

HOUSING PERCENT FOR ART – A RETROSPECTIVE EVALUATION

A REPORT FOR BOLTON AT HOME

December 2010



Mural, Rushey Lea Close. Artist: Ailsa Magnus, with Irwell Valley Housing Association

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Contents

Executive Summary	2
1. Introduction and context	5
1.1. Introduction: Housing Percent for Art	5
1.2. Housing % for Art: the policy context	6
1.3. Housing % for Art projects: the statistics	8
1.4. The brief: a retrospective evaluation	11
2. The community impact	12
2.1. Community pride	13
2.2. Community integration	14
2.3. Engaging people	17
2.4. Well-being	19
2.5. Capacity-building	21
2.6. Community consultation	24
2.7. Comments from residents	25
2.8. Community impact: summary evaluation	26
3. The environmental impact	27
3.1. The physical environment	27
3.2. Respect for public and environmental art	30
3.3. Care of public and environmental art	32
3.4. Influence on planners and designers	33
3.5. Environmental impact: summary evaluation	34
4. Economic impact	35
4.1. The local creative economy	35
4.2. Impact on practitioners	36
4.3. Impact on the development of the creative industries	38
4.4. Resources and investment	40
4.5. Marketing of Bolton	41
4.6. Economic impact: summary evaluation	44
5. Impact on other services	45
5.1. Impact on urban planning	45
5.2. Impact on housing management	47
5.3. Impact on other services: summary evaluation	50
6. Comparators – Housing Market Renewal Pathfinders	51
6.1. The North West Housing Market Renewal Arts Partnership	51
6.2. Comparative advantages and disadvantages	55
7. Conclusions – achievements against objectives	57
8. Recommendations	59
Appendix	
1. List of applicants, partners and funders	61
2. List of creative practitioners and artists	63
3. List of consultations	65
4. List of sources	66

HOUSING PERCENT FOR ART – A RETROSPECTIVE EVALUATION

EXECUTIVE SUMMARY

1. Introduction

- 1.1. This is an Executive Summary of a study commissioned in May 2010. Garry Churchill of Creative Options Consultancy carried out a retrospective evaluation of the first ten years of Bolton at Home's Housing Percent for Art policy, assessing the impact and helping shape and inform the vision for its future development by providing a solid evidence base and advocacy document.
- 1.2. The study considered a wide range of evidence including documentation in the archive files, consultation with community groups, participants, creative practitioners, partner services and agencies, and community consultation carried out by Bolton at Home through doorstep research in a range of sample locations.

2. Housing % for Art projects: the statistics

- 2.1. During the period 1998-2008, 213 project proposals were considered, with some 115 different applicants and at least 66 partners and/or co-funders. 152 project awards were made, and at least 87 individual practitioners and artists and 36 creative industries organisations worked on projects.

3. Impact

3.1. Community impact:

- % for Art projects have contributed to place making and pride of place, raised local people's regard for where they live and helped create a sense of community in new developments.
- Many of the projects have helped integration across different generations, promoted understanding of different groups, and increased community participation including by 'hard to reach groups'.
- Some projects have made specific contributions to health and well-being.
- % for Art has promoted skills development related to employability, and given communities confidence to plan and lead projects and work with other agencies.

3.2. Environmental impact

- The scheme has created a legacy of small-scale works of art and artist-designed practical features, adding distinctiveness to many of Bolton's streets and estates and encouraging public acceptance of public art.
- Most physical works have lasted well, with very little vandalism, although a few projects did not have a sufficiently robust approach to design or materials.
- The scheme has had some influence on planners and designers, especially in promoting community involvement and helping them understand residents' needs and preferences.

3.3. Economic impact

- The scheme provided a direct stimulus to the local creative economy, and helped develop a pool of experienced freelance practitioners. There have been close links with strategies to develop creative industries.
- The scheme has levered match funding of at least £1.25 million up to 2008.
- Housing % for Art has contributed to the marketing of Bolton locally, regionally and nationally, and attracted national attention as a model of good practice.

3.4. Impact on other services

- Housing % for Art has encouraged planners to engage communities in creative ways as well as through formal statutory consultation, and has provided a model of good practice for engaging with tenants.
- The commitment of the housing associations has been maintained, with Bolton at Home providing specialist advice, information and training for housing officers.

4. Comparison with nearby Housing Market Renewal Pathfinders

4.1. While the Pathfinders in some neighbouring areas had benefits including additional external funding, regional networking and very specific delivery targets, Bolton had the advantages of:

- a long term policy, with continuity and consistency
- a dedicated and rolling budget allocation, enabling better planning of resources
- resources from within housing budgets, therefore not dependent on the uncertainties of external funding and fixed-term funding
- leadership by specialist officers on regular contracts
- ownership of the policy by senior managers and political leaders
- the policy being embedded in housing work through acceptance of the Housing % for Art Protocol
- value for money and close control, through direct project management.

5. Conclusions – achievements against objectives

5.1. The evaluation concluded that the Housing % for Art policy had:

- been very successful in developing a range of arts-based activity and projects aimed at place-making
- been successful in contributing to the economic well-being agenda by putting additional value into communities and into the areas where they live, and enhancing the environment and the social fabric of communities
- made some progress in developing a strong business case for the creative use of art so that it is not seen as marginal to regeneration activity
- not yet achieved the full potential of creating a tool-box of approaches to arts activity that fits into the wider regeneration tool-box.

5.2. The report shows that there is a strong body of evidence that the Housing % for Art policy achieved its strategic aims of contributing effectively to sustainable regeneration and developing pride of place. In supporting other local policies, including the Sustainable Community Strategy, overall Housing Strategic Priorities and Bolton at Home's strategic objectives, % for Art is a scheme of which Bolton can be justifiably proud.

6. Recommendations

6.1. Recommendations presented for consideration by Bolton at Home were:

6.2. The future of the Housing % for Art policy

- To continue the policy, adapted as necessary, for the social, environmental and economic impact and benefits it brings for tenants in Bolton.
- To maintain the commitment of the partners, through the Bolton Community Homes Housing % for Art Protocol.
- To refocus the policy as a Housing Creative Engagement Policy.

6.3. Working of the scheme

- To relate all projects explicitly to the updated objectives, which should be framed such as to be specific and measurable, and evaluate them on this basis.
- To be flexible in how the percentage contribution from developments is levied.
- To have adequate long term care and maintenance plans for all physical works of art, and a de-commissioning policy.
- To continue the approach of having arts officers/creative engagement officers based in each of the neighbourhood teams.
- To plan borough-wide initiatives to deal with strategic issues which are relevant to the whole borough rather than just a specific neighbourhood.
- To research the scope for offering formal shadowing, mentoring or apprenticeships.

6.4. Advocacy for the policy

- To continue to provide specialist leadership, training and support to the housing associations and other social housing landlords.
- To develop a marketing and public relations strategy for the policy and the work it supports.
- To prepare a set of short case studies, and a 'good practice' guide distilling the experience and learning gained in running the % for Art scheme.
- To engage as fully as possible with regional and national networks, and to press for a wider North West Housing Regeneration Arts Partnership.
- To explore the scope for international links, with innovative social housing and regeneration schemes in other countries in the European Union.

6.5. Evaluation of the policy

- To adopt a standard approach to evaluation, related to the strategic objectives of the scheme and to the specific objectives agreed for each individual project, with consistent data collection and all projects evaluated for equalities impact assessment.
- To compile a short annual evaluation report for the Board of Bolton at Home and partners.

Garry Churchill
Stafford
December 2010

1 Introduction and context

1.1 Introduction: Housing Percent for Art

1.1.1 The Housing Percent for Art Policy was first established in 1997 by Bolton Council's Housing Department with the first projects taking place during 1998. The commitment from Housing, later Bolton at Home, was to allocate a percentage of capital spend to bring creativity to tenants and place arts within a regeneration context.

1.1.2 Bolton at Home was set up in 2002 as the arms length management organisation (ALMO) responsible both for managing Bolton Council's 18,500 homes¹ and for delivering borough wide regeneration to both public and private sectors. It is unusual or unique as a housing management organisation in having responsibility also for regeneration; this means that developments in the current and planned stock of social housing can be integrated with physical and social regeneration.

1.1.3 In the 1990s many local authorities and other public sector bodies were pursuing a 'percent for art' policy as a means of adding aesthetic value to capital schemes, with artist designed features enhancing public spaces, buildings and civil engineering projects. At the time the Arts Council was energetically promoting the adoption of 'Percent for Art' policies nationally, with a target 1% for arts levied on capital projects. Bolton's Housing Department localised this concept and imaginatively moulded it to suit the needs of social housing management.

1.1.4 What has distinguished the Housing Percent for Art Policy has been:

- it has always encompassed community and social regeneration using the arts to promote customer involvement and community engagement in innovative ways, including celebratory arts and capacity building for groups and individuals, as well as enhancing capital projects with physical art works, streetscaping and environmental improvements
- the policy has held good and been consistently followed over more than a decade, although the operational mechanisms of how the policy has been applied have changed over time
- as far as is known, this continues to be the only housing management company to have adopted and implemented a percent for art policy, certainly in the North West, and probably in England.

1.1.5 Much of the original vision and drive to ensure that the Housing Percent for Art Policy was adopted in the first place and then applied consistently over an extended period came from the pioneering leadership of George Caswell, Chief Housing Officer of Bolton MBC and later Chief Executive of Bolton at Home, Councillor Noel Spencer, Chair of Housing and then Chair of Bolton at Home, and the support of the Leader and the Chief Executive of Bolton Council.

¹ The Council's housing stock is to be transferred to Bolton at Home following a tenants' vote in 2010.

1.1.6 In 2000 George Caswell said:

“Council officers no longer need to write a begging agenda on the benefits of arts in town centre development, the case has been proved. We are now in another phase. The new problem is how to get the arts away from the commercial centre and into the council estates and suburbs, where social exclusion is common and spending on the arts is meagre. In Bolton we are trying to address that problem... Housing is uniquely placed to advance the arts as a tool for social regeneration.”²

1.1.7 As the benefits have become more widely understood and appreciated by the partners of Bolton at Home the policy has been a commitment shared with other bodies with a role in social housing in Bolton, including Bolton Community Homes³ and the main housing associations with developments in the area.

1.1.8 The scheme has always had a small team of lead officers to provide specialist advice both to housing professionals and planners and to community groups, residents and practitioners, initially one part-time officer, and then a larger team as the scheme became established and demand grew. Until the end of 2008 these were a central team; from the beginning of 2009 they have been decentralised, located in the four neighbourhood management teams so as to be better embedded in local developments and relationships.

1.2 Housing % for Art: the policy context

1.2.1 The aim of the Housing % for Art policy is ‘to develop a range of different community-based creative arts projects as a means towards achieving sustainable regeneration whilst also instilling a sense of pride in place’. This policy operates within a wider context of other local policies.

1.2.2 The priority themes of Bolton’s **Sustainable Community Strategy**, and of Neighbourhood Renewal, are: Healthy, Achieving, Prosperous, Safe, Cleaner and Greener, Strong and Confident.

1.2.3 Overall **Housing Strategic Priorities** for Bolton are:

- To provide housing that is affordable and offers choice whilst meeting the needs and demands of the future.
- To create and promote communities that are sustainable and inclusive.
- To improve the quality of private sector housing.
- To promote health, well being, and quality of life.
- To strengthen our partnership approach to improve housing, services and communities.

² Speech recorded in *% for Art: Bolton Residents’ Conference 29 September 2000*. Ed. Brian Lewis. Pontefract Press, 2000

³ Bolton Community Homes was established in 1992 as an independent strategic housing, regeneration and service provider company. It represents a cross sector partnership of the local authority, housing and regeneration service providers, service users and developers in the Bolton area. Collectively, individual Company Members of Bolton Community Homes manage and maintain over 25,000 homes, and lead on the delivery of a wide range of regeneration initiatives.

1.2.4 The principal objectives of Bolton at Home are:

- To give current and future customers in all our communities the homes, neighbourhoods and housing services they want.
- To involve, and where possible, give customers and partners the lead in making sure our services are excellent, represent value for money, offer choice and are environmentally responsible.
- To ensure Bolton at Home is a dynamic innovator, a leader in its field and a great place to work and develop.
- To maximise our people and financial resources to deliver Bolton at Home and related council objectives, and to grow our business.

1.2.5 The specific objectives of the Housing % for Art Policy are:

- To develop a range of arts-based activity and projects aimed at place-making.
- To contribute to the economic well-being agenda by putting additional value into communities and into the areas where they live.
- To develop a strong business case for the creative use of art so that it is not seen as either an 'add on' or a supplementary embellishment to regeneration activity.
- To enhance the environment and the social fabric of communities.
- To create a tool-box of approaches to arts activity that fits into the wider regeneration tool-box.

1.2.6 Current project criteria are as follows:

- There must be a social housing link – there must be some benefit to council or housing association tenants.
- There must be an element of customer participation in the scheme that maximises community involvement – there needs to be ownership by tenants and the local community.
- The project must contribute to the regeneration of Bolton's communities – this can be physical, social or economic.
- There must be a named project manager and an identifiable steering group which involves all relevant partners – this is to ensure commitment and that all responsibilities are met.
- The project must involve a creative arts based process led by a professional artist and anything produced by the project must clearly be a creative work.
- The project should build on existing or proposed activity.
- The project should receive some funding from other sources and link into relevant local and corporate development and funding strategies.

1.3 Housing % for Art projects: the statistics

1.3.1 In the early years Housing % for Art was run as a funding scheme, open to applications from residents' associations and community groups, so long as they benefited tenants, and partnership project proposals were developed with partner organisations. With published criteria, a funding application process and a panel to consider proposals, this was largely reactive although it was the responsibility of the housing arts officers to stimulate interest in the scheme and encourage applications. 2008 culminated in a series of high profile projects recognising ten years of creative work in housing and regeneration, including a major community involvement in the '*Door to Door*' project, celebrating the first ten years of Housing % for Art, and a national conference '*What's art got to do with it?*'

1.3.2 Initially there were just two half-time officers, focused on project delivery, although as the volume of work increased the staff team became larger. From 2009 (i.e. after the period covered by this study), with the relocation of the housing arts officers to the neighbourhood management teams Housing % for Art became a more managed scheme, with projects initiated, developed and commissioned with the neighbourhood teams as well as in discussion with community stakeholders and other relevant agencies and organisations.

1.3.3 213 project proposals were considered during the period 1998-2008 by the Housing % for Art scheme (NB this figure excludes proposals which were withdrawn or were submitted on an 'enquiry only' basis).

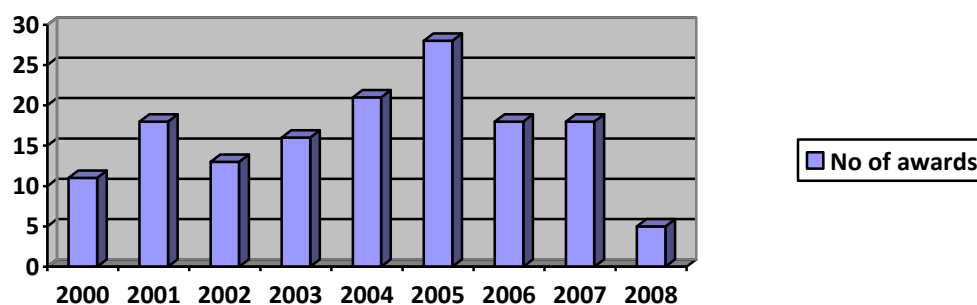
1.3.4 Projects considered and awarded, on a year-by-year basis, were as follows:

Year	Number of projects considered	Number of projects awarded	Total value of projects considered £	Total value of awards £
n.d.	11	3	64,248	16,148
1997	5	n.d.	47,819	n.d.
1998	7	n.d.	23,630	n.d.
1999	9	n.d.	116,429	22,530
2000	16	11	201,593	55,515
2001	20	18	352,125	114,355
2002	16	13	195,526	82,359
2003	31	16	816,747	101,201
2004	24	21	310,581	136,665
2005	28	28	286,300	156,785
2006	21	18	193,372	113,200
2007	19	18	191,855	116,506
2008	6 ⁴	5	94,835	74,335

(n.d. = no data – for some of the early years surviving data is incomplete)

⁴ In 2008 there was a focus on a series of high profile larger projects celebrating ten years of creative work in housing and regeneration, followed by a temporary moratorium on funding new Housing % for Art projects as the department was restructured.

1.3.5 152 project awards were made during the period 1998-2008 by the Housing % for Art scheme (the difference between this figure and the number of proposals considered is accounted for by those which were considered on an ‘information only’ basis, and unsuccessful applications which were not given awards).



1.3.6 Project proposals came from 115 different project applicants, and at least 66 organisations were partners and/or co-funders including 8 housing associations, 15 residents’ or tenants’ groups and neighbourhood panels and at least 25 different services or units within Bolton Council. (See lists in Appendix 1.)

1.3.7 A wide range of artists and creative practitioners worked on % for Art projects, both from Bolton and surrounding areas and from much further afield. At least 87 individual practitioners and artists and 36 creative industries organisations were engaged to contribute to projects. Some projects involved several practitioners working either together or at different stages of the project. At least 16 individuals worked as ‘apprentice’ artists in the early years of the scheme, when some projects provided shadowing or mentoring experience, of whom 8 went on to work as artists in their own right on later projects; the scheme therefore had a demonstrable effect on the employability of local artists. (See lists in Appendix 2.)

Summary evaluation

1.3.8 Achievements include:

- A large number of project proposals were considered during the period up to 2008, demonstrating widespread interest.
- Over 150 awards were made, resulting in a wide variety of projects with many different approaches and in many different neighbourhoods of Bolton.
- A wide range of artists and practitioners including local, regional and national has been used.
- Collaborative approaches between artists and practitioners and between practitioners and other disciplines such as landscape artists have been encouraged and established.
- For some years a mentoring scheme contributed to professional development opportunities for practitioners.
- The % for Art policy has helped develop a critical mass locally of practitioners experienced in working in community regeneration projects.
- Record keeping, documentation and IT systems have improved since the early years.

1.3.9 Areas for future development:

- The scope for re-introducing a mentoring or apprenticeship scheme should be examined, possibly in a formal liaison with a training or education provider such as the University of Bolton (reference 1.3.7, and 4.3.5-4.3.8). This would be consistent with other initiatives to increase skills and employability, such as trade apprenticeships.
- Record-keeping and project evaluations could be more streamlined and need to be applied consistently.



Recorded for posterity: Child's name on a decorative tile

1.4 The brief: a retrospective evaluation

1.4.1 Over the years Housing Percent for Art has carried out a large number of projects and invested considerable resources. All project proposals were subject to scrutiny and approval and reports were discussed at meetings of the Council Housing Sub-Committee, later by Bolton at Home's Regeneration Sub-Committee, with discussions which reportedly were frequently lively and challenging. There were channels for informal feedback from residents through committee members, and members felt well informed both of proposed projects before approval and of subsequent progress during implementation.

1.4.2 Because of the large amount of project work undertaken it was rarely possible to revisit projects once complete. Individual projects were evaluated, by the project leaders, in many cases by the participants, and in some cases by external evaluators. A number of conferences have been organised over the years, most recently in July 2010 in partnership with the National Association of Local Government Arts Officers, and there is a back catalogue of publications (see Appendix), but the scheme had not been evaluated as a whole.

1.4.3 Bolton at Home has lacked a single overview document that gave an account of the scheme as a whole and assessed its impact. In May 2010 Garry Churchill of Creative Options Consultancy was therefore commissioned to carry out a retrospective evaluation of the first ten years of the scheme to 2008, and to assess its impact. It is hoped that this work can help shape and inform the vision for the future development of the Housing Percent for Art scheme (subsequently abbreviated as Housing % for Art in this report), as well as providing a solid evidence base to encourage new partnerships and to act as an advocacy document.

1.4.4 The study has involved:

- Research into the archive files going back to 1997, and study of the project database
- Study of published and unpublished reports, evaluations and other documentation
- Consultation with community groups and participants
- Community consultation through doorstep research in a range of sample locations
- Consultation with creative practitioners and organisations
- Consultation with various partner services and agencies and other stakeholders
- Site visits and field work around Bolton
- Comparative reference to housing regeneration work in three other locations in the North West.

Principal sources and consultations are listed in the Appendix.

1.4.5 This evaluation relates the work of the Housing % for Art scheme to the wider policy objectives summarised in Section 1.2, against the following principal themes:

- The community impact
- The environmental impact
- The economic impact
- The impact on other services.

Each section sets out the questions addressed by the evaluation and provides evidence drawn from the range of sources noted above.

2 The community impact

“The main aim of Housing % for Art is to develop a range of different community-based arts projects as a means towards achieving sustainable regeneration whilst also instilling a sense of pride in place” (Bolton Community Homes Housing Percent for Art Protocol, December 2008).

2.0.1 Amongst the relevant objectives of the Bolton Housing Strategic Priorities are:

- To create and promote communities that are sustainable and inclusive.
- To promote health, well being, and quality of life.
- To strengthen our partnership approach to improve housing, services and communities.

2.0.2 Amongst the relevant objectives of the Housing % for Arts Policy are:

- To develop a range of arts-based activity and projects aimed at place-making.
- To contribute to the economic well-being agenda by putting additional value into communities and into the areas where they live.
- To enhance the environment and the social fabric of communities.

2.0.3 To consider the community impact of the Housing % for Art policy five questions were addressed:

1. Have participants felt a greater sense of connection with place, or enhanced pride in their community?
2. Have projects helped integrate communities by bringing people together to unite around projects with wider social benefits, such as by bringing different age groups together in common purpose?
3. Have projects helped in engaging people who tend to be excluded or marginalised?
4. Have projects helped contribute to people’s well-being, especially those who are comparatively disadvantaged?
5. Have residents gained in skills and confidence and become better able to plan and lead projects on their own initiative, with arts projects assisting in community capacity-building?

2.0.4 In looking for outcomes evidence of the impact of the scheme on communities is provided both by consultation with participants and by documentation in the files, including feedback in contemporary reports and evaluations.

2.1 Community pride

2.1.1 One of the most important intangible benefits of the % for Art scheme has been its contribution to what policy makers call ‘place making’, helping people to feel a sense of pride in the place where they live, a greater sense of connection, a feeling that they belong to a community, and that it is a good place to live. This has important benefits for the whole community and helps improve the perceptions of an area both by residents and by other people across the borough, with benefits for the social landlords in the way that neighbourhoods are valued by the people who live there.

A striking example of this was the **Oldhams Radio Project** which involved eighteen months of planning and then three days of community broadcasting in September 2002. With support from the European Social Fund as well as % for Art, training was provided for 10-12 adult residents of Oldhams Estate in radio production skills and other fields.

Feedback from those surveyed by the project evaluation at the time gave high scores to:

- Providing a positive image of the Oldhams estate – average score 5 (*‘very satisfied’*)
- Strengthening the Residents’ Association and supporting their development – 5 (*‘very satisfied’*)
- Challenging the image of the estate as isolated and insular – 5 (*‘very satisfied’*)
- Developing a better relationship between residents and housing team – 5 (*‘very satisfied’*)
- Access to external expertise and support – average score 4 (*‘satisfied’*)
- Training in radio production – average score 4 (*‘satisfied’*).

The project attracted considerable local attention and approval:

- *“They deserve to be on for good. The broadcast was so much better than any I have listened to before... It was a delight to hear children on air, and they seemed to be having so much fun. It’s nice to hear local accents and really local news and views”*
- *“We really should congratulate all the people involved in the radio broadcast from Oldhams Estate... how proud they must be of their achievement”*
- *“The whole thing was like an enormous family party... I haven’t heard of any trouble on the estate all weekend...let’s have more like this”* (extracts from letters from local residents to the Bolton Evening News, 20 September 2002)

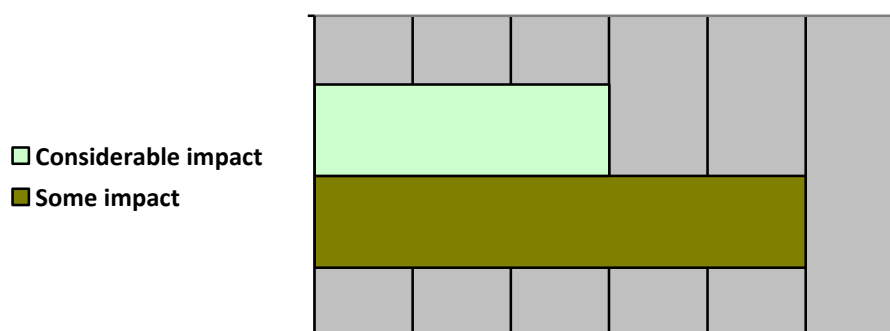
The **Oldhams Homezone** project [see illustration, page 44] is considered to have made a substantial difference to how people felt about their estate. People were pleased to be living in what they valued as a nicer place which had been transformed; it was said that *“It turned a Council estate into homes”*. One observer, Frank Fletcher of BATRA (the Bolton Affiliation of Tenants’ and Residents’ Associations), said: *“You could see the pride in people’s faces... If it improves people’s lives in the area where they live then it’s value for money and worth doing”*.

Projects such as these helped promote a more positive image for an area which at the time had some perceived problems.

2.1.2 Place-making has also been important where new developments have changed the character of a neighbourhood.

103 houses and flats on a Council estate which had a poor reputation, known as the worst council estate in Bolton, had been demolished, and a redevelopment scheme by Richardsons Projects started on site in August 2002 in **Brierwood**, Tonge Moor, to build 15 bungalows and 15 houses for social housing plus other units for sale. Manchester Methodist Housing Association (now Great Places), with Bolton Council and the private sector developer worked with a community artist to bring people in the locality together in creative activities. This involved members of the local church, youth club, primary school and several Residents' Associations. Primary school children took part in workshops and interviewed their families and neighbours to explore ideas for what they would like to see on the site. This creative consultation led to the installation in 2003 of artwork at the local primary school in the form of designed entrance gates and fencing [see illustration, page 56] where the school adjoins the new housing.

2.1.3 Views of practitioners on the impact of the projects they had worked on in bringing the community together in a neighbourhood and sharing a common purpose were as follows:



2.2 Community integration

2.2.1 Housing % for Art projects have played a role in bringing communities together and helping people from different cultural backgrounds and different age groups to relate to each other and to share together in common purpose. They have helped neighbours to get to know each other, have created reasons for young people and children to work with older people across the generations, and promoted better community relations.

*"Projects I was involved with helped get people **outside their front doors**, talking to other people. Arts projects have created opportunities for people to work together and collaborate and this has brought communities together."* (Wendy Marshall, artist)

*"In **Brightmet** the arts helped improve young people's self-esteem in an area with [at the time] lots of boarded up houses. It helped develop a sense of place and identity and brought the generations together. People still say 'hello' to me on the street and then I remember I worked with them when they were kids, ten or more years ago."* (Les Elvin, community artist)

A project involving the (then) Manchester Methodist Housing Association (now Great Places) with various youth agencies in Farnworth focused on improving relations between different generations where young people had been causing nuisance to other residents in and around the **St Catherine's**, Highfield area, especially where new bungalows had been built in 2001 for the over 55s.

The Harmony Youth Project led by Charlie Barrett delivered DJ, MCing and dance sessions as a means of consulting with young people over what activities they would like to see in their area, focusing on St Catherine's Church, the local youth club and nearby shops. The message from young people was that there was not enough for them to do, which was leading to some issues of anti-social behaviour. This led to a programme of school holiday activities and at the youth club during term time, supported by the Housing Association. Great Places report that through Housing % for Art the work of the Harmony Youth Project led to better relations between young people and elderly residents, and reduced anti-social behaviour.

The **Grosvenor Estate Residents' Association** (GERA) worked on an inter-generational arts project in 2001 with youths and elderly residents on the estate, involving local arts-based consultation to explore ideas for the refurbishment of **Bank Top Play Area** in Kearsley. The history of this project illustrates the long gestation period which some community projects need.

It began with Housing % for Art giving an introductory presentation to GERA in 1998, which raised initial interest. By 2001 GERA had focused on what were seen as inadequate local play and recreation facilities and in particular the limitations of the estate's central recreational feature, Bank Top Park which partly borders on sheltered accommodation. Few elderly residents used it, and there were concerns about anti-social behaviour and a lack of communication between the different generations using or wanting to use the park.

There was tremendous enthusiasm and determination amongst the residents 'to get something done'. In 2001 artists Carol Anne Scowcroft and Mary Rudkin led arts-based consultation with children and teenagers and with elderly residents. Most of this took place in the community centre normally used only by the elderly residents, which was in itself an intergenerational breakthrough. The shared aims were that the park would be a safe, secure and enjoyable place for all users.

It took until 2006 to secure funding, with £20,000 from the Coalfields Communities Fund, £20,000 from the Greenspaces Team and a further £20,000 from Housing % for Art.

Teenagers were included on the selection panel that recruited artists Jan Yates and Bronwyn Morris, who led a series of creative workshops in 2006-07 to design appropriate art features for the park, and to promote a sense of local shared ownership of the park. These involved family sessions, regular sessions with elders in the community centre, parents and toddlers at a nursery, and workshops in the local primary and secondary schools. Amongst those who were targeted were some of the youths who had previously caused problems in the park.

Meanwhile landscape architects worked with GERA to agree the redesigning of the park with new paths and the removal of anti-social gathering points. Although a few local people disapproved of the plans most residents approved, and nearly 100 were involved in the workshops. By July 2007 the landscaping work was completed and all the artwork installed.

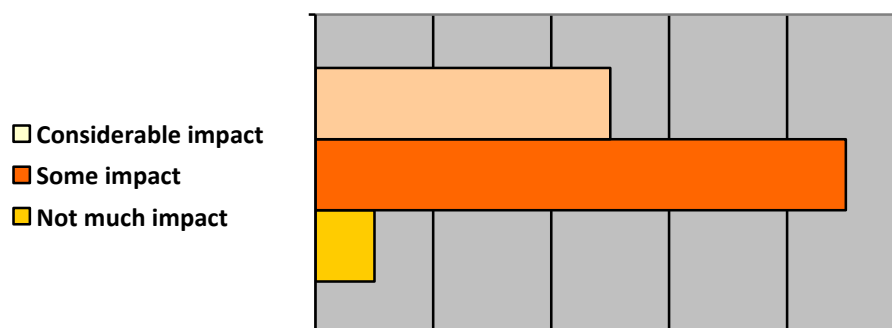
Participants reported that the best things about the project were:

- *"Young and elderly working together, overcoming stereotyping of young/old, and seeing the pride of both young and elderly in the finished project"*
- *"Meeting the artists, the clean up involving the children, and seeing the park take shape"*
- *"Learning to trace and paint, embroider and discover art form, being involved from the start, meeting new people and being able to make a difference"*
- *"Teamwork of residents and officers in ideas and planning".*

2.2.2 The Grosvenor Estate project above demonstrates:

- It takes time and patience, and skilful leadership by officers, to achieve an effective and sustainable long-term solution to a deep seated community problem.
- Many competing interests have to be reconciled, between different user groups and different technical requirements, to agree a workable solution.
- Creative activities provide an enjoyable forum that can generate and sustain interest and communication between different groups and facilitate genuine intergenerational communication and a shared sense of ownership.
- The value of a project which is superficially about physical improvements is, at least as importantly, in the community development and social outcomes which it achieves.

2.2.3 Views of practitioners on the impact of the projects they had worked on in integrating different groups, such as different age groups or different ethnic communities, or schools and the wider community, were as follows:



2.2.4 Projects have made a contribution to understanding groups with different life styles.

A notable example is a **photography project with travellers** organised jointly by Housing (at that time the Housing Department of the local authority) and the Traveller Education Group in 1998-99. This targeted a core group of ten young travellers aged 12-16, of whom 6 had been school non-attenders. The group achieved average weekly attendances over 14 weeks of five each session.

Evaluation at the time commented: *"This particular project was designed as a small scale arts activity with a high risk of failure, due to the unpredictable nature of the participants' whereabouts. As with many projects that are risky the gains can be great, and in this case we could never have predicted the degree of success it brought... The high exposure of the exhibition on the internet, in schools and in the local art gallery has increased community awareness of day to day lives of the people that live in 'happy valley', encouraged a positive view of a community that is often looked down on, and given the young people worth amongst their peers particularly within the education system they find so hard to get along with."*

However another travellers' project, a music project in 2001, reported that 16 young people aged between 11-21 took part but the composition of the group and the numbers changed every week making continuity difficult; it eventually stabilised as a girls' only group because of some problems although this had not been the original intention.

2.2.5 While there have been a number of projects targeted specifically at, for example, sections of the Asian community, and other specific cultural and ethnic groups, there has been a lack of clear evidence of the impact of Housing % for Art on black and minority ethnic communities in Bolton, there has not been a systematic monitoring of who had taken part or an assessment of the impact of the scheme on equalities issues. In the earlier years most of the projects were devised by residents' or tenants' associations, which in themselves were not fully representative of the whole community, but in later years there have been more projects targeted at specific sections within the community.

2.3 Engaging people

2.3.1 Arts projects have provided a means of reaching and engaging some of the groups described in public sector jargon as 'hard to reach' – typically, people who lack confidence or skills to deal with what they see as officialdom or feel alienated because of real or perceived disadvantage.

2.3.2 Many Housing % for Art projects have involved young people and helped them participate in the wider community.

The co-ordinator of an **anti-bullying project** '*Sticks and Stones*' commented: *"A giant project which leapt from the small spark of an idea... to proportions that I could never have even dreamed of. I feel that the main achievement of the Sticks and Stones project was in the co-operation of the group. Here were a large number of young people who did not know each other, but worked brilliantly well together and achieved spectacular results."* (Cath Rose, Bully Free Zone)

The **Harmony Youth Project** has a strong track record of working with young people and involving those inclined to be disengaged or disaffected. For example, the '*Commodities*' project in 2007-08 created performances for the bicentennial celebrations of the abolition of slavery, following a series of dance, drama and music workshops during the previous summer and autumn. Initially 50-90 young people joined this project as performers but the number soon increased and eventually over 100 were involved in setting it up, with a good spread across different ethnic groups. For Charlie Barrett of Harmony: *"This project was important to Harmony for several reasons. It was a stepping stone to larger performances and helped us to develop our production techniques and raise our standards of work. It was also important because our client group is from various ethnic backgrounds and this production helped educate and create new understandings and hence bonds within our membership and audience."*

The **Homeless Speak Out** project in 2004, by the Homeless Welfare Service with the support of Housing % for Art, organised three one-day arts-based '*Speak Out*' events with activities including drama, music and the production of a CD with artists Clare Mooney, Jean Compton and Risky Things Theatre Company from York. The events were targeted at homeless people especially singles aged 16-21, single people aged 22+ and homeless families, to help them articulate their needs and aspirations and to inform and influence relevant strategies. Attendances over the three events were 28 singles aged 16-21, 27 older singles, 13 families (15 adult, 29 children of whom 14 were school aged), plus 82 attendances by facilitators, staff, project workers and local authority officers. Following subsequent funding bids this work led to Bolton Borough Council organising the '*Act Up Bolton*' Conference in June 2004 for housing workers which attracted attendance nationally.

The Barnardo's **Phoenix Project**, which supports South Asian women, children and young people experiencing domestic violence, worked on a number of projects with the support of Housing % for Art. The majority of the women users of the projects had been re-housed in social housing properties. Programmes of arts activities were used to engage with client groups to develop communication skills, self-expression and confidence in parallel with the other work of the Phoenix project, and it was hoped that the potential would be identified for mentoring of individuals in arts techniques to develop transferable life and employment skills.

'Behind Closed Doors' was an eighteen month project led by photographer Poulomi Desai. The aim was to enable South Asian women who were survivors of domestic violence to use photographic equipment and develop images and messages which conveyed their experiences. They developed a series of striking images promoting messages about domestic violence issues and raising awareness in the South Asian community. This culminated in an exhibition launched in November 2002 at the Reebok Stadium which then toured around the borough and more widely. The exhibition is an art installation containing a number of exhibits including photographs in light boxes, plates, a bedspread, an iron in a bird cage and a burnt dress, which highlights the impact of domestic violence. The exhibition is housed inside three tents to create an environment to emphasise the isolation of domestic violence which often occurs behind closed doors.

It was profiled in the national press and attracted a great deal of interest. A second group of women subsequently developed a stand-alone participatory workshop to raise awareness of the issues, which was profiled at the Bolton Domestic Violence and Criminal Justice System Conference in November 2003 and Barnado's helped fund the group to take it to an international conference in New Delhi in India in December 2003.

The exhibition is still available for touring and is used to raise awareness and challenge attitudes in order to influence and affect changes in policy and practice.

2.3.3 Some Housing % for Art projects have had a depth of engagement with older residents which can be difficult to achieve through more formal or passive consultation. Elsewhere in this report reference is made to projects with Grosvenor Residents' Association at Bank Top Play Area, and with residents at sheltered housing at Flockton Court, Hargreaves House, Hulton Lane, and Ainsdale Court, for example.

The average age of those who responded to evaluation of the **Delamere Gardens** *'Well of Wisdom'* project was 75.5 years. This was a project developed by the Delamere Gardens Residents' Association. The residents were consulted regarding a piece of neglected and unmaintained land, and worked with artist Wendy Marshall to contribute to designs for a communal garden area. Residents wanted a paved area that they could look after themselves, and where they could socialise. The artist produced designs for a landscaped courtyard area, incorporating various features including a stone well as a centrepiece, engraved stone panels based on the history of the area, and carved oak benches, to form a community garden. The residents considered that the best things about the project were meeting neighbours, making the area more presentable, watching it take shape, and *"knowing that we could now have a place to use and enjoy and be able to look after it ourselves"*.

2.4 Well-being

2.4.1 Many of the intangible Housing % for Art schemes have been concerned with improving people's health or well-being, as either a principal or secondary aim. This has benefits for housing providers in improved health and well-being of tenants.

A creative writing project organised in partnership with the **Urban Outreach** team in 2007 targeted some people on the margins including former street workers and substance users. It took time to win the confidence of the participants, and the artist felt that ideally the project should have been longer, but the work that was produced was considered to be very powerful. An exhibition was presented but disappointingly the users did not come to this, perhaps because they did not wish to be publicly identified as such.

The **Community Dance Project** ran for 12 months in 2000-2001, led by Stockport based Freedom in Dance and funded by Housing % for Art in partnership with the Greater Manchester Dance Initiative. Bolton was one of the first boroughs in Greater Manchester to be involved in the Older People Dancing project. With the target participants being people in supported housing it had been hoped that there would be contributions from housing associations – two supported it willingly, two reluctantly and two refused. The plan was to deliver 75 dance sessions over a 12-month period for people in four sheltered housing schemes, and to include three inter-generational workshops and mentoring for three shadowing artists; with poor support from one of the housing schemes the project eventually ran with three rather than four venues: Hulton Lane, Ainsdale Court and Flockton Court. It concluded with a celebration event at Bolton Town Hall attended by 91 people including 45 elders and their guests.

In its impact the community dance project was relevant to standards in the National Service Framework for Older People including Standard 8, the promotion of health and active life in older age.

Comments from some of the participants indicate the benefits they felt:

- *"I'm more relaxed and the water retention in my ankles is improving."*
- *"It's been very good today. I can move my ankles much more. We feel like dancers."*
- *"It boosts your confidence, gets you back out there – I feel great!"*
- *"It's brought us together, it's not just the exercise."*

One of the artists said:

- *"Group members who have been bereaved and isolated with not much confidence have been given an opportunity through dance and movement to face every day fears and isolation. Participants who had difficulty standing out of chairs can now achieve this with ease and grace, above all with confidence."*

Another artist said:

- *"Participants have greatly increased their own body awareness. I am able to measure this by the way that I can physically hear them breathing regularly as they take their movements, without me having to remind them to keep breathing."*

The 'South East Arts' project was devised in response to the need for involvement by **learning disabled people** in arts activities in the south east of the borough (Farnworth, Little Lever, Great Lever, Kearsley). It began with research from 1998 involving Irwell Valley Housing Association, South East Network (Social Services), Day Service Management, Bolton Arts Forum, and Activ8 (the outreach arm of Bolton Octagon). Artists worked with a core group of adults with learning difficulties to run a series of taster workshops in visual arts, music and drama, developing into a performance of the work to conclude a six-month programme of 30 sessions.

Funding was awarded in 2000 and after interviews work started in 2001. The core group was 30 learning disabled adults; 27 service users were involved throughout the project and 49 support staff. The project aimed to improve learning disabled people's attitude to learning new skills, rather than the repetition and lack of opportunities for new things which often characterised their limited opportunities. The project culminated in two performances of 'Have you brought any biscuits?' at the studio theatre at Bolton Octagon by 10 service users and 4 support staff to audiences of 73 and 68 (in a venue with a capacity of 75).

The project was well structured and planned. Project management was good with activity reports compiled on each session and an evaluation day held at the end of the project with participants and with the artists involved. If there is a query about this project it is to wonder if the project had any subsequent impact on the work of Social Services.

Amongst the feedback which provides evidence of the impact of the project were:

- *"Best thing was drama, meeting different people. Very nervous on the performing days. Liked the Wednesday performance best, because Mum came to see me. Liked the clothes I wore, having fun, would be great to do again."* (User)
- *"Made lots of friends. Happy. Got a nice round of applause. Made me feel good about myself and special. Liked showing people special to me what I can do now."* (User)
- *"Felt proud and satisfied to be involved to see service users achieving/enjoying themselves and succeeding makes my job feel worthwhile and possible."* (Care worker)
- *"Has helped improve [her] tolerance of noisy and social environments. From being separate from the group to slowly becoming a part of the group."* (Care worker)
- *"Have tried to involve [him] in some of the activities. There is not much feedback from [him] and very limited concentration. His family have been pleased about his involvement. [He] has tried to actively involve himself, with support. He has enjoyed the final performance."* (Care worker)

2.5 Capacity-building

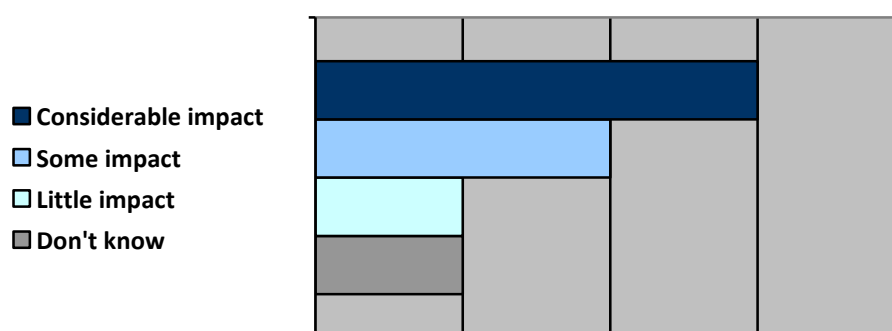
2.5.1 Through involvement in arts projects residents have gained in skills and confidence, been enabled to do things they previously would not have tried or thought themselves capable of, and in some cases become better able to plan and lead projects on their own initiative.

*“Through the **Oldhams Homezone** consultation people became more confident in talking to officialdom. They started talking to road engineers about road safety issues, and other planners. The technical officers have had to engage with people – it’s changed their way of working; their jobs now have more emphasis on engagement.”* (Local resident)

*“I have spent much time with individuals [in the **Brooklyn Street Residents’ Association**] sharing my ideas and encouraging them to be pro-active, and have created many lists of tips, pointers and contacts over the last six months with the intention of making them more self-sufficient in the future... This project has been the most rewarding yet because I do think that I have actually helped the group as a whole and at the very least half a dozen or so individuals. I suspect that I will be in touch with some members during January as they find their independent feet.”* (Michellee Sheree, artist)

St Vincent’s Housing Association and Housing % for Art were instrumental in helping the **Farnworth Arts Festival** get started, with support from their worker and from the local regeneration partnership, and help in forming a local organising committee and helping it to develop to become an independent organisation.

2.5.2 Views of practitioners on the impact of the projects they had worked on in helping community groups be more confident in talking to housing officers or engage with planners were as follows:



2.5.3 Because many of the Housing % for Art projects involved children and young people there have been many examples where there have been learning outcomes for young people involved as well as other benefits; for example:

“The children have gained new artistic skills, both in workshop sessions and school days” (artist Theo Williams, who worked with children on the **Darcy Lever Billboard Project** in 1998-99)

2.5.4 The most substantial learning however has been with tenants who learned new skills and discovered their own hidden talents, with substantial benefits for the individuals concerned. In some cases skills development has led directly to increased employability and therefore contributed to wider agendas about tackling worklessness. Two examples are given below:

An **Artist in Residence** project in **Chorley Old Road and Brownlow Way** involved an artist Pamela Neil working with two Neighbourhood Panels over a period of six months in 2007 “to develop the skills and confidence of Panel members and encourage them to look at issues in greater depth”. The project included performances of short ‘*ten minute tales*’ by Neighbourhood Panel members at community venues and for Bolton at Home and the Customer Involvement Sub-Group.

Evidence from the evaluation forms includes comments by participants that the best things included:

- *“Learning how to put a letter together. Hope that something comes from it. Overcoming shyness and being able to speak in a crowd.”*
- *“Getting to know about other people. Helps build team spirit. Realisation that you can move forward.”*
- *“Allowing me to share my experiences with people; the audience’s reaction to my story and the questions asked; the genuine reception.”*

Commenting on what they had learned and what new skills they had acquired include:

- *“If you care and have commitment and dedication you can achieve what you may set out to do, either by having a ten minute tale to get your point across, or get involved with your local neighbourhood panel and encourage other people to do the same. If things are not right in your neighbourhood or your estate stand up and be counted, get involved, improve your neighbourhood.”*
- *“Gave me confidence to speak out in front of others.”*
- *“It gave me an insight to skills I didn’t know that I had – presentation.”*

Of those who returned evaluation forms 89% said they had enjoyed taking part, and 100% said they would recommend the Housing % for Art Service to others. One said: *“I really enjoyed doing it and look forward to more”*.

Evidence of the capacity-building impact of a project such as this comes from the testimony of one member of the Brownlow Way Neighbourhood Panel, who commented:

- *“The project was very helpful, it gave me a lot more confidence and since the project my life has changed enormously. I am now working and have in fact changed jobs recently. The project made me realise that I needed to get involved more. I am still involved with the Brownlow Way Neighbourhood Panel and the head mistress of Brownlow Fold Primary School has just approached me about applying to be a parent governor. Pamela Neil, the artist that worked with me on the project, said that it would be ‘life-changing’ and she was right.”*

The **'Unearthing Respect'** resource developed by Wendy Marshall and Julie Birchall of the creative social enterprise Hope Mountain, with the support of Bolton at Home, Arts Council England and the Respect Youth Taskforce, was used as the basis for group activity sessions with parents and children working together at the Bolton Family Intervention Project (FIP). FIPs work with families who are responsible for disproportionate levels of anti-social behaviour, those families who are caught in the child poverty trap, and those who are at risk of becoming involved in offending behaviours. They provide the most 'at risk' families with the high level, intensive support they need to make positive changes.

The project was initially trialled with the Bolton FIP, where the artist delivered the workshops, and was then rolled out with users of the **Safe Haven Project** for women and families affected by domestic violence, where the artist trained the project staff to deliver the project. The Safe Haven Project aims to re-build family relationships and help restore confidence in situations where families have been significantly disrupted because of violence, through helping empower women to make positive changes in their own lives by increasing their self-respect and their capacity to respect others.

One service user commented: *"Group work has helped me and my son communicate – we can now talk instead of shouting at one another all the time. He is now a happy and settled young man, who feels more secure in himself and expresses confidence around others."*

A project support worker reported positive learning outcomes with a vulnerable group of people: *"The ladies seemed a little quiet at first, and not sure what was going to happen."* Later, having done a number of sessions, *"The ladies were very relaxed, chatting to each other and really participating in the whole thing. I felt that as you get into the programmes it got you thinking about things in your own life, and how you respond to others... We found that the ladies have made new friends through this programme, and two of the young mums have met up and gone to the park with their children"*.

People gained confidence through this project: *"The ladies seemed a bit under-confident when we started, making comments like 'I'm rubbish at art' etc but during sessions were obviously more relaxed and participating, and realising that they can do more than they first thought"*. If this increased self-confidence helps them subsequently in dealing with their difficult situations as people at risk of or victims of domestic violence then the project will have given broader benefits. *"I think all of us benefitted from this, as people realised they can use these 'tools' in every day life, and the art side of things has really helped a couple of ladies to want to do more 'like they used to' [i.e. before their situations became difficult]. A couple of the ladies wanted to go to college to do an art course, and another started painting canvases again."*

There was longer-term capacity building in the project as the support workers at the Safe Haven Project were trained in using the toolkit so that they could continue using it with future cohorts. The benefits for Bolton at Home and the Housing Associations are reduced problems arising from domestic violence and anti-social behaviour, with fewer demands for re-housing.

2.6 Community consultation

2.6.1 To help understand residents' views, a door-to-door survey was carried out by a team of researchers from Bolton at Home, in four selected neighbourhoods where there had been % for Art projects⁵. 85 residents were individually interviewed in the Dunbar Drive, Oldhams Estate, Tonge Moor and Flowers Estate areas during October 2010. The results are summarised here. Like all small-scale surveys this is a snapshot, and it would be misleading to claim any wider validity other than that the views of a sample of residents are of interest in helping understand local people's perceptions.

2.6.2 Levels of awareness of % for Art projects amongst those interviewed were quite high, with 43.5% aware of specific projects in their neighbourhood. Most of those who had been involved said they were pleased to have been. There was a significant level of interest in taking part in future projects if the opportunity arose.

2.6.3 Levels of support were high:

- 62% agreed or strongly agreed that the project had helped make their neighbourhood a better place to live, 22% disagreed or strongly disagreed, and 15% were unsure.
- 68% felt that people in the neighbourhood generally supported these projects, while 4% disagreed and 27% were unsure.

2.6.4 Asked about their views on the impact of % for Art projects in their neighbourhood:

- 81% agreed or strongly agreed that the project had made the area look nicer, 10% disagreed or strongly disagreed, and 9% were unsure.
- 61% agreed or strongly agreed that the amount of graffiti had reduced since the project, 9% disagreed or strongly disagreed, and 28% were unsure.
- 49% agreed or strongly agreed that it had helped bring the community together, 28% disagreed or strongly disagreed, and 22% were unsure.
- 42% agreed or strongly agreed that residents were more confident talking to housing or council officers as a result of the project, 18% disagreed or strongly disagreed, and 39% were unsure.
- 42% agreed or strongly agreed that the project had helped build relationships between different groups, 20% disagreed or strongly disagreed, and 38% were unsure.
- 39% agreed or strongly agreed that the project had helped reduce anti-social behaviour, 33% disagreed or strongly disagreed, and 27% were unsure.

2.6.5 This survey provided additional evidence of the impact on community-building, as is evident from the quotations cited in the following section, and also that people value the environmental impact.

⁵ These neighbourhoods were selected on the basis that at the time of this survey, some years after arts projects had taken place in their neighbourhoods, each area offered a mix of experience – residents who had been involved in a project, residents who had been aware of a project but not directly involved, and some who had moved into the area subsequently and may not have been aware of projects which had taken place earlier.

2.7 Some comments from residents

2.7.1 The following quotations are from responses to the door-to-door survey in Dunbar Drive, Oldhams Estate, Tonge Moor and Flowers Estate areas during October 2010.

2.7.2 Some of the reasons people gave for taking part in % for Art projects:

- *Bring the community together.*
- *Would like to help the community out.*
- *Good to get involved with the neighbours.*
- *To make the estate look better and something to do.*
- *I want to get involved in the community.*
- *Because I think it's a good idea.*
- *Good for the kids.*
- *I got to input my ideas.*
- *I want to get more involved with projects in the area.*
- *Just to voice my opinion.*

2.7.3 Some of the reasons people gave for not taking part:

- *Thinks it's an eyesore because of the substation and a waste of money.*
- *Don't have the time.*
- *Disability.*
- *Not interested.*
- *Too old, no energy to take part.*
- *Not got the time or interested in art that much.*
- *I'm just not interested.*
- *Parents were ill at the time.*
- *Baby sitting for daughter whilst the project was taking place.*
- *Too busy to be involved.*
- *Got other responsibilities.*
- *Not enough time (carer).*

2.7.4 Some of the reasons people gave for supporting % for Art projects:

- *Because it looks nice and brings people together.*
- *To get people out and getting involved.*
- *I think it's in our best interests with projects like this.*
- *Makes for a better place to live and makes the area look nicer.*
- *To meet each other and to get to know each other.*
- *To bring the neighbourhood together.*
- *Just to make a difference.*
- *It was interesting to see the process working*
- *Don't really speak to neighbours*
- *Thought it was a good group activity.*
- *So neighbours can get together.*
- *To bring the community together and meet new people.*

2.8 Community impact: summary evaluation

2.8.1 Achievements include:

- Projects have contributed to place making and pride of place.
- Projects have raised local people's regard for where they live and influenced perceptions more widely.
- % for Art has helped create a sense of community in new developments.
- Integration across different generations has been facilitated by many of the arts projects.
- Projects have helped promote understanding of different groups, such as travellers.
- % for Art has increased community participation including by young people, by older people and by 'hard to reach groups'.
- Some projects have made specific contributions to health and well-being.
- % for Art has promoted skills development related to employability, and confidence in communities to plan and lead projects and work with other agencies.
- Taking part in arts projects has helped people develop skills in project leadership and planning.

2.8.2 Areas for future development:

- More consistent monitoring of participants is needed, as data has been incomplete on who has taken part, on participation by specific groups such as different BME communities, and evidence of projects bringing different ethnic and cultural groups together (reference 2.2.5).
- Equalities impact assessment could become a standard part of project evaluation (reference 2.2.5).
- More consistent approach to gathering evaluation feedback from participants is needed.



Local distinctiveness: Flowers Estate

3 The environmental impact

3.0.1 The objectives of the Housing % for Art policy have been essentially about community regeneration using the arts, rather than primarily about producing lasting works of art. Many projects have existed in time rather than leaving a tangible work; nevertheless the borough has a considerable legacy of works of public art. Most of these are intimate in scale, and of significance within their immediate locality rather than more widely known.

3.0.2 Amongst the relevant objectives of the Bolton Housing Strategic Priorities are:

- To create and promote communities that are sustainable and inclusive.
- To promote health, well being, and quality of life.
- To strengthen our partnership approach to improve housing, services and communities.

3.0.3 Amongst the relevant objectives of the Housing % for Arts Policy are:

- To develop a range of arts-based activity and projects aimed at place-making
- To contribute to the economic well-being agenda by putting additional value into communities and into the areas where they live
- To enhance the environment and the social fabric of communities.

3.0.4 To consider the impact on the environment of the Housing % for Art policy four questions were addressed:

1. Have Housing % for Art projects improved the aesthetic appearance of their locations and made a visible difference to the physical environment of Bolton?
2. Have communities respected and looked after the works of art?
3. Have adequate arrangements been made for the long term care and management of installed works of art?
4. Has the scheme influenced urban planners and designers in the way they have approached the design of new schemes?

3.1 The physical environment

3.1.1 There have been positive comments about the raising of people's spirits through the improved visual environment, whether through a splash of colour, something that is witty, or a link to some local historical theme. Bolton's Public Art Audit⁶ includes many of the extant features resulting from Housing % for Art projects, although they are not separately identified as such in the audit nor are the artists credited in the document.

3.1.2 Physical works of public art can be broadly classified as features which are:

- commissions: designed by an artist as a commissioned work responding directly to a brief, or
- community projects: designed by an artist working with input from a community of participants in response to a brief, with the artist helping shape and guide the ideas or specific contributions of local people.

⁶ Public Art Audit. Bolton Council, 2008

Bolton has preferred the second of these approaches, in which the artist facilitates the creative input of local people, rather than pure artists' commissions.

3.1.3 Another distinction is that public art may be principally:

- decorative, in enhancing a building, the street scene, or a landscape, or
- functional, in adding an artist's imagination and an individual bespoke design to a functional item which would need to be present in some form in any case.

3.1.4 There are examples of public art which superficially appear to be simply decorative adornments but where on closer inspection they serve a community purpose.

An example of this is to be found in pedestrianised streets behind **Eldon Street**, Tonge Moor, where decorative features were created through a participatory project within the neighbourhood, leaving a legacy of not only an enhanced environment but a stronger sense of place.

Members of Eldon Street Residents' Association, who wished to develop a piece of derelict land into a community area, worked with artist Coralie Turpin and with three local primary schools and a youth club to produce designs inspired by the local history of the area that would 'reflect, inspire and uplift the spirit of the community'. One resident said "*About time they did something there – any improvement to the estate is a good thing*". Mosaic panels in the pavings add interest, colour and distinctiveness to relieve what would otherwise be a monotonous area [see illustration, page 50].

However while the artwork in itself can be considered as principally decorative it also served a social function in energising and involving the local community; in reinforcing sense of place and neighbourhood identity it therefore continues to have a subliminal social effect on the community.

3.1.5 Examples of public art enhancing functional items are:

Play area:

Artist Stephen Charnock worked between 2002-04 with pupils and staff at **St Matthew's Primary School**, Little Lever, and landscape artists to design a safe play area, with artwork fencing using children's designs, in partnership with the Manchester Methodist Housing Association who were developing new housing on an adjoining site. The school had sought help to provide better and safer play facilities for their under fives.

Road and street names and house numbers:

Several neighbourhoods in Bolton have individually designed nameplates for roads, and in some places numbers for individual properties. Instead of standard mass produced signs artists have enhanced the aesthetic quality and given local distinctiveness through designing customised items such as the signs at Thornbank Flats in which residents worked with graphic designers. A well presented example is on the **Flowers Estate** at Harper Green where there are 50 street signs for the estate which are unique and distinctive, designed by Lesley Fallais after working with the Residents' Action Group which between 1999-2002 got together and decided that they would like to work with the Housing Department to tackle the problem of anti-social behaviour on the estate. The idea emerged from open forums they organised and the signs are still in excellent condition.

Railings:

In **Crescent Road** Farnworth motifs designed by children from two primary schools working with an artist were incorporated into railings where an old mill site was redeveloped for housing by St Vincent's Housing Association. The seventeen decorative panels made a visual and historical connection with the community's previous engagement with that site when people went there to work at the mill.



One of the distinctive street names on the Flowers Estate

3.1.6 Some Housing % for Art projects, especially those concerned with parks, playgrounds, play areas and other open spaces, have been intended to improve the functionality of the site by drawing out the aspiration and needs of the residents through artist-led consultation leading to environmental improvements.

Parks:

Several parks have been improved following artist-led consultation:

1. The Friends of **Bridgeman Park** worked with St Vincent's Housing Association and arts organisation Soup on ideas to regenerate a park which was under-used due to fears about security; responses included 60 maps and 120 postcards with people's ideas.
2. Community consultation of the renewal of **Queen's Park**, led by Action Factory Community Arts, involved 252 children and adults.
3. In 2005 over 300 people took part in consultations in the planning of a Sculpture Trail at **Moses Gate Country Park**.

3.1.7 Housing % for Art has facilitated environmental improvements in places such as sheltered housing schemes where there are shared gardens or other spaces.

At **Flockton Court**, a Sheltered Housing Scheme with 50 residents in the complex whose average age was 85, the Residents' Forum, supported by the housing arts officer, planned environmental improvements in the garden of Flockton Court to renew what was previously "rather dull and uninviting". Local artist India Campbell worked with the residents, two primary schools and with landscape architects to develop designs. Amongst the contributors were Ibstock Bricks who donated some of the materials. The success of this project led to other improvements such as fencing which was paid for from other budgets.

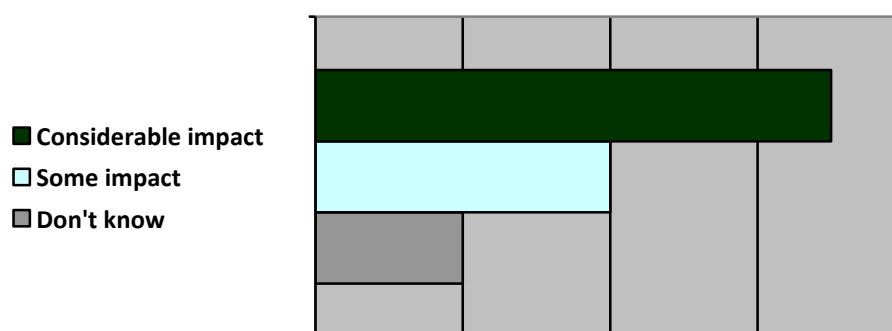
This project not only resulted in environmental improvements for a very specific community but also improved inter-generational links by involving local school children in the design with the elderly residents.

A successful example of community input into the redesign of an area is adjacent to sheltered accommodation at **Oak Avenue** on Claypool estate. This developed in stages between 2004-2007. The artist Michelle Sheree reported: *“The completed site is one hundred per cent improvement from its original state and residents are all delighted with the results. Residents are now using the garden much more and are finding it easy to use the washing lines and access the dustbins”*.

At the **Drummond Street Bungalow** Project in 2001-02 artwork was developed to enhance the security features at the frontage of the bungalows with the design of new gates. This could have been simply functional new railings and gates installed by a contractor but it became a community project involving 52 members of the Residents’ Association, of whom 20 were regularly involved. All the images used were taken from artwork created by local people and their families at workshops led by artist Alan Birch. Design ideas were inspired by research into local history. One family had four generations involved.

In a press release in November 2002 Bill Watson, on behalf of Drummond Street Residents’ Association, said: *“We’ve really enjoyed working with the artist and getting involved in the whole project. It’s a great way of getting people together and we are very proud of the results.”*

3.1.8 Views of practitioners on the impact of the projects they had worked on in improving the environment, where they resulted in a physical work of art, were as follows:



3.2 Respect for public and environmental art

3.2.1 Bolton presents strong evidence for the argument that when communities have been involved in the design of public and environmental art in their neighbourhood then the work is respected and looked after much better than work in which they have no say. This was a frequent comment in public consultation, including in localities where anti-social behaviour especially by young people can present some challenges.

3.2.2 Examples given included:

The art features at **All Saints Playground** [see illustration, page 58], which had a Housing % for Art grant in 1999 and received support-in-kind by brick manufacturer Ibstock worth an estimated £10,000, are still in place and have been respected by the users of the area. An estimated 200 local people were involved in working with artist Jan Harley and the shadow artist Tracey McKay including residents, the school, the youth club, the church and members of the travelling community. *“The children drew their designs and Jan ensured that they could be translated into brick pieces that could be efficiently fired”* (Dave Booth, All Saints).

The benefits reported by those living in the area were that:

- people started taking ownership and looking after the site
- relationships were improved between youths and other groups
- it strengthened the Residents' Association who then had more confidence to do other things.

After more than ten years there is a need for some minor maintenance but this is an example of a project which has not been defaced or vandalised over more than a decade, while the site previously had been deteriorating. This project is cited as a case study in 'Creative Neighbourhoods'.

The innovative play area at **Dunbar Drive**, '*The Living Room*', is one of the most celebrated art works created through the Housing % for Art scheme. Artist Isabella Lockett worked with residents to design a play area for a new housing estate for Portico Housing Association which incorporates armchairs and sofas built of brick. It made interesting use of a corner site which was previously unkempt open space. Residents' names were carved on the bricks before they were fired, and the project included a visit to the brick factory by 36 children and 8 adults. Lancashire Brick & Tile Ltd won a national award from the Brick Development Association for its involvement in this project, which pleased local residents at least as much as the company.

Explaining her approach as a public artist Isabella Lockett said: "*I wanted my work to provoke questions, make connections between people and their surroundings... I wanted to increase people's awareness of their environment and their place within it, and to develop their sense of belonging and self worth. This before all else: I wanted to involve other people, especially residents, in the arts process.*"

This site has been generally well looked after although there have been maintenance issues from time to time. Contour Housing, which now has responsibility for the area, is looking to revive the area and plans to work with the residents' groups to launch other projects.

3.2.3 Two small reservations should be mentioned:

1. One view, voiced by a few of the residents who were consulted, was that too high a proportion of the physical art works revealed the unmistakable input of children, and there is a minority view that sees this as somehow to be of lower worth; this view was not however generally shared but future projects will strike a balance between having young people involved and creating work which appears to be childish.
2. The other reservation is that the generation of children or young people who have been involved in a project respects its legacy but that as a later generation comes along there may not be the same respect and works might become more vulnerable; it may therefore be necessary to return to an area after an interval of, say, five years to engage the next cohort, and for neighbourhood management teams to ensure local people continue to feel they have a stake in the work.

3.3 Care of public and environmental art

3.3.1 Amongst the challenges for physical works of public art are the longer-term implications for subsequent care, maintenance and repairs. It is probably fair to say that in the early years of the Housing % for Art scheme insufficient attention was paid to future care, and in some cases this led to difficulties. Later, with more experience, appropriate after-care plans were required including clear identification of responsibility and of any funding implications.

3.3.2 In some projects the original artist has been recalled and contracted to carry out necessary repairs.

3.3.3 There have been a few problem projects, typically where there has been some weakness or flaw in the original design concept, for example where materials used have been insufficiently robust or inappropriate for purpose, or where subsequent cleaning, care and maintenance arrangements have been inadequate.

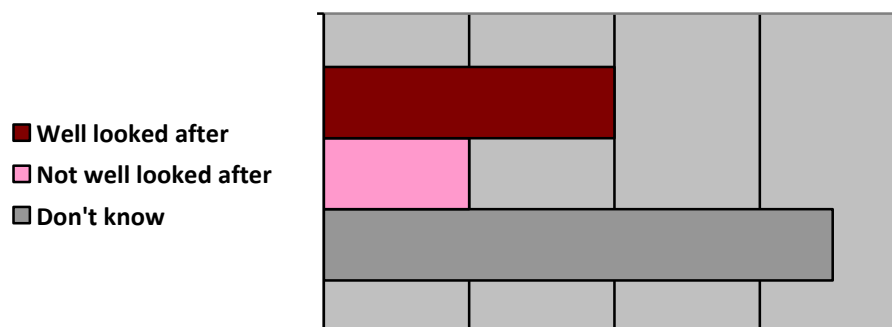
One of the projects which did not stand the test of time was at **Hargreaves House**. Oak decking, originally completed in 2003 as part of improvements to the residents' community garden, became dangerously slippery because of algae growth and lack of regular cleaning. By 2007 the decking was removed following legal correspondence threatening litigation after someone had slipped on it; the area was re-landscaped in 2008 with brick setts and paving.

3.3.4 Not all the improvements achieved through Housing % for Art have survived, but most were not intended to have an extended life. Where problems have arisen it has tended to be because of a lack of clear procedure for de-commissioning and subsequent replacement or removal, although the Borough Council's Public Art Audit includes a condition survey and makes recommendations for repairs or de-commissioning.

A small-scale project considered very successful in its time was the painting of by local artist Richard Smith from Westhoughton of a mural on a portacabin at **Mill Street Sports Field**, Westhoughton, for the Hindley's and Clough Farm Residents' Association (HACFRA) in 1998. Mrs Wyn Shaw, the Secretary of HACFRA, said at the time: *"Instead of having a plain grey portacabin we now have a base which the residents come to look at and admire... it now attracts attention from people driving by – they stop and ask if they can have a look, we make a drink and they can see what commitments we have... It has changed the whole community, now we open each day – people come for help in many aspects of life."*

However, ten years later it was reported that the portacabin had been decommissioned since the 2007 audit as it had been painted all over with green anti-vandal paint. This project therefore was successful for a time but has not been maintained or renewed.

3.3.5 Views of practitioners on the after-care of physical works of art on which they had worked were as follows:



3.3.6 What may surprise some people is that many artists, especially those from outside the area, are unaware if their work is still there or of its condition. For freelance artists, especially those who work over a wide geographical area, their back catalogue is of relatively little interest when they have had many subsequent commissions over the years in many other places. The artists are not necessarily as emotionally involved or possessive of the completed work in the same way that local communities often can be.

3.4 Influence on planners and designers

3.4.1 The Housing % for Art policy does not sit as a stand-alone policy, as Bolton Council also has a % for Art policy. Housing Associations have therefore been operating in an environment where there was a borough-wide policy as well as the more specific Housing % for Art policy.

3.4.2 In the early years of the scheme Housing Associations often carried out their % for Art obligations by incorporating decorative art features in new or refurbished buildings.

An example of this, designed by Ailsa Magnus with the involvement of local schools, is the decorative brick 'windows' depicting local history themes in relief wall panels, which add colour and interest to what would otherwise be blank side walls of new houses built by Irwell Valley Housing Association in **Rushey Lea Close**. Examples such as this provide evidence that Housing % for Art has had a positive impact on design standards of new developments. However this was not simply an artist-added feature; Ailsa worked with four schools to create over 130 tiles, still in place, which bear the imprints and designs of the children who produced them. After ten years the reliefs and the children's tiles are still in excellent condition [see illustrations, front cover and page 11].

A larger development project, the social and private housing scheme of 107 units called **The Mere** at the site of the demolished Skagen Court, which had a total budget of about £10 million, saw an artist selected to become part of the design team from the outset to work with the architect and with Contour Housing, which as a way of working was considered by those involved to be a model project. A decorative arch and lighting scheme was produced and provision was made for a budget for maintenance. This feature makes a striking contribution to the street scene.

3.4.3 The most important influence the Housing % for Art policy has perhaps had on the Housing Associations and on planners and designers has been not directly in planning and design as such but in promoting understanding and acceptance of the concept that

communities affected by regeneration schemes or new build schemes can have a creative input which improves the layout and the social characteristics of the new development, adding a human voice and in many cases the voices of children, to the design process. Many architects, urban designers and planners now acknowledge that their technical professional expertise can be enriched by community consultation and involvement, thereby reducing the likelihood of ‘top down’ expert-designed schemes such as the mass social housing projects of the 1950s-1970s.

An early example of community input into site planning was an arts-led consultation project on the **Johnson Fold Estate** in 1998 to explore uses for a piece of land in the centre of a group of houses.

A recent example of how arts are being used in regeneration by other agencies as well as through Housing % for Art is a new three-metre long fish sculpture in **Queens Park**, created by final year Bolton University student Maggie Hargreaves, working with school children. This was part of a community wide arts project funded by the Heritage Lottery Fund involving the University with the Landscape Regeneration Manager of Bolton Council, who said: *“The Council wanted to use artists to help generate an interest to the park, and bring more visitors and users - especially families and young people”*.

3.5 Environmental impact: summary evaluation

3.5.1 Achievements include:

- The scheme has created a legacy of a wide range of small-scale works of art, and practical features designed by artists working with communities.
- Arts projects have added distinctiveness to many of Bolton’s streets and estates.
- The scheme has encouraged public acceptance of public art in the borough.
- Most physical works have lasted well although a minority did not have a sufficiently robust approach to design or materials.
- Public art created through community participation has suffered very little vandalism, although this might become more of an issue as a new generation of young people grow up who were not involved in its creation.
- The scheme has had some influence on planners and designers, especially in promoting community involvement and helping them understand residents’ needs and preferences.

3.5.2 Areas for future development:

- All physical works of art should have adequate long term care and maintenance plans, although practice in this area has improved since the early years of the scheme (reference 3.3.1-3.3.3). This needs to be done in liaison with neighbourhood project teams and officers in other relevant services such as landscaping and environmental services, who should all be involved throughout.
- A clear policy for de-commissioning is needed, as not all works were intended or suitable to be long term installations (reference 3.3.4).

4 Economic impact

4.0.1 The Housing % for Art policy, through investing in community-based projects and the input of creative practitioners, has had an economic impact on the local creative economy. It has also influenced the work of the University of Bolton and the Creative Industries Development Unit, and had secondary economic benefits for Bolton by providing positive news stories.

4.0.2 Amongst the relevant objectives of the Bolton Housing Strategic Priorities are:

- To create and promote communities that are sustainable and inclusive.
- To promote health, well being, and quality of life.

4.0.3 Amongst the relevant objectives of the Housing % for Arts Policy are:

- To develop a range of arts-based activity and projects aimed at place-making
- To contribute to the economic well-being agenda by putting additional value into communities and into the areas where they live
- To develop a strong business case for the creative use of art so that it is not seen as either an 'add on' or a supplementary embellishment to regeneration activity.

4.0.4 To consider the economic impact five questions were addressed:

1. How has the local creative economy been supported or stimulated by this programme?
2. What effect has the Housing % for Art policy had on local creative practitioners?
3. What effect has the Housing % for Art policy had on the development of the creative industries?
4. Has the scheme brought additional resources and investment into the Borough which might otherwise not have come here?
5. Has the Borough used its achievements in % for Art as a tool for marketing of Bolton, for good news stories for local residents, and locally and more widely for disseminating positive messages about the district, countering negative perceptions and for contributing to cultural debates?

4.1 The local creative economy

4.1.1 Standard practice over much of the life of the scheme has been for artists' briefs to be agreed and published and then to invite applications. Community representatives have typically been involved in this process, supported by Housing Arts Officers and other officers. Because briefs have generally been publicised through an open recruitment process applications have attracted the interest of practitioners from well beyond the Bolton area and so practitioners from all around the UK have worked on projects in Bolton.

4.1.2 The Housing % for Art scheme has provided freelance work for a large number of individual practitioners and creative organisations: at least 87 individual practitioners and artists and 36 creative industries organisations were engaged to contribute to projects. Some projects involved several practitioners working either together or at different stages of the project. At least 16 individuals worked as ‘apprentice’ artists in the early years of the scheme, when some projects provided shadowing or mentoring experience, of whom 8 later went on to work as lead artists in their own right on other projects.

4.1.3 Full details of all practitioners have not been recorded, but of those whose full postal addresses are available:

- 20 practitioners were locally based, and worked on 78 projects.
- 35 from further afield worked on 53 projects; of these 16 were based elsewhere in the North West region, 12 in Yorkshire, and 7 in other parts of England and Wales.

The scheme could therefore be said to have benefited from a wide range of creative inputs, largely from across the north of England, and has therefore avoided being too insular or parochial.

4.1.4 Most of the expenditure on projects has been on artists’ fees and, where appropriate, materials and construction costs. It is not possible to quantify how much of this has been spent locally but it is likely to have been a substantial proportion. If projects were proportionate in financial scale that would mean that:

- approximately 60% of the artists’ fees went to people or organisations based in the borough
- a further 32% to those based elsewhere in the North West or in Yorkshire
- 8% went to those further afield across the country.

4.2 Impact on practitioners

4.2.1 The economic impact of the Housing % for Art scheme has not been restricted to the local economy, but the regular availability of freelance work has helped to retain artists in the area and to some extent has helped attract them. The presence over an extended period of the Housing % for Art scheme has facilitated a climate in which because freelance employment opportunities have been regularly available artists have been able to launch or develop their careers with the Housing % for Art scheme helping them get established.

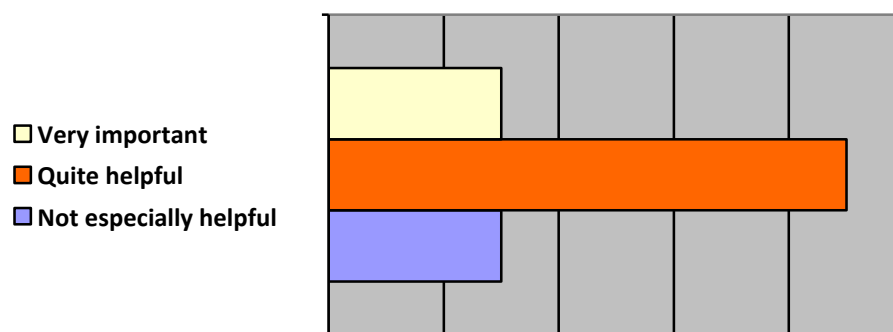
4.2.2 The Housing % for Art scheme:

- offered a range of opportunities for practitioners to bid for freelance project work
- encouraged emerging artists from the local area to look at opportunities in Bolton rather than feel they had to move to a larger city
- offered shadowing and mentoring opportunities for emerging artists
- helped provide real time experience in community arts practice

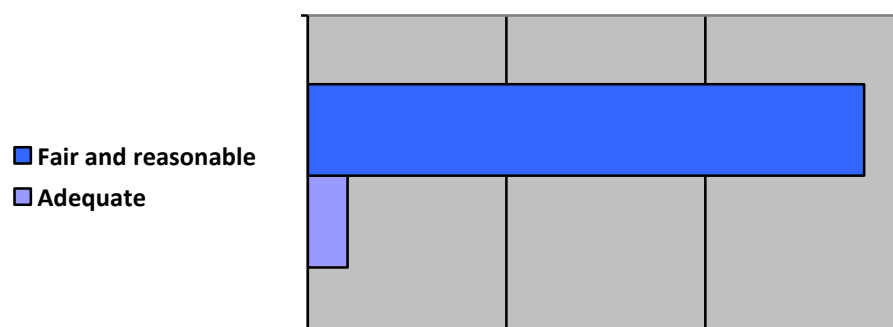
so contributing to the professional development of practitioners and helping achieve Bolton Council’s objectives for economic development.

4.2.3 Practitioners’ views on the benefits they gained from working on Housing % for Art projects were as follows:

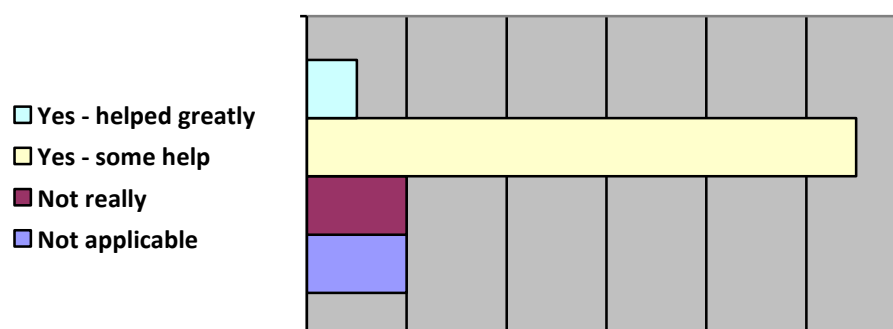
How important was it in helping you get established as a practitioner?



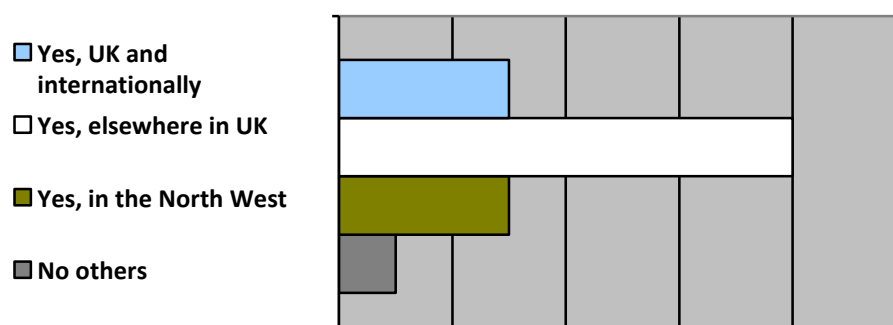
Was the fee reasonable and fair for what was expected of you?



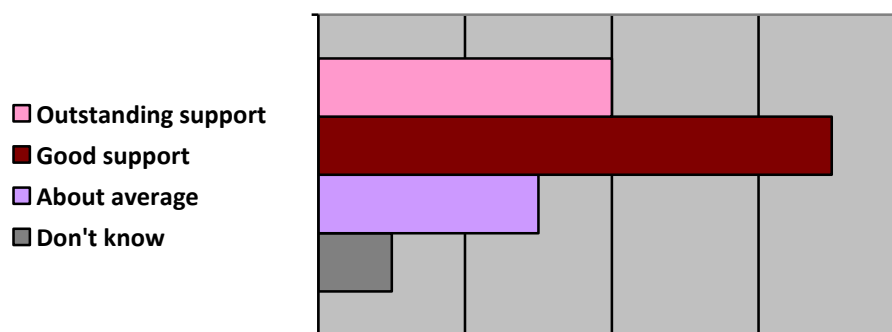
Did the work in Bolton help you get other work, in Bolton or elsewhere, such as other commissions?



Have you subsequently been involved in public or environmental art projects in other places?



If so, how does Bolton compare with other areas?



4.3 Impact on the development of the creative industries

4.3.1 Like most of the urban authorities in the North West Bolton has had a policy of encouraging the development of the creative industries which have been a growing sector in the economy. A shift to service industries including those in the creative sector is part of the structural shift in employment away from manufacturing and volume employment towards services and small employers, micro-businesses, self-employment and 'portfolio careers'. The Housing % for Art scheme has played a part in promoting the development of the creative industries in Bolton.

4.3.2 Initiatives to encourage creative industries in Bolton were developing concurrently with the early years of the Housing % for Art policy. A pilot Creative Industries Project was started in 1996-97 with funding from ERDF (European Regional Development Fund). This progressed to become the Creative Industries Development Team formed by Bolton Council in 1998 to increase employment and training opportunities in Bolton's creative industries.

4.3.3 The Creative Industries Development Team worked closely with Housing % for Art, for example by providing practical training in entrepreneurial and business skills for emerging artists to kick-start small arts businesses. Amongst the early initiatives were converting former mills into units for starter creative industries; these provided workspaces for some of the emerging artists who worked on Housing % for Art projects. Inexperienced artists worked as 'shadows', supported by a small honorarium, alongside more experienced practitioners on a number of projects in the early years of the scheme linked to training for work in the creative industries.

4.3.4 The Creative Industries Development Team later became subsumed into Bolton Council's Enterprise Unit, and the specialist creative industries post was eventually lost. Around the time the Enterprise Unit was established, the University of Bolton set up a Creative Industries Project Manager post, and later a Creative Industries Liaison Officer post, and established an MA programme in Public Art⁷ to develop the skills of new and emerging public artists and retain those skills in Bolton.

⁷ This is the only such course offered in the North West and is understood to have been the first such specialist course at a British university.

4.3.5 Housing % for Art developed a working relationship with the University which has been mutually beneficial, enabling resources and expertise to be pooled to achieve more impact, providing a work context for art students including those studying for the MA in Public Art, and opportunities for commissions and other work. Several of those consulted have commented that the Housing % for Art scheme has played a key role in helping establish Bolton as a creative centre; this in turn has had benefits for the University with its strengths in fine art and public art and for the town in retention of artists.

4.3.6 Many of the University's students have gained their first professional experience working on Housing % for Art projects, and these links have also helped the University in developing its community links and helped in teaching students to relate to communities rather than to work as artists in isolation. Some students after graduating have established their own studios in the town's managed workspaces. Several of the artists who have been consulted for this study were happy to acknowledge the support of the Housing % for Art scheme in helping them gain practical experience and become established; for some it was a career launchpad after doing an MA in Public Art.

For example, Mandy Fairclough's first piece of commissioned public art, as one of the first graduates from the public art masters course in 2006-07, was the brick train sculpture in Ivanhoe Street in **Moses Gate for St Vincent's Housing Association**, for whom she worked as an arts project co-ordinator. The University feels that without the Housing % for Art scheme it would be harder to retain students in the Bolton area after graduation.

4.3.7 As a partner with Bolton Council and the University of Bolton in managing the web portal www.thenervecentre.org.uk Bolton at Home continues to play a central role in arts and creative industries development.

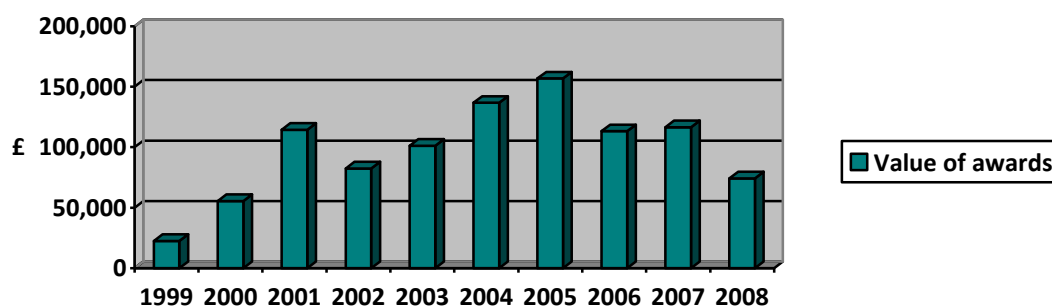
4.3.8 There have also been secondary impacts, through creative individuals successfully generating income having benefited from nurturing within organisations which have benefited from their links with the Housing % for Art scheme. These are not directly attributable to Housing % for Art, and might have happened in any case, but Housing % for Art has helped create the climate in which the aspirations of local artists have been raised and practitioners have been able to gain experience and develop their careers. Two examples are:

Some of the artists who have worked with or emerged from the **Harmony Project**, which has regularly worked on Housing % for Art projects and been contracted by housing associations for community development work with young people, have gone on to be successful, such as Emma Sale, now a successful singer, and The Blackout, a group who started at Harmony and have now had more than 10 million internet downloads.

Two **University of Bolton** art students, both from Bolton, won a competitive commission in 1997 to produce a centrepiece for the foyer of a major new flu vaccines manufacturing facility for Novartis Vaccines in Liverpool, work which was completed to coincide with Liverpool becoming European Capital of Culture in 2008.

4.4 Resources and investment

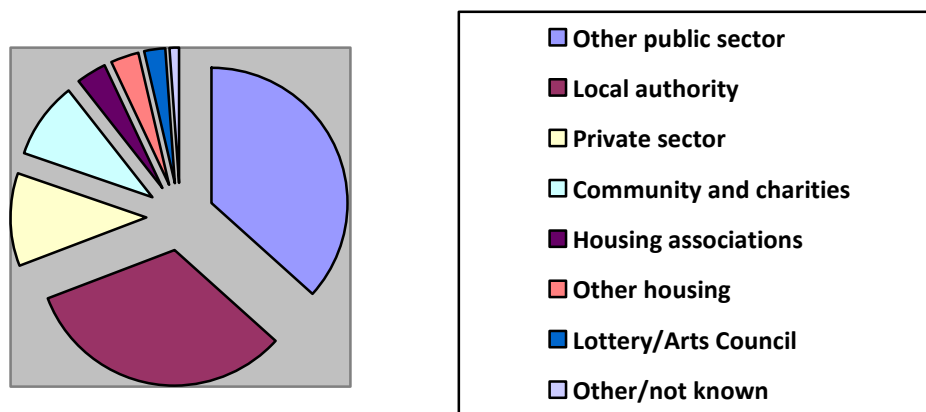
4.4.1 The total value of 152 awards between 1998-2008 was **£989,599**. It should be noted that some projects had several phases so the total number of distinct projects was less than the number of awards.



4.4.2 The average size of awards was **£6,511**. The largest award was £33,900 for the '*Door to Door*' project recognising ten years of creative work in housing and regeneration.

4.4.3 The combined projected budgets for all these projects was **£2,245,334**.

4.4.4 Estimated 'match' funding was **£1,255,735**. This includes a few projects with substantial 'match' funding contributions including a project with £150,000 from a Section 106 Agreement. Each £1 spent directly through the Housing % for Art scheme levered a further £1.27 from other sources.



4.4.5 More than two thirds of match funding came from other public sector sources, illustrated in the pie chart above:

- Other public sector (e.g. SRB, ERDF, Neighbourhood Renewal) – 36.6%
- Other local authority funds – 32.5%
- Private sector – 11.2%
- Community support and charities – 9.0%
- Housing Associations (additional direct spend) – 3.7%
- Bolton Community Homes and other housing budgets – 3.4%
- Lottery, including North West Arts Board and Arts Council England – 2.3%
- Other/not known – 1.2%

4.4.6 These figures **exclude**:

- other spending that was not credited to project accounts, especially the direct capital investment by housing associations and developers
- support ‘in kind’, such as gifted materials, except where this has been explicitly quantified within project budgets
- value of volunteer time, except where this has been explicitly quantified within project budgets.

4.4.7 The actual leverage was much higher, although unquantifiable, because investment through the scheme helped confirm other resources, including spending by housing associations and developers which went through different budgets as well as an uncalculated value of intangible resources such as volunteer and community input. However, some will be disappointed that most of the ‘match’ funding has come from the public sector, either through Bolton Council or by various public sector funding schemes, and that the quantifiable contribution of the private sector has not been greater. However, there have been interesting examples, such as support in kind from several brick and tile companies.

4.5 Marketing of Bolton

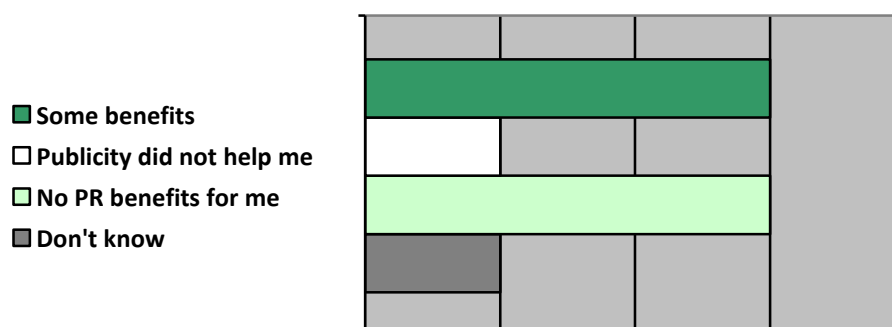
4.5.1 Like many industrial/post-industrial towns in the north Bolton has not found it easy to capture a contemporary image for promoting the town to local people, investors and businesses and individuals who might consider relocating here. Some other authorities have chosen the route of creating a dramatic landmark public art statement to promote a new image, of which the most celebrated is ‘*The Angel of the North*’, but a more local example is ‘*Dream*’, the iconic award-winning 20 metre high artwork by artist Jaume Plensa overlooking the M62 near St Helens.

4.5.2 Because the physical art works resulting from Housing % for Art projects are essentially small-scale and community-based they do not provide the scale or impact of landmark projects, but that was never their purpose. Few visitors would come to Bolton specifically to see the artwork around the borough, although a modest array of accessible public art enhances the town centre street scene and public art is a feature of recent developments around the town including the ‘*Spirit of Sport*’ by the football stadium and the Bolton One project currently under construction.

4.5.3 However over the years the Housing % for Art scheme has provided opportunities to promote the town through conferences, with **national attention in specialist markets** such as conferences of housing professionals (2001) and arts officers (2010). A national report *Creative Neighbourhoods: The role of the arts in building sustainable communities* (Graeme Beedham and Alvin Wade, Aston Housing Consultancy, 2005) included the All Saints play area at Farnworth as one of its case studies.

4.5.4 In the view of some observers Bolton could have been more pro-active in promoting the town's image using the Housing % for Art scheme as a model of good practice in community development and regeneration and could have done more to develop links with other regeneration areas nationally and internationally. There may be scope for Bolton at Home's experience, gained over an extended period of time, to be shared with social housing providers in other places in Europe, especially those with sophisticated public housing policies such as the Netherlands and some of the former Eastern bloc countries such as the Czech Republic and Poland, to exchange best practice and learn from and contribute to innovations elsewhere.

4.5.5 The views of **practitioners** on the publicity benefits for them arising from work in Bolton were mixed:



4.5.6 Several **publications** have been prepared over the years but these have perhaps had limited circulation and been limited in their influence, although it has not been possible to quantify this. Advocacy materials prepared by Bolton at Home have included several Housing % for Art leaflets issued and updated at different times, and some published evaluation studies, notably *"We're different because we do art!": Brightmet Arts Social Impact Study* researched by Gerri Moriarty and others in 2002, commissioned by North West Arts Board and Bolton Council. Detailed reports of several Bolton conferences on Housing % for Art and the use of arts in regeneration, held in 2000 and 2001, one specifically for residents, were published as bound volumes.

4.5.7 Arts-based techniques developed through the Housing % for Art scheme have from time to time reached a different audience when used as advocacy to other sectors.

For example, at **Hall i'th' Wood** 'Changing Rooms meets Ground Force' in 2001 involved young people from Hall i'th' Wood and Canon Slade Schools working with an artist to develop interior and garden designs for four void properties; the young people then worked in teams to paint the properties supervised by the DLO who also supplied the materials. A video was made of the project which was then used as part of a presentation at a 'Make a Difference' event organised by the Community Affairs Department of Greater Manchester Police in January 2002.

4.5.8 Housing % for Art projects have featured in the **advocacy materials of other agencies**, including for example the use of three projects as case studies in added value in the Development Portfolio currently in use by Great Places Housing Group: one in which an artist worked with children and adult residents to develop artwork linked to new housing development in Tonge Moor, the development of the Tonge Fold UCAN Centre and a project

with young people led by the Harmony Project when new housing for over 55s was built in St Catherine's Drive.

4.5.9 Locally the Housing % for Art scheme has provided a steady flow of **good news stories** for residents, celebrating small but locally significant achievements, affirming for participants the value of their project and giving satisfaction and perhaps pride to the communities which have been involved. This has included disseminating positive messages about a neighbourhood or the district and countering some negative perceptions, as for example in the Oldhams Radio Project and Oldhams Homezone Project cited earlier.

A successful public relations story arising from Housing % for Art was the **'Door to Door' film première**. In October 2008 an innovative outdoor film project was launched by Bolton at Home, marking the ten years' anniversary of its % for Art scheme. The film featured more than a hundred residents filmed individually at their front doors as well as well-known celebrities with local connections.

The film was premiered outdoors at Le Mans Crescent in the centre of Bolton in one of the UK's largest ever outdoor film projections. 300 people saw the first showing and thousands more during the following week. The target audience was residents across the borough including tenants in some of the town's most challenging estates. The key messages were about the benefits of the % for Art work and the importance of using art to help regenerate some of the area's poorest estates and support the tenants living there. A truly memorable event was enjoyed by residents and visitors alike, one which fully captured Bolton's community spirit and diversity.

Noel Spencer, Chair of Bolton at Home, said: *"Regenerating the estates of Bolton is not just about physical repairs but about involving residents in their communities and celebrating and encouraging a pride in the local area. We are incredibly proud of what this innovative project has delivered"*.

TV presenter Vernon Kay said: *"It's great to see Bolton's communities working together and using the arts to bring people together and put the town on the map in this way"*.

A successful media relations campaign complemented the event, with press releases, interviews, photocalls, media initiations, and use of new media. Considerable press coverage was achieved worth an estimated £255,000 advertising value, including regional and national coverage such as BBC Manchester, Manchester Evening News and The Guardian.

Bolton at Home won the *How-Do* (the North West media industry) Public Services Communications Award for *'Best Community Relations Campaign'* for this project in 2009.

4.5.10 The above example illustrates the potential of creative projects to generate or underpin positive news stories for Bolton. This potential could be maximised if the housing arts officers worked with the marketing and communications team at Bolton at Home to draw up a marketing and communications plan so that there is a consistent and strategic approach rather than marketing being ad hoc.

4.6 Economic impact: summary evaluation

4.6.1 Achievements include:

- The scheme has provided a direct stimulus to the local creative economy over an extended period of time, and helped develop a pool of experienced freelance practitioners.
- The scheme has had close links with strategies to develop creative industries and with Bolton Council and the University of Bolton's Creative Industries Unit.
- The scheme has levered match funding of at least £1.25 million up to 2008.
- Housing % for Art has contributed to the marketing of Bolton locally, regionally and nationally, and attracted national attention as a model of good practice.

4.6.2 Areas for future development:

- It would be of interest to relate the budgets of Housing % for Art projects to the full capital investments by housing associations and developers, to give a fuller indication of the economic context in which the scheme operates (reference 4.4.5-4.4.6).
- There is little evidence of private sector commitment, and the scheme has been largely reliant on public sector investment, but for long-term sustainability it would be desirable to nurture closer links with the private sector (reference 4.4.7).
- Bolton has missed out on the marketing and PR advantages of the Housing Market Renewal Pathfinder Arts Partnership, being excluded as it was not a Pathfinder area, but with that scheme due to end prematurely Bolton should press for a wider North West Housing Regeneration Arts Partnership to gain more benefit from regional networking (reference section 6).



Oldhams Home Zone

5 Impact on other services

5.0.1 The Housing % for Art scheme has been part of a broader movement in Bolton to use the arts in urban development and regeneration, and has been closely linked with the Borough Council's Public Art Policy. It has also influenced the way in which the registered social landlords approach the management and development of their estate.

5.0.2 Amongst the relevant objectives of the Bolton Housing Strategic Priorities are:

- To strengthen our partnership approach to improve housing, services and communities.

5.0.3 Amongst the relevant objectives of the Housing % for Arts Policy are:

- To develop a strong business case for the creative use of art so that it is not seen as either an 'add on' or a supplementary embellishment to regeneration activity
- To create a tool-box of approaches to arts activity that fits into the wider regeneration tool-box.

5.0.4 To consider the impact of the Housing % for Art policy on other services two questions were addressed:

1. Has the policy had a wider impact on town planning, and on how planners engage with local communities?
2. Has the policy had an influence on how housing associations manage their estates and relate to their tenants?

5.1 Impact on urban planning

5.1.1 The Housing % for Art Policy has stood side-by-side with Bolton Council's Percent for Art Policy. Both had their origins in early ventures into public art under the aegis of SRB (Single Regeneration Budget) schemes in the 1990s.

5.1.2 Back in 2001 George Caswell wrote:

*"Having resources all over the town, Housing is uniquely placed to advance the arts, and other Bolton departments and agencies are joining with their own schemes"*⁸.

5.1.3 This has meant a policy context locally in which public art has been accepted as part of the approach to urban design and planning and regeneration policies. The current policy, set out in the Unitary Development Plan and in Planning Control Policy Note 25, '**Provision of Public Art**' and adopted in 2005, recognises that *"Public art has an important role to play in enhancing the quality of the environment and it has the potential to make a major contribution to the visual quality and character of the town"*. The policy encourages use of art in development proposals and requires them in the case of developments covering more than one hectare and buildings of more than 2,500m². The continuing impact on development schemes is seen for example in the public art competition organised by the University for Bolton One, the new £31m Health, Leisure and Research Centre, a partnership

⁸ Article 'United by angel and shirt' by George Caswell, in Creative Solutions, 2001

between Bolton Council, NHS Bolton and the University of Bolton, due for completion in 2012.

5.1.4 The Council carries out an audit every few years to ascertain the condition of public art around the borough and its maintenance requirements. The most recent, from 2008, includes photographs and brief descriptions of 67 extant pieces of public art around Bolton. As well as many which have resulted from Housing % for Art projects the audit includes examples of public art in a wider planning context, including town centre features such as the elephants ‘*Mr Jackbow, Ellie and Elnor*’ and the Fred Dibnah sculpture, public art at a new supermarket and a retail park and more iconic pieces such as ‘*Spirit of Sport*’ at Horwich.

5.1.5 The understanding of public art has broadened over time and is now used to refer to artist involvement in the overall design of schemes, and to artists contributing to public realm improvements and influencing elements such as lighting designs and colour schemes, as well as works of art as such. A future audit of public art might include illustrations of some of the newer styles of public art. As the impact of recession and public spending cuts is increasingly felt there is likely to be more emphasis on achieving the added value of good design through the Council’s Percent for Art Policy rather than works of art as such, which at a time when budgets are under extreme pressure could be seen as an area for potential saving.

5.1.6 It is not possible to make a case that the Council’s Percent for Art Policy has been directly encouraged by the longevity of the Housing % for Art Policy but the Housing policy has been underpinned by the wider policy context; each policy has arguably been stronger because of the existence of the other.

5.1.7 The techniques developed over time by the Housing % for Art scheme have had an influence on how not only Bolton at Home but also other agencies engage in **public consultation**. One of the contributors to Bolton’s conference in 2001 spoke of his early working life as a junior housing officer and said:

“Few at that time would think that we needed to consult artists or environmentalists. In those days few had thoughts of involving the community which went beyond posting notices on lamp posts. Tenant consultation at that time would have been regarded as totally unnecessary”⁹.

Another housing officer said:

“Some time in the early ‘90s there was a sea change. Housing professionals recognised that if crime was to be cut, anti-social behaviour kept to a minimum and commitment by occupants to new housing realised, then [the Housing Associations] had to enter into a dialogue with those who lived in it. Consultation at all stages became fundamental in our work... % for Art is a tool which is appropriate for a Best Value policy but it would have been seen as unnecessary a decade ago... The artist often enters this area as a catalyst”¹⁰.

5.1.8 With changing practice officers have seen the benefits of interactive consultative techniques, led by artists or other facilitators, in engaging sections of the community who can be difficult to reach by more traditional formal consultation methods and who do not

⁹ Article ‘*What Bolton owes to Rio and Wigan*’ by Gerry Fitzhenry, in Creative Solutions, 2001

¹⁰ Article ‘*150 years of Best Value*’ by Kevin Scarlett, Bolton Community Homes, in Creative Solutions, 2001

readily relate to the formal bureaucracy of consultation in its more legalistic sense (of public notices, right to inspect plans or proposals, public meetings, displays in libraries, use of local newspapers etc). On the other hand Housing % for Art projects have been good at engaging older, people, children and young people and people from minority ethnic communities.

The **Sabden Brew** Consultation Project on the Johnson Fold Estate in summer 1998 involved eight workshops followed by an exhibition, led by two local artists Joan Manville and Nayna Patel who had recently attended an Arts in Consultation course run by the Borough Council. The project had a target of obtaining the views of 200 residents; the final number achieved was 237 of whom 29.5% were aged under 12, 17.5% were 12-25, 29% 25-50, and 24% were 50+.

The project reported increased community involvement, from children to the elderly, involvement of a wide range of residents in the consultation process, learning and development through the process and commitment from the local authority and the residents to pursue funding to implement the findings.

The local project manager that the impact included:

- *“People representative of all ages and abilities participated in the workshops*
- *The participants tried new techniques*
- *Participants overcame their fears of the unknown*
- *They produced work of which they were proud*
- *They integrated with others not normally of their social circle*
- *They crossed perceptions of age and ideals and worked together*
- *Through the workshops came a sense of shared agendas rather than different views*
- *A sense of mutual respect from the sharing of views and the realisation that although the ages may have different ways of expressing themselves their visions often overlapped*
- *A real sense of community spirit and involvement*
- *Being heard – this was very important especially to the young people who expressed doubts about their views being valued*
- *Pride in their estate and a shared desire to see it improved*
- *A chance to participate in methods of expressing themselves which many had not tried before*
- *Fun and enjoyment.”*

5.2 Impact on housing management

5.2.1 The Housing Associations were early partners in the Housing % for Art policy and although there have been rationalisations so that today’s Housing Associations typically are larger, headquartered elsewhere and have estates throughout the northwest and in some cases further afield, their commitment to the policy continues through the **Bolton Community Homes Housing % for Art Protocol** which has been in operation with minor revisions since 2003. The current version, agreed by the Board of Bolton Community Homes in December 2008, emphasises the value of arts projects in helping achieve sustainable regeneration through place-making, putting additional value into communities and neighbourhoods, and enhancing the social fabric of communities as well as the environment. For developers of social housing it provides a flexible alternative to having to meet Section 106 planning requirements relating to arts design and to educational resources.

5.2.2 The Housing Associations acknowledge that Bolton's policy is unique across the North West, and that Bolton is the only place that has had the vision and provided the leadership. The general view of those in Housing Associations consulted for this study has been that because the policy provides for an earmarked fund, which can then be used to support initiatives in the relevant community but not necessarily directly tied to the specific development project from which the funding accrues, or can be held back until new residents have moved in, there is considerable flexibility in being able to use Housing % for Art resources to pursue some of their core objectives. The scheme supports their work in creating and sustaining 'sense of place', improving customers' attitudes to the places where they live, working towards greater community integration and coherence, and addressing some of the causes of local dissatisfaction or anti-social behaviour. This in turn has wider benefits in improving the external care and presentation of properties and neighbourhoods, and reducing turnover, voids and 'difficult to let' properties.

5.2.3 Two examples of the influence of the type of creative approaches advocated by Housing % for Art, and increasingly understood, accepted and used by Housing Associations and neighbourhood managers, are:

Places for People gave a more homely, non-institutionalised feel to an **'extra care' housing scheme** in Bolton by bringing in an artist to work with residents over a number of weeks, using a variety of artistic media including drawing, painting, ceramics and printmaking. In turn this has drawn out skills within the group as a retired art teacher is now leading regular sessions with the residents.

Drama has been used as a technique by **housing officers** for working with tenants who are vulnerable or difficult to reach, to help them manage relationships which they find stressful or threatening. This has given officers powerful insights into the situations they need to manage.

5.2.4 The following project illustrates how arts based approaches have been used by housing managers in helping vulnerable people to become more confident, using drama techniques to develop and present stories based on their real life experiences.

Housing % for Art became involved in supporting Bolton Council's **Homelessness Team** to develop arts activities within a conference for housing workers. The medium of drama was used by theatre company Box of Frogs to help people explore their issues and to become better integrated into the community. With very positive responses the drama based workshops with Bolton at Home tenants and others have then been further developed and subsequently presented at local and regional conferences and at a national forum.

There are two important legacies:

- The employment by Bolton Council's Supporting People Team of Box of Frogs to facilitate the ongoing work of the Community Experts Panel, which recognises the value placed on the use of creative activities as a means of engaging with service users.
- The use of drama based activities as an integral part of the customer involvement work delivered by housing staff. Their expertise has been acquired directly from their involvement in the Box of Frogs work, and they have directly impacted on the delivery of relevant housing services.

The comments below were made in interview by a Bolton at Home tenant who has become involved as a member of the **Community Experts Panel**. This is a group which represents various vulnerable people and people who have been learning to cope with challenging circumstances. The tenant said:

"I had been homeless for a while. When I moved in there was no support to begin with.

"Box of Frogs invited me to meeting and I've been there ever since. It was a completely new thing for me; I'd never done anything like that before. I was a bit wary at first, a bit nervous, but it's great.

"I've done a lot of things, learned lots of things with them. I'm now heavily involved, with Box of Frogs and with Bolton at Home, doing a lot of drama work.

"It's a big part of my life. I've met a lot of new friends. We're all from different backgrounds but have come together through our experiences. Some are homeless now.

"I really enjoy it. Otherwise I'd be sitting looking at the four walls... It keeps us all active, and out of mischief. I've got a lot out of it and hope it can help other people. I don't know if it will but you've got to do what you can, haven't you?"

5.2.5 It is now commonplace for Housing Associations to use arts-based techniques across their customer engagement work, including in local authority areas without a formal policy as there is in Bolton; for example Contour is using a media project in Salford to give people new skills and to develop their engagement in the community. Housing Associations have commented that they value the % for Art scheme primarily for its social impact rather than its physical legacy. Although in some other local authority areas such as Bury and Burnley planning conditions are imposed through Section 106 agreements that lead to arts elements in projects, as well as other kinds of community elements, those consulted felt that this was a more piece-meal approach, working on a project-by-project basis and having to devise appropriate responses to each project individually, compared with the Bolton approach with its clear policy meaning that art projects are not hastily devised at a late stage in order to meet a planning condition but can be planned more strategically leading to better use of resources.

5.2.6 Officers of Housing Associations reported that in other areas where they operate they undertake community consultation but that without a dedicated budget and a policy commitment there is not the range and depth of interactive work that is possible in Bolton. While lots of consultation takes place, arts-based approaches add an extra dimension and enhance the community engagement work which the Housing Associations would in any event be doing.

5.2.7 They prefer the % for Art approach at Bolton because it is integral to planning rather than being a 'bolt on', and appreciate the benefits of being able to work with the small team of specialist housing arts officers, to utilise their expertise and to have access to specific advice, support and training. Through joint meetings and regular liaison it is felt there are good lines of communication, the structure and delivery mechanisms work well and Bolton Community Homes and Bolton at Home have provided good leadership.

5.3 Impact on other services: summary evaluation

5.3.1 Achievements include:

- The presence of the Housing % for Art as a long-term policy has encouraged community consultation with planners engaging with people in creative ways as well as through formal statutory consultation.
- Through Bolton Community Homes the commitment of the housing associations to Housing % for Art has been maintained with consistency.
- Housing % for Art work has provided a model of good practice for engaging with tenants.
- Bolton at Home has provided specialist advice, information and training on arts projects to housing officers both in Bolton at Home and in housing associations.

5.3.2 Areas for future development:

- With an increasingly difficult environment for investment in social housing and community regeneration, the ethos and principles of the Housing % for Art policy might need to emphasise the focus on creative engagement, linked to the wider strategic objectives of Bolton at Home, Bolton Community Homes and the housing associations, rather than being characterised as ‘arts’ which at a time of unprecedented financial constraint might appear to be an unnecessary luxury (reference 5.0.3, 5.1.5, 5.1.7-5.1.8, 5.2.8).



Mosaics, Wealdstone Grove, off Eldon Street

6 Comparators – Housing Market Renewal Pathfinders

6.0.1 The experience of some of the neighbouring Housing Market Renewal Pathfinder areas has been considered to provide some regional benchmark comparison for Bolton at Home's Housing % for Art scheme.

6.1 The North West Housing Market Renewal Arts Partnership

www.artscouncil.org.uk/housingmarketrenewal

6.1.1 Nine Housing Market Renewal Pathfinders were set up by the Government in 2003 to find innovative solutions to the problems of low demand and housing market collapse in towns and cities across the north of England and Midlands. The Pathfinders were focused on some of the most disadvantaged communities in England, working in neighbourhoods characterised by high levels of multiple deprivation, often associated with problems of high levels of worklessness and low incomes.

6.1.2 The vision was to transform communities and neighbourhoods so that they would be capable of meeting the needs of local people, attracting new residents, combating disadvantage and exclusion, securing community cohesion and creating opportunity.

6.1.3 It was announced in October 2010 that the Housing Market Renewal programme will be ended in March 2011, four years earlier than planned, and the programme will be merged into the new regional growth fund.

6.1.4 With the North West having more Housing Pathfinders than other regions, Arts Council England North West has worked to maximise the potential for arts and creative contributions to housing growth and regeneration by bringing together the North West Housing Market Renewal Arts Partnership, which included:

1. Pennine Lancashire: covering about 90,000 homes in parts of Blackburn with Darwen, Burnley, Hyndburn, Pendle and Rossendale
2. Oldham and Rochdale: covering about 70,000 homes in the north east of Greater Manchester
3. Merseyside: covering about 122,000 homes in parts of Liverpool, Wirral and Sefton
4. Manchester and Salford Partnership: covering about 120,000 homes in central Salford and parts of Manchester, almost encircling Manchester city centre
5. Additionally, West Cumbria (from Barrow to Maryport) although not a designated HMR Pathfinder was identified as an area with similar characteristics.

6.1.5 The North West Housing Market Renewal Arts Partnership set out “to embed the arts as an integrated aspect of the pathfinder areas in their strategies, plans and future investment”. The aim was “to share the vision, values and practicalities of using the arts to support sustainable regeneration across Housing Market Renewal areas and inspire others to use creativity as a regeneration tool”¹¹. The Partnership has provided a focus for

¹¹ The North West Housing Market Renewal Arts Partnership. Arts Council England, n.d.

information exchange, for sharing best practice and for advocacy through for example a series of case studies published on the internet.

6.1.6 Although Bolton shared some of the characteristics of the Housing Market Renewal Pathfinder areas, because it was not a designated Pathfinder it was not deemed eligible to be included in the Housing Market Renewal Arts Partnership. Bolton did not therefore have the opportunity through this forum to network with the Pathfinders, to pass on the benefits of Bolton at Home's experience nor to learn directly from the experiences of other housing regeneration agencies.

6.1.7 The Pathfinders nearest to Bolton – Pennine Lancashire, Oldham/Rochdale and Salford – have been considered as comparators. Each Pathfinder has adopted solutions tailored to local circumstances and developed after widespread community consultation. The NWHMR Arts Partnership has also drawn some funding investment by Arts Council into arts and creative contributions to housing regeneration, with each place using its funds differently.

Regenerate Pennine Lancashire

www.regeneratepl.co.uk and www.elevate-eastlancs.co.uk

6.1.8 Elevate Pennine Lancashire, now part of a new economic development company Regenerate Pennine Lancashire, has rebuilt or refurbished about 7,500 homes since 2003. It adopted a three-year Creative Community Engagement programme including an Artist in Residence, work to embed creativity into Policy and Strategy, and a detailed independent evaluation. The programme was led by a Creative Community Engagement officer post, supported by Arts Council, for three years from March 2007 to support, facilitate and deliver community engagement.

6.1.9 An independent evaluation was completed in July 2010¹². This concluded that operationally focussed objectives, such as working with local authority officers on delivery, were more fully met than objectives which were more highly dependent on strategic level influence being exerted by the programme.

6.1.10 The project demonstrated good practice in a number of areas, which are broadly similar to those identified for Bolton at Home:

- demonstrated innovation, creativity and a variety of community engagement techniques
- achieved a variety of partnerships and a wealth of contacts
- established good working relationships at delivery officer level within and across local authorities
- helped build a national profile for Elevate's work
- delivered a range of research and feasibility studies linked to demonstration of best practice and development of new ways of working, and commissioned an external evaluation

¹² Evaluation of Elevate's Creative Community Engagement Programme. Right Angle Management Ltd, for Regenerate Pennine Lancashire, July 2010

- helped develop a wide range of techniques to deliver increased skills and knowledge in creative community engagement by local authority officers and local creative practitioners
- delivered a number of legacy materials to support the on-going development of knowledge and skills, including a range of good practice handbooks/guides, and a range of templates and documentation on the website.

6.1.11 The evaluation considered that there were two main areas of under-performance on the programme:

- the ability significantly and demonstrably to influence key senior decision-makers with regard to policy, strategy and approach to funding of creative community engagement
- the ability to deliver fully effective projects and therefore full value for money, as much of the project delivery was not under the direct control of the Creative Community Engagement officer.

Oldham Rochdale Housing Market Renewal Pathfinder

<http://www.oldhamrochdalehmr.co.uk/>

6.1.12 The Oldham Rochdale Pathfinder aims to tackle some of the deep-rooted problems that face communities in Oldham and Rochdale. Its purpose is to bring about lasting change in order to improve people's quality of life, and to drive up the prosperity of the area. Work with residents has included neighbourhood engagement, a residents' Sounding Panel, a Conference 'Cohesion Counts' in March 2010, and the **pARTicipate** programme.

6.1.13 pARTicipate is a three-year arts programme developed from a partnership between HMR, Oldham Borough Council, Rochdale Borough Council and Arts Council England. The programme is exploring and evaluating different ways of integrating art and the use of artists into the process of change in HMR neighbourhoods. Artists and creative practitioners support work in the intervention neighbourhoods by focusing on the following key themes:

- Sense of place
- Community cohesion and integration
- Engagement and empowerment.

6.1.14 The **pARTicipate** programme is delivering six projects, using a range of arts practice to bring residents together and find new ways of looking at everyday things. The programme is co-ordinated by a freelance arts manager. Two examples of projects are:

1. **Love Sholver**, in which residents of Sholver took part in a project in 2008 called '*What makes Sholver tick?*' Local people learnt how to use video equipment and interviewed other residents about their hobbies and interests, showcasing the vibrant cultural life in the area. This work culminated in a '*Festival of Pastimes*' event. In the next stage, in 2009, a group of young people worked with a film company to create their own documentary about the area, complete with a red carpet premiere, and a group of environmental artists were commissioned to turn Sholver into a living art gallery in the run up to a community festival. The project engaged residents in new and creative ways and challenged negative perceptions about the area. Over 100 people got involved in the project, and it reached an audience of over 600 and gained extensive media coverage.

2. **The Big Plot**, in which an artist developed interim proposals for a cleared site opposite a shopping area in Kirkholt, Rochdale. The aim was to utilise the temporary space as a creative canvas for the community and pilot a new approach to interim sites. Through a process of creative consultation and engagement a proposal was developed for the site based on a programme of landscaping works to improve the appearance and functionality of the space, supported by a programme of temporary arts projects and community events. This project is still ongoing.

Manchester Salford Housing Market Renewal Pathfinder (MSP)

<http://www.manchestersalfordhmr.co.uk/>

6.1.15 MSP is a partnership between Manchester and Salford City Councils. Established in 2003, it was the first in the country to secure Housing Market Renewal funding. Government approved £125 million for the first phase (2003-06), £106 million for the second phase (2006-08), with a further £140 million indicative funding for the third phase (2008-11). The long-term vision is to recreate neighbourhoods of choice in areas surrounding the centre of Manchester which had suffered severe population loss and a declining housing market.

6.1.16 MSP has published a series of Good Practice Guides, such as number 1, '*Community Engagement*', which provides guidance on best practice, case studies illustrating a range of approaches and a toolkit for Community Engagement. This is an approach Bolton at Home could consider.

6.1.17 In Salford, the City Council's Art Development Service¹³ was commissioned in 2007 to manage a public art programme for three new 'Gateway Centres', health and social care buildings to be local hubs for community health services funded through the Local Initiative Finance Trust (LIFT) of which Salford is one of six national pilots. The public art scheme was designed to enhance the new buildings and engage local people in the creation of the work, to promote a sense of local ownership. The approach was similar to those used in Bolton, with artists using ideas generated by the local community and consultation with people through shopping centres, schools, colleges, health centres, community centres and youth clubs. Local people were engaged in creative activities using film, animation, sculpture and creative writing to explore their ideas for the designs.

6.1.18 Although public art has been used in regeneration and in initiatives such as the Gateway Centres, it does not appear that there has been any arts input into housing. Council housing in Salford is provided by arms-length management organisation Salix Homes, which manages around 10,500 council-owned properties in Central Salford and also manages housing market renewal projects for the local area, and in west Salford former council homes are now owned and managed by City West Housing Trust, a Registered Social Landlord. Salix Homes has not been able to answer our queries about use of arts in regeneration.

¹³ In May 2010 the Council's Arts Development Service was transferred to a community trust, Salford Community Leisure Ltd.

6.2 Comparative advantages and disadvantages

6.2.1 The following table summarises some of the main differences between use of creativity in housing-led regeneration in the three nearby comparators and in Bolton at Home:

	<i>Pennine Lancashire</i>	<i>Oldham / Rochdale</i>	<i>Salford</i>	<i>Bolton at Home</i>
Policy	Creative Community Engagement programme	Arts programme of six projects addressing themes of sense of place, community cohesion and engagement	No direct policy for arts/creativity in housing, but used in new health and social care buildings	Housing % for Art policy
Funding	Local authorities and Arts Council	Local authorities and Arts Council		Social housing providers and management
Duration	3 year project	3 year project		Policy since 1997
Leadership	3-year fixed term manager post (now ended); focus on facilitation not project management	Contracted freelance arts manager to support neighbourhood teams in managing specific projects	None. Public art project management commissioned from the Arts Development Service	Housing Arts Officer (FT or PT) in each neighbourhood team; role is both strategic and operational

6.2.2 The Pathfinders have had the benefits of:

- additional external funding, from Arts Council England
- regional networking as a peer group
- very specific delivery targets
- in the case of Pennine Lancashire, resources to commission an external evaluation through the life of the project.

6.2.3 For these projects the critical issue is legacy and sustainability: the extent to which a time-limited programme can alter practice in the long term and can change the way in which housing officers work and the ways in which communities are engaged in regeneration work. It is probably too soon yet to know if this has been achieved.

6.2.4 However compared with the above three Pathfinders Bolton has had the advantages of:

- a long term policy, with continuity and consistency while responding to changing circumstances
- a dedicated and rolling budget allocation, enabling better planning of resources
- resources from within housing budgets, therefore not dependent on the uncertainties of external funding and fixed-term funding
- leadership by specialist officers on permanent contracts
- ownership of the policy by senior managers and political leaders

- the policy being embedded in housing work through acceptance of the Housing % for Art Protocol by all parties
- more influence on policy and practice because it is a more embedded policy rather than a fixed term 'add on' project, and through close links with the housing associations
- value for money and close control, through direct project management.



Decorative railing, Brierwood

7 Conclusions – achievements against objectives

7.0.1 Based on the evidence presented in this report, the following table summarises the achievements of the Housing % for Art policy in meeting its declared objectives:

<i>Objectives</i>	<i>Achievements</i>
1. To develop a range of arts-based activity and projects aimed at place-making	<p>🏆🏆🏆🏆🏆 - Very successful</p> <ul style="list-style-type: none"> • Large number of arts-based projects delivered • Wide variety of different types of project • Strong evidence of contribution to place-making and pride of place • Contributed to and enhanced local distinctiveness • Helped create a sense of community in new developments
2. To contribute to the economic well-being agenda by putting additional value into communities and into the areas where they live	<p>🏆🏆🏆🏆 - Successful</p> <ul style="list-style-type: none"> • Communities have benefited economically from improvements through % for Art • % for Art has added value to a range of schemes through energising and involving communities • % for Art has added value by capacity building within communities • Helped people develop new confidence and skills including transferable skills • Contributed to development of local creative economy
3. To develop a strong business case for the creative use of art so that it is not seen as either an 'add on' or a supplementary embellishment to regeneration activity	<p>🏆🏆🏆 - Some progress</p> <ul style="list-style-type: none"> • Value of creative approaches has been demonstrated and advocated • Collaborative approaches between disciplines have been encouraged and established • Creative approaches increasingly used by housing workers • Rationale in future likely to focus more on benefits of creativity as central to sustainable regeneration through achieving community engagement, rather than on benefits of creativity as such

<p>4. To enhance the environment and the social fabric of communities</p>	<p>🏆🏆🏆🏆 - Successful</p> <ul style="list-style-type: none"> • Distinctive contributions to the environment • Legacy of works of public art, mostly small-scale • People have engaged in thinking about their environment and had a greater degree of influence over it • Social cohesion and well-being promoted through % for Art • Marginalised groups have been included • Intergenerational work has been a feature
<p>5. To create a tool-box of approaches to arts activity that fits into the wider regeneration tool-box</p>	<p>🏆🏆 - Not yet achieved full potential</p> <ul style="list-style-type: none"> • Creative approaches have been developed and refined over the years of the scheme • Pool of experienced practitioners has been developed • Some training provided for people working in housing • Some influence on planners and designers • Not enough has been done to document and codify good practice and promote a tool box of specific processes and advice of what works and what pitfalls are to be avoided

7.0.2 Compared with the target-setting culture which for a period later gained dominance in the public sector, with its emphasis on very specific and measurable objectives and reporting of achievements against ‘performance indicators’, these objectives seem relatively ‘soft’ and evidence will therefore be more anecdotal and qualitative rather than being statistical. With this caveat, this report has shown that there is a strong body of evidence from projects since 1998 that the Housing % for Art policy achieved its strategic aims of contributing effectively to sustainable regeneration and developing pride of place. It is a scheme of which Bolton can be justifiably proud.



All Saints play area – one of the early Housing % for Art projects

8 Recommendations

8.0.1 This study has been a retrospective evaluation of the Housing % for Art scheme up to 2008. While this study looked back, the evidence presented through the research and the evaluation findings can help guide future developments. The following recommendations are therefore presented for consideration by Bolton at Home:

8.0.2 The future of the Housing % for Art policy

- With a wide range of evidence of the social, environmental and economic impact and benefits for tenants in Bolton, it is recommended that the policy should be continued, although adapted as necessary to suit changing conditions for social housing providers.
- Maintaining the commitment of the partners, through the Bolton Community Homes Housing % for Art Protocol, should be a high priority.
- The policy should be refocused as creative engagement with customers, linked to the wider strategic objectives of Bolton at Home, Bolton Community Homes and the housing associations. The policy could then be re-launched as a Housing Creative Engagement Policy.
- The objectives may need to be reviewed and if necessary revised to be consistent with the previous paragraph.

8.0.3 Working of the scheme

- All projects will be clearly and explicitly related to the updated objectives and evaluated for the extent to which they help meet the objectives. These should be specific and measurable.
- A flexible approach will continue to be needed in how the percentage contribution from applicable developments is levied, taking account of the pressures on capital budgets; i.e. the rate will be variable in scale.
- All physical works of art should have adequate long term care and maintenance plans, and a de-commissioning policy should be agreed.
- The present locally distributed approach should continue, with arts officers/creative engagement officers based in each of the neighbourhood teams in order to have strong connections with work at neighbourhood level, while also meeting regularly as a team to consider borough-wide issues.
- While most of the work will be at neighbourhood level there should be some borough-wide initiatives each year dealing with strategic issues, such as health or worklessness, which are relevant to the whole borough rather than just a specific neighbourhood.
- A plan should be researched, in partnership with a training or education provider such as the University of Bolton, for the scheme to offer formal shadowing, mentoring or apprenticeships, perhaps as part of an accredited training or professional development programme.

8.0.4 Advocacy for the policy

- The arts officers/creative engagement officers should continue to provide specialist leadership, training and support to the housing associations and other social housing landlords.
- The arts officers/creative engagement officers should work with communications colleagues at Bolton at Home to develop a marketing and public relations strategy for the policy and the work it supports.
- A set of short case studies, based on evidence within this report and other work, could be made available on the Bolton at Home website.
- A 'good practice' guide could be prepared, distilling the experience and learning gained in running the % for Art scheme and providing straightforward practical advice for housing managers.
- The arts officers/creative engagement officers should engage as fully as possible with regional and national networks. Consideration should be given to the possibility of one officer having communications internally and externally as an explicit responsibility, as in effect a team leader to represent the creative engagement work in all four neighbourhoods, within the organisation as a whole and further afield.
- Bolton at Home should press for a wider North West Housing Regeneration Arts Partnership, by expanding the current Housing Market Renewal Pathfinder Arts Partnership, to gain more benefits from regional networking.
- Bolton at Home should explore the scope for international links, with innovative social housing and regeneration schemes in other countries in the European Union, both to learn from experience elsewhere and to raise awareness of Bolton's long record as an exemplar of creative work in regeneration.

8.0.5 Evaluation of the policy

- A standard approach to evaluation should be adopted, related to the strategic objectives of the scheme and to the specific objectives agreed for each individual project with input from participants, practitioners, housing workers and others who are involved.
- Data collection should be uniform and consistent to enable longitudinal reporting.
- All projects should be evaluated for equalities impact assessment.
- A short annual evaluation report should be compiled and presented to the Board of Bolton at Home and to partners.

Garry Churchill
Stafford
December 2010

APPENDIX

Appendix 1: Applicants, partners and funders

List of Applicants

1. All Saints Residents Association
2. Ashiana Housing Association
3. Barnados Phoenix Project
4. BATRA
5. Beverley House Action Group
6. Blackburn Road Neighbourhood Panel x 3
7. Blackrod Neighbourhood Panel
8. BLITS
9. BMBC
10. Bolton at Home
11. Bolton Community Drama
12. Bolton Community Housing Services
13. Bolton Familes Project x 4
14. Bolton Mela Group x 2
15. Bolton Museums Service
16. Bolton Wise Ltd. X 2
17. Brazeley Residents Associations x 2
18. Brazley Community Hall
19. Brightmet Arts x 5
20. Brightmet Events Week Action Group
21. Brownlow Way Neighbourhood Panel x 2
22. Bully Free Zone
23. Campbell Community Group
24. Campbell House
25. Captains Clough Residents Association
26. Chorley Old Rd Neighbourhood Panel
27. Claypool Residents Association
28. Collingwood Housing Association x 4
29. Community Experts Panel
30. Daisy Hill in Bloom
31. Deane Biodiesel Co-op
32. Delamere Gardens Residents Association x 3
33. Dixon Green Residents Association
34. Drummond Street Residents Association
35. Education & Culture Department
36. Eldon Street Residents Association x 3
37. Farnworth Arts Festival Group
38. Farnworth Housing
39. Farnworth Neighbourhood Panel / Housing Office x 2
40. Farnworth YIT and New Bury Housing Office
41. Flockton Court Action Group
42. Flowers Roundabout Action Group
43. Flowers Estate Residents Association
44. Friends of Sunnyside Park
45. Fusion Festival Management Committee
46. Great Lever Stepping Stones Project
47. Grosvenor Estate Residents Association (GERA) x 2
48. Guinness Trust
49. Hafway
50. Hall ith Wood Community Action Group
51. Hall ith Wood Residents Association x 3
52. Hands Across Neighbourhood Development
53. Hargreaves House Residents Association x 2
54. Harmony Youth Project x 6
55. Harper Green Action Group
56. Harper Green School
57. Hindley and Clough Residents Association
58. Hope Mountain
59. Horwich / Blackrod Neighbourhood Planning
60. Housing Traveller Education Group
61. Hulton Lane Community Association x 2
62. International Women's Day Festival Steering Group
63. Irwell Valley Housing Association x 8
64. John Holt Youth Club
65. Johnson Fold Community Work Project
66. Johnson Fold Theme Group for Young People
67. Johnson Fold Youth and Community Group
68. Kearsley Community Support Group
69. Little Lever West Residents Association
70. Long Lane Residents Association x 2
71. Longsight Lodge Residents Committee
72. Manchester Methodist Housing Association x 7
73. Maxton House Action Group
74. Men's Health Week Steering Group
75. Mic Smith, Education and Culture
76. New Bury Community Centre
77. New Bury Residents Association
78. North British Housing Association x 3
79. Older Peoples Action Group
80. Oldhams Action Group
81. Oldhams Estate Office
82. Oldhams LCP x 2
83. Oldhams Residents Association x 2
84. Phoenix Project x 3
85. Pikes Lane Housing Office
86. Portico Housing Association x 7
87. PPR Residents Association
88. Prince Street Housing Office x 2
89. Regeneration Unit
90. Respect
91. Safe Haven and Paws for Kids

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| 92. Sarah Lodge | 103. Teenage Pregnancy Partnership x 2 |
| 93. Spring into Action | 104. Thornbank residents |
| 94. Springfield Residents Ass | 105. Tonge Fold UCAN Centre |
| 95. SRB 6 Consultation Group | 106. Tonge Moor UCAN Action Group |
| 96. St Vincents Housing Association x 4 | 107. University of Bolton |
| 97. Stoneclough Community Centre | 108. Westhoughton Residents Association |
| 98. Sunnyside Development Group | 109. Whitehorse Grove Action Group |
| 99. Sunnyside Residents Association | 110. Whitehorse Grove Residents Association x 2 |
| 100. Supported Housing Team | 111. Willows Housing Estate |
| 101. Supporting People Service User Involvement Events | 112. Willows Residents & Community Group |
| 102. Supporting Teen Parents/ Supported Housing Unit | 113. Withins Housing Office |
| | 114. Youth and Family Support |
| | 115. Youth Service |

List of partners and funders

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|--|--|
| 1. Bolton MBC: | 2.13. Regional Champions CLG |
| 1.1. Access and Advice, Housing Department | 2.14. Resource (ODPM) |
| 1.2. Artists in Schools | 2.15. Sport England |
| 1.3. Arts and Culture | 2.16. SRB3 |
| 1.4. Arts Unit | 2.17. Top o'th' Brow CP School |
| 1.5. Bolton Countryside Service | 2.18. University of Bolton |
| 1.6. Bolton Education Service for Showmen and Travellers (BESST) | 2.19. Washacre Learning Centre |
| 1.7. Community Education | 3. Housing Associations: |
| 1.8. Corporate Childrens Services | 3.1. Ashiana Housing Association |
| 1.9. Creative Industries Development Team | 3.2. Collingwood Housing Association |
| 1.10. Education | 3.3. Contour Homes |
| 1.11. Education and Culture | 3.4. Irwell Valley Housing Association |
| 1.12. Environment | 3.5. Manchester Methodist Housing Association |
| 1.13. EPDU | 3.6. North British Housing Association |
| 1.14. Green Spaces | 3.7. Portico Housing Association |
| 1.15. Highways | 3.8. St Vincent's Housing Association |
| 1.16. Homeless Welfare | 4. Bolton Community Homes |
| 1.17. Landscape | 5. Bolton at Home Housing Office |
| 1.18. Leisure Services | 6. Housing Estate Offices |
| 1.19. Play Development | 7. Housing Resettlement Team |
| 1.20. Social Services | 8. Re-housing Unit |
| 1.21. Technical Services | 9. Residents and Tenants' Associations (and other community groups): |
| 1.22. Teenage Pregnancy Unit | 9.1. BATRA |
| 1.23. Youth Inclusion Programme | 9.2. Blackburn Rd Neighbourhood Panel |
| 1.24. Youth Task Force | 9.3. Captains Clough Residents Association |
| 1.25. Youth Services | 9.4. Cawdor Residents Association |
| 2. Other public sector: | 9.5. Farnworth Neighbourhood Panel |
| 2.1. AGMA | 9.6. Flockton Court Action Group |
| 2.2. Arts Council (ACE NW) | 9.7. Friends of Bridgeman Park |
| 2.3. Canon Slade School | 9.8. Hall ith Wood Residents Association |
| 2.4. Coalfields Regeneration | 9.9. Hargreaves House Residents Association |
| 2.5. Connexions | 9.10. Highfield Residents Association |
| 2.6. DHWP | 9.11. Johnson Fold Theme Groups for Young People and Older People |
| 2.7. ERDF Objective 2 Funding | 9.12. New Bury Residents Association |
| 2.8. ESF | |
| 2.9. Global Grants | |
| 2.10. Greater Manchester Police | |
| 2.11. Harper Green School | |
| 2.12. Home Zone Challenge Funding | |

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| 9.13. Oxford Grove Steering Group | 17. Bolton WiseBroadway Malyan |
| 9.14. Westhoughton Neighbourhood Panel | 18. Bully Free Zone, Pathways |
| 9.15. Willows Residents & Community Group | 19. Guinness Trust |
| 10. Age Concern | 20. Harmony Youth Project |
| 11. Asian Elders Initiative | 21. HDLO |
| 12. Barnados | 22. Octagon Theatre / Activ8 |
| 13. Bolton Families Project | 23. Paws for Kids |
| 14. Bolton Gass Trust | 24. Phoenix Youth Theatre |
| 15. Bolton Interagency Forum | 25. Richardsons Developers |
| 16. Bolton Mela Group | 26. Safe Haven |

Appendix 2: Artists and practitioners

List of creative industries organisations

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| 1. Action Factory x 14 | 19. Harmony Youth Project x 6 |
| 2. Activ8 x 6 | 20. Hope Mountain |
| 3. Artizani x 3 | 21. Just Poets |
| 4. Arts in Health, Manchester | 22. Library of Unwritten Books |
| 5. B4 Productions x 3 | 23. Little Rock |
| 6. Box of Frogs x 2 | 24. Public Arts |
| 7. CEDI Ltd x 2 | 25. PULSE |
| 8. Chinese Arts Centre | 26. Rangeen Arts |
| 9. Chrysalis Arts Ltd | 27. Reel Manchester |
| 10. Cool Canvas / Olly Spoon x 3 | 28. Risky Things |
| 11. Cuckoosquare Productions (Dukinfield) | 29. Sambada |
| 12. DBBC | 30. Sandhams Dance Studio |
| 13. Eaton's Farnworth & Walkden Brass Band | 31. Scott Hibberd Quartet |
| 14. Eton Waygood Associates x 2 | 32. SOUP |
| 15. Farnworth Performing Arts Company | 33. Spearfish |
| 16. FTL Imageworks | 34. St Catherine's Music Society |
| 17. Fuse Graphics | 35. The Phoenix |
| 18. Halliwell Theatre Company x 2 | 36. Wallscapes (Gary Droste and Rob Turner) |

List of creative practitioners and artists

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| 1. Will Aldersley (Fire at Will) | 18. Jeremy Cunningham x 3 |
| 2. Diane Amans | 19. Sarah Daniels |
| 3. J Kay Aplin x 2 | 20. Poulomi Desai |
| 4. Nazeera Atcha x 2 | 21. Stephen Elliot |
| 5. Alasdair Baker | 22. Les Elvin x 4 |
| 6. Les Biggs x 4 | 23. Lesley Fallais x 9 |
| 7. Alan Birch | 24. Stephen Fielding x 2 |
| 8. Darren Bradshaw x 3 | 25. Claudia Firth |
| 9. Gillian Brent | 26. Matt Gartside |
| 10. Penny Butterworth x 12 | 27. Anne Gilligan - Green Monster Arts |
| 11. India Campbell x 2 | 28. Tom Grimsby |
| 12. Zoe Carratt x 4 | 29. Lyndis Harden |
| 13. Stephen Charnock x 3 | 30. Tamsin Harden |
| 14. Dave Clark | 31. Luke Harding |
| 15. Jean Compton x 3 | 32. Suzanne Harulow x 4 |
| 16. Chloe Cookson | 33. Sally Hayes x 2 |
| 17. Noel Croke | 34. Jocelyn Hennington |

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| 35. Stuart Hine x 3 | 62. Sarah Oxley |
| 36. Norma Hopkins x 2 | 63. Gavin Parry |
| 37. Khadija Ingar | 64. Patrick Partington |
| 38. Chris Johnstone | 65. Nitin-Kumar Patel (Tiku Arts) x 3 |
| 39. Shaz Kerr x 2 | 66. Sarah Paulley x 2 |
| 40. Karyn Killiner | 67. Rachel Poole |
| 41. Reuben Kyte | 68. Stephanie Portersmith |
| 42. David Langdon | 69. Brian Raymond (Leaf Arts) |
| 43. Brian Lewis x 4 | 70. Steve Richardson |
| 44. Jane Lim | 71. Mary Rudkin x 7 |
| 45. Isabella Lockett | 72. Leanda Ryan |
| 46. Dolores Logan | 73. Carol Anne Scowcroft x 2 |
| 47. Tracey MacKay x 3 | 74. Michelle Sheree x 16 |
| 48. Ailsa Magnus x 3 | 75. Andy Smith |
| 49. Wendy Marshall x 9 | 76. Richard Smith x 4 |
| 50. Cathy Mathias | 77. Rob Turner x 2 |
| 51. John Maycraft | 78. Coralie Turpin |
| 52. Ann McArdle x 2 | 79. Rob and Matt Vale |
| 53. Rory McNally | 80. Rachel Vincent |
| 54. Wendy Meadley x 4 | 81. Louise Wallwein. |
| 55. Hafiza Mohamed x 4 | 82. Rosalind Wates |
| 56. Claire Mooney x 3 | 83. Simon Webb x 4 |
| 57. Gerri Moriarty | 84. Theo Williams x 2 |
| 58. Bronwyn Morris | 85. Barry Willis |
| 59. Pamela Neil x 2 | 86. Marjan Wouda |
| 60. Leo Nolan x 4 | 87. Jan Yates / Jan Harley x 2 |
| 61. Mark O' Garam | |

List of 'shadow' practitioners

(* denotes subsequently worked on projects as an artist)

1. Nazeera Atcha *
2. Johnathan Bardsley
3. Tony Berry
4. Penny Butterworth x 3 *
5. Stephen Fielding *
6. Suzanne Harulow *
7. Nichola Holt
8. Alison Leather x 2
9. Tracey MacKay *
10. Katie O'Neil
11. Mary Rudkin x 2 *
12. Michelle Sheree x 2 *
13. Richard Smith *
14. Jed Tho
15. Julia Watson
16. Simon Webb

Appendix 3: List of consultations

Practitioners and creative organisations

- University of Bolton: Alan Buckingham, Senior Lecturer; Jane Stuart, Creative Industries Liaison Officer; Rebecca Albrow, Creative Industries Project Manager
- Octagon Theatre, Bolton: Lisa O'Neill Rogan, Head of Youth Theatre and Community
- Harmony Youth Project, Bolton: Charlie Barrett
- Practitioners' meeting: Karen Brookfield, Julian Dunn (Action Factory Community Arts, Blackburn), Les Elvin, Jane Lim, Francesca Platt
- Phone discussions and/or written responses: Nazeera Atcha, Gillian and Peter Brent, Stephen Charnock (Scartworks Ltd), Julian Dunn, Mandy Fairclough, Lesley Fallais, Ailsa Magnus, Wendy Marshall, Les Monaghan, Pamela Neil, Nitin-Kumar Patel, Stephanie Portersmith, Brian Raymond (Leaf Arts), Mary Rudkin, Michelle Sheree, Cass and Ben (Spearfish Ltd), Jacqui Symons, Barry Willis, One anonymous

Community representatives and organisations

- BATRA South discussion meeting
- BATRA North discussion meeting
- Vicky Leadley, Community Experts Panel
- Carol Marsden, Project Manager, Paws for Kids and Safe Haven
- Frank Fletcher, at Rostern Gardens
- June Hornby
- All Saints – Dave Booth, at the Recreation Area

Bolton at Home

- Gaynor Cox, Housing Arts Officer (East)
- Reemer Bailey, Housing Arts Officer (South) (Until August 2010)
- Dawn Yates-Obe, Housing Arts Officer (South) (From October 2010)
- Shonagh Ingram, Housing Arts Officer (West)
- Graham Marsden, Housing Arts Officer (North)
- Stuart Dagg, Knowledge and Information Manager
- Cath Gould
- Ceri Daly, Neighbourhood Project Officer
- Tony Costello
- Paul Thomson

Housing Associations and other housing organisations

- Contour Housing Group: Ross Hemmings, Regeneration Investment Officer
- Great Places Housing Group: Joanne Dawson, Development Manager
- Irwell Valley Housing Association: Anjam Shahzad, Project Manager
- Places for People: John Wright, Regional Development Manager
- St Vincent's Housing Association: Maureen Walsh, Community Projects Manager
- Bolton Community Homes: Paul Philbin, Partnership & Development Officer

Other organisations

- Arts Council England North West: Anthony Preston, Neil Harris
- Bolton Council: Phil Lamb, Senior Project Officer
- Regenerate Pennine Lancashire: Claire Tymon, Living Places Manager
- Salford Community Leisure: Andrea Bushell, Principal Officer, Arts Development Service
- Homeless Welfare: Jon Powell
- 'Arts, Health and Well-being': National Seminar in Bolton 20 July 2010, organised by NALGAO (National Association of Local Government Arts Officers) in partnership with Bolton at Home

Appendix 4: List of sources

Bolton at Home Information

- Bolton at Home Business Plan
- Housing % for Art Project Database
- Archive files of a sample of 49 projects from the period 1998-2008
- Artists database – 56 entries
- Project details database – 270 entries
- Community contacts list – 27 project contacts
- Protocol – Proposal to BCH Partners 21 January 2003
- BCH Housing Percent for Art Protocol 12 December 2008
- Housing Percent for Art Project Group – Terms of Reference 11 July 2005)
- Housing Percent for Art project criteria and application form

Bolton at Home Publications

- Leaflet: Housing % for Art n.d. approx 2000
- Leaflet: Housing % for Art 2001-03
- Leaflet: Housing % for Art n.d. approx 2005

Evaluation

- Evaluation report of '*Door to Door*'
- Evaluation report of Delamere Gardens Well of Wisdom Project
- Evaluation report of Grosvenor Bank Top Park
- Evaluation report of Neighbourhood Panel Artist in Residence
- Evaluation report of '*Unearthing Respect*' (Safe Haven Project)
- '*We're different because we do art!*': Brightmet Arts Social Impact Study. Gerri Moriarty and others, 2002 (38 pages)
- Cawdor Play Area responses by residents from door to door survey 2007-08

Bolton Council publications

- Planning Control Policy Note no 22: Public Art. January 2005
- Arts in Partnership: Bolton's Arts and Cultural Strategy 2007
- Bolton Council Public Art Audit 2008

Other publications

- Creative Neighbourhoods: The role of the arts in building sustainable communities. Graeme Beedham and Alvin Wade, Aston Housing Consultancy, 2005 (134 pages)
- Paws for Kids: Annual Review 2008-09
- Great Places Housing Group: Development Portfolio, 2010
- Community Engagement – Good Practice Guide 1. Manchester Salford Housing Market Renewal Pathfinder, 2010
- The North West Housing Market Renewal Arts Partnership, and Case Studies. Arts Council England, n.d.
- Evaluation of Elevate's Creative Community Engagement Programme. Right Angle Management Ltd, for Regenerate Pennine Lancashire, July 2010

Conference reports

- Housing % for Art: Conference Report 29 March 2000 (85 pages).
- Back and Into the Future. Ed. Brian Lewis and Maureen Nevers. Summer 2000
- % for Art: Bolton Residents' Conference 29 September 2000. Ed. Brian Lewis. Pontefract Press, 2000 (113 pages).
- Creative Solutions: The use of the arts in regeneration: Brian Lewis and George Caswell, Bolton MBC, 2001 [report of conference June 2001] (160 pages)