

Cultural Planning Meeting

Helsinki 11 – 12 June 2026

Implementing Cultural Planning in Practice:

**Celebrating Success and Analysing the Problems, Issues and Barriers from a
Scotland-Based Perspective**

**Liz Gardiner
Fablevision**

Who am I and What is Fablevision?

From the 1960s, when artists empowered local people in Central Scotland housing-schemes like Easterhouse and Craigmillar,

Local people have engaged in co-created future spaces and places that respect identity of place and its heritage.

Even in housing schemes like Easterhouse and Craigmiller, apparently devoid of heritage, local people were fiercely proud of their intangible cultural heritage:

stories of their unique working class culture, their families, struggles and achievements.

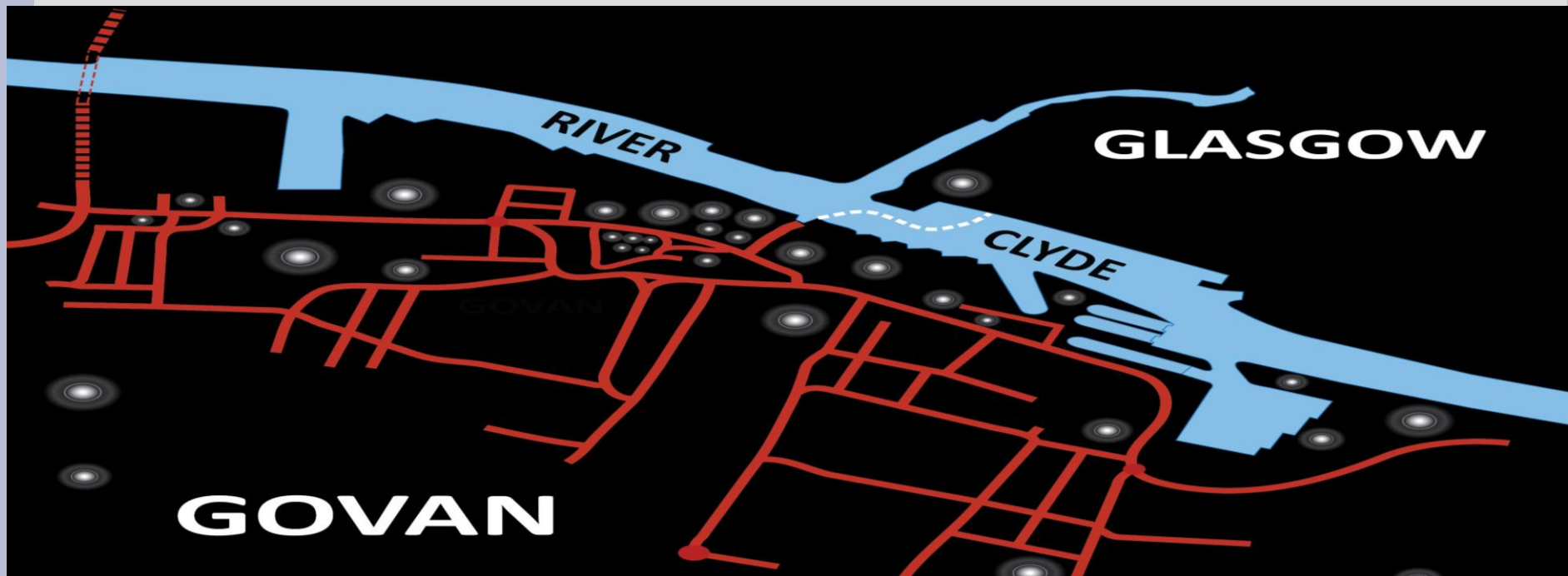
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Appropriated by local authority arts/sports service delivery agendas,
rendered toothless in the 1980's

What do I mean by Cultural Planning?

- understanding culture broadly
- mapping local assets
- combining heritage, memory, environment, creativity and community knowledge
- creating place through participation

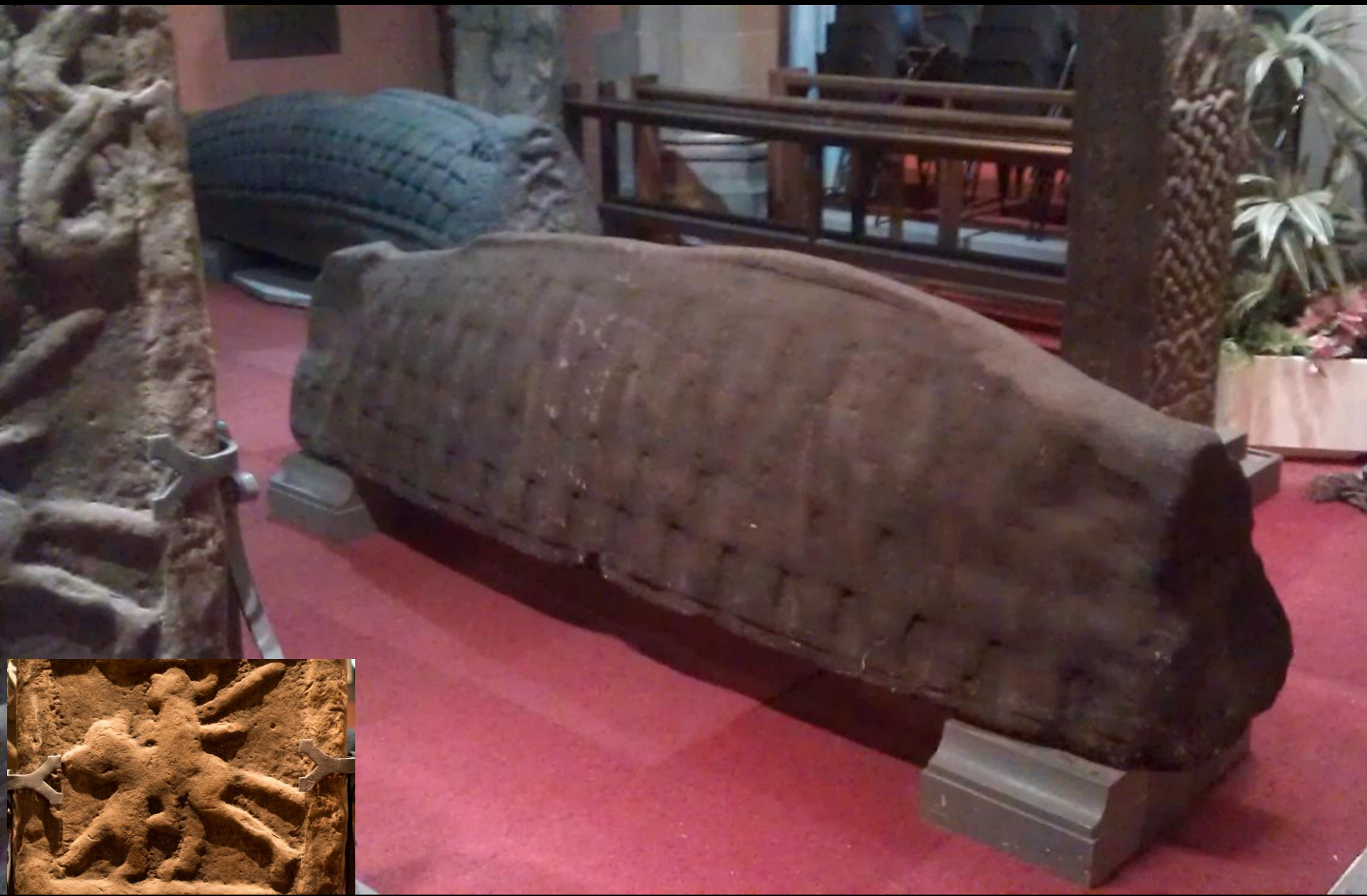




'Govan has had two eras of greatness –
and that is two more than most places'

Professor Stephen Driscoll



















RIVERSIDE SOLIDARITY



Image: John Mullen, 2017

ARTISTS

t s Beall and *Strong Women of the Clydeside* with Anna Miler/*Metropolitanka*, Kamila Chomicz, Magdalena Drozdek, Neil Mackinnon, Andrew McAvoy with Kris Kesiak, John Mullen, Ben Parry and Lee Ivett, Roman Sebastyanski, and Fablevision Studios

CURATORIAL COLLABORATION

Katarzyna Kosmala of UWS and Krisztina Lackoi of QEUEH

EXHIBITION LAUNCH EVENT

Friday 2 February 2018, 4-6pm

EXHIBITION

9 December 2017 to 10 June 2018, 9am-5pm

VENUE

Queen Elizabeth University Hospital, 1345 Govan Road, Glasgow, G51 4TF

The exhibition includes three locations in the QEUEH Main Building: Atrium, ground floor Link Corridor, and first floor Cafeteria



ALBA | CHRUTHACHAIL





Govan-Gdansk:

Heritage, Regeneration
and Alternative Futures









THE DETONATION LINE

A 1912 postcard showing the ship's internal structure.

Illustration by J. H. P. Morgan.

The ship was divided into 16 watertight compartments by transverse bulkheads. The hull was also divided into 10 longitudinal sections by longitudinal bulkheads. The ship's internal structure was designed to be strong enough to withstand the impact of a collision with an iceberg.

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g to happen following the events in the shipyard...

Nie wiem, co będzie po stoczni...



Nie wiem, co będzie po stoczni...

I don't know what is going to happen following the events in the shipyard...



Text panel with multiple columns of text, likely a historical account or report.





RESULT:
Planning for housing rejected on
grounds of flood risk and lack of
heritage sensitivity leaving the
Question “What Next?”

Memory of Water: 2018-20

Artist tsBeall
(Longitudinal Participatory
Practices: Hidden Histories)

tsBeall
With Strong Women of Clydeside
Suffragettes and Protest,

Artwalks (2018)



And Finally

A single question:

If culture helps communities imagine better futures, what governance and ownership structures are needed to make those futures possible?

The challenge for cultural planning is not simply participation.



THE SHOW PEOPLE OF GOVAN ON THE CLYDE AND DUMFRIES ON THE RIVER NITH



The Governance Challenge

ks Regeneration Trust

ks Trust

ie and the Difficult Questions

arned:

Matters

Comparison with the Nordic Experience

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Thank You!

www.fablevision.uk