Peasedown is a forming mining community. Some buildings date back to the 19thC; there was a major expansion in the 1950s (the largest part of the village dates from around that time) and then in the 1990s the 'new' section of the village was built on the Beacon Field side nearest the bypass. The 'village' now has 6.5k residents.

It is identified as being a deprived ward within B&NES with high levels of unemployment, and some issues with mental health, crime and anti-social behaviour; despite a considerable number of community groups there seems to be a lack of cohesion and negative perceptions of it persist outside and even within the community.

Many people identify the social division between the 'halves' of the village as the problem. The newer part consists of mostly larger houses used as dormitory town for people working in or mainly choosing to go to Bath, Radstock and other towns rather than into the village itself.

Why was the Project Needed?

- High incidence of unemployment in the area
- Relations between the old and new parts of the village are cited as a frequent source of tension by many residents.
- Improve inter-agency communication and partnership working. There is lots of activity going on but appears to be fragmented – even the Parish Council has trouble mapping what is happening.
- Encourage residents to feed into Parish Plan (20-year plan being developed by Parish Council)
- re-engage people who may be feeling isolated or disaffected with their community
- promote positive images of the village
- High level of health visitor involvement in the areas reflects child care and development problems
- Residents do not experience good health and well-being and are therefore targeted for health improvements.
- The LAA targets reflect the need to address these needs.

Creative Places aimed for:

- Begin a process of creative community development, where residents will be more involved in decision making and have a greater sense of pride in their community
- 'Injection of energy' for Peasedown Opportunity Project
- Health-related projects targeting specific groups (Fit for Life, Peasedown School / Creative project and mutual support group for families of young people with ADHD / My Time My Space for women with post-natal depression, or Parents & Toddlers course on model of MTMS)
- Improved wellbeing, confidence and self esteem for individuals involved in the health related projects
- A Creative Community Showcase (probably Play and accompanying exhibition).
- Interventions/installations, public Art Works by the Artists in Residence
- Development of a Creative Community Plan 2008/011, supporting the development of Phase two.
- Improved partnership/inter-agency working
- One creative social enterprise in development.
- Greater awareness of the role that the arts can play in cultural regeneration and economic development.

Artistic Activity – Public Art Work

- A resident artist, Andrew Bolton, sculptor, mosaicist and visual artist who has developed a particular specialism in creating the kinds of small-scale public art work that may be deemed ‘new genre public art’ according to the definition below. In collaborating closely with communities he creates (or supports them to create) something of relevance to them and to the work’s context.
- Applicants were asked to demonstrate how their approach would assist residents in achieving their aims for their communities and how their own work might relate to, responding to, enhance and complement these dreams. This type of project has been described as New Genre Public Art by Suzanne Lacy [Ed], in Mapping the Terrain: New Genre Public Art, USA, Bay Press, 1995. New genre public art work engages with culture, seeks a relationship with its audience and aims to influence social strategy. The artists who work in this genre can be described as operating with an “expanded repertoire” and with the goal to make art that matters.
- Andrew worked with a number of groups to explore the possibilities for a piece of sculpture for Peasedown and three clear priorities emerged: It should be something accessible in subject matter, not appearing too abstract or conceptual; it should relate to the area’s mining heritage; and it should not be just in one place, to avoid being divisive. Members of the community suggested using the connection between miners and pigeon-keeping, a tradition still kept in the village today. So a multi-site art work depicting miners and pigeons, scattered around the village’s businesses and homes to create a trail, was devised. The community participated in the design of two central pieces, and physically made the smaller pieces (mosaic pigeons) which are being sited on a first-come, first-served basis
- Residents hope that the dispersed nature of the work will encourage locals to explore there are better, and especially encourage traffic between the older and newer parts of the village; and also attract positive attention from outside the village.

Artistic Activity - Drama



nesa supported POP (Peasedown Opportunity Project) to make a bid to Awards for All, which was successful just before the start of Creative Places. They wished to produce a 'community play' with the aims of encouraging more people to get involved in their activities and the running of their group, and to generate a positive image of the village from within and without.

The Community Play and preparation for it were initially expected to use the following artforms:

- Photography and digital image manipulation
- Costume and prop making
- Storytelling / creative writing
- Performing arts (acting, possibly singing and/or or dance)
- Music
- Filming and editing (documentation)

The project developed in quite a different way, according to the preferences of those who became involved. It took various different forms to try and engage a cross section of people; first a 'talent night' where people came along to 'audition' for something not yet created; then a series of regular devising and drama skills workshops, which attracted mainly young people; and finally a 'Drama Summer School', an intensive week of activity during the summer holidays for 11 – 18 year olds, where they got to try their hands at scripting, singing, devising and voice / body language awareness, as well as acting.

Writer and director Shaun McCarthy was engaged to manage the development of a community production, and to deliver the majority of the workshops (other people were brought in for singing coaching).

Because of the demographic recruited, what resulted was less a community play and more an intensive valuable experience for a relatively small number of local young people. A short play was produced, using the theme of breaching a divide (loosely based on the originally envisaged theme for the community play).

To date it has not been publicly performed.

Other Artistic Activity



Phase 1 included the following strands:

- A 10 week (one session weekly) creative course for women with post-natal depression – My Time My Space
- A 10-session ‘Creative Links’ course in partnership with mental health & social service providers, helping adults with mental health concerns to build confidence and self esteem.
- A series of one off ‘taster workshops’ in a range of artforms to engage the general public and encourage involvement in ongoing work. These were designed to be accessible for adults bringing children with them as well as individuals. They used dance, photography, clay sculpture, jewellery making, container gardening, festive crafts
- A visit to Peasedown Youth Centre from children’s poet James Carter, who ran a rhyme & action workshop for toddlers and parents in a partnership between Bath Literature Festival and nesa
- A series of banner making workshops in which people made large painted-silk group banners about what makes their communities creative. These were used for Peasedown Fun Day, art|works in Radstock and will be available for other events.

Outcome: A creative community where residents are more involved in decision-making and have a greater sense of pride in their community

Measures of success

- Between 5 and 8 arts projects in each community
 - Themes: heritage, location, services, interests, skills, issues, art form based, multi art form, collaborative, digital media
- 90 participants
- 2 showcase events
- 270+ audience figures
- Public art work/interventions [artists in residence]
- Draft creative community plan
- Funding Plan/package for long term development
- 1 creative social enterprises
- Residents Steering Groups in development [supported attendance and skills development]
- Public service delivery affected by residents involvement/consultation
- Improved environment, residents take greater ownership of and responsibility for their locality
- Improved quality of life
- Service providers working together to improve service provision.

What happened

- 5 projects, which variously used the themes / approaches of heritage, location, skills, multi art form and a small element of digital media.
- 197 enrolments, some on regular courses and others attending only one or two sessions
- 1 showcase event (launch of the public art project). The 'community play' – which became a production made by young people – has not been publicly performed due to lack of time to hone it. A 2nd showcase public art seat showcase due to be finished July 2009
- Audience figures for the public art projects are well in excess of the target – running into the thousands – because of the locations and permanence of the work. Current audience figures are around 70 for the Peasedown Fun Day, 20 from a 'talent night' to launch the drama project, Peasedown Pigeons, a multi site public art work made by community and resident artist and Co-Op Mosaic seen by 1000's of people, Silk banners shown in central Bath during Cultural Olympiad launch weekend seen by 1000's
- Contribution to plans for further creative activity by POP, and material from consultation with participants about future activity. This is not the same as a creative community plan but can be used to build on. The activity of the project has also caught the interest of the Parish Council who will hopefully incorporate cultural considerations into their forthcoming Parish Plan.
- No funding package or social enterprise. POP have developed further funding plans to continue creative activity. This could be regarded as social enterprise as there is scope for nesa's continued support as they develop potentially into a social enterprise.
- Skills learnt by young people throughout the Creative Places project have had enterprise opportunities which although have not been fully realised may have longer term implications.
- A residents' steering group already exists in POP; the project has identified others who may join to contribute.
- The Arts & Health work has lead to developments with public service delivery including 'GP referalls' into arts projects.
- The public art project is impacting on the environment and promoting pride and renewed interest in the village (see Swot analysis)
- Arts & Health projects, and work with elders in the village is helping to improve their quality of life. Follow on work is planned to encourage interchange between elder and younger members of the community.
- Service providers were already working together in Peasedown on some initiatives, but this has increased during (if not always because of) the project. New discussions have begun through the Creative Places Steering Group

Outcome: Artists supported and developed

Measures of success

- 2 x art|speak events
- 4 new artists with the skills and experience to work on community arts projects
 - Five week courses/mentoring [Development Worker Led]
 - Shadowing
- SEPA course in development [Bath Spa]
 - nesa manages experiential element
 - 2Xartists in residence
- 2 x artists in residence working with communities to explore and trace their impact on the community/reflection in action

What happened

- 2 x art|speak events: May 2008 Inclusional Perspectives and Feb 2009 Arts and Health
- Through this project nesa has worked with a number of artists new to us, in ways which have all been very successful: Andrew Bolton, Marina Sossi, Neil Light, Refkah A'Court and Rebecca Gee (not all in Peasedown); these artists already had the skills and experience but it has been of mutual benefit to them and nesa to work together.
- The mentoring and shadowing project worked with Jill Carter, Andrew Eddleston, Marian Naidoo, Philippa Forsey, .
- 3 resident artists as 2 of them came as a package (Refkah A'Court and Rebecca Gee, more on them in Creative Places Radstock). Andrew Bolton has and will continue to work with nesa in other ways through the residency. He and Shaun McCarthy are both acting as mentors in the project above.



nesa's creative programme integrated with local priorities, working in partnerships with other agencies and advocating for the arts and cultural inclusion.

Measures of success

- Issues raised by participants in the projects, and in response to the artistic outcomes, passed to the Parish Council will be reflected in the final Parish Plan
- Partnership with Children's and Youth Services strengthened through plans for ongoing work with Peasedown Youth Centre.
- Evidence will be collected and disseminated about how creative community development activities contribute to strong, cohesive and sustainable communities with long term vision. This will strengthen nesa's reputation and attract greater resources to the organisation to rollout successful projects to more communities.
- Partnerships will be consolidated and developed.

What happened

Discussions have taken place with the Parish Council, which is supportive of the work nesa does, and the project report will be copied to them for consideration in the Parish Plan

Partnerships with both have been productive and more joint work is planned.

A precis of information on and feedback from the public art project will be available on the Parish Website along with a map of where to find the art works.

There is scope for more work with POP and with the Parish Council as well as on health and wellbeing projects working with the PCT, doctors and Children's Services.

nesa is working with the Somer Valley Partnership on a Refresh of the Community Plan. Creative places will impact on the new report through nesa involvement.



Improved partnership / inter-agency working in Peasedown.

Measures of success

- Listings and contacts for all community groups collated and distributed
- At least 5 groups contributing to the Community Play or other end products
- Development of a project steering group which oversees the end product and drives the Community Development Plan (this could be done by building on the POP steering group if that works for them, or starting a separate one on which POP is represented)
- Joint contributions to the Parish Plan

What happened

- A number of agencies were invited to join the Creative Places steering group, not all of whom attended meetings, but information was disseminated to: Peasedown St John Parish Council, B&NES Youth Service, B&NES Children's Services, Community Bus, Peasedown School, Adult Care & Health, Peasedown Opportunity Project, Meet The Neighbours elders' group, PCT workers, Community Play Rangers, Somer Community Housing Trust, Peasedown Community Trust.
- Groups involved in the public art project include the School, Youth Centre, POP, Meet the Neighbours, the PCT, churches and individuals.
- The Peasedown-specific elements of the work were driven by the agencies/groups above, which were informally a steering group although not all had an input on all elements.

Project Sustainability: potential for the project to develop in the long term.

Predicted outcomes	Results
<p>The multi-agency approach will ensure that community development continues in line with local priorities.</p> <p>Partners will work together to develop funding packages that respond to community needs as articulated by the residents through their involvement in the project.</p> <p>As the project demonstrates its success in helping to meet targets set by the Local Area Agreement, further benefits and services will be made available in the community</p> <p>Health and social improvements will mean that less intervention is needed by the PCT, Children’s Services, the Police and other agencies</p> <p>Residents will experience a greater sense of community safety and a greater sense of belonging.</p> <p>The Quality of Life for residents will continue to improve as confidence and skills levels increase residents ability to access training and employment.</p>	<ul style="list-style-type: none"> ● A more sustained approach is needed to keep the partnership work going – not just by nesa, but a commitment to it from the other agencies. Some already work together well, but others (POP, the Parish Council) need more evidence of the benefits of joint working and others (e.g. Meet the Neighbours) need continued support or encouragement to link in with multi agency initiatives. ● The funding packages seem to be some way off, although as mentioned, POP has funding plans to continue future arts activity ● Since many of the needs voiced by residents through the project should also have gone into the Parish Plan questionnaires distributed during the project, measures should be taken to address these. ● There is still a high level of intervention by the health and social services working with vulnerable people. Benefits have included signposting participants onto other creative activity in PSJ ● The effect on a sense of community safety, is difficult to measure, but evaluation shows that the public art has encouraged a sense of belonging, respect and pride for young and old in the village . ● Benefits to individual residents have been variable and difficult to measure (through the Neighbourhood Arts strands at least); Young people are linking skills learnt through public art and training with Radstock College in brick laying for public seating project. Young children have realised the level of effort and time that goes into making art works for their community. Arts and Health groups have recorded new friendships and confidence.

Monitoring and Evaluation: project specific

What we hoped to learn

- That socially-engaged participatory art has an important role to play in community development and regeneration
- What art does, for people and for communities, for organisations and for social policy and environmental issues.
- That partnership and joined up working creates more opportunity for local issues to be addressed innovatively and creatively.

How results will influence future working policy

- Improved partnership working
- Greater cross-programme activity that responds to real issues within communities through both targeted work and general community development and celebration
- Improved dialogue with wider cultural community
- Long term research programme set up to provide authoritative evidence on what art does.
- Mapping of community change processes through creative activity.

nesa has established a comprehensive Project Proposal with milestones identified and outputs agreed. These will form the performance indicators for the project and progress towards them will be monitored quarterly at review meetings of the Steering Groups.

Continual feedback will be sought from participants, partners and artists throughout the project and this will inform and shape delivery. nesa works closely with funding organisations to ensure that the appropriate evaluation material is collected.

Monitoring and Evaluation methods

- Monitoring participant numbers
- Ongoing checks against project aims and objectives
- Checking outputs against the proposed timetable
- Mid project monitoring and evaluation of process
- Partner feedback
- Participant feedback
 - post-it notes / comments sheets
 - questionnaires
- Artists' feedback
- Individual participant case studies
- Photographic documentation
- Audience feedback
- Peer organisation feedback
- All monitoring and evaluation material will be compiled into a final project report which will be disseminated to partners and funders and reviewed internally to improve future practice.

Artists Information



- Artists in Residence Profile: specific skills, responsibilities and requirements – see Leigh House\projects\creativeplaces\Artists\AIR brief
- Artists in Residence Brief: Specific duties of the artists, dates and times. As above
- Recruitment Process: Open recruitment through regional and national e-mail lists and websites: B&NES eBulletin, ArtsMatrix, Arts Council Jobs List, a-n, Public Art South West, Arts & Health South West

Artists Information



- Freelance Artists' Profile: general skills, responsibilities and requirements – see Leigh House\projects\creativeplaces\Artists\[Artists Profile](#)
- Freelance Artists' specific skills, duties and Brief: Specific duties of the artists, dates and times. See Leigh House\projects\creativeplaces\Artists for various briefs and contracts
- Fee: £150 per day / £75 per session
- Recruitment Process: Mixed. Some one-off or very short run taster workshops are recruited from amongst nesa's known pool of skilled regular artists. Longer series of workshops will be recruited through an open process as described for the Artists in Residence

Project Legacy: Benefits to nesa

AIMED FOR:

- Greater integration with local priorities and partnerships
- Higher profile locally, regionally and nationally
- Raised awareness of the value of socially engaged participatory arts.
- Greater understanding through experience of the mechanisms of community change and development and the role of SEPA in the process

Results from the Neighbourhood Art projects:

- Peasedown Parish Council and other local bodies are more aware of the work nesa does
- Higher profile locally amongst residents, businesses, statutory and voluntary organisations. Website for Peasedown pigeons. Involvement Bath Fringe Festival and in National Cultural Olympiad launch
- Raised awareness of the value of socially engaged participatory arts
- The work in Peasedown has confirmed some of what we already knew about the difficulties of influencing / facilitating community change, and the fact that it is a long term process.
- Socially Engaged Participatory Arts Course to be delivered at University of the West of England. nesa on Steering Group and teaching on the course.

Benefits to the partners

Aimed for:

- Added value to existing partners' initiatives resulting in better engagement processes, accessibility, consultation and involvement and learning.
- The high level of health visitor involvement in the area reflects child care and development problems. By working closely with them, the project will assist them to target problems and issues, both through general community activities that promote a vibrant sense of community and by targeted activities that work with:
 - People with drug and alcohol problems,
 - Children exhibiting anti-social behaviour and emotional difficulties,
 - Older children who are at risk of exclusion
 - Families
 - Women with PND
 - Older people
- Partners will see at first hand how quality arts practice can help them to achieve their long term ambitions.
- Partners will work together to develop funding packages that respond to community needs as articulated by the residents through their involvement in the project.

Results from the Neighbourhood Arts projects:

- Added value to initiatives of POP, Meet the Neighbours, School, the Youth Club, Health visitors case load, Parish Council: Community development and cohesion, sense of pride, intergenerational links, positive historical links
- The Neighbourhood Arts projects have worked alongside the health visitors and the youth team with: Families, Older people, vulnerable people, Doctor referrals, women with PND, young people at risk of exclusion and those with anti-social behaviour problems. Through POP, individuals with various mental health and addiction issues have had community support and involvement in positive activity.
- Partners have seen to a greater extent the benefits – and the challenges – of supporting communities to engage in quality arts practice. All are intending to continue engaging with it to help achieve their ambitions. Partners saw that people felt inspired, proud, raised confidence in learning new skills and were given opportunities to contribute positively to local area.
- nesa supported POP in their funding bid to Awards for All and a further bid to the Sperring Trust and Quartet.

Benefits to the artists



Aimed for:

- Opportunity to develop their socially-engaged participatory arts practice.
- Potential to develop a long term relationship with a community that will result in some significant public and socially engaged art works.
- Raised profile.
- Opportunity to collaborate with other artists and to share experiences with wider artistic community through **art|speak** events and the planned Conference for 2008.

Results from the Neighbourhood Arts Projects:

- Artists have been able to test and develop their participatory arts practice and share experience with others
- Andrew Bolton has maintained his relationship with the communities of Peasedown through more work with nesa, and also direct employment from POP
- There has been a good level of coverage of the projects in local papers, websites and radio
- 2 x art|speak events provided opportunities for artists to discuss, work together, develop work for exhibition and contribute to the development of new projects

Feedback from artists



- “A large turn out... Feedback from the session was largely that it helped them build confidence and be more inspired about taking photographs. Working in a group also built friendships.. It would be brilliant for a project to be undertaken with a view to exhibiting the images in local areas” (Karen Dews, leader of taster workshops in digital photography at Peasedown Youth Centre)
- “part of the project I had devised was delivered by a local young person, developing their theatre and directorial skills and ‘embedding’ the project more firmly into the local community” (Shaun McCarthy, drama sessions and Summer School in partnership with POP)

Benefits to participants - predicted

- Residents in the targeted communities experience multiple disadvantages. The streets and open spaces are often dirty and littered. Residents and their children often congregate in shared open spaces and this can lead to intergenerational problems and inter-neighbour disputes. Children are often still playing outside, unsupervised, late in the evening. There are a high number of racist incidents; drug and alcohol abuse and some residents do not experience good health and well-being.
- As a result of this project residents will:
- Experience a greater sense of community safety
- A greater sense of belonging to their community and pride in its heritage and future.
- An improved environment, with participant led initiatives to improve local areas and facilities.
- Members of the community contributing to community development, taking a greater interest in and responsibility for decision-making.
- An improved quality of life, health and well being.
- Improved confidence, self esteem and skills levels.
- Greater ability of residents to access training and employment.
- Community cohesion.
- Less anti-social behaviour.
- The development of a Social Enterprise run by the community for the community.

Benefits to participants - evidenced

- A greater sense of belonging to their community and pride in its heritage and future.
- An improved environment, with participant led initiatives to improve local areas and facilities.
- Members of the community contributing to community development, taking a greater interest in and responsibility for decision-making. A number of residents have expressed an interest in attending meetings about the future of the work.
- An improved quality of life, health and well being. This particularly applies to those in the Arts & Health projects, and to elders at Meet the Neighbours who have participated in arts activities with great enthusiasm after initial misgivings, and are requesting more.
- Improved confidence, self esteem and skills levels. This is best seen in a few individual cases. One resident, a member of the POP committee, has been given confidence by having his poetry featured in the public art project, contributed to local drama group and visited a local poetry group. Several people have had the opportunity to contribute to the Bath Fringe Festival 2009. One young woman in the Drama Summer School emerged as a leader in the group and is benefiting from mentoring which will help her in training towards a career in theatre.
- Greater ability of residents to access training and employment. Young people are developing skills with Norton Radstock College in brick laying to be able to contribute to further piece of public art work that will be a community seat. The direct results as above (so far) plus scope for nesa to provide training in partnership with POP to both facilitate the group to operate as a social enterprise and to contribute to individuals' skills and career options.
- Community cohesion. Without a doubt the public art project has got people talking and interacting, and is generating positive press and promoting mutual interest and understanding between different groups.
- The development of a Social Enterprise run by the community for the community. There have been sparks of potential as people have learnt and developed their skills which may in the future contribute to economic and social projects. The POP group already existed but was feeling a bit stuck in a rut and needing support; nesa has and could provide further support them to make the leap.

Feedback from participants

- “I liked that everyone was kind and nice, and meeting new people who like the same things as you and can share the same experience” (Drama Summer School participant, aged 13)
- “I will use what I’ve learnt to perform more confidently” (Drama Summer School participant aged 15)
- “I like working on something that will be seen by everyone... The pigeons on houses will make more people want to look round our town” (participant, mosaic pigeon workshop)
- “It will remind people about older times” (participant, mosaic pigeon workshop)
- “(I think it will make our community) very proud” (young participant in a mosaic pigeon workshop)
- “(I think) people will get more active” (participant in drama workshops, responding to the question ‘what difference do you think projects like this might make to your community?’)
- “It can bring everyone together” (another participant responding to the above question)
- “Good quality family time letting Lewis’ ideas come to life, and all of the different ideas that he came out with that we wouldn’t have thought of” (parent in a family participating in a banner making workshop)
- ‘Really enjoyed the project. It gave people a lot to look at around the village’. It made the village a lot brighter. Helped me to learn about the history of the village.
- (school children)

Recommendations - partnerships

- Continue working with POP but more in a supportive role as it is too easy to end up fully organising activities for them – which can lead to work overload for nesa staff and a feeling of being ‘done unto’ amongst some of the POP members. Helping them with training and being a point for advice may be more productive.
- Maintain contact with the Play Rangers who have started working in Peasedown since the summer. Because of their regular contact (twice weekly) with local children and families, they are well placed to consult and engage, and they get to know the issues closest to people’s hearts
- Form a steering group specifically for Peasedown and separate from POP, with representatives of the Parish Council, PCT, Youth Services, Play Rangers, Somer CHT, Peasedown Community Trust, a representative for POP, possibly the churches, a representative for the elders’ group and other local residents. To encourage attendance this may need a specific – even narrow - focus, for example a community festival, as people lose interest when the remit is too wide and they find it hard to see where they fit in and how it benefits their work. This seems most true of the smaller voluntary community groups and the more self-contained organisations like the school, but also the Parish Council – possibly due to their already busy schedule.
- The Radstock Co-operative Society and West Country Vending, which are hosting the largest pieces of the multi-site public art work, may also want / agree to be respresented on such a steering group, and could be a useful point of contact with the local business community

Recommendations – art forms

- POP clearly thought there would be a demand for drama, but it proved very difficult to raise interest from most sectors of the community in the 'community play' project. Young people engaged most, but commitment was a problem. That is not to say that something performative couldn't work, but maybe it needed a prolonged period of drama or singing workshops, before introducing the idea of a performance, to reduce pressure and anxiety. A different start point could also be more successful; inviting existing performance groups (e.g. The Egg's young people's group) to perform existing works in Peasedown, on the rec, or on the green at Frederick Avenue – make it into a fun exciting event, offer people the opportunity to learn from the performers they have seen in action, and they may then be more willing to commit to a project.
- Other cultural visits (or outreach work / visits to Peasedown from cultural groups) could be useful in raising aspirations within the community. POP has run successful day trips in the past and nesa could perhaps work with them on organising a series of events with a cultural focus. Part of the problem in Peasedown (and indeed Radstock) is a lack of opportunities for engaging with culture without travelling to Bath or Bristol.
- Dance-focused keep fit taster workshops were popular and Viv Gordon is an excellent leader. It was very marked that they attracted no males at all, though. Perhaps a street-walking activity focused on strength and fitness would help.
- Digital photography was also popular, and as Karen Dews suggested, it could lead to an exhibition of local people's work, perhaps with a competition element, perhaps a website they could contribute to.
- Peasedown Fun Day is attracting a local celebrity this year so may attract a bigger crowd than previous years. Nesa could contribute with more focus on this event, in the way that art|works has done for Radstock, demonstrating the effectiveness of creative community development and of keeping disparate groups working together.
- The public art project has really captured people's imaginations. It remains to be seen whether it will attract any negative attention (i.e. vandalism) but so far it has been very well received from all quarters. Follow-on activities could build on this – walking and photography / creative writing project to create a document of and response to the artwork for a website or promotional leaflet; continued links with other local arts events e.g. Bath Fringe Festival.
- The elders' group Meet the Neighbours are very keen to continue trying out different visual art forms. Andrew Bolton will be picking up on this for a time and may come back with more recommendations after that.

Further Opportunities

