

TQ FRAMEWORK ARTIST LED CONSULTATION: COMMISSION 3: REPORT

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1. EXECUTIVE SUMMARY

'An island community'; St Philips Marsh (SPM) is now surrounded by redevelopment with the sights and sounds of bulldozers, breakers and wrecking crews. High-rise offices, apartments and campuses are arriving at some speed and eventually, the Marsh itself will come under scrutiny as the focus for the next phase of future-planning.

In December 2022 artists Jo Chalkblack, Anna Haydock Wilson, John O Connor and placemaking consultancy, The Means, were commissioned to deliver a creative engagement process with young people to help set out their future aspirations for the area. The team worked closely with a core group of 27 students from Screenology filmmaking school, based in St Phillips Marsh for over a period of a month. The students were tasked with creating a film which explored the future of SPM from a young person's perspective. The process unlocked meaningful dialogue with a further 66 young voices and 63 voices from the wider community including businesses operating in the area.

After **Setting the Scene** for the commission and their brief, artists guided students through a micro to macro crash course in 'what makes space a place'. Students started by designing new self-sufficient societies in outer space as 'St Phillips Martians', before zooming in to SPM itself. They became a world authority on a small patch of land, allocated to each team through the random landing of a dart. Through which, students uncovered layers of rich stories from the past and unearthed a new exciting present on their own doorstep. A hidden hub of emerging enterprising creative start-ups and social enterprises working out of temporary low-cost buildings and run-down sheds. **Behind closed doors** SPM has become an incubator and is providing breathing space for young projects to grow and develop and to find their niche within an expanding creative sector. Young people were impressed and inspired by these spaces and speculated how they could be made more visible and actively offer more **Opportunities for Young People**.

Engagement sessions facilitated between students and wider youth groups, explored what opportunities for young people should look like from a wide range of perspectives. They found a huge appetite to participate in a free or affordable leisure offer. Interests were wide ranging, from science to art to sport. There was however a consensus on the need for a hub or youth club, with access to a multi layered offer and an outdoor events space.

The majority of young people engaged value the diversity, colour and creativity of the city. This positivity is an asset that SPM should seek to build on. However, students also discovered two different sides to Bristol. Many young people don't have access to the same opportunities, feel unsafe and/or are made to feel unwelcome in public spaces. It was difficult for some young people to think beyond these barriers and talk about the future, owning a home, for example, was too unreachable to imagine. Alongside more equitable opportunities for participation, access to jobs and housing, young people prioritised the need for safe and welcoming spaces and access to mental health support.

Random and facilitated encounters with former residents revealed hope and tensions within those tightly knit working communities highlighting the lessons to be considered on **How to build a community** from the experience of these very different times. A central space for different communities to mix, was seen as an important way to increase tolerance and grow a sense of community. As was the need for appropriate segregated provision, e.g for different faith groups, or safe spaces for trans youth.

The students produced 6 different films; their individual takes on SPM which were influenced by this process of discovery, including their engagement with wider voices. Despite the snow which affected confirmed attendance from some local educational facilities, the screening event was attended by 87 people and provided a further opportunity for people to view the films and input to wider learnings.

The filmmakers have become fast track experts of the **Past, present and future** of the area. As 'resident students' in St Phillips, their own voices have played an important part in this collaborative discovery of how St Philips Marsh could serve future generations. Within the timeframe their films are therefore snapshots. However, the standout learnings came directly from young peoples' imaginative explorations during the process. The 'tall tree structures' and self-sufficient societies they designed on day one may have seemed like science fiction only a few years ago, yet are not now out of place in a new development. This is in stark contrast to those engaged in the wider youth groups, who did not benefit from the same creative process and struggled to imagine a studio flat. In such a fast-changing world, future proofing will require liberated thinking. The process illustrates the value of including further similar artist-led approaches in the future.

The team of artists have valued learning from each other's approaches, tools, and techniques which has expanded their own practice. However, the largest learning has been from the students themselves. Their generosity in sharing feedback throughout the process meant that the artists could respond flexibly.

In the students' own words, they have developed confidence in engaging with creative activities and consultation exercises in the future. Some have already attending events linked to the Temple Quarter beyond the project end and others now aspire to a career in community films. The process has increased their awareness and forged a new relationship and connection to the area, securing their own place within the wider community. New seeded relationships between Screenology, artists, council, businesses and residents are already being activated through discussions of future projects and mutual offers of hosting events. Screenology is no longer an island within an island. This suggests that proximity is sometimes not enough to create meaningful relationships. Place ecologies need activating and fostering. There is a huge opportunity to build on this and bring those learnings into the future of St Phillips Marsh.

2. INTRODUCTION

2.1 The Commission

The Temple Quarter is the collective name for a constellation of development zones in central Bristol, all revolving around the gravitational pull of Temple Meads Station. Some of these zones are fully developed or at an advanced state, others have been given the green light and are ready to go, and some are still at planning. After decades of inertia, things are now progressing at some speed. The development remit is being extended to include the larger neighbourhood of St Philips Marsh (SPM), a commercial, industrial district to the south of the Feeder Canal and north of the River Avon.

The Temple Quarter Regeneration Programme commissioned a group of 3 artists, supported by *The means* to explore some of the future possibilities for SPM, engaging with the aspirations of young people who, after all, are the likely inheritors of a future reimagined city. This is described in the artist brief as Commission 3 (Audience based).

The artists, to a certain extent, were commissioned to approach the project outside of the normal consultative approach. They proposed to collaborate with year 1 students at Screenology Film School who are already based in SPM and, and as part of the process facilitate peer-to-peer engagement with a wider diverse range of young people between 11-18 years old.

COMMISSION BRIEF

AIMS:

To bring local citizens, communities and stakeholders together to share their thoughts and ideas on the future of Temple Quarter;

To encourage participation from local citizens and communities with the formal consultation on the draft Temple Quarter Development framework.

OUTCOMES:

People have participated in the consultation and;

All stakeholders have an increased understanding of what is important to people about the area and its future development.

Participants feel an increased connection to a wider community and a sense of belonging, pride of place, ownership and collective empowerment;

Participants are more confident in engaging with creative activities and



2.2 The project

Screenology is a filmmaking education facility based in SPM. Its teaching model is based around a rapid process of assignments where students learn through making. Screenology runs a 'space' module each year with their 1st year students.

Artists and *The means* used this opportunity to support 26 young filmmakers from Screenology to create a series of films that explored 'what makes a space a place?' in the context of St Phillips Marsh, from a youth perspective. As part of the process, the artists and young filmmakers engaged with youth groups and local community members so that their ideas were inspired by a broad range of voices and views.

To balance student's creative motivations as filmmakers with meaningful outcomes for the TQ commission, the artists designed a process that creatively informed and provoked ideas related to the development, as opposed to students or other consultees directly engaging with the formal consultation document.

The students created a total of 6 films:

Setting the Scene - A behind the scenes film which documented the process

Past, Present & Future - An abstract exploration of working lives in SPM over the years

Opportunities for Young People in St Philips Marsh- How existing businesses and organisations could create more opportunities for young people.

The Beanie Boys Visit St Philips Marsh - A comedy documentary where two presenters 'land' in SPM, follow the scent and film what they find.

Behind Closed Doors- Unearthing a hidden cluster of small start-up and meanwhile businesses in SPM

How to Build a Community - The film asks how SPM can build a community for today, juxtaposing communities 'then' with young people's needs now.

The project culminated in a final event where everyone involved in the process as well as some new faces, came together to reflect on the final films. All attendees were invited to offer their own views on the framework through facilitated creative exercises.



GATHER

To support students in developing an informed response to this brief, creative exercises were designed to first draw out and instil a wider understanding of placemaking and the different audiences it needs to serve, before homing in on St Philips Marsh itself.

Though most of the film students walk through SPM daily, they were generally un-familiar with the neighbourhood. So, the process gave them a crash course introduction to SPM's extraordinary and, hitherto, invisible past, it's hidden present and to further speculate on a 'not yet' visible future.

Teams were assigned random locations, determined by the tip of a dart thrown onto a projected map. Six in all, each destination revealing layers of human interest from both the past and present. Students were challenged to forensically investigate these locations.

3. METHODOLOGY

3.1 Process overview

The artists and supporting placemaking practitioner designed the process alongside Screenology course leader Charlotte Merriman. This created a live brief for students which aligned with their 'Space' module and educational outcomes of their course.

Student brief:

'Create a film 2-5 mins long that shows us a future St Phillips Marsh from a young person's perspective'

The project comprised of three stages:

Gather

Distil/Assemble

Present

The artist team remained flexible and responsive throughout the process, facilitating exercises and engagement opportunities that related to the young filmmaker's evolving lines of enquiry.

Iron Works

M.P.

4

B.M. 754 C.C.

Towing Path

B.M. 702 P.O.

Mooring

Soap & Candle Works

Ward Bdy.

28

Urns
Limkins
B.M. 327
Timber Yard

SMALL STREET

STREET

School

YORK STREET

STREET

VICTORIA TERRACE

LEWIS STREET

PHILIP STREET

Sam Mills





GATHER CTD

Students introduced themselves to locals, snuck through doorways, under roller-shutters and around corners to gain an understanding of what lurks here out of sight to the casual passerby. They discovered a world of creative energy and diversity, driven by a community of charismatic movers and shakers.

They learned, also, of bygone times and met former residents who guided them through the past and told of tight-knit working communities, bonded by hardships, and poverty, but stoical and humane as a result. The future of St Phillips was also explored through research into the developments in planning such as the University Hub.

Reflections on the ethics and responsibilities of capturing voices, were then applied with supported engagement opportunities with a diverse range of young people which widened their perspective.



DISTILL- ASSEMBLE

Teams were self-formed through playful exercises; concepts were designed based on emerging interests in different aspects of SPM and their own creative leanings.

The artist team supporting students shape their films through 'pitching' intervals and through 1-1 mentorship to help draw out themes and conclusions.

Cards recorded student responses which emerged from facilitated exercises, and which connected to a growing installation of physical artefacts and photographs collected by students and artists throughout the process.



“We thought it’d be really interesting to look behind all the closed doors. Because when you’re walking around, there’s just nothing. But in the warehouses there’s obviously stuff going on. People are making things.”

Film student pitching their idea



PRESENT

The project culminated in a final event where students showcased their films to their peers, the council, residents and other young people from local education providers. The films were screened at regular intervals and provoked meaningful and sometimes heated discussions.

In between screenings, attendees took part in tours of the Screenology building hosted by students. They interacted with the installation that had documented the process. Despite the snow and cancellation from 3 colleges, most screenings had a full audience.

The audience were invited to participate in several exercises that gathered their views in relation to the framework. Young people took part in a creative exercise based on the TQ Draft Framework principles, with the wider audience commenting on post-its and invited to take part in the survey.

Setting the Scene







3.2 Engagement Numbers

The project engaged a total of 206 people. This included young people from a variety of demographics and differing social economic backgrounds, including young people from Black, Asian and minority ethnic groups. The project engaged with people living across the regeneration area, as well as in St Paul's, Easton and Lawrence Hill areas.

Session / date	Who	Numbers
Core film project sessions 18.01.23 - 06.03.23	Students Screenology	27
Wider youth engagement Session 1 03.02.23	Creative course students - City of Bristol College	15
Wider youth engagement Session 2 03.02.23	Creative course students - City of Bristol College	13
Wider youth engagement Session 2 at Easton Leisure Centre 27.01.23	Female Basketball team - Bristol Horn Youth Concern	4

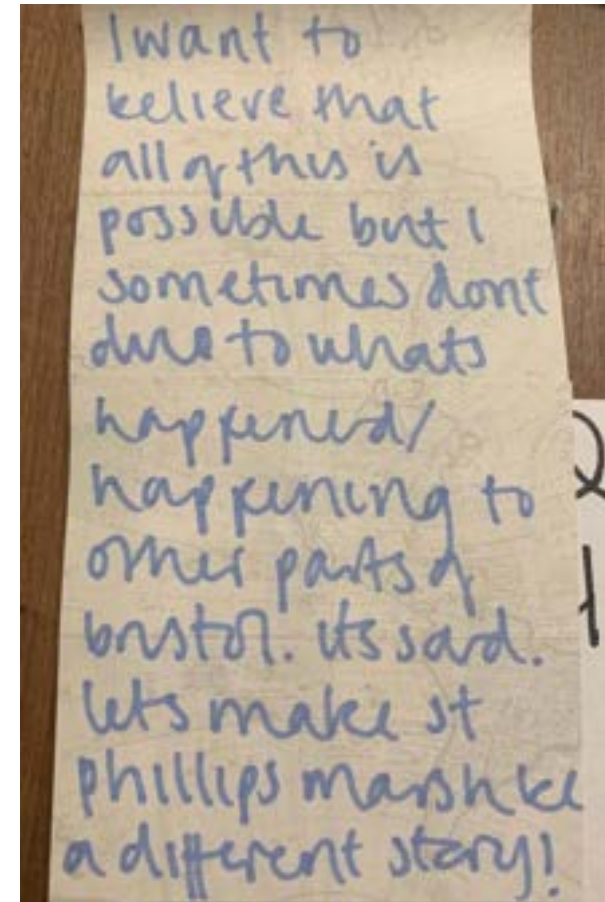
Wider youth engagement Session 1 at Easton Leisure Centre 27.01.23	Football group - Bristol Horn Youth Concern	3
Wider youth engagement Session 3 at Easton Leisure Centre 03.02.23	Female Basketball team - Bristol Horn Youth Concern	3
Business community in St Phillips Marsh During process	22 businesses (53 individuals)	53
Residents in St Phillips Marsh During process		6
Event 8.08.23 Screenology	87 attendees: Students, artists, visiting colleges, TQ partnership team, residents, local traders and wider interested parties 52 not engaged with before inc 21 x young people.	52

4. EMERGENT THEMES

4.1 Summary of alignment with the framework

Distilling the findings into the framework structure, revealed much alignment with the youth and wider community key needs and aspirations. The work undertaken so far to arrive at these principles and themes can therefore be applauded.

Whilst there seems to be alignment with the overarching vision, there was an expressed nervousness from residents and businesses to how the Temple Quarter Programme will go beyond fine words and deliver on its promises.



4.2 Overarching Themes

Results from the engagement process with young people have been distilled into the existing TQ framework structure, led by the guiding principles (4.3). A set of separate overarching themes has been created which offers more immediate picture below. The commission focus was on young people, therefore the emergent themes have been drawn from young people's opinions and ideas. The process opened the doors to wider engagement with local businesses, residents and interested parties. To avoid dilution, these wider voices are only included if they feature in young people's films. Responses from wider public has been captured in the appendices. It should be noted that the themes in this report are very much aligned to wider views.

AFFORDABLE LEISURE

An appetite to take part in a wide range of free or affordable activities, where youth are exposed to a multi layered offer sports, cooking and creative activities, through services such as youth clubs/ hubs and leisure centres as well as affordable access to a commercial offer.

"If there was like a hub with music making, basketball, football, boxing, like a centre where people could go to and feel comfortable and ask for what they want."

Young male football player

AFFORDABLE HOMES

A consensus that luxury flats are not wanted or needed and that affordable homes to own and rent were a huge priority for Bristol.

"Leisure is luxury many people don't even have a roof over their head"

Film Student

SAFE WELCOMING AND SUPPORTIVE SPACES

An expressed need for well-lit sheltered indoor and outdoor provision such as youth clubs, with access and signposting to mental health support.

"Would be good to have a youth place where we can do things and get support"

Young female basketball player

OPENING DOORS

The scale and extent of 'start-up' and 'meanwhile' in SPM created much excitement with the film students and has been one of the

**GOODS
INWARDS**



biggest revelations during this project, provoking the students to discover more about this currently 'hidden' sector. Student films showcased these spaces as a lobbying tool for SPM to build on what it already has.

'interesting how people see parts that have already progressed and how that might affect people's perceptions of the future.'

Film student

They also called on these spaces to open their doors for young people to gain exposure, experience, skills and unlock creativity through the opportunity to participate. Making offer more visible through promotion and relationship building.

A LIVED PLACE

Celebration of the stories from the past and present, injecting colour and building in existing character of the area to create a sense of a lived place and authentic identity distinct to SPM. Facilitating the creation and expression of new memories within the environment as the place evolves, such as through youth codesign initiatives, to create ownership and pride in place. An opportunity for expansion of the existing Meanwhile offer to create vibrancy during construction phases and seed future uses.

"when places are dull and grey they feel uncomfortable"
Creative college student

REFLECTING AND CONNECTING COMMUNITIES

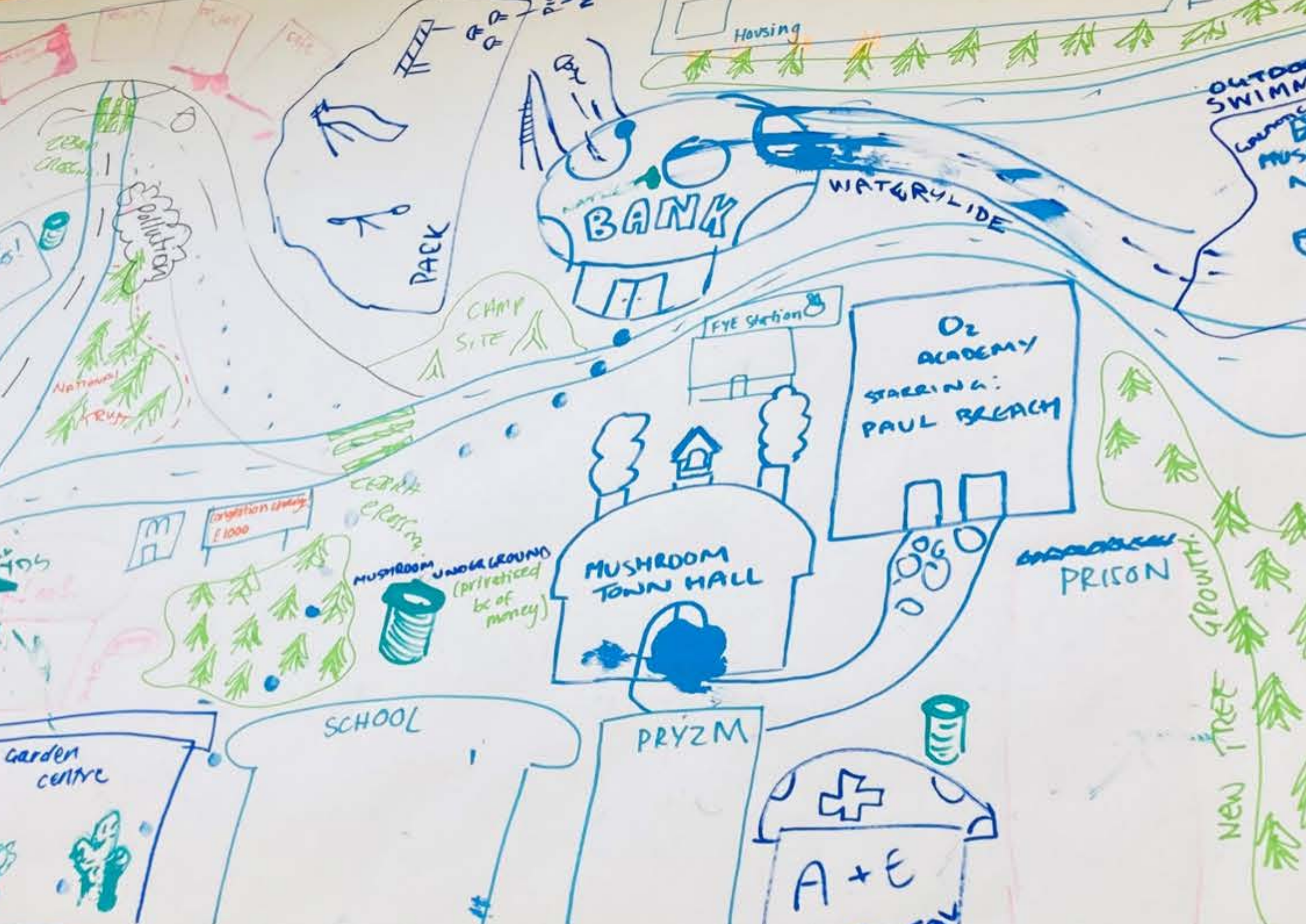
Building a balanced community in SPM requires the place to recognise and serve the needs of people from a wide range of backgrounds and cultures. Making space for and facilitating different expressions from individuals and communities and creating centre/s of gravity for people to come together and celebrate the common threads.

"An inclusive space for everything including talks and platforms for opinion sharing, plus fun things. Opportunities for young people to show who they are."

"The vibrancy of the place comes from the people who inhabit it and I want the cinematography to reflect that"
Film student

A SELF SUFFICIENT 'ISLAND'

An island that reaches out and draws people in from the city through affordable travel options and a vibrant leisure offer. Encouraging localised circular and inclusive growth through cross-pollination and capacity building with the community at its heart. Localising production and supply chains, generating and implementing energy innovations to create a self-sustaining place.



Housing

OUTDOOR SWIMMING

BANK

WATERYLIDE

PACK

CAMP SITE

EYE Station

OZ ACADEMY
STARRING:
PAUL BREAM

MUSHROOM
TOWN HALL

PRISON

SCHOOL

PRYZM

A+E

Congestion charge
£1000

MUSHROOM UNDERGROUND
(privatized bc of money)

NEW TREE GROWTH

Garden centre

National Trust

NATURAL CONNECTIONS

Green corridors as pathways within the development to further encourage flow and attract wildlife. Growing spaces for food emerged as part of young people's circular thinking. The canal is considered a real asset to the area. Creating amenities connected to the canal and weir assets to encourage waterside living.

Tall 'tree like structures' as homes, utilising underground to make room for further landscaping and 'sacred trees'. Communal well-lit and sheltered green spaces that are 'not too big not too small'.

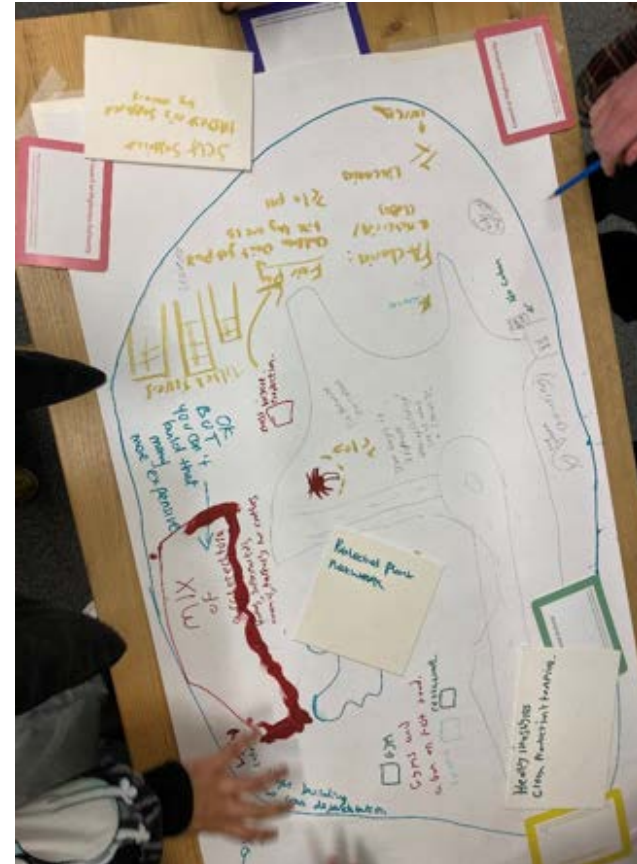
An outdoor sunken events space to create a much-desired outdoor leisure offer.

"We would have to be much more in tune with the environment, a bit like Avatar"

Film student

'Band stand with constant music'

Young event attendee





4.3 Emergent themes relating to the TQ Draft Framework

INTEGRATED AND CONNECTED

JOINING UP SPM

Connecting this currently disparate area was a strong theme throughout. The process revealed unexploited links between businesses, leisure, education, and residents already in the area. New relationships and opportunities formed due to the process between Screenology and resident businesses revealed much potential to this end. Re-zoning was suggested by one business; however, the strategic placement of assets would only partly aid in encouraging collaborative links. This theme is explored further in Inclusive Economic Growth (p3)

LINKING CITY WIDE

SPM businesses cited the location near the station as a positive. The students were excited about SPM becoming a destination for leisure. Wider engagement suggested that there would certainly be a wider young audience for this if free or affordable. Young people in Easton have limited opportunities in their local area and would welcome an offer nearby, links here should also be considered.

“Our black Muslim community is in two main areas where there is not much for youth. SPM isn't that far from here (Easton) it would be good to have another place to go where there was stuff for us to do”

Young basketball player

INCLUSIVE TRAVEL

Buses and their affordability were a repeated topic. Greener travel in and out of SPM would be welcomed, however it should be further considered to how those on low incomes could afford alternatives access and movement is to be inclusive. Some use scooters to get around and would welcome more provision to make this a central mode of travel.

‘People on low incomes struggle to move around’

Creative college student

‘Good cycle paths in and out of area’

Young event attendee

Young people would like to be able to walk to secondary school. There are already families who have a clear route to nurseries and schools from other sides of SPM that have yet to be mapped

GREEN CORRIDORS (see also Quality Spaces)

There was much surprise from students around how much wildlife was present amongst so much industry. They were inspired by the long patches of green already present and spoke of how this could inspire routes within the development.

“.. we saw a kingfisher flying around. It just shows that there's all this industrial stuff and there's still a load of wildlife. We saw a guy paddle boarding as well.”

Film Student



INCLUSIVE ECONOMIC GROWTH

START UPS/SME'S

The scale and extent of 'start-up' and 'meanwhile' in SPM was surprising to everyone and created much excitement with the students. This is also evident within their films, many which aimed to showcase what was behind the shutters so that other young people could be as inspired. The presence of these fledgling creative businesses demonstrated feasible routes for them to follow into their own creative careers. As well as possible ways to gain employment to support their studies. They saw the area through new eyes, as a creative place to be, fostering a new sense of pride in the area.

QUARTERS/ZONES

Students highlighted the potential for creating hubs with similar industries and offers, linked to education. In their case a Creative Hub, other young people were interested in science, food and sport.

'we're a creative space and it could even be to our advantage if we have more creative spaces around. Like a little hub'

Student

YOUTH OPPORTUNITY LINKED TO INDUSTRY

The project process has seeded new links between Screenology and local businesses. For example, Propyard has offered up their venue for future film screenings and Screenology are now hosting their Christmas party there. Students wondered how these creative businesses in SPM could more actively provide opportunities to young people, offering youth focused activities, industry experience and skills. It should be noted that engagement with wider youth revealed career aspirations in fields other than creative industries. The desire for exposure and opportunities to take part in activities was universal.

One business attributed their career success to jumping on opportunities. Yet there was hesitation both from some students and the wider numbers of young people engaged to step inside these buildings and start up conversations. This suggests that opening up opportunities to those less confident, will require more than just proximity of assets. Before this process began neither Screenology or Propyard knew the other was there.

One film by the CIC organisation Growing Futures, reminds us of those who may not have the opportunity to enter further education and of those disenfranchised, black and minorities youth in particular. This was echoed by young people in wider



engagement, with comments around a lack of opportunities when talking about spaces and activities.

'There's a lack of opportunity for black youth. Bristol is like two different cities'

Young football player

Growing Futures are working actively with young people locally who have been marginalised and linking them to opportunities, skills and experiences. This organisation has been able to sustain themselves due to low rents.

A SELF-SUFFICIENT ISLAND

The exercise which tasked students in building a new society on a new planet was to release creative thinking in what places could be without being weighed down by practicalities.

Some locals fondly call the area 'the island'. Much inspiration could be taken from the self-sufficient societies young people dreamt up - generating and implementing green energies, localising supply chains, growing crops, water uses for transportation and using available materials for fuel and construction.

"We got some farmland where we farm rhubarb, rice and squirrels"

Student

Indeed, this circular thinking also emerged when young people talked about the importance of the leisure industry and how other businesses could feed in and benefit.

AFFORDABLE HOUSING

Artists facilitated an exercise which explored three scenarios of land use and density within the consultation framework, young people said that delivering affordable homes was the most important priority when considering land use and density. This was surprising given their focus within the films were on local enterprise. There was talk of peoples housing struggles and that without a home, life progression isn't possible. Wider youth engagement found aspirations to home owning was just too far out of reach. From the student perspective rental prices are unaffordable and makes survival through education difficult without family support. Wider engagement at the event echoed this need, many speaking out against luxury flats.

'Inclusion of the community/communities who already live here/in the area, we don't want to be pushed out because we can't afford to live here anymore like what's happening in Stokes Croft and Easton etc'

A young event attendee (ticked 6 times in agreement).

AFFORDABLE LEISURE

Once the target numbers of homes and jobs were revealed in all three scenarios, the majority of students changed their mind and opted for Scenario 2 which positioned part of SPM's offer as a leisure destination. A leisure offer was the highest priority for all

young people engaged in the process. There was much appetite across all youth engagement for cinemas, leisure clubs, sports hubs/gyms, outdoor venues and nighttime economy e.g gigs. But it was stressed that these must be free or affordable. Students felt that the scenario 2 contained a balance of all needs: Homes, leisure, with leisure creating jobs.

“The problem is that when the weather’s bad and it’s raining we need to go inside and we have to resort to sitting on some steps in some flats that we don’t even live in. No-one wants to go home cos there’s nothing to do at home”

Young football player



QUALITY PLACES

LIVING THROUGH URBAN DEVELOPMENT

Youth and some businesses talked of wanting SPM to feel less industrial. Films presented bleak visuals of building sites, metal railings, diggers and cranes with melancholy soundtracks and ironic jokes at the place's expense.

"If you look straight down it looks really peaceful but if you look around, one side is being demolished and the other side is just built up. It's a bit strange"

Student

This suggests that early phases of development will need to address the negative effects of living through its construction.

A CHARACTERFUL PLACE

Whilst many felt the area should feel less industrial most did not that want this to be at the expense of character. Students and wider youth spoke against overly uniform design, how often new developments can "lack soul". Cues for the look and feel of the area could be taken from what young people said they love about the city; it's diversity, character and colour. And why resident





creative businesses have been attracted to start their businesses in SPM and hope it can retain a sense of personality.

"I like graffiti buildings, I am like places that look grimy and old. I don't want it to be clean-cut and student-led"

Local creative business owner

Students' field work revealed a rich history and heritage on which to build on, to aid in creating a sense of a lived place. They observed how the richness of the past stories of their area has left

traces within the physical environment, as well in the pride in place felt by SPM's residents; reflecting that the future generation may have the same connection to the place as long-term residents who have such fond memories.

'The future generation aren't going to feel like that as we don't have the sense of that strong sense of community that they used to have'.

Film Student

Responding positively to suggestions from wider youth for more co-design would ensure the environment was also an authentic reflection and expression of multiple identities.

DESIGNING A HOME

One film reveals that lines of houses historically faced the other which encouraged a sense of community. However, it was acknowledged times have changed and so have people's needs. Most young people struggled to aspire to owning a home. With some currently sharing a two-bed flat amongst 5 others, their own bedroom, bathroom and living room or studio was the most they could visualise.

Students designed tall 'tree like structures' to live in, in one exercise as a way to protect themselves from flood defences. Natural light was also mentioned as important

QUALITY SPACES

MODEST, SAFE AND WELCOMING

Most young people said green spaces were important to them and that they preferred small – medium sized spaces as opposed to expansive parks. There were common stories of young people feeling either unsafe and/or unwelcome in public spaces. A need for lighting and shelter was suggested as one of the solutions to this. Black youths spoke of being often stopped by police and being looked at with suspicion when hanging outside in groups.

'We often get stopped by police when we are just wanting to be a group hanging out together'.

Young football player

WATERSIDE LIVING

The canal and weir are considered one of SPM's most valued assets. Many businesses spoke of the beauty of the nearby water. A local fisher commented it was the cleanest it had been since the 50's. Others suggested that amenities placed nearby would encourage people to access it for dwell time.

ACTIVATING GREEN SPACE

Young people would like further opportunities for outdoor events and sports, such as an outdoor arena and a sunken amphitheatre.



VIBRANT + CREATIVE COMMUNITIES

Inclusive and vibrant communities



GREATER
NUMBER OF
HALAL MEAT
SUPPLIES

VIBRANT CREATIVE COMMUNITIES

REFLECTING AND CONNECTING COMMUNITIES

Young people indicated a lack of integration within Bristol, that the LGBTQ community is pushed to one side and that there is racism & separation. There is an appetite for activities that take place in mixed settings which bring together different cultures, backgrounds and ideas.

"An inclusive space for everything including talks and platforms for opinion sharing, plus fun things. Opportunities for young people to show who they are."

But to be truly inclusive, differing needs will also need to be catered for, such as:

- Safe spaces and support for trans and gay youth
- A temple
- Muslim only gyms
- Women only scheduling in sports e.g swimming
- Muslim clothing shops
- Halal food shops and restaurants

*"We have to use a rented house to worship in as there isn't a temple we can use".
Young basketball player*

HEALTHY WORKING ENVIRONMENTS (also vibrant communities)

When learning of past working practices students reflected that despite there being poor working conditions in the past, valued the sense of community and camaraderie that work engendered.- The students reflected how important it is that work environments were not only safe but also social and community places in the future.

MENTAL HEALTH

Mental health and the need for support for young people struggling was discussed widely across all groups.

5. CREATIVE LEARNINGS

5.1 The case for artist-led engagement

Some traditional consultation exercises can result in a shopping list of needs and aspirations from those with varying levels of exposure to what is possible. The artist team believe that stimulating imaginations is key in developing future literacy. This creative process armed young people with knowledge, tools and inspiration to think and respond in an informed, nuanced and imaginative way. This has resulted in richer learnings which can inform the next stages of the framework development.

All artists feel that the project was hugely successful in delivering on all the aims and outcomes of the commission:

5.2 Successful outcomes:

Engagement: Total number youth: 86 Total number businesses: 22 (53 individuals) Total number residents: 10 Interested parties: 51

- 26 young filmmakers participated in the process which opened doors to engagement with a further 66 young voices and 63 voices from the wider community
- The project delivered 6 films that uncovered the exciting activity that is already happening in SPM and how this could be built on
- Both the films and the process provoked meaningful dialogue and captured learnings to how SPM can serve the younger generation in the future
- The process unlocked conversations with local residents and businesses which have added further layers of learning for SPM's future
- The screening event was attended by 87 people and provided a further opportunity for people to view the films and input to wider learnings
- The films are a tool in to inspire future discussions about how SPM can serve young people with the development plans, as well as be use as promotional material by the council

- Students expressed they feel an increased connection to SPM, and built relationships along the way that has secured them a place in the wider community.
- Students feel they have developed confidence in engaging with creative activities and consultation events in the future
- The project has seeded relationships between Screenology, artists, council, businesses and residents
- Some students have been inspired to make community films in the future
- Artists have learnt from the students and each other which has expanded their own practice

“Thank you everybody for your part in making this project happen. It’s been a wonderful experience for our students. One of those important experiences that some students resisted, many grappled with and all have grown through. In yesterday’s celebration we could see how much the process has contributed to their flourishing. Brilliant. We’d love to do more. “

Tom Brereton Downs Director , Screenology