

Introduction

On Wednesday 30th April over 120 people came together at Gloucester Guildhall for an Open Space event to answer the question: **How can we work together to shape Gloucester's cultural future?** Attendees consisted of: local policy & decision makers; artists & creatives; community members; employees of arts organisations; and representatives across other sectors.

The event was an initial consultation kickstarting the writing of a new Cultural Strategy for Gloucester. In 2016, Gloucester's first ever ten-year Cultural Vision and Strategy was born. It set out ambitions for the city's cultural offer and a plan for how they would be achieved. It has been instrumental to so many things, from the creation of Gloucester Culture Trust (GCT) and establishing a creative community in Kings House through JOLT and The Music Works to the growth in public investment in the city's cultural sector, particularly from Arts Council England. Having a strategy has enabled lots of brilliant things to take place in the city from Gloucester Goes Retro to Kings Jam Festival.

What is an Open Space event?

This conversation was facilitated by Nick Sweeting who for many years has worked with Improbable, a theatre company who specialise in using a process called Open Space Technology (OST). OST is a simple way for groups of people to think, work and take action together around a shared interest. There was no advance agenda and the conversation was decided by those in the room at the event.

This event was for anyone who lives or works in Gloucester, or would like to, to attend. It was for anybody interested in culture and Gloucester. It was for everyone.

For more information about Open Space please see [here](#)

In the spirit of democracy which is central to Open Space Technology, all conversations from sessions have been recorded as notes by those that called them and are shared below verbatim – they have not been processed or edited by us. For those who attended on the day – you will be able to read about sessions you didn't attend and it is also an opportunity for those who couldn't make it on the day to join the conversation. Please use the index to find a session that interests you.

We recognise that over 10,000 words and over 60 pages is a lot of information. You can find a brief overview of all of the sessions recorded below. Some sessions were not typed up and the easiest and most democratic way to share this information is to photograph the notes captured by the session leaders. They can be found in the second half of this report.

If you have any feedback on the report you can share it with us via hello@gloucesterculture.org.uk

Happy reading.

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Session: 'You cannot have culture without care' discussing the normalisation of a 'care first' approach to the arts and to inclusion.

The discussion centred firstly around the lack of childcare in any arts events or provision of support, and those that are then immediately excluded from accessing them.

Dialect writers hosted a pilot project and then a series of one day writing retreats that had outdoor childcare included, some with a writing workshop additionally for the children. These were the first of their kind in England, which feels pretty wild considering the volume of people in the arts with childcare responsibilities. They were also on a pay as you wish basis, thanks to funding.

The inclusion/sector benefits of normalising care:

The findings have been that a far higher proportion of lone parents and parents/carers for children with additional needs were able to access the event, a significant proportion were joining a writing event for the first time, despite being established writers and creatives, because normally cost and *care* provision is a barrier. Everyone made connections at these events and went on to access more in terms of writing community, and some people wrote things during the sessions that went on to get them onto formal courses, or win prizes.

We discussed why this isn't seen as normal in the arts, or in any efforts to create inclusion (cost, a lack of cultural expectation around centering the work of care, a lack of seeing the arts in the context of people's broader lives. The idea of the 'artist' or 'writer' as someone removed from domestic duties - and typically male and monied).

Someone discussed having to leave their previous job due to a lack of flexible working and available childcare/this not being normalised as a 'reasonable adjustment' to retain a skilled workforce

Someone else discussed how they run a touring theatre company to include those with small children - they created touring structures that are shared, and double the number of performers to accommodate this, so there is flexibility. This is the only way they've been able to continue while having early years parents in the team.

Almost no arts sector (or any other sector) provision that factors in the planning and life admin time taken up by care - it's invisible, as are those that cannot continue in the arts because of it.

The need for school and nursery friendly rehearsal/production times.

Why do we agree that including food is a key way to create access/inclusion, but we don't consider care?

We discussed places where this is happening - grassroots campaign work often including free children's activities/aligning with daytime schedules, reports on the effective community work in West London that began with drawing a line across the room and saying - first, this space is for childcare. Everything else happens after that. Looked at recent pandemic work on 'Good Help' by Rochdale Borough Council building resilience through the pandemic and COL crisis by shifting the narrative towards care rather than 'poverty response'

The cost benefits of including care:

There is a market for those with early years caring responsibilities who would like to access cultural resources.

Venues can fill traditionally quiet times in their schedule with baby friendly

*cultural organisations needing volunteers often find it hard to recruit and retain. They often also have children's activities built into their offerings (eg Gloucester Museum) with people trained and checked to provide this.

If you can combine these things - and provide food and travel - you open up a huge amount of potential and access

Training opportunities for those looking to upskill into care roles when this is entrenched within the system

Work spaces that include childcare - the productivity this creates, the value of this in the context of vanishing nursery places and shifts in provision due to recent gov policy changes

Including care - centering a 'care first' approach flows outward to discussions of how you value those who are not salaried and do unpaid work - and beyond that, the valuing of those who create art, cultural capital and community connection. It's part of flipping the narrative on value and worth away from surface level financial gains, and towards the deep and long term (resilient, lasting) things that form the basis of Gloucester as a cultural centre.

Suggestions

Gloucester as a 'care first' city

DIY: The group attending to reach out to existing settings to see if workshops and events can partner with them rather than reinventing the wheel

Look at partnerships with young carer organisations and other 3rd sector orgs that are already looking at this

New opportunity for R&D: modelling something/trained staff that is 'ready to go' and transportable across events

It can be done! It requires a fundamental shift in thinking, but it is cheap, easy and it changes everything. It is a central pillar in the work of escaping scarcity (and scarcity thinking). There is **no** inclusion, no culture and no future planning, if you do not prioritise care in all its forms.

Session: The Rise of Creative AI - Good, Bad, and Ugly

Session leader: Jay Tyler

Number of attendees: 7

Structure of this document:

- Overview
- How will this shape Gloucester's cultural future?
- Detailed breakdown:
 - The Good
 - The Bad
 - The Ugly

Overview

Creative AI involves using artificial intelligence tools to generate creative end products or aid in the creation process. Some applications of this include:

- Visual arts
- Music composition
- Literature
- Marketing and advertising

We mostly discussed creative AI in the context of visual arts, specifically digital art, but the observations and points raised can apply to many applications. We also discussed the use of AI for other related areas, such as education, funding applications, and general use.

Creative AI is a rapidly growing technology that is becoming very popular. AI-generated images are becoming very abundant on social media platforms and within marketing. Creative AI poses challenges, risks, and opportunities for the creative industry in Gloucester. I decided to lead the session by discussing the good, the bad, and the ugly sides of this technology and to listen and note down as many perspectives as possible, staying very open-minded. This table summarises the points made with a detailed breakdown of each one in a later section.

The Good	The Bad	The Ugly
Makes art and creativity more accessible	AI is derivative and only as good as what you feed it	Environmental impact
Gives people confidence	Plagiarism	The AI training is taking material from artists without consent or respecting the licenses
Makes people appreciate human art more	Some people spot AI art easily, some don't - this is often due to a generational difference	Artists aren't being paid as much
People used to be against Google for education, AI will become the new norm just like Google did	False positives, some things are not AI but falsely identified as, e.g. digital art and editing	Losing marginalised voices and human touch
Level the playing field for those who lack resources/time	Used for funding applications	
Can have conversations with AI bots to help with	Repeats your own opinions back to you	

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creative ideas, it is a good starting point. It also helps to keep you company		
AI can gather lots of information quickly	Can lead to laziness	
AI can be used as a tool while still being creative	Raises the question "what is art?"	
	False information in summaries, e.g. on a Google search	
	Most digital artists are against it	
	Generating things that won't work, e.g. knitting patterns	
	Need to use correct terms, things are being marketed as AI when they are not	
	The issue of ownership - need to acknowledge the source of information	

How will this shape Gloucester's cultural future?

Concerning Gloucester and culture specifically, creative AI will have a big impact, and from talking to creatives in Gloucester, I can see that it already is.

Here are a few ways it may affect Gloucester, based on what we talked about in the session, in no particular order:

- More organisations being able to apply for funding due to writing applications with AI, also means bigger competition
- Divide within the digital art community around the use of AI
- Artists struggling to find work due to being replaced by AI
- Creative practices becoming more accessible
- Bigger appreciation for human-made art or local art
- Bigger creative work output due to creative AI tools helping with the process
- Digital art all looking similar and unoriginal because it's being generated with the same AI model/style
- AI literacy becoming important to teach in schools

The Good

Makes art and creativity more accessible

The use of AI tools can make creating art easier for people who face barriers, for example, disabled artists who have limited use of their hands. This can make the arts more accessible and allow more people to engage with it.

Gives people confidence

The example that brought up this point was about someone who gained the confidence to submit a job application because they used AI to help write and structure it, and therefore knew it was adequate to send. This can apply to the arts by seeking approval from AI that an idea or piece of art is good.

Makes people appreciate human art more

This is quite an interesting point, with the abundance of AI art, it could seem like human creatives will suffer and be replaced by AI. However, a counterpoint to that is that people will grow tired of AI art and start to value human-made art more and pay more for it. I raised the question, "Do you think people will start marking their art as 'human-made'?", and was informed that this is already happening in some places. Of course, there is no real way to verify this, so someone could lie about it. It then raises another question of "when is something considered AI-generated?" and if this includes using an AI tool in the process, but not necessarily creating the whole thing itself. Places like craft markets are perceived to be selling handmade items, but they could be selling AI prints, or things like 3d printed items that were designed by an AI, and there isn't a way of knowing or checking. Another example of this is on TikTok, some videos are marked as 'AI-generated content', but sometimes it is falsely identified, and the video is just a human talking.

People used to be against Google for education, AI will become the new norm just like Google did

AI seems like it will become commonplace no matter what, so is it worth embracing because it will become the new norm? It was useful to have older people in the session who talked about how people used to be against using Google in education, and for things like homework, and it was perceived as cheating, and now people are against AI for the same thing. In 20 years, or even less, will teachers encourage students to use AI to help with research and as a study tool? It can be very useful for education and assignments, so maybe we should teach people how to use it properly.

Level the playing field for those who lack resources/time

Small arts organisations or creatives operating by themselves have limited resources and time to do things such as applying for funding, where they could be spending that time being creative. Using AI to aid in these tasks could help them grow their practice and level the playing field with those who do have more money and time for this.

Can have conversations with AI bots to help with creative ideas, it is a good starting point. It also helps to keep you company

Being a creative can be difficult if you have no one to bounce ideas off and consult with on the creative process. Using AI chatbots like ChatGPT can help with brainstorming and also with creative block. Having the company can also keep you motivated.

AI can gather lots of information quickly

AI is trained on massive datasets and holds a lot of information, so when you want to ask a question, it can gather the answers you need quicker than if you manually searched across many websites. This saves a lot of time and means you can keep moving on with your work at a good pace and not get stuck searching the internet for ages.

AI can be used as a tool while still being creative

Creative AI doesn't always involve generating the end product immediately. It can be used as a tool within the process, just like how Photoshop and editing tools are used and widely accepted as still being creative. It can be used as a sounding board for ideas or creating references. An example of this is asking it to produce someone standing in a specific pose to help with angles and the position of things when drawing; it's not generating what the art will be, but rather aiding in the process.

The Bad

AI is derivative and only as good as what you feed it

AI is nothing without its training; the massive amounts of data that it is trained on are what give it the information and resources to help humans. People shouldn't expect AI to be superhuman and all-knowing because it only knows what we tell it. Some creative AI tools are trained on images sourced from thousands of websites, but the issue is that they may start being trained on other AI artworks in a cycle that could result in deterioration and lower quality.

Plagiarism

Plagiarism through AI is a big concern in education currently, for example, in assignments at university. This can follow across to the creative industry with art or music being copied and plagiarised without the author's knowledge. People using creative AI may be unaware and accidentally commit plagiarism due to this.

Some people spot AI art easily, some don't - this is often due to a generational difference

Some people can identify AI images very easily and can see that social media is littered with them; this tends to be younger people due to an increased awareness about AI, as it gained in popularity in this generation. I notice a lot of fake AI images being posted on Facebook, but a lot of people in the comment sections don't realise it's not real. I also notice when AI has been used for creating posters or in marketing campaigns, and it puts me off the brand because it feels lazy and inauthentic, but that is just my personal opinion, and of course, not everyone thinks this.

False positives, some things are not AI but falsely identified as, e.g. digital art and editing

Some creatives are finding that people accuse them of using AI to create their work, or it is being falsely flagged up as AI on social media when it is not. Platforms are still working on AI detection and aren't going to get it right all the time, but it can feel frustrating as an artist when you have put a lot of work into something, and someone says you just used AI. Also, using creative tools like digital art tools or photo editing is sometimes called AI, but this isn't what AI is.

Used for funding applications

Arts organisations are starting to use AI more frequently to help write their funding bids, which leads to funders receiving an influx of applications, most of them sounding quite similar because they used ChatGPT, which uses certain vocabulary and phrasing. This means applications sound more vague, generic, and samey.

Repeats your own opinions back to you

AI chatbots like ChatGPT tend to agree with your ideas and what you're saying, validating unrealistic and potentially harmful ideas. This is known as 'glazing' and OpenAI (who own ChatGPT) is constantly working on the AI, so it looks like this issue will be worked on. However, repeating your own opinions back to you can be dangerous because it prevents you from learning and being more open-minded.

Can lead to laziness

Knowing that AI is there and easy to access can give you the urge to use it when it's not necessary. This is happening a lot with people writing their emails with AI, when they were perfectly capable of doing it themselves, but now they have a reliance on AI to do it. This applies to the creative industry in the sense

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that images can be artificially generated so quickly and easily that people may start depending on it too much and start losing their skills.

Raises the question “what is art?”

Does art created by AI count as art? Do you have to be human or have a brain to create art? A lot of the time, art is a medium which tells a story or has a deeper meaning. Can it still achieve this even if it was created by AI, or if AI was included in the process?

False information in summaries, e.g. on a Google search

Google searches now often include an AI summary at the top of the search results, which can sometimes include false information because it wasn't sourced from trustworthy places.

Most digital artists are against it

Someone in the session was a digital artist, and from her experience, she estimates around 80% of digital artists are against creative AI, however, she is in the minority because she uses it as a tool.

Generating things that won't work, e.g. knitting patterns

AI sometimes doesn't understand the practicality of art, for example, it may generate knitting patterns that don't work in practice and waste someone's time if they try to follow them.

Need to use correct terms, things are being marketed as AI when they are not

Some things are now being marketed as AI when they are not, but it's a buzzword that attracts attention and can help sell their product. The example given by someone in the session was a cube that would read out something you've written, and it was being advertised as AI when it's not, and it's just a reader. People don't always understand what AI is, and just say that anything technology-related is AI.

The issue of ownership - need to acknowledge the source of information

In the session, we felt that it was important that AI tools were transparent about how they get their information and data to address the issue of ownership. We also felt the same about people using AI in their art, that it's fine to use, but at least acknowledge where you have used it.

The Ugly

Environmental impact

One of the biggest dangers of AI is the huge environmental impact. When talking to people in the culture sector about this, I have often found that people are unaware that it even has an impact. However, the people who came to this session were all somewhat aware. The environmental impact of AI isn't just the electricity from your computer or phone, it's the electricity demands of data centres that are used to train and run the AI. Data centres contain servers, data storage, and network equipment, and when these things are in use, they produce a lot of heat, and water is used for cooling. The issue with AI compared to regular device activity is that it requires a lot more processing because of its complexity, therefore, it consumes more energy and also requires more water for cooling. Each time someone uses AI, for example, asking ChatGPT to write an email, the computing hardware in these data centres consumes energy, but without seeing the impact directly in front of them, people often don't realise that's what happens. In the context of visual arts, image generation consumes more energy than generative text because it is more complex. Awareness must be raised about this issue, as a lot of the time it's not that people don't care, but rather they just don't know how bad it is. Of course, this doesn't mean AI mustn't be used at all, but instead means using it efficiently and where necessary, not just for the sake of it, and being mindful about the environmental impact and consequences.

The AI training is taking material from artists without consent or respecting the licenses

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AI is trained on massive datasets, and often these datasets are made by crawling through billions of web pages for text content as well as images. It is practically impossible to police the use of people's images or art for training AI, and even if the artist states they don't consent to their work being used to train AI, it likely won't be respected.

Artists aren't being paid as much

One of the major concerns, specifically in the arts and culture sector, is that artists will lose jobs or income due to being replaced by AI. If something can be done for free and quickly, then organisations will often choose that option instead of hiring an artist for the task. I've often heard people express the sentiment along the lines of "we were promised that in the future the machines would do all the hard work and humans would have the time to be creative and write poetry all day, not the other way around". The culture sector won't thrive if people are being discouraged from being creative because machines can do it instead.

Losing marginalised voices and human touch

Someone in the session was from Voices Gloucester, and she said that they hear a lot of stories from marginalised voices, and that is important to have. With the rise of AI, the question arises: Will we lose these voices because we rely on AI for everything? The human touch is what keeps us connected and brings a lot of meaning to art. With AI, people are talking to each other less and even using AI as a personal therapist instead of talking to humans. As a counter to that, people used to say the Internet would separate people and make them lose connection, but now most of us couldn't live without it, and AI seems to be headed in the same direction.

Session: How do we create a space for visual arts in Gloucester?

David Finch (proposer)

Abbie Smith, Jacqueline Hammond, Jane Finch, Lydia, Ben A, Phil Hindson, Matt S, Deborah Harrison, Soozy Roberts, Aysla Pandera, Sarah Lewis, Russell Haines, Lisa Turner, John Steed

We need a central visual arts space for exhibitions – viewing/touring exhibitions – and also a place where local artists can exhibit and sell.

We need a coherent vision – one collective of visual artists.

The key priority is to market the visual arts in Gloucester to promote local contemporary art and heritage.

Communication is key to the success of arts events.

How do we nurture young artists? Link with schools etc.

Gloucester is rich in creatives yet there is no recognition of visual arts in the strategy and no property/art space for visual arts.

We propose the use of the old library building for visual arts. The strategy should include a task to review this potential space. Is the redevelopment of the market going to include gallery space?

We need a big vision that is not cramped by existing resources.

We need a major art space that builds a reputation for excellence in the arts – visual arts and indeed all the arts for Gloucester. This is a massive opportunity as the arts are massively under-represented in the city. Selling and exhibiting can be co-located but we (local visual artists) need subsidised supported space otherwise the premises costs are prohibitive.

We need space that can be rented affordably by local artists to exhibit and sell their work.

Is Gloucester too small? Perhaps we can work with what we have... But other places have successful and sustainable artist-led spaces and can demonstrate viable business models to work from.

The university is creating a gallery in the ground floor of the new city campus. This will be a gallery that is open to the public with a curated programme of exhibitions. This will not be a selling gallery and will not meet the demand for gallery space for local artists. However, it will help to build footfall and give people a reason to visit the city centre to see art.

Funding for the arts is fractured. There is nothing cohesive in the funding for the arts that says the city is a cultural centre.

Local professional artists exhibit elsewhere as there is no gallery in our city - we need local artists to be valued and their work seen here.

We need an arts eco system.

Gloucester is rich in arts culture and heritage but it is not celebrated enough. There is no infrastructure/ resources/ building and this inhibits cultural activity. For example the Beyond the Veil photography exhibition used a hired display system but it would have been better if resources like this system were available locally.

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Gloucester has a problem with promotion and advertising. Visitgloucestershire is a good example of what can be done, but the name implies it is a resource for tourists.

How do we grow the next generation of artists for the city? How do we engage them? There is nowhere in Gloucester to take children to see art.

History is what got us here, but it is culture that will take us forward.

There is nowhere to exhibit anything that challenges people – a gallery is a safe space for expression.

We need to get the artists together and a timeline for the development of provision.

ENDS

Session: STOP STILO-WORKING

- Not just in culture/arts
- Across the city
- Resources limited
- How can we be more efficient?
- Funding streams/agendas – starts at the top – how can we build partnership working into bids/projects before applying?
- Communication/networks/promotion/advertising – streamlined??
- Centralised HUB? Practical support – JOLT?
- What can the strategy offer?
- Facilitator (not council)
- Gap between council
- Online platform/noticeboard as well as in person/facilitator/meet-ups
- Visit Gloucester suggested possible use of a facebook group, supported by them
- Database? Directory? – Self-activated networks as well as supported?
- Asset mapping
- Bringing platforms together?
- What happens and what already exists? – Mapping what is in the city
- Discord/Slack?
- Visit Gloucester
- Quarterly meetings in arts and culture – joining the dots across the city – city-wide project - Database links for those who can't attend
- Mentors to use the database?
- Themed groups? – different artform/location?
- Ways to give and receive support for projects across the city? – exchange of time?
- 11th June, date for first meeting with Together Gloucester, organized by Vashti – co-creating
- Clear Route – A COHERENT PLAN TO BREAKDOWN SILO WORKING AND CONNECT BETTER ACROSS ARTS AND CULTURE EFFECTIVELY
- Point of contact
- Networks/organisations coming together
- How we can test our new models, by working towards the bicentenary of the docks in 2027 across the city?
- Health & equality localized
- Inclusivity/barriers to access
- Unlocking funding through big investors across the county – Victorian era-esque!!!
- Arts & Health/wellbeing = art is good for us
- Ownership/sense of pride for our city
- Funding is changing significantly, it's a challenge
- Capturing community voices, how are they involved?
- £2.2million invested in arts and culture in the Gloucester city – large budget compared to other cities, mostly spent on buildings and staffing.

Session: "Community Spaces for Small Groups"

The background as to why I felt this was important is because I have helped to (potentially) organise different sorts of groups such as social events, art groups, discussion groups etc. And I have friends who also often want to start these things.

However, we often fall at the very first hurdle which is: venue. It feels like there is a lack of reasonable options for small groups to get together, with the only options being pubs and coffee shops which, for a variety of reasons, aren't often suitable for particular events. I suggested that we need spaces that are easy to book, free to use and with amenities such as purchasable drinks and unisex accessible toilets. Around 8 or 9 people attended our session.

I have attached the photograph of the notes we took, but I will also re-type them here for your convenience with added notes if relevant.

Main Issues (Currently Faced)

- Unaffordable (small, casual, hobby groups do not get funding and when you don't know how many regular attendees you might have, it's hard to put your own money down at risk for this)
- Too public (many groups such as those for marginalised and persecuted groups as well as private interests such as provocative art do not feel comfortable/safe/appropriate to be in public spaces)
- Too small
- (Free/low cost spaces) Not cared for
- Hard to access (both physical access and also difficulty in procuring spaces to use at all)
- Established groups vs casual/new (venues often price and plan for established, funded groups and have no separate, bespoke provisions for small groups)
- Inconsistent/unpredictable (venues closing, times changing, coffee shops etc not having dedicated spaces means it's not certain you will have a space one week even if you had it before)

Current Options

- Coffee shops
- Pubs
- Community centres
- Firestation community rooms
- Churches/religious spaces
- (social clubs)

Options (for going forward/ideas)

- System to book out and use unused spaces
- Council owned(/ran) spaces
- Current locations less considered (that could be updated/changed or worked out for better/easier use)
Such as - libraries (not just Gloucester library but smaller libraries, too)
- Better awareness (and easier access/support) for funding
- Someone to signpost and liaise with venues

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- (knowing) Who to ask?

For things such as - Advocacy, - Contact information (it is often not clear how to contact venues and who runs them)

- Connections between groups (often groups know of one or two venue options but if we shared our knowledge easier then we could all benefit)

Takeaways and Conclusion

Everybody seemed really connected and keen on the issue. I didn't realise there were so many options such as the firestations and nurseries/funding for these things. Everyone seemed to be on the same page regarding ideas for the future. That having a dedicated person, team, website or service for finding and booking venues within Gloucester would be beneficial. It followed from some chat I had in the first session about Diversity, Equity and Inclusion - that these things are happening and available, it could just be a case of making the knowledge of them accessible.

I felt a lot of passion during the session, and I that working with venues and correlating options and then helping small groups to organise venues is something I would have the time and organisational skills to do. I would be interested in discussing this should it come up as results of yesterday's events. Doing this in a semi-professional capacity would feel fulfilling for me. I am very likely to work on this independently using the knowledge I received and at the very least put together a list of options to share on some sort of public platform.

This is the end of the session notes.

Session: Touring Theatre Company Complicité are new to Gloucester - what are we doing here? How can we help?

Present: Susie, Sarah, Lizzie from Complicité. Paul from Prospero, George and Lloyd - Jolt Artists. Phil Hindson and Louisa Davies joined part way through.

Key contributions Complicité (or a company like us in some instances) can contribute/help:

- Bring some of our long form process and ability to advocate for non-outcome led creation space leading to richer work to the process of informing how culture develops in the city.
- Specific projects: e.g. Everything That Rises Must Dance in Kings Square; Can I Live? community screenings and wraparound activist activity to help encourage climate action
- Encouraging confidence by doing - showing how we work at scale but in the same way to any other 'producing'
- advocate for the benefits of non target driven creative process
- Work with the community / creatives / artists to exploit the synergy of large scale international work and innovative ways of making and apply this to innovative systems in this city
- Demonstrate relevance and help overcome disconnection
- Advocate / support / lead by example / encourage space and context for ARTISTRY to develop (work of excellence that ISN'T necessarily community led). Discussion around socially engaged practise > artistic excellence (and the place of ACE's Let's Create Strategy in this).

Session: How to make Gloucester the heart of comic books in the UK

Facilitated by Nich Angell and Jon Lock ([Big Punch Studios](#))

Attendees
Nich Angell Jon Lock Megan Dunford Dr Paul Sutton Jemma Skidmore James Garrod George Moorey Sarah Snell-Pym

Comics are an important visual and literary art form

The UK comics industry is sorely lacking, in terms of money, reach, distribution and awareness. There's great talent - it's just hard to find and elevate.

Comics are very important for reluctant readers.

Personal experience of comics: very useful for someone with dyslexia.

And yet there's a historic stigma around comics. The idea that they're somehow a less-valid art form compared to 'real' books. And even within comics there's a hierarchy of importance, with certain comics being more important than other ones. We want to champion 'low art' in all its forms.

French comics are massive. Japanese comics are massive. American superhero comics are massive. The UK is struggling. Great talent, amazing ambition... but there's no industry to support it.

The literary world is starting to pay attention. Major (traditional) book publishers have started making comics for kids. This is a big growth industry.

Currently, Gloucester isn't a home for *anything*.

We (Nich and Jon) make comics. We're from Gloucester. We're working in Gloucester, making comics published by Pan Macmillan and Penguin Random House.

Gloucester is up for grabs. It could be the home for *anything*.

Let's make it a home for comics - because why not?

The comics situation in the UK is bleak, but that's not a cause for despair... it's an opportunity! It's a level playing field, so let's get in on the action.

Gloucester is perceived as lacking culture.

Open Space: **How can we work together to shape Gloucester's cultural future?**

People are doing great work, and building amazing things, but it's a lot of hard work and personal risk on the part of these practitioners. We need bigger backers to help these ambitious projects thrive. We need buy-in.

But are comics 'worthy' enough? We love them, we grew up with them, they shaped who we are as creatives - and now we've returned to Gloucester, making the kind of books we dreamed of as children.

We need to shatter these negative perceptions around comics.

Comics are a visual medium. The perfect nexus of art and literature. They open doors into so many creative fields, from videogames to animation to storyboarding.

The creative industry is the fastest-growing industry in the UK.

Comics are as worthy as any art form - in France, they're referred to as the 'ninth art'. They're a major part of French culture, which contributes to the soft power of the country on the global scale.

What can we learn from other cities that have made an art form part of their cultural identity?

There is a 'distance' between people who read comics and the people making them. Growing up in Gloucester, it was impossible to conceive of 'cool' comics being made in the UK, let alone Gloucester.

We want to bridge that gap.

Example: Macclesfield - Room 4 Comics - a dedicated space for making comics, reading comics

We want to raise the profile of existing comic talent, both in Gloucester and the wider UK.

'Storytelling' is a broad church. Comics are very niche. We can carve out space for ourselves and for Gloucester.

Our proposal

A longer project (a year, perhaps) that sees children in Gloucester working alongside emerging artists, working alongside more-established creators. Each group uplifts the others. Mutual growth. At the end of the year, we produce a graphic novel that looks as good as anything you'd see on the bookshelves of major shops. Utter professionalism, utter quality. This culminates in an explosion of content in the heart of Gloucester, where artwork and characters explode off the page into the city.

King's Square: artwork on the side of buildings. Projections. Big standees.

Characters from Gloucester, not ABOUT Gloucester

We need to make something that's as cool as Pokémon. It doesn't have to be educational or worthy or 'relevant'. It has to be what kids want - and that's something current and vibrant and alive. We need to show that comics of this calibre and ambition are made in Gloucester - just as they can be made anywhere.

Show that comics can be for everyone. They don't exist in a vacuum, they're not locked in a museum or comic shop

Creators are everywhere. There are creators on our doorstep who have major publishing deals, but the nature of the writing/illustrating process keeps them busy (and isolated). Everyone's too busy to connect!

So, what's a scalable plan?

Gather allies: connect the talent, both locally and from across the country. Call upon local connections.

What local buy-in would we need? Community groups and schools. Organisations that can provide physical spaces - access to King's Square. It's such a flagship space; we want to fill it.

A comic convention isn't the answer.

There's so little space for fun and silliness in everyday life - comics can be that. It's valid.

It's not just kids. What if we attract middle-aged people, retired people to comics?

What if we make Gloucester the heart of comics in the UK?

Session: How can we make full use of Eastgate Indoor Market?

What is the name of the person who called the session?

Viva O'Flynn

Who attended the session?

Jane
David
Russell
Sam
Dan
Joanne
Shaneed
Soozy
Lloyd

Summary of discussion:

- Give local creatives space to display
- Advertise key points-have signs in the town centre
- Tie in with history of the space
- Place based-history of the market
- Traders should be celebrated
- Health and wellbeing perspective
- Trying to get people to see
- £11 M funding- include art
- Art gallery/photographic gallery
- If performance-should have bought Mecca Bingo
- Make new market Visual arts gallery/civic arts centre
- Have open spaces
- "Every consultation begins with a con"
- Having visual colours in the city would be great, make it colourful
- Guildhall centre piece
- Gloucester has different needs from Stroud, Cheltenham
- Quays lacks soul, Gloucester City Centre has soul

Session: How do we create a reputation for excellence in contemporary arts for Gloucester?

John Steed

Cathy Steed
Rosemary Harvey
Martyn Dymott
Magalie Bryand
Debs Harrison
Michael Butler
Jacquie Hammond

Gloucester has its own identity – we are, at our roots, a working class west midlands industrial and commercial town built at a port and transport crossroads that has attracted a diverse community. We have a proud legacy and a changing demographic. This is our starting point.

Our city centre has many empty shops and the social problems of the city may deter shopping footfall and the letting of vacant shops. We have, it is said, more CCTV than any other UK city centre but this does not deter the perception of increased antisocial behaviour. So perhaps we have many challenges to face and perhaps a longer journey than many cities. However, other places are buzzing so why not Gloucester?

There is the controversial idea of Gloucester applying to become City of Culture – this could be the transformational catalyst for the change we need.

Achieving a reputation for excellence in the arts is a huge challenge – it must be written into the cultural strategy for the city.

We must start by making small steps using the resources we have, and we must make a noise about it – talking to the press not just locally but nationally too gaining recognition all the way. We must be the best we can be with the resources we have and build from there. We must punch above our weight. We must expand our conversation to other communities, possibly taking our exhibitions elsewhere (London, other major cities) to build our reputation and our credibility.

Session: How can we work together to shape Gloucester's cultural future?

- **Title** - How do we make the visual arts more inclusive in Gloucester?
- **Lead name** - David Finch

Key points

There needs to be a dedicated space for showing visual arts in Gloucester that is representative of the inclusive and culturally diverse Gloucester population

Opportunities for disabled and non disabled artists to work together. Disabled artists feel marginalised. There needs to be an equality in exhibition spaces.

The Cultural Strategy should clearly identify what inclusive means and how it relates to the strategy.

There needs to be a dedicated support network for disabled artists and artists from marginalised groups.

The strategy needs to include how it markets arts events to groups with additional needs

Inclusivity means those with additional needs and bringing together those from different cultural and heritage backgrounds to work together.

Holding events such as a Gloucester Carnival that brings together different cultural communities to represent the Gloucester diversity.

There needs to be one representative body for artists working in the city.

Session: Glostenbury 'Festival of the Senses'

Ian Evans ian@glostenbury.com

Attendees

Julie Taylor Hest
Nigel Taylor Jones
Mayalie Briand
Jon Nesbit

Summary

Great Idea

Too big at present

Needs a tighter focus

(all the above known & acknowledged by Ian)

Festival of the Senses a possible stand-alone

Definitely worth exploring as it captures a lot of the issues faced by artists

Need to network more (extensively)

Session: Should Gloucester City be bidding to be “City of Culture” as part of this process?

Called by: Wayne Subryan
 Attended by: Kay Colquhoun

Summary of the session

We felt that the City is a bit of a sleeping giant culturally and needs to be awakened. After working through some pro's & Cons (see table below), we tried to pull out what is Gloucester's USP?

Apart from Rugby, the Cathedral / historical / heritage links, and whilst made up of multi-cultural and diverse backgrounds we felt that as a city, we lack a clear Cultural Identity.

This needs to be defined!

A research / survey of residents followed by some marketing / focus group sessions could help to define this.

Once defined, there need to be a series of champions (wealthy and or internationally recognised figures with connections to the City) to promote the identity of the city (akin to what Tele Sevales did for the Bull Ring in arcade during the 1970s in Birmingham!).

The fact that the city is not the “finished article” leave opportunity for some of the legacy benefits to be realised.

Of this is to be part of the 10 Year Cultural Strategy plan, the sooner a decision is made, the sooner tasks to organise activities towards benefiting from any of those legacy benefits can be realised.

By making this a milestone of the 10 year plan, it will support the overall objective of improving the Cultural status of the city for residents and visitors alike.

Pro's	Cons
Cathedral / History	Lack of Identity / Indistinct Cultural Identity
Music works	Lack of Visual Arts venues
Docks	Funding
Diversity	Clarity over city borders / boundaries
Small City	Deprived areas (opportunity for legacy impact)
Proximity to the countryside	
Youthful demographic	
Good employment	

Session: How do we prioritise Gloucester Artists?

Russell Haines

Attended by Russel H, Tia, Carena, Jess Brewster, Katy, Nickie, Lydia, Jacquie, Louise, Fifi, Lisa, Alice, Katheryne, Debs Harrison, Ian Evans, John Steed

We need the strategy to prioritise local artists. Money is scarce and we have to compete for it. Fairest to prioritise our citizens for funding. Local artists should be prioritised for payment and not those artists who are parachuted in.

Is energy being put in to promote local artists? It feels patronising that money goes to outside artists and it appears that local artists are not highly regarded. We need the the affirmation that being an artist here is of value must come from the top.

We need transparency in the allocation of funding for the Arts (the Together Gloucester allocations is still not published). 'If I don't see it, I don't know what I can be'. We can work from a position of transparency

There is nothing to bring local artists together. We are talking about all contemporary arts.

We need a sustainable growth strategy that build ythe creative community of artists, and not one that supports the funding of outside artists. The funding is short-term.

Gloucester is isolated – with no supporting network and no context for collaboration. We have no art centre. There is no space made available – public or private. We as artists need help to open up the vacant buildikngs.

There is no joined up thinking, no connection, no structure, no co-ordination. How can Gloucester artists agitate, activate, motivate? We need a cohesive network of artists with frequent meetings in the context of listening by the GCT and the city council. We need to build trust and transparency in the gatekeeping of the resources. Artists must ask themselves what is their contribution within the community eco-system. How can that network be built and what is the channel for communication and sharing.

The current cultural strategy has disregarded whole sections of creativity; fine art, sculpture and crafts. We must breakdown the current idea that other districts provide for these arts so they do not need to be supported in Gloucester. Is this prioritisation of certain art forms led by the Arts Council.

We are confused about what the Gloucester Culture Trust does. Should it be our advocate? Should it be the focal point of the network benefitting the collective community of artists that we need? We need a voice to be heard; we need a critical mass through partnership.

We are hindered by a lack of vision and this must be led by artists. We cannot rely on the council to create the cultural vision we need. The council has a hold on what we need and we need to break through this bureaucratic blockage. We must resist this opposition, or is it lack of recognition or understanding,

ENDS

Session: How do we engage students more effectively in creating the culture of the city?

Input:

David Evans – Gloucester City Council (lead and note taker)

Rose and Michael – Gloc Society of Artists

Emily Gibbon – Gloucester BID

Claire – UoG

Paul

Ellie – GL4

Alice

Viva – Gloucester City Council

Linette – Strike a Light

Dan Keech – UoG

Zariq – Strike a light

Tia Callum – CHISPA

Undergrads are currently underwhelmed by Gloucester and its culture offer. They feel the city has let them down and doesn't live up to the Uni sales prospectus. How can we change this, so that they feel actively engaged in the cultural offering of the city, strengthening existing groups as well as creating their own arts and culture societies? It doesn't help that currently UoG Student Union puts on busses into Cheltenham, and also the arts and cultural teaching is all based in Cheltenham. We need to change the UoG's attitude to Gloucester.

1. We need to find out what undergrads want – what do they currently do, why don't they do it in Gloucester, and how can we meet their needs?

There's an onus on arts/culture organisations like The Guildhall and events organisers, to be promoting their offering – notably at the beginning of the academic year, in Freshers week. Those orgs also need to respond to the feedback from students and change accordingly.

Arts organisations need a route into the Unis in order to engage with their students. Could the Student Unions (in UOG and Hartpury) provide this interface?

There's an onus on the Unis to be putting more facilities for students in the city centre. The City Campus may change current provision, but it needs to be worked and won't happen naturally.

Need to make it easy for students to get into Gloucester and to go home afterwards, including evening transport to and from events.

A paid intern programme would be really useful, so local culture orgs could take on a student.

Two big opportunities to engage with students – at the beginning of the year during Freshers week, when we can tell them what's available in the city, and at the end of year, when we can listen to them and hear how to improve the offering.

The Students Welcome Here project has the potential for businesses and arts organisations to actively engage students as customers as well as employees and creators/programmers.

Session: Gamification as arts participation.

Group discussed many different ways of using arts practice and gamification together as a way of encouraging access to the city centre, GPS triggered adventure trails, choose your own adventure style adventures incorporating spoken word, poetry, dance in AR, music, etc.

Max Dean from C&T discussed how he had experience creating this kind of work in NYC and Worcester using Prospero.digital a software created for arts participation practice. Russell H, James Garrod, Jon McGinty, Caroline Courtney and Tommy Stool were all positive about the idea of creating such an offer for Gloucestershire and its possibilities for showcasing the work already happenign as well as being a driver for people to explore the city and engage with highstreet shops more regularly. Having a primary school aged experience offer seemed a good way of encouraging parents to come with their kids.

Max happy to be emailed to discuss this further in the future max.dean@candt.org

There was also the discussion that Gloucestershire would benefit from a 'TimeOut' style magazine but recognised this was economically currently unfeasible.

Session: How to join the dots between visual art groups in to a cohesive unit and interconnected body.

Attendees:

Gilly Hill GCA

Jackie Hammond GCA and other groups

Mike Butler GCA/GSA

Rose Harvey: chair GSA and others

Alan Inman-Ward: CEO Age uk/Glos.

Given common discussion in other break out groups this is a recurring theme:

- there is no visual arts in Gloucester or exhibition space.
- universal recognition that visual art in of itself is of huge benefit to public wellbeing and mental wellbeing: that just being able to see artwork in a safe and controlled environment is hugely beneficial to everybody in the community.
- Visual art displays and public access to, has been lost from the public consciousness.
- connecting the dots between the various art groups is probably best when self driven with Create Gloucester being the most obvious repository of any "directory" to such art groups.
- is there a need for an over arching body to coordinate grant access and limit duplicated projects and if so, who should that be?- a specific body with reps from each group on the board creating the linkages and managing "biggest bang for the buck"?
- lack of exhibition space and excess of empty properties in Gloucester presents a real conflict of interest and opportunities.
- who is best placed to bridge that gap that satisfies all concerned?
- Is visual art perceived to be an occupation of privilege: is there a bias against artists living from art? Is that why the Culture Trust document of 2019 specifically removed any reference to Visual art despite the fact that their Venue Demand Analysis showed a significant request for more Exhibition(Art/photography/sculpture)
- Recognition that Create Gloucester could be the conduit for linkages between groups.
- recognition that Together Gloucester could be the repository and conduit for both publication of and access to any grant funding available.

Session: Is Music important to Gloucester?

Question posed by George Moorey, independent music producer, JOLT resident and Musicworks Freelancer.

Present in session:

David – CEO, Three Choirs Festival

Richard – Executive Director, Gloucester Academy of Music

Mercedes – Musicworks Upsurge Artist

Tia – Musicworks Upsurge Artist

Jim – Programmer, Gloucester Guildhall

Caroline – Cabinet Member, Gloucester City Council

George – independent music producer

My question was prompted by my experiences being involved in music in the city over 3 decades; the most significant were leading WIRED, a young bands project that took place from 2000-2008 where I worked closely with Gloucester Guildhall, running MUSICLAB, the Guildhall's open mic. for many years, being involved as founder and MD of one of the organisations that resulted in the formation of The Music Works since 2008, producing two albums funded by Arts Council; SPACES in 2018 which is a collection of original songs and films made by a group of 100 musical contributors in 8 historic city centre buildings and most recently TRACKS in 2024 original songs that document the lives of elderly Gloucester residents.

I am personally interested in songwriting inspired by the city and curious to find out who might share my interest in championing and developing the musical activity that is happening in the city.

Mercedes is a UWE Drama and Creative writing graduate with a passion for music. She is making music her consistent pursuit and enjoys working in music with communities. She is working at Musicworks on a project led by a rapper from London with a bunch of young local artists. She has experience of sound design in theatre and described it as being able to paint the stage with audio. She talked about how difficult it seems to be for Gloucester musicians to articulate what is needed here, that there is a lot of emotion and experience but not necessarily the skills to express what is needed and how to achieve outcomes.

Richard talked about how it seems there's a lot of individual music making going on, perhaps in the suburbs of the city and that much of it is insular going on in bedrooms and the like. He contrasted this with musical activity where people meet together to make music. He's excited about GAM launching a project in partnership with NHS to provide music in a therapeutic way in hospitals and health settings.

Jim talked about The Underground Festival which has been running for several years at the Guildhall and how the programme is attempting to create opportunities for local bands to play support slots for bigger touring bands at the festival and he sees this as an initial step of engaging and supporting local bands at the Guildhall.

Tia, who has significant experience as a performer, observed that the performance spaces for music artists in the city are lacking and this stifles the development of local artists. There is a sense that Gloucester's smaller venues are unambitious and tend to cater for one man and his acoustic guitar banging out Oasis covers to pub goers.

A general discussion took place about why promoters restrict opportunities for local artists and the financial restraints venues and promoters face when programming events. We also discussed the

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potential in the city for a larger venue, bigger than the Guildhall's 400 standing capacity and the range of buildings in the city centre that might be suitable or not as performance spaces.

David proposed that Gloucester might benefit from a broader question such as, for example, "what happens when a whole city sings?" Something ambitious and audacious with a far reaching vision that could garner attention outside of the city and bring interest from further afield.

More questions evolved.... So how do you bring the city's disparate musical strands together on a budget? Can the city rely on one of the musical organisations for leadership in this way, for everyone to work together? Is there a small win win project that could pave the way? Or is it a question of being ambitious from the get go and coming up with a big project that could put the city on the map musically speaking?

I have an idea I shared with the group about a quality publication that is a directory for creative sector and independent businesses – a who's who with a dedicated quality written and photographed entry with website link for every person involved. It's been done before in Norwich by an arts collective and seems to me to be a strong way to make a strong impression and represent cultural movers and shakers in a place to residents and visitors of a place. It could be relatively affordable and take a relatively small amount of time to create. It's been a long time since Gloucester marketed itself using a quality physical publication.

There's always an issue of funding for small and ambitious music projects and where to go to get it and how to get it. The flipside is creating music projects that are cost neutral which generate revenue of their own or bringing together resources in non transactional ways where everyone clubs together to form a cohesive identity, perhaps under a single brand or marketing campaign but with offers and events that are organised individually by those involved. It all takes effort and requires leadership, but do existing organisations and individuals have capacity, will, vision, energy and resources to make something happen?

Jim suggested that a next step in this particular discussion might be to hold an open space consultation for music in the city. I took everyone's details and promised to follow up and perhaps together we can invite more people and make something happen.

Session: LESSONS LEARNED FROM PREVIOUS STRATEGIES

Martyn Dymott, j.mdemail@gmail.com

- Create more opportunities for investment
- Be bolder, identify communities to be impacted and those that are not by the strategy
- Tackle the diminishing respect to all arts with society, and our representatives
- Identify the true value of culture and art to the city, beyond cash invested, and how culture impacts upon everyone and can be contributed to by all disciplines of the local and wider councils
- Better ongoing communication of strategy to the citizens, its progress, impact, risks and any barriers to progress.
- Too many one- off events, supported or funded once
- We need to know where to go to fund or create the opportunities for areas in Gloucester.
- Better marketing of the strategy.
- This country, unlike others does not understand the value of cultural activity or support it.
- Write the strategy in simple language, with clearly defined and measurable outcomes.
- Include the ways that the council can support the cultural activity, improving its visibility and supporting a wider involvement.
- Share the true outcomes from the previous strategy as a starting point to the new one, e.g. an arts centre was promised but never delivered.
- Derive what is needed from the communities/citizens.

Session: What is the experience of the cultural visitor to Gloucester

Convener David Francis david.francis@3choirs.org

Prompted by a recent facebook post from a visiting choir: “loved the cathedral but wouldn’t recommend the city” – or words to that effect.

Key outcome of this session is that we have identified a major barrier to the success of Gloucester’s cultural future; the look and feel of the City itself. The experience of the cultural visitor must be considered in the context of any cultural strategy for cultural activities to thrive and Gloucester’s reputation as a cultural city to develop.

Key points:

- Arrival points at the City should be welcoming/informative
- Good, curated wayfinding is essential (what to see and how to get there)
- Impression that most people coming for Cathedral and Quays.
 - After that it’s not apparent what else to visit and there was an impression that people don’t tend to explore other than these two key attractions.
- Prompted a discussion around the need for ambassadors at events to signpost people.
 - We need to work together to ensure all ‘hosts’ are informed: taxi drivers, hotels, Air B&B Hosts, stewards at events/festivals etc.
- Lack/loss of Tourist Information Centre was a major concern
- Safety was a big concern particularly during the evening/night-time.
 - This was a recurring theme so can’t be stressed highly enough – was common across all age-groups represented in the discussion.
- However, noted there is little or no night-time economy so no cafes/restaurants for people to hang out in after events so there is a feeling of emptiness in the City Centre early evening/night time. Lack of people being around contributes to sense of not being safe.
 - Noted food outlets at Quays are an exception but a walk from the City Centre.
- Wayfinding between City Centre and Quays could be improved. Should be a distinct, key, well lit, safe, clean walking experience between the two.
- Street scape was considered to be poor – empty shops/unclean streets.
- Example of good which animated the city was the Vintage Car Festival – it links key points and feels safe.
- Car parking good volume of space, but doesn’t feel safe/clean.
 - Noted free parking after 5pm
- Examples of good?
 - Ledbury – independent shops/clean; gives a reason to visit.
 - Bath – wayfinding and pride in history
- Gloucester – perception that there is a general lack pride in the City among the community.
 - What is Gloucester proud of? Heritage, Cathedral, Rugby.
 - Heritage should include people/different cultures as well as built.
- Perception that City Centre hotels poor/scarcely. Noted new hotel ‘Indigo’ and accommodation at Quays.
- Local orgs not using Visit Gloucester. Perception that local people don’t use visit Gloucester but it should encourage locals to repeat-visit the City.
- There was a real sense that Gloucester needs ambassadors highlighting what the City can be proud off. Could be volunteers (Rugby World Cup successful in this area).
- Bigger Picture:

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- For a successful living cultural strategy which may lead to, for instance City of Culture status, all constituent parts which contribute to the overall cultural offer must work together to deliver an excellent visitor experience.

Session: Carnival – How do we ensure that the most accessible and cultural event in Gloucester continues?

Notes from discussion:

- Gloucester carnival had been running for 83 years; one of the longest running in the UK
- Every time it does happen the feedback from those participating and attending is amazing.
- It is rooted in local communities.
- To happen it needs buy in from partners e.g. policing, commercial partners (e.g. Walls, Pro Cook etc). Maybe gifts in kind or financial support.
- Needs sustainable funding.
- What is carnival about? Who is it for?
- Carnival is a movement – what do we do to make Glos Carnival a movement?
- It is not just the event but the work that happens for the year leading up to the event.
- Upskilling local groups and communities in carnival.
- It is the beginning of Summer for Gloucester.
- Need a 3-5 year business model/plan. An ACE-supported, community-led plan was devised in the year prior to lockdowns after extensive consultation with Gloucester's communities spearheaded by 4 local Carnival Champions who were representative of the City's diverse communities'. This plan could be easily updated and implemented'.
- Need a holistic strategy/plan so everyone brings something to the table.
- It is loved by local people/communities and is remembered from childhood (especially the floats and the free ice creams).
- Has struggled since Marketing Glos folded as they used to contribute £30k plus policing etc support.
- Could apply to ACE but they are struggling with funds now so less likely to be successful.
- Could amalgamate with Barton St Fair and St James?
- Could make is more holistic e.g. inc. creative, heritage, sport and nature. Enabling funds and resources to come from diverse sources.
- People will come to Glos for it – brings people into the city who will bring spending power along with local people spend.
- It showcases the identity of Glos City, done by and for local communities and can show visitors a positive view of Glos and a good time.
- Look to others for inspiration of how to make this work – e.g. Dorset.

Plans for 2025:

- Art Shape has also been successful in attaining some funding to establish a micro social enterprise for the hire /borrowing /repair of Harriet's extremely large collection of carnivalalia and we are working on this now.
- EEA London Carnival have some funding to come and bring something to Gloucester. Harriet will follow up on this and get more detail.

Open Space: How can we work together to shape Gloucester's cultural future?

Contacts of group members (who agreed to share and link into future groups etc):

Lucy@artshape.co.uk

Tia Callum – officialtee.333@outlook.com and alice@chispa.uk

callaghan_joanne@yahoo.co.uk

Verona.vidal@gloucester.gov.uk

annmarie.leighton@gloucester.gov.uk

Ismail@focalelements.co.uk

Others to include:

Harriet@artshape.co.uk (has input into this doc as was unable to attend the event)

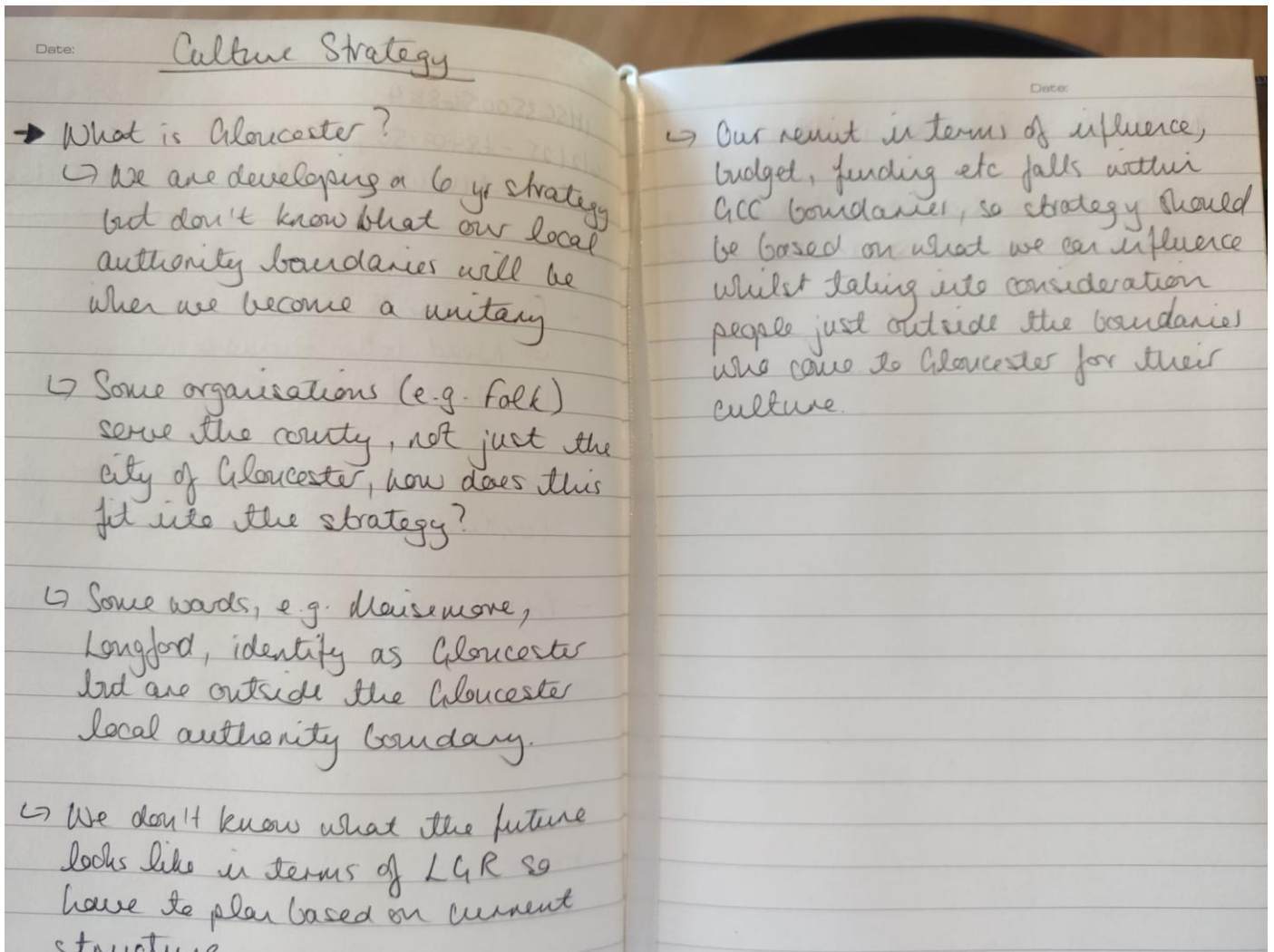
Cath@artlift.org (has input into this doc as was unable to attend the event)

Mark Gale/Jason Dunsford – Glos Gateway Trust

Karen Pearson - Karen.Pearson@gloucester.gov.uk

Maybe these contacts who were involved in the 2019 carnival planning: Raphaelia Finlayson, Viva O'Flynn, SVA Neil (linked into the Olympus).

Session: Cultural Strategy – What is Gloucester's boundaries?



Session: Community Spaces for small groups

COMMUNITY SPACES FOR SMALL GROUPS		
MAIN ISSUES	CURRENT OPTIONS	OPTIONS
- UNAFFORDABLE - TOO PUBLIC - TOO SMALL - NOT CARED FOR - HARD TO ACCESS - ESTABLISHED GROUPS VS CASUAL + NEW - INCONSISTENT / UNPREDICTABLE	- COFFEE SHOPS - PUBS - COMMUNITY CENTRES - FIRE STATION COMPUTER ROOMS - CHURCHES / RELIGIOUS SPACES	- SYSTEM TO BOOK OUT + USE UNUSED SPACES - COUNCIL OWNED SPACES - CURRENT LOCATIONS LESS CONSIDER - LIBRARIES - BETTER AWARENESS FOR FUNDING - SOMEONE TO SIGNPOST + LIAISE WITH VENUES - WHO TO ASK? - ADVOCACY - CONTACT INFO - CONNECTIONS BETWEEN GROUPS

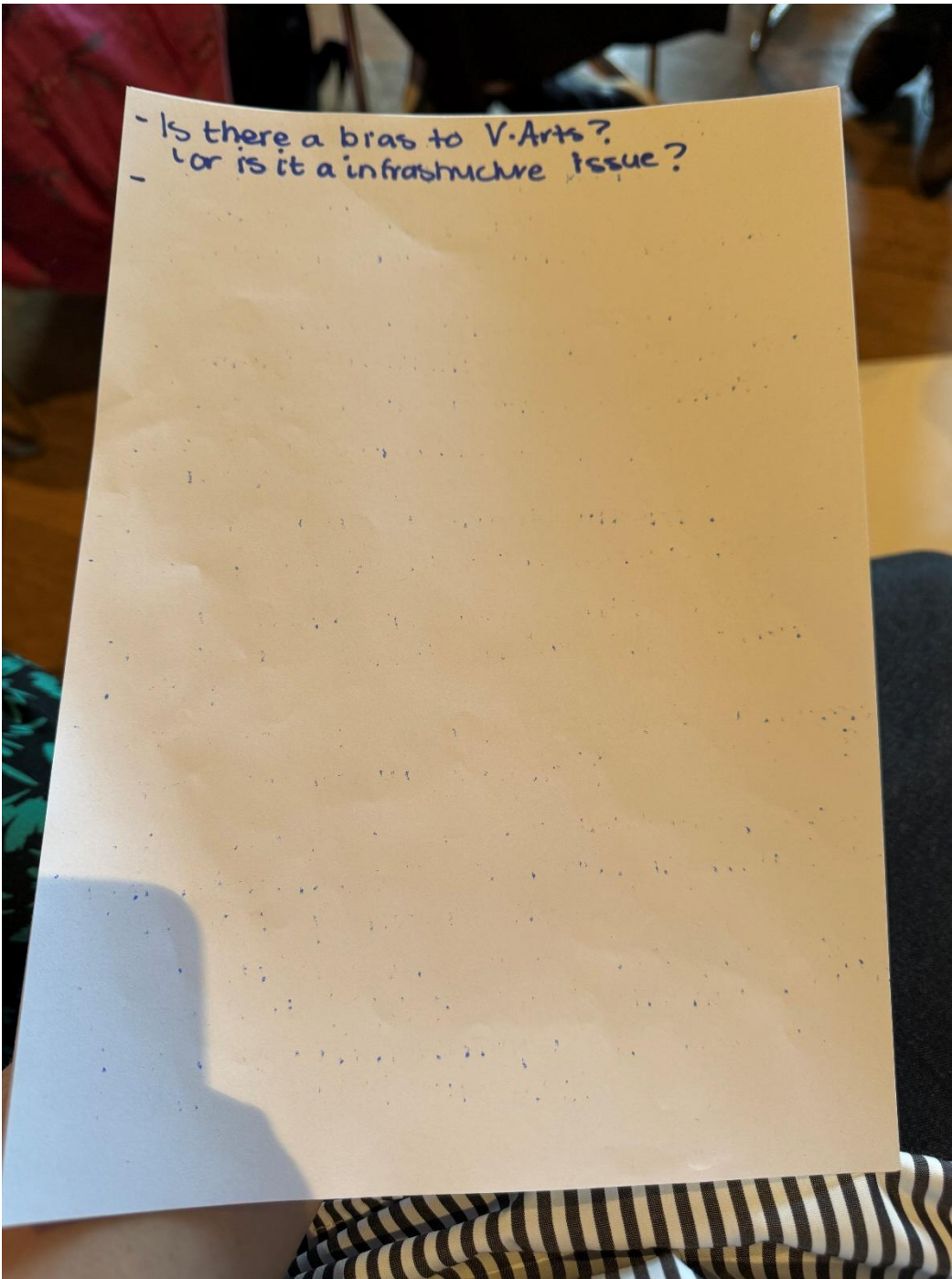
Session: How to ensure people included in shaping the strategy are aware of their own bias?

How to ensure people involved
in shaping the strategy are
aware of their own bias?
Victoria Satterley

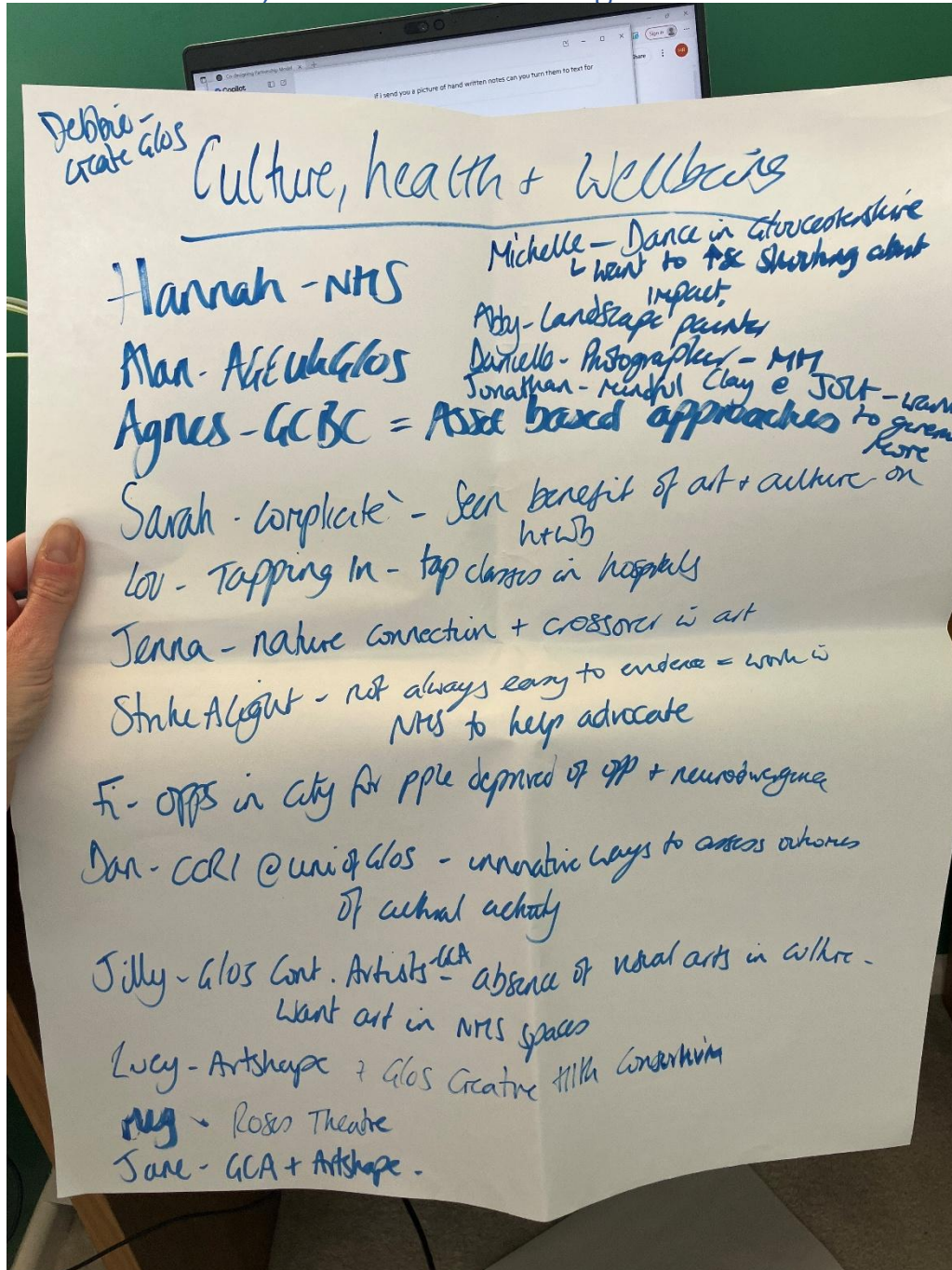
- Bring passion but be inclusive
- Not just Tall Ships every 2 years - needs to be wider
- Ownership!
- Needs to be an open strategy, if people come with their bias, it won't work, it won't be successful.
- People need to feel represented.
- How to bring along those who aren't here.
- Training, audience engagement,
- How much power do we have - we can influence but not the decision makers.
- Different staff + administration over the next 10 years - need buy-in.

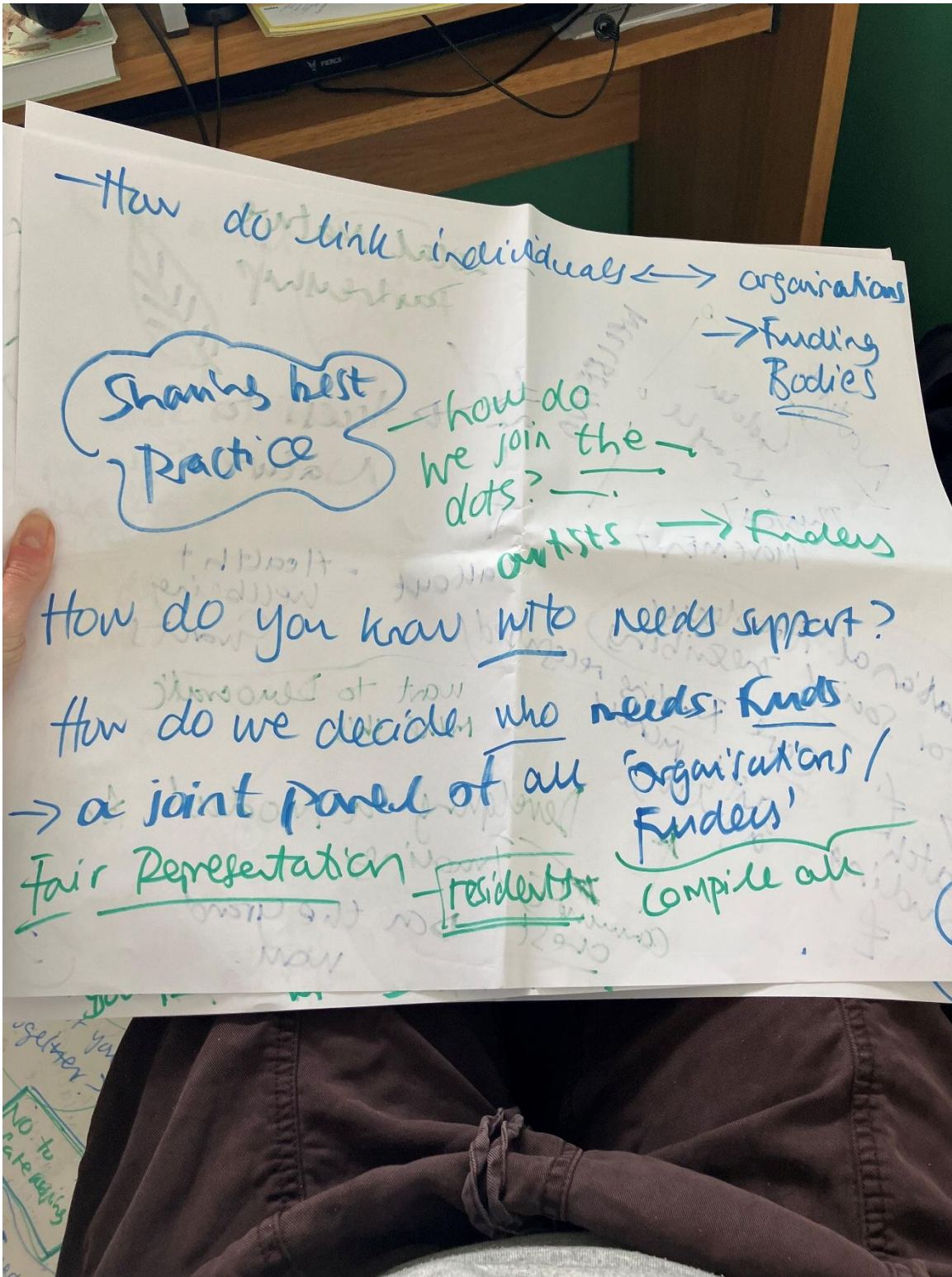
- policies / strategies die of death, people need to be represented.
- Less of 'I think this'
- Needs someone to own it and enable it.
- How to translate the strategy into different communities - so its relatable.
 - ↳ Present in an accessible format.
- How do we engage with 10,000 young voices?
- We don't want a dry document!
- How can we work with more schools?
- We are more engaged with social inclusion - what about the other kids?
- How does GCC talk to young achievers?
- How do we retain talent?
- How to not focus on one area e.g Docks.
- Reminders needed on bias / unconscious bias.
 - ↳ check in points needed.
- Visual arts - why was this previously crossed out? VA is key to mental health
 - ↳ Lack of exhibition space in the city.
 - ↳ connect with university.

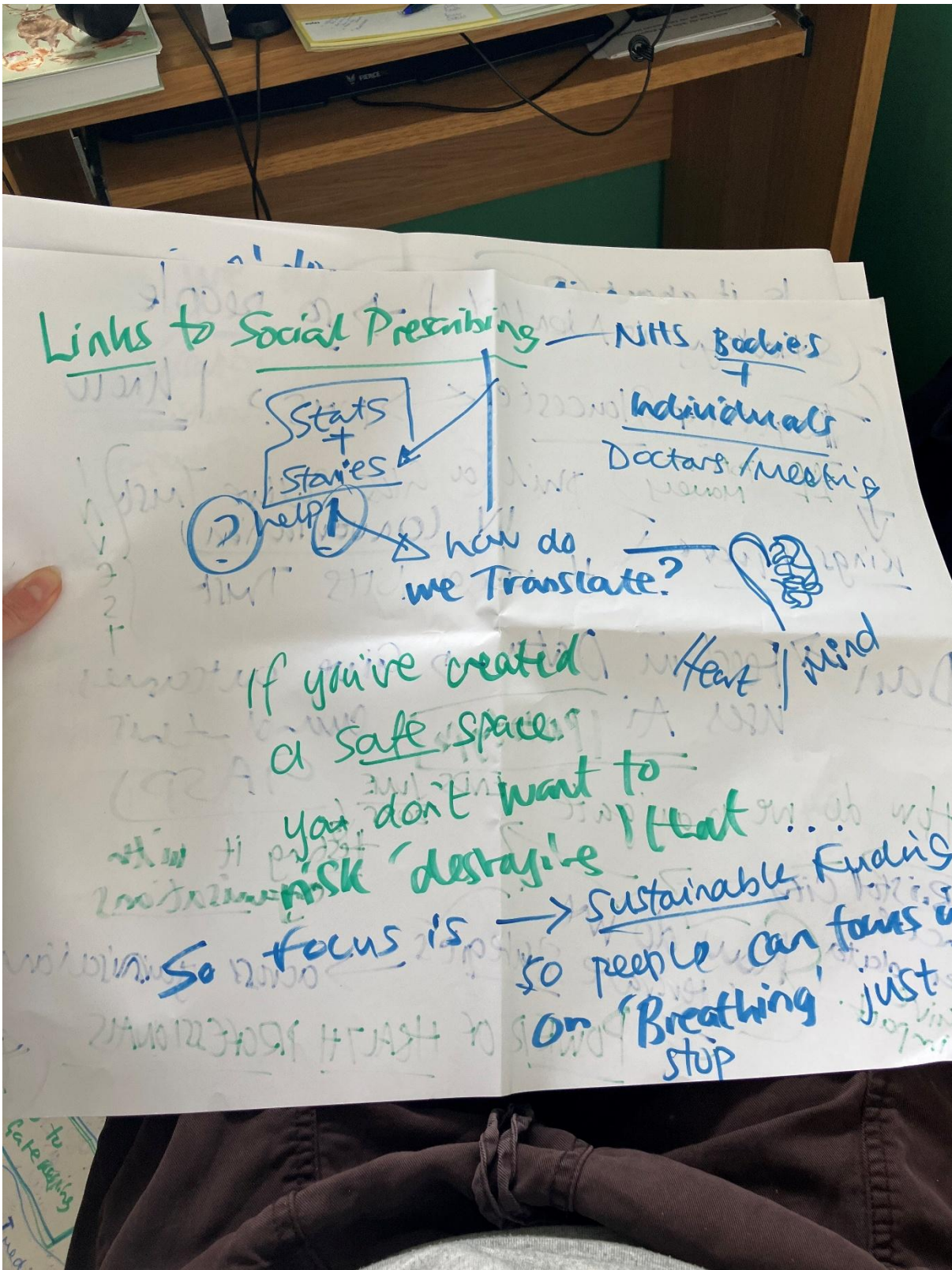
Open Space: How can we work together to shape Gloucester's cultural future?

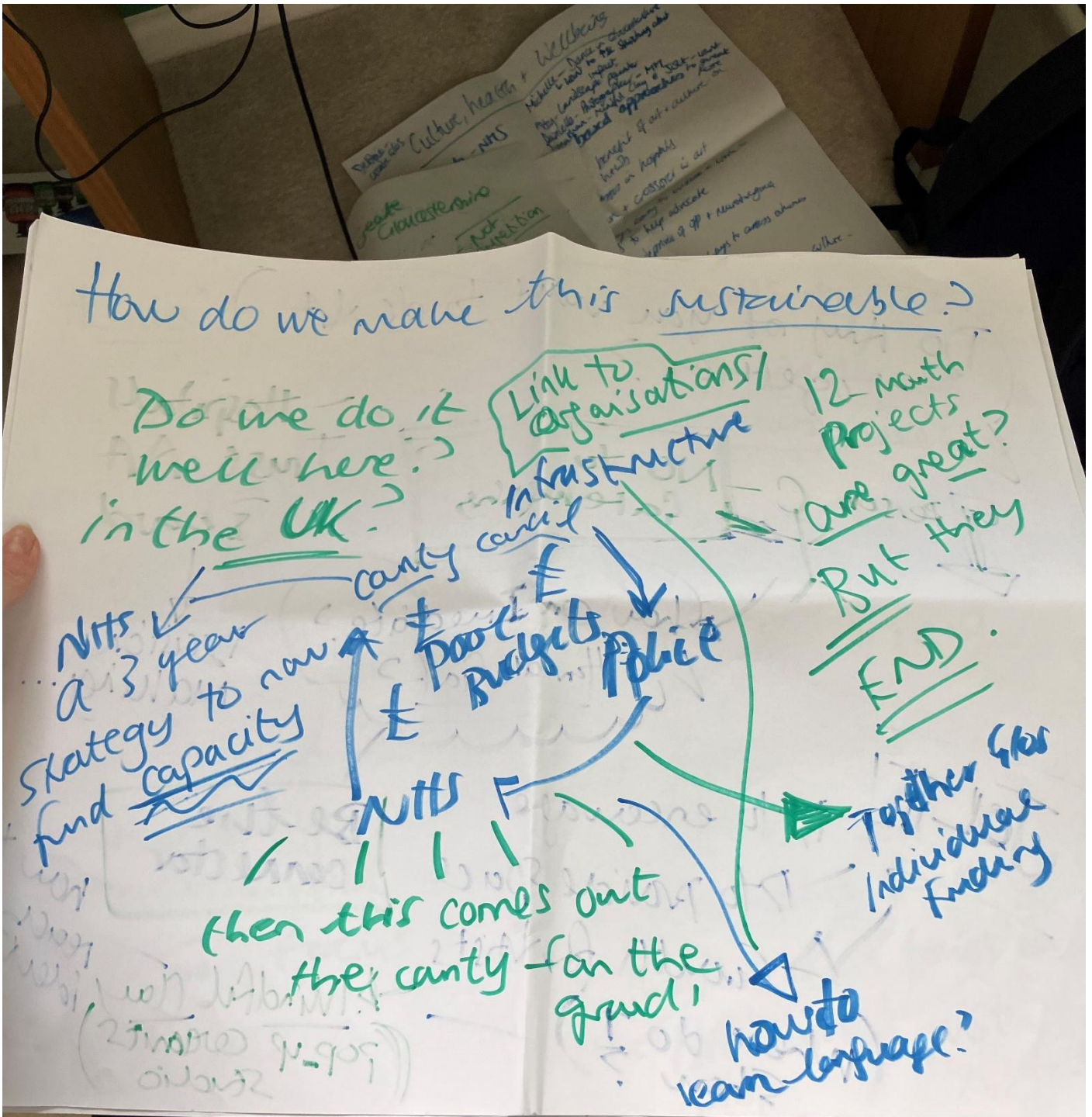


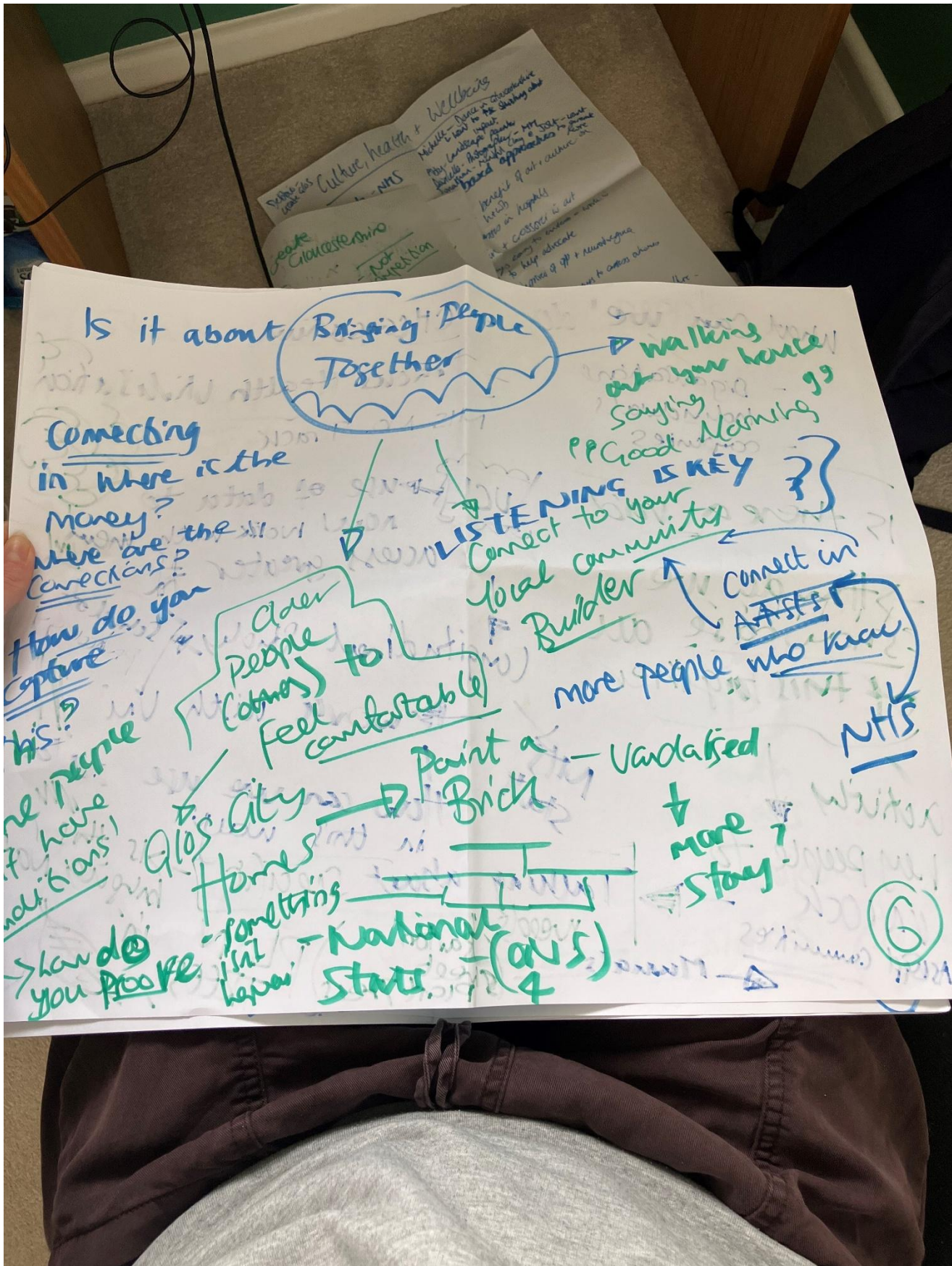
Session: Culture, health and wellbeing



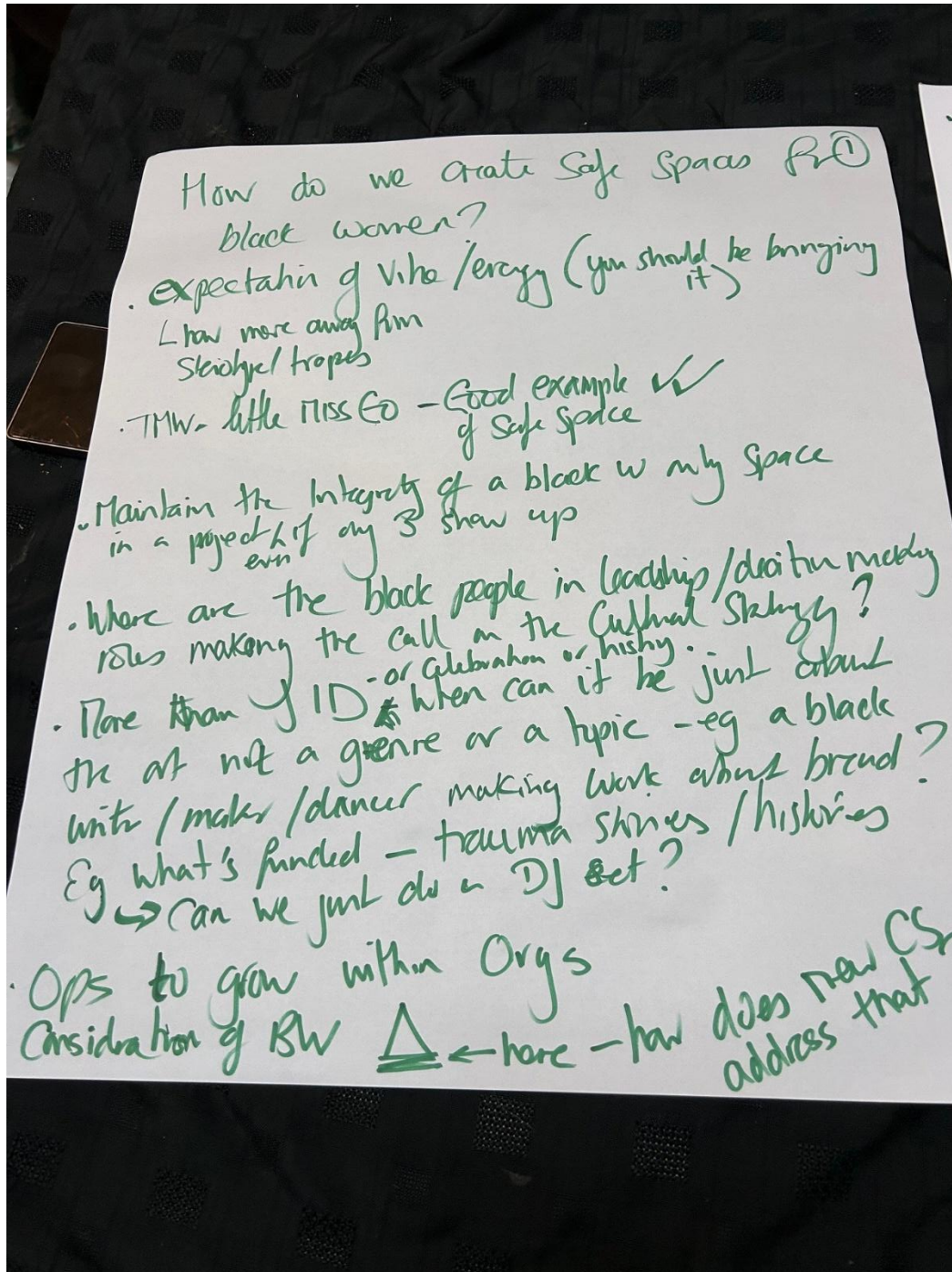








Session: How do we create safe spaces for black women?

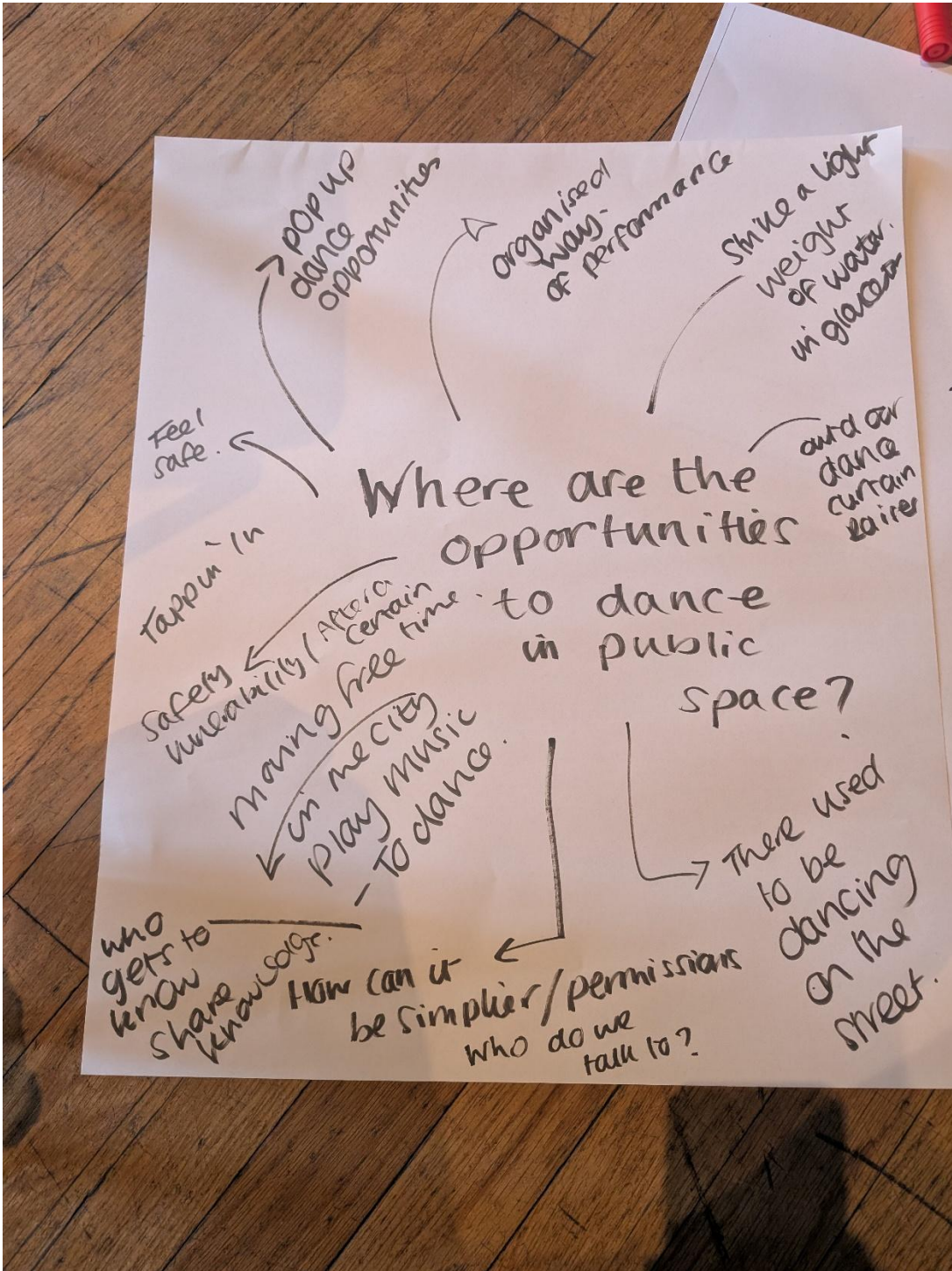


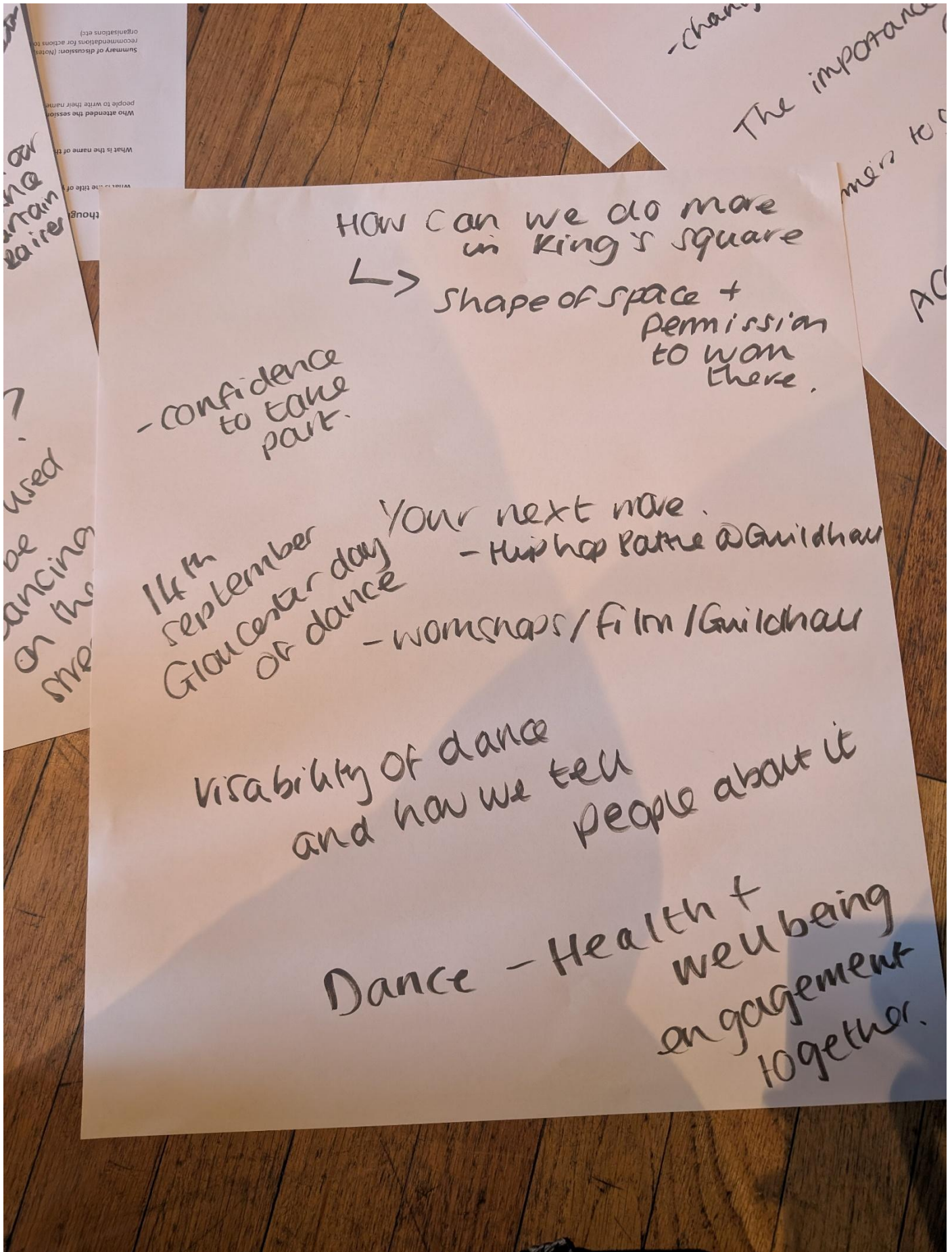
(2)
 • Spaces for wellbeing for BW with no
 pre determined outcomes -> a network up
 • Platforming Black Women
 • Training & Marketing for BW + for white people
 • Advertise a target communities where they are
 • Accessible marketing
 • Security are you
 employing the right
 firm to secure
 your event in
 a safe/ welcoming
 way that is
 inclusive & respectful
 ✓ this applies to all stuff
 • Create ops for BW to
 • present
 • make
 • be
 for a better
 understanding of
 current situation
 & what are BW facing
 Compulsory having re
 Division & Inc & understanding
 why this is an issue
 Safe Space for Black Women page 2.

① Provide Support & training to support Ethnic
majority people in your org especially if
they are the only person.
Also recognise that every black person
is different - 1 person doesn't rep all

Safe Space for black women ③

Open Space: How can we work together to shape Gloucester's cultural future?





Dance - Being part of early life.

— Schools — Education.
— visible

- changing habits and getting
people dancing

The importance of connecting
and moving

Barriers to going into space.

dance - film
recording
how to
connect
with
people.

Access to minors
welcoming space
a place of

culture and
practice.

Reflective
surfaces.

- Social dances,
coming together.

Dance
Green
space?

- Barriers to participation

Community -

Gloucester
+
Gloucestershire

Inviting people more out of wards
+ connecting more
widely.

- How we share where it happens

Disco/Jive - events? to have a go
and
dance.

- Cathedral quarter

- Docks.

- Car parks / park spaces.

Session: Gloucester's cultural buildings and infrastructure

BUILDINGS/INFRASTRUCTURE.

(26)

lack of live theatre space - lacking
Theatre = equivalent of Everyman / Playhouse
consider economics - be adaptable

- flea market - artists can sell their work.
/ pop up markets

No theatre in our city!!

- Kings Theatre (150 seats) - looking @ 800 seater in the city
↳ struggles to sustain itself.
- Need to look at multiple spaces in venues to multi-layer activity.
- Love a factory international (Manchester) - music, gallery, ^{impressive}.
↳ Gloucester has potential with noehouses.
↳ Can we get a home for everything
↳ Show me a fantastic venue and I will come. Invest in a big venue to house lots. Funding needed!!
- Cinema is not dead! Can all Glos cinemas do a film festival. Bring in film-makers from the uni. Access to funding & spaces are difficult - how do we talk about the people of Gloucester.
- Gap in D14 spaces to allow people to take risks.
- Let people use spaces to see what's available & return.
- Indoor mix space - a prime space.

- Louisa gave an update of the levelling up funding / cultural space. (music / dance - cap 700-800)
 - ↳ Will the indoor mlt space attract acts like Jimmy Carr?
 - ↳ Can the space compare with the Town Hall!!
 - ↳ Could the library building be part of this project?
- Night time economy - glaring issue!! Some events work e.g MSB. Losing students to Cheltenham & further.
 - ↳ We have one club constantly changing names.
- Tyler - would bring Breaking Conventions to Gloucester if there was a mid-size venue.
- Move for us in Cheltenham - buses will come & collect uni students
- Events (Apr-Sep) would see festival goers increase if there was better night time economy.
- Kingpholm - few & far between but now stopped!
- GLI - not a good space for music - poor acoustics.
 - ↳ no immediate plan to address.

BARRIERS TO NIGHT TIME

- ↳ One club
- ↳ Getting into spaces are hard.
- ↳ Too many nail bars, barbershops, corner shops on Eastgate.
- ↳ Nothing between Guildhall and end of Eastgate.
- ↳ Cafe Rene is small.
- ↳ No clear pathway

Open Space: **How can we work together to shape Gloucester's cultural future?**

How do we create Safe Spaces for black women?

- expectatin g vibe / energy (you should be bringing it)

↳ how more away from
stereotype / tropes

- TMW - little MISS GO - Good example ✓✓
of Safe Space

- Maintain the Integrity of a black w only Space
in a project if any 3 show up
even

- Where are the black people in leadership / decision making
roles making the call on the Cultural Strategy?

- More than 1D - or celebration or hishy.
the at not a genre or a topic - eg a black
writer / maker / dancer making work about bread?
Eg what's funded - trauma stories / histories
↳ Can we just do a DJ set?

- Ops to grow within Orgs
- Consideration of BW Δ ← here - how does new CS
address that?

- Spaces for wellbeing for BW with no pre determined outcomes -> a network up
- Platforming Black Women
- Training & Mentoring for BW + for white people
- Advertising a target communities where they are

• Accessible marketing

Security are you employing the right firm to secure your event in a safe / welcoming way that is inclusive & respectful

for a better understanding of current situation & what are BW facing
Compulsary training re
Diversity & Inclusion & understanding
why this is an issue

✓ this applies to all staff

- Create ops for BW to present
- make
- Be

- Provide Support & training to support Ethical majority people in your org especially if they are the only person.
- Also recognise that every black person is different - 1 person doesn't rep all

Safe Space for black women (3)

Why should young artists age 18+ stay in Gloucester?

★ A lot of small producing opps → Don't need income

★ Young people working at Jolt - Coworking. - Groups for coming up with

★ Post uni crunch → leave? or stay & rough it



★ Pathways to take you away from Glos → have come back, can't believe possibility.

★ How do we make people aware of Jolt

MENTORING

★ Choose to make Glos to be home!

★ Pipeline & Scratch happening - Chances to share work

★ What's happening? hits, pins? Different things happening, no one knows.

★ Space to go for it, Training, Tsy organisations taking you up.

★ Giving organisations a small bit of money to 'train' people - maybe to then employ → Stick around.

* Culture Career fair

★ Facilitate Space for people to return.

★ Giving space to build own portfolio → Not just about giving jobs.

★ ~~Eng~~

★ Available jobs 'crappy' allow space to make creatively

★ If Glos was cool people would wanna stay.

★ Recession, happening everywhere? Not just Glos.

★ Relying on History.

★ Forum for YP to find what's going on.

TRANSPORT & CULTURE

PUBLIC BUSES NOT GOOD
↳ IMPACT NIGHTLIFE

SHUTTLE BUSES FOR BIG
EVENTS EG. PRIDE
JAZZ FESTIVAL ETC.

COST OF TRAINS TOO HIGH
↳ BURSARY COSTS w/ GCRP?

TRANSPORT IS A BARRIER TO ENTRY FOR RURAL
CULTURAL EVENTS/ LATE NIGHT EVENTS

TOURISM ECONOMY IS
LIMITED BY POOR PUBLIC
TRANSPORT.

WRITE THE CULTURAL STRATEGY
WITH OTHER SECTORS TO RESOLVE
THIS ISSUE - PEOPLE WILL COME
TO EVENTS, IF THEY CAN GET THERE.

BIKE ROUTE
STROUD TO CHELT

SAFETY CONCERNS, MOSTLY AT NIGHT FOR FEAR OF BEING STRANDED

THOSE WHO ATTENDED THIS
GROUP WERE YOUNG.

24	} AGES OF ATTENDEES
21	
27	
29	
20	

Invest in

Local Artists

Stop spending on Consultants
invest in local artists

Seed funding ^{Artist} $\Rightarrow$ growth $\Rightarrow$ great
for residents $\Rightarrow$ reflection on Council

~~Arts~~ places for Art - access for

- Access to facilities ie kilns,
printing presses etc.

Artists Forum? One Voice.

Invest in artist led spaces ie
Picturedrome, Jolt, Kings Barton
Theatre

Skills ^{mapping} - where; who?

Communications - what's happening
Advertising board in City. - coming up

empty shops - tax exemption?

MEANWHILE SPACES \ no business
rates.

See Artists as an ASSETT.

BUILDINGS/INFRASTRUCTURE.

(26)

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- Young people are priced out of venue hire. Constantly being told to not bother.
 - ↳ GH - Told it would cost £1k to put on an event!
 - ↳ Cannot afford to pay for security.
 - ↳ Up putting events on in Bristol, Cardiff, Stroud instead.
 - ↳ Cannot put prices up - audiences cannot afford this.
- Venues may be empty yet we cannot have them on the off chance a booking comes in.
- Need affordable spaces. GH relies on income generation.
- Use partnership working as a way on.
- Would better publicity be a better option - tell people where they can go.
- Energy goes into GHF + Retrofest. Little energy put into grassroots.
- Gloucesters - cafes shut at 5:30, cant by a desert, car parks close early, no hotels. Go & see a show @ the GH and go & dine (packages).
- Where do we go when we finish our event?
- Gloucester Soup? - Small seed finding.

pop up
dance
opportunities

organised
way-
of performance

Shake a light
weight
of water
in glass

and our
dance
certain
fair

Where are the
opportunities

to dance
in public
space?

There used
to be
dancing
on the
street.

How can it
be simpler/permissions
who do we
talk to?

moving free
time
in the city
play music
- to dance.

Safety
vulnerability / After
certain
time

Tapping in

Feel
safe.

who
gets to
know
share
knowledge.

How can we do more
in King's square



Shape of space +
permission
to work
there.

- Confidence
to take
part.

14th
September
Gloucester day
of dance

Your next move.

- Hip hop Battle @ Guildhall

- workshops / Film / Guildhall

Visibility of dance

and how we tell
people about it

Dance - Health +
well being
engagement
together.

Social dances.
Coming together.

Dance
Green
space?

- Barriers to participation

Gloucester
+
Gloucestershire

Community -

Inviting people more out of wards
+ connecting more
widely.

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and
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Dance - Being part of early life
- Schools - Education
- Visible

- Changing habits and getting people dancing

The importance of connecting and moving

Barriers to going into space

dance - Film recording

Access to minor
welcoming space
a place of

how to
connect
with
people

Culture and
practice

Reflective
surfaces

What do we
mean by "Governing
Bodies
Local Government
Finance

Is there an answer
We know what current
authorities are but not the
future. Have to plan
with what we have.

HOW DO WE MAKE
THE VISUAL ARTS
MORE INCLUSIVE
IN GLOUCESTER?

- SPACE FOR VISUAL ARTISTS
(UTILISING EMPTY SHOPS)
- NO COMMUNITY GALLERY!
NEED AN INCLUSIVE CENTRAL SPACE.
- DISABLED / NON DISABLED
ARTIST WORKING TOGETHER
- EXHIBITION EQUALITY
- STRATEGY SHOULD CLEARLY
IDENTIFY WHAT 'INCLUSIVITY'
MEANS. (ACCESS, CULTURE, ETC...)
- A CENTRAL SPACE FOR
VISUAL ARTS IN GLOUCESTER
WHICH IS INCLUSIVE - CLEAR IN
STRATEGY
- SUPPORT NETWORK FOR
'FOLLOW ON' GROUPS, TO ACCESS ARTS

- NEED A CLEAR PATHWAY FOR ARTISTS TO LEARN, PRACTICE AND EXHIBIT. WHO HAVE ADDITIONAL NEEDS.
- NATURE IN ART NEEDS MORE ACCESS.
- EXHIBITION SPACE NEEDED THAT IS ACCESSIBLE
- STRATEGY HAS TO CONSIDER INCLUSIVITY IN MARKETING EVENTS
- INCLUSIVITY ALSO INCLUDES RACE & HERITAGE GROUPS.
- NO OPPORTUNITIES FOR GLOUCESTER TO EXPERIENCE ^{VISUAL} ART FROM DIFF. CULTURES.
- REINSTATE CARNIVAL.
- EVENTS FOR CULTURAL COHESION

- STRATEGY NEEDS TO RECOGNISE GLOUCESTERS CULTURAL DIVERSITY AND HOW IT BRINGS PEOPLE TOGETHER IN VISUAL ARTS
- COMMUNICATION IS KEY!
STRATEGY HAS TO MAKE CLEAR HOW INCLUSIVE EVENTS ARE MARKETING.

SI ~~WHALE~~ WHALE

Lessons learnt from current or previous strategies

present

Artist - 2d, digital

Artist - Cheltenham - needs

Viable mkr places
Uri - director gallery

"Gloster Sold - marg - art courses
City Campus

Iman - proposed location of gallery
Tours (previous new of museum in Gloucester)
documents

ex B Wood
Trust
Funding

Visual

Artist

Gloucester residents - what do you?
we want from an art gallery.
- resident

Hold of

Culture

G City C.

suggested this consultation
(musician) prep for 2026 - new plan

W Mids - wants the strategy to be grounded
Arts + Culture career 25yrs

Nicola - private citizen / resident 30yrs / Arts + Culture career 25yrs / Arts + Culture career 25yrs / Arts + Culture career 25yrs

RAF - CITIZEN / ART SHAPE
(NICOLA) EXPRESSION OF SELF / MUM.
SERIOUS ARTIST

LESSONS - 8 ELEMENTS / OBJECTIVES

- MORE OPS / INVESTMENT
- ARTS COUNCIL + CONNECTIONS
- THE NEED FOR A STRATEGY. + (SIMILARITIES)
- ~~CONTEXT OF SPACE + PLACE~~
- DC BOLDER - IDENTITY + COMMUNITY BASE

experience of
fine artist — ^{Heart} diminishing respect
with community teachers ^{for fine art / music}
ex etc

a thought — ^{grows} addg extra
value of art to
the City.

JOLT PERSON - we need various voices
diverse

- Imam - just doing his documentaries

Someone puts him
under a banner of culture

- So people don't realize
their part in the wider
community -

- We need independent
agents to moderate
arts organising.....

Gloucester Culture Trust is
meant to do this.

a factor: chasing funding
what this involves.

- We as culture providers need to open
up and listen more.

• disconnect between council language + cultural language.

We need ^{a variety of} ways to evaluate, record + communicate the impact of what

- we've done
- is needed / with } what we do.
- its

At present ^{how come other countries do it so well?} How are artists + creatives supported? raising / cost of living

SILO of Q -
Culture Q -

↓
storage not flow + share.

Q - getting nutrients to the soil of wider field of culture.
we need more connectivity

Current strategy

- uncommunicated
- lack of continued communication

Current strategy

- wk'd well in the culture we have.

- have had blips with council support with practical/financial support eg/ response on rates.

Council has 50 people in its Culture Dept.

Communication/Engagement/
Who with?!!

Danger - of having lots of events
but we need QUALITY
events.

observation: Lots of Pop-up
events.

We need to know where
to go/find/create the
opportunities - leaving

Fundamental
Mktg Issue - People
don't look for things
for audiences.

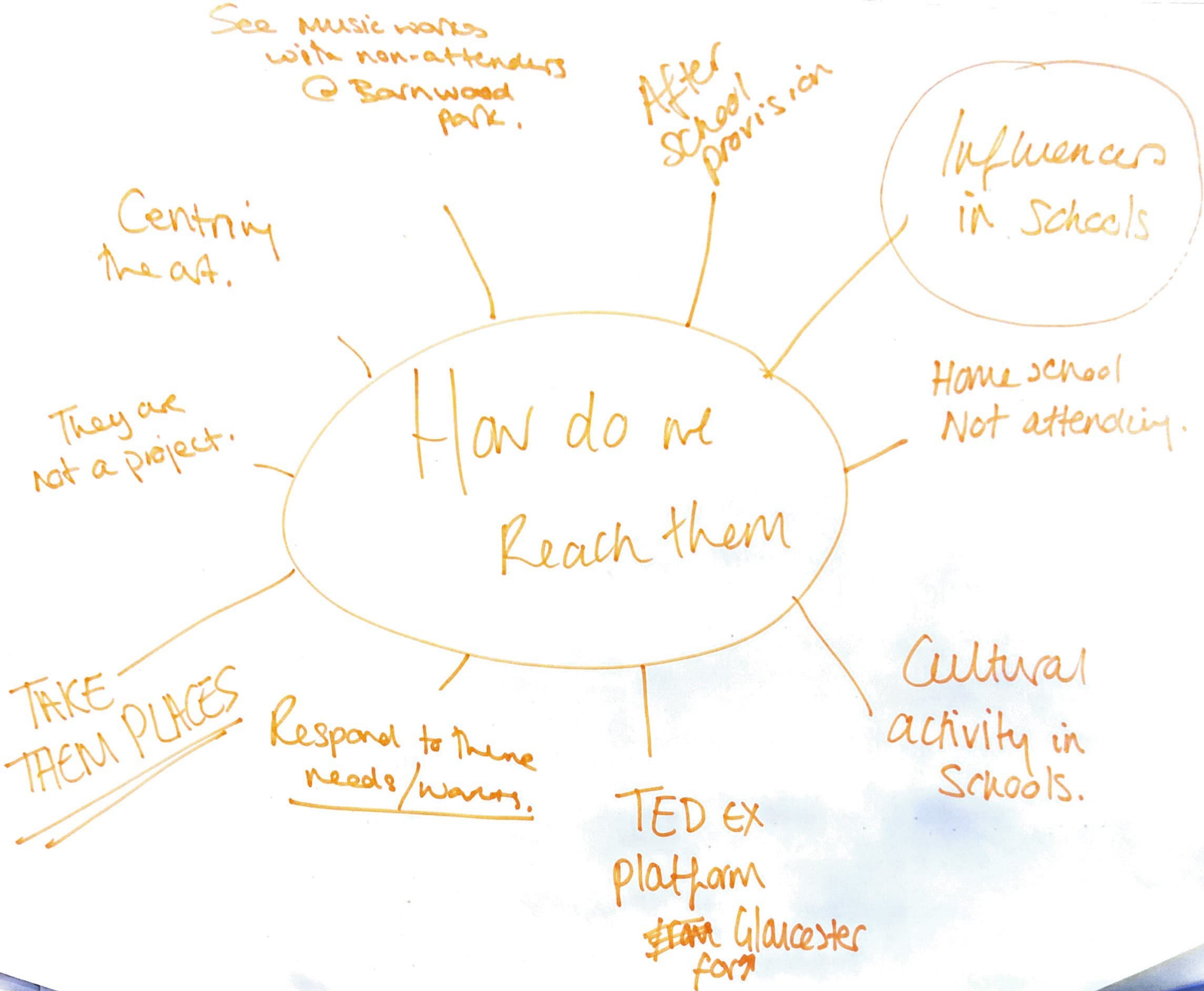
~~Biggest~~
a more
flashy mktg
arena → You'd put on an analysis
+ they'd miss it.

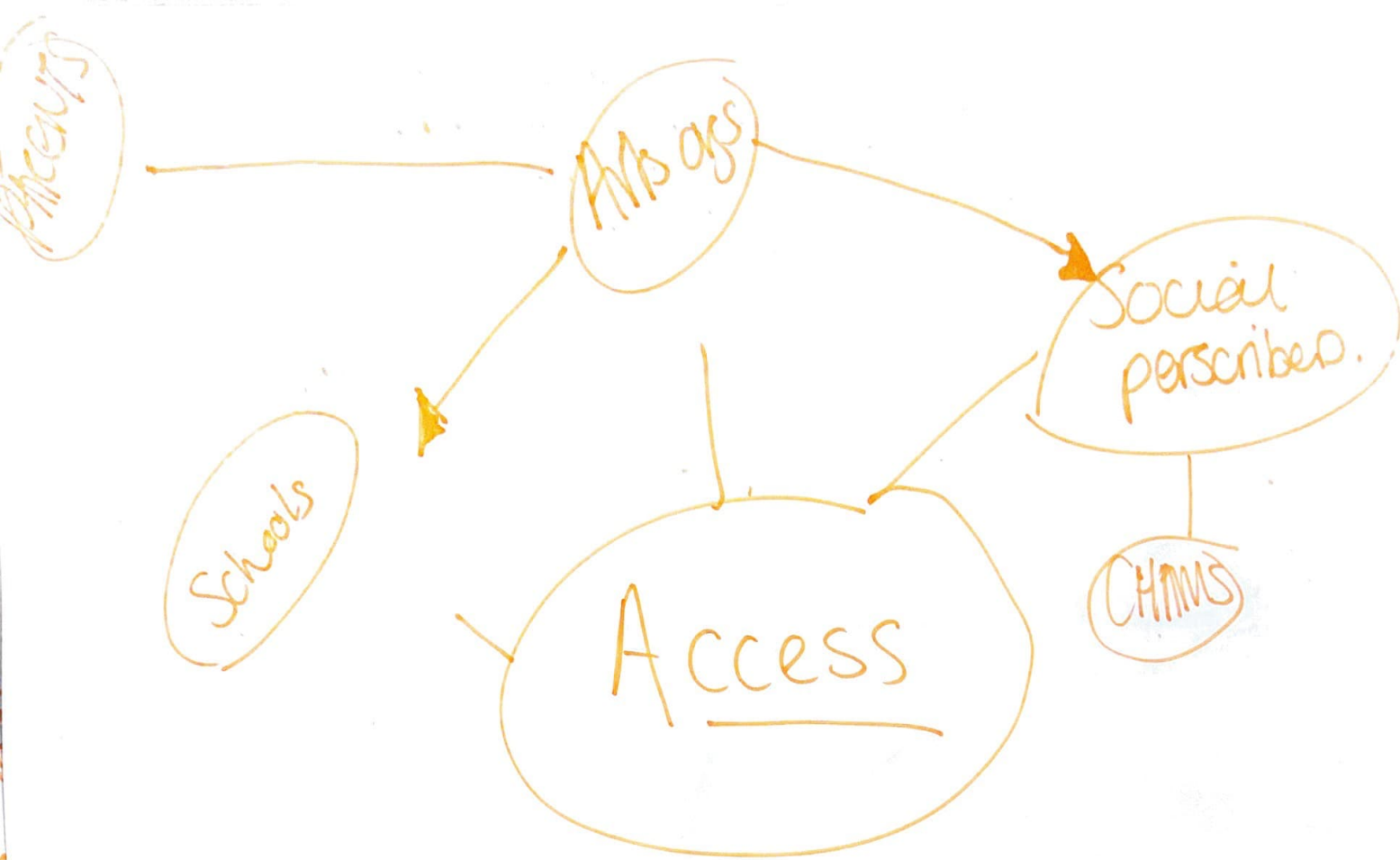
That events can
plug into to be promoted
place to bring your interest

Action

car gives.
families
schools.

- Helping parents as well as young people.
- Sharing role models + journeys.
- Opportunities to go elsewhere & bring to doorstep.
- Integrated activity for adults, children + teenagers.
- Get training for relatable people in roles
- SPACE - space to fail - opportunity to do.
 - psychologically safe space.
- Look at sports organisations - Adults step back + take pressure off.
 - Multiple opportunities





Aspirations

What are they inspired by?

What does it lead to?

Fear of going out.

Not too passive!

Need to encourage risk

Barriers

parental anxiety + judgement

53%

Rise increase in ER in ~~the~~ mental health emergency.

PRESSURE OF SCHOOL

Impact

- Sleep
- lack of focus
- memory is impact
- Minimizing neurodivergent

is it relevant.

What is culture?

- Religious context
- cultural context.
- (food)

Role modelling

- learnt behavior
- face whole family
- What are the possibilities

Policing Culture - Who? Says what goes?

- hobby artist
- resident
- Strike a light

- ~~Glowed~~ Culture Trust
- GLL community

- Univ of G. Gallery
- Visual artist
- artist

what from the gallery for local people (their wants) relevance (ours) project.
arts action locally set up in chest.

The word 'Policing' is interesting, attracted people.

Policy Policies change

Exhibition - controversy

trust partnership

holding space relevant to what

policy formed
out of experience - some painful.

the org's
space
holds dear
represents.

respect. risk assessment
at comes.

Holding identity is important inc/respect's diverse parts.

HOW DO WE STRENGTHEN

GL

HOW WE CAN BRING MORE PUBLIC ART TO GLOUCESTER

- Council wants more public Art
- Promote Adney Island
- Sculpture trails
- Take over City Square

- risks of co-creating.
- opportunities - who for? Individuals
residents
a specific
community.
- celebrating culture
(a) universal.
- local / specific community identity
expression.
- working with people - choosing artists
to work with them
- Power. Money. Partnership
Cathedral is a micro example of
what Gloucester City may
be trying to do.
- Diverse participation - How to keep
it authentic.

If Arts Council money received.
already a policy/some policies
has been involved.

- There need to be spaces.
for ^{potentially} controversial / provocative
^{creative} expression.

- There is already policy being formed
Artists need to be involved in the
forming of policy/parameters/limits

- How do you make sure that
every voice is heard?

lets look at
SUCCESS of previous Cultural Strategy

- Conviction - Needs to be more
democratic

Citizens' jury
It's about
darker
Brum

CitizenJury - in a journey of seeds
have a museum etc works.

- When C.J. plus a museum agree,
perhaps they are ~~then~~ presenting
truth / good practice.

Ensure marginalised groups
included - extra effort to give them
a voice.

- Develop within a community
the ability to speak/express

- Hopefully there is/have emerging
less paternalistic ~~group~~ curation of
Need for practical support/skills
for spaces/venues.

5 wks - all operate in.....

Each wk, selection made from it all ^{panel}
+ displayed... -

then at the end, all of it.

opinion:

- Should be democratic - by panel.
- We need ^{still} parameters/hints/criteria
This too is policing.

Openness / focus - It's a
continuum.

- We may experiment
with degrees of
openness / focus / specialism.

- Championing one person/
or group - may sideline
another... who says what's fair
culture groups / deprivation / ^{pedigree} ^{funding} ^{demands}

- Gloucester needs a recap centre for partners

- creatives
- managers of venues
inc housekeeping
- resident partnership.

Cultural → ^{there is} a role for people to do this
provision

"A wk of art becomes a
wk of art when it reaches
an audience" M. du Champs.

Midlands Art
Centre established → Permanent place/venue for
structures in place

but still lge body of
artists contacted
curator w/ req for space.

→ decisions to be made,
to balance populations - young
artists etc
→ One solution - put on an
Open Exhibition →

- artists often/may underestimate wk involved in providing venue/exp. permanent space..
- partnership/teams of skills between artists housing venue-hosekeeping ~~personal~~ ^{permanent} places + funding. Respect for each other's specific remit
- Independent panel / Arts Council ~~the~~ these decide applications from independent creatives. Started 2024 - new. Does it work? Develop this? Keep it going.
- Lots of other arts activities
- Need ^{bodies} body to moderate partnership

Observation.

In Gloucester, people are always looking for permission.....

Why? Bristol doesn't wait.
They do it. Graft

- Graft - cleared up. It was
paid for street art!!!

- Regions differ in
personality / means.

- Gloucester - ^{what do the} voting public
want?

What do our councillors want?
Disparity

Some thoughts about recording you

What is the title of your session?

Gamifying Arts Participation

What is the name of the person who called the session?

Max Dain

Who attended the session? (You can pass this piece of paper round and ask people to write their name on it)

RUSSELL HAINES,
JON McGETT

James Garrod
Caroline Courtney
Tim Brown

Summary of discussion: (Notes, ideas, further questions, conclusions, recommendations for actions to take, contact details of relevant people / organisations etc)

Want to make a gamified
walking tour through
Gloucester
Gloucester Time Out!

STOP SILO-WORKING!

- NOT JUST IN CULTURE/ARTS
- ACROSS THE CITY
- RESOURCES LIMITED.
- HOW CAN WE BE EFFICIENT?
- FUNDING STREAMS/AGENDAS = Starts at the top = HOW CAN WE BUILD PARTNERSHIP WORKING INTO BIDS/PROJECTS BEFORE APPLYING?
- COMMUNICATION/NETWORKS / PROMOTION / ADVERTISING??
! STREAMLINED?
- CENTRALISED HUB = PRACTICAL SUPPORT
- WHAT CAN THE STRATEGY OFFER?
- FACILITATION (NOT COUNCIL)
- GAP BETWEEN COUNCIL
- ONLINE PLATFORM / NOTICEBOARD
 - ↳ GLOS FB BOOK PAGE?? - OPEN FORUM

- DATABASE? DIRECTORY?
- ASSET MAPPING - BRINGING PLATFORMS TOGETHER
- WHAT NETWORKS ALREADY EXIST?
 - ↳ MAPPING WHAT IS IN THE CITY?
- DISCORD? SLACK
- VISIT GLOUCESTER
- QUARTERLY MEETINGS IN ARTS & CULTURE - JOINING UP ACROSS THE CITY
 - CITY-WIDE PROJECTS
- DATABASE LINKS
- SELF-ACTIVATED NETWORKS
 - MENTORS TO USE DATABASE/WEB STUFF
 - THEMED GROUPS
 - WAYS TO GIVE/RECEIVE SUPPORT
 - 11th JUNE - 1st MEETING
 - ↳ TOGETHER GLOUCESTER = CO-CREATING
 - CLEAR ROUTE/~~PLAN~~ TO BREAK DOWN SILO WORKING = COHERENTLY

- POINT OF CONTACTS.
- NETWORKS / ORGANISATIONS COMING TOGETHER
- 200 years celebration of the docks
↳ how can we come together for this project?
- HEALTH & INEQUALITY = LOCALISED
- INCLUSIVITY / BARRIERS TO ACCESS
- UNLOCKING FUNDING THROUGH BIG INVESTORS? VICTORIAN ERA-ESQUE
- ARTS & HEALTH / WELLBEING = ART IS GOOD FOR US!!!
- OWNERSHIP / SENSE OF PRIDE OF THE CITY
- FUNDING IS CHANGING, IT'S A CHALLENGE
- CAPTURING COMMUNITY VOICES? HOW ARE THEY INVOLVED? IN THIS?
- £2.2 MILLION - CULTURAL BUDGET GCC
- MOSTLY BUILDINGS + STAFF HIGH
HIGH COMPARED TO OTHER ~~CITIES~~ CITIES!

Why do we need visiting
Companies (theatre/dance) in the city?

- Yes - bring diversity of thought
- ideally should be an exchange
- represents internationalism

best quality is brought in, bringing access to people
who can't go out. Brilliance ^{brought to} ~~at~~ our doorstep
- if you don't know what's out there you don't know
what you're missing
Is there brilliance in Glouce already? Is it being
recognised

- Visiting companies inspire
- there is a gap in artist development } that local artists miss out on

everyone should commit to local artist } more local orgs offering sup to
local artist

= more reg scratch

10 AM

LIZARD

Pension in City £

Work needs to have relevance to the community / programme for

Meet YPs where they are at
Leading YP through a journey

What ops are is Glos missing out on in terms of visibility?

Privilege to leave city to see work

free / affordable offer - pay what you can

Not enough £ in the city - how can GCT help artists look 'out' for £

EJ Alice
Susie fifi
Dylan
Lloyd
Naomi

COMMUNITY Spaces For Small Groups

Main issues

- UNAFFORDABLE
- TOO PUBLIC
- TOO SMALL
- NOT CARED FOR
- HARD TO ACCESS
- ESTABLISHED GROUPS
vs CASUAL + NEW
- INCONSISTENT/
UNPREDICTABLE

CURRENT OPTIONS

- COFFEE SHOPS
- PUBS
- COMMUNITY CENTRES
- FIRE STATION COMMUNITY
ROOMS
- CHURCHES / RELIGIOUS
SPACES

Options

- SYSTEM TO BOOK OUT
+ USE UNUSED SPACES
- COUNCIL OWNED SPACES
- CURRENT LOCATIONS LESS
CONSIDERED
- LIBRARIES
- BETTER AWARENESS
FOR FUNDING
- SOMEONE TO SINGPOST +
LIAISE WITH VENUES
- WHO TO ASK?
 - ADVOCACY
 - CONTACT INFO
- CONNECTIONS BETWEEN
GROUPS

EVENTS ARE
TOO FOCUSED ON
A SPECIFIC SOCIAL
ISSUE

THE COUNCIL HAS A
DUTY TOWARDS PEOPLE
WITH PROTECTED
CHARACTERISTICS

WE NEED INTERSECTIONAL
EVENTS IN THE CITY

WE NEED TO FOSTER GOOD
REAL RELATIONS IN OUR
COMMUNITIES

FUNDING NEEDS TO GO TO
ALL SOCIAL GROUPS

+ RESPECT
+ LISTEN
+ MUTUAL
UNDERSTANDING

EDUCATION IS
IMPORTANT FOR
MUTUAL RESPECT

CELEBRATE +
PROMOTE ORGANI-
SATIONS DOING
THE WORK

MORE ACCESSIBLE
SPACES FOR YOUNG
PEOPLE IN THE
COUNTY

WORK MULTIGENERATIONAL
AND EDUCATE ALL AGE GROUPS

PROMOTE
INTERSECTIONALITY
REPRESENTATION
MATTERS

CO-PRODUCE
MAASURE
CON IMPACT

RADICAL
CURIOSITY

IT ALL STARTS
WITH THE
INDIVIDUAL
IDENTITY +
SAFETY

SAFE SPACE TO
ASK QUESTIONS

~~RECOGNISING~~ RECOGNISING
PRIVILEGE AND BIAS

WE WANT TO BE AWARE
TO PEOPLE'S NEEDS

BRING A LEGACY +
REPRESENTATION OF
WELCOMING COMMUNITIES

CONVERSATIONS ARE
IMPORTANT WHETHER
FORMAL + INFORMAL

MIX AND MATCH PEOPLE
IN THEIR OWN SPACES

BE INTENTIONAL AND
BRING GROUPS TOGETHER

PUT ON A GLOUCESTER
PROGRAMME FOR SOCIAL EVENTS
CONSEQUENTIAL MANAGEMENT

HOW DO WE MAKE GLOUCESTER
MORE CONFIDENT

TRUST + OPENNESS TO BE
INVOLVED IN NEW
COMMUNITIES

PRICING MAKES ATTENDANCE
DIFFICULT FOR PEOPLE

CREATE GLOS - WORD OF
- VISIT GLOS MOUTH
- WHATSAPP GROUP