

Transnational & Inter-territorial co-operation

Why, What & How

**Rima Berry**

**LEADER Co-ordinator**

Supported in partnership by:



# Co-operation: Why?



- To deliver the Local Development Strategy (LDS).
- To import and export ideas, working practices and lessons between LAGs and rural areas across Europe.
- To stimulate and support innovation.



# Co-operation: What?



- **Develop relevant partnership activity, be guided by your LDS.**
- **Something of collective mutual benefit, not all partners will seek the same outcomes.**
- **Something you can use to influence future local development from a rural perspective.**



# Co-operation: How



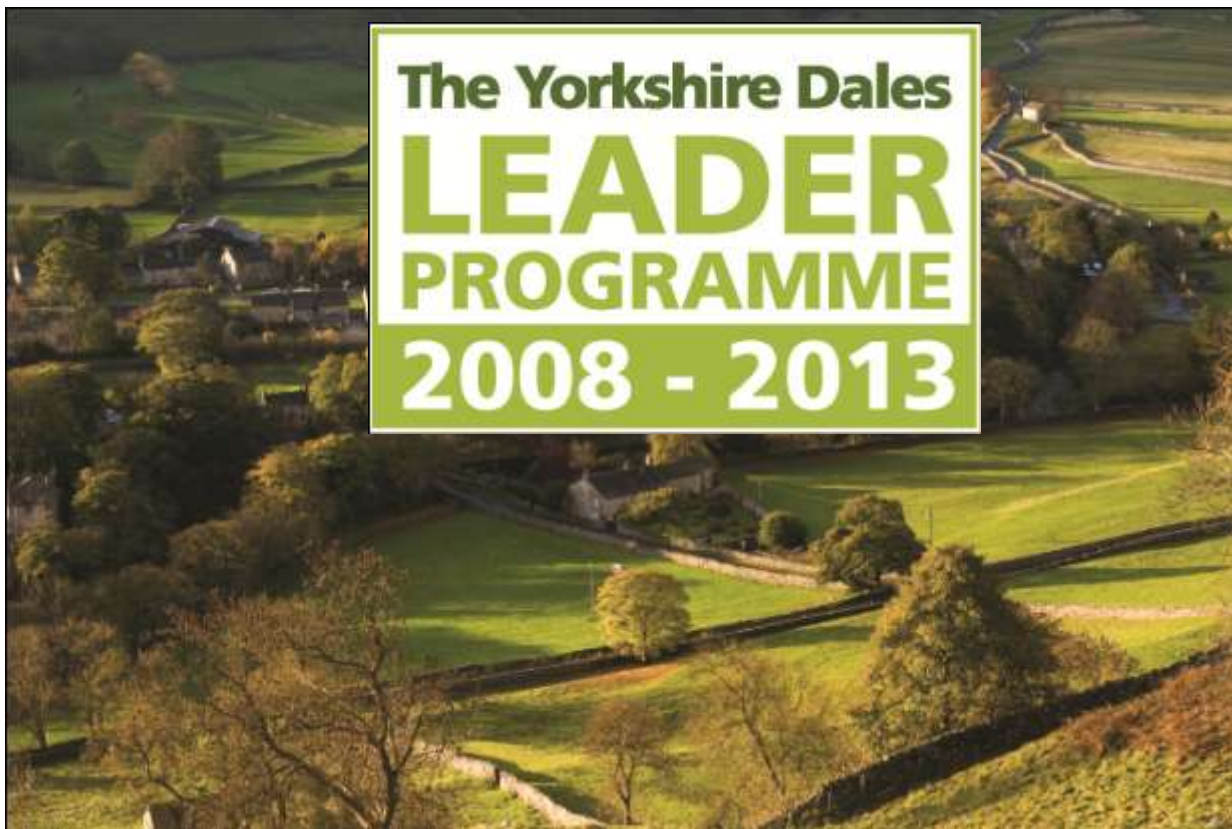
- Use the LDS and local projects as a resource-base.
- Use the RDPE Network, international, national and regional LEADER networks.
- Use your LAG.



# And the results...



- Remember the LDS? Achieving the priorities as stated in that.
- Ensuring that LEADER never exists in isolation.
- Use of co-operation as an investment in the environmental, economic and social future.
- And most important - further activities and project applications to the LAG within the chosen theme.



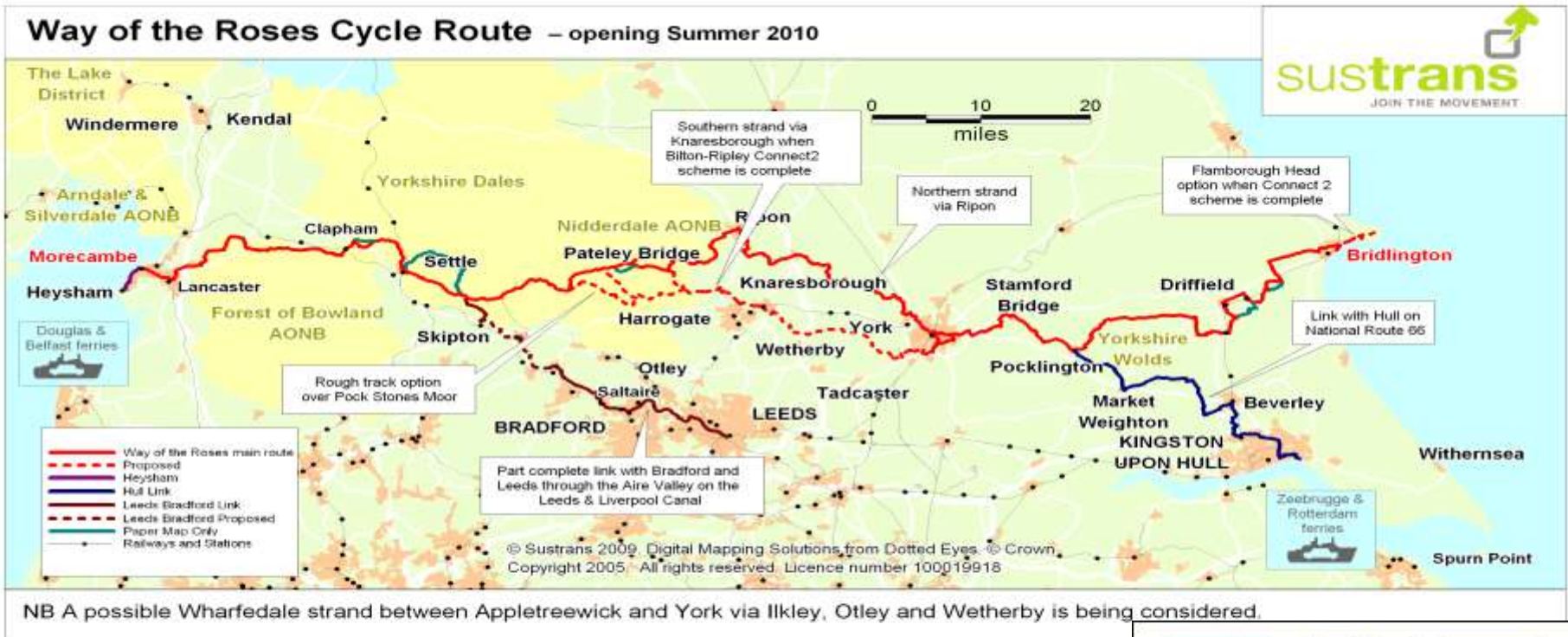
Way of the Roses Public Art Co-operation Project  
Rima Berry  
LEADER Co-ordinator

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# Way of the Roses

The Yorkshire Dales  
**LEADER**  
**PROGRAMME**  
**2008 - 2013**



# Way of the Roses brief

three main aims:

1. To help create/confirm an unique *identity for Way of the Roses* - to differentiate between this and other long-distance cycle routes. This identity, to reflect the culture and characteristics of the places and communities along the route
2. To connect local people and communities to the Way of the Roses cycle route in a meaningful and beneficial way
3. To build on the reputation of Sustrans and the North Of England in contemporary public art and deliver a high quality, innovative and socially-engaged artwork project



# Fountains Abbey and Studley Royal



# Pately Bridge



# Morecambe Bay

The Yorkshire Dales  
**LEADER**  
PROGRAMME  
2008 - 2013



Hush 20



Five boulders, found on site, are carved with a mouth on each. The work is sited on top of a granite cliff overlooking the surrounding landscape. Part of a series of works permanently installed on a route around a National Nature Reserve





29th Sept - 1st Oct (inc)



11th+12th Oct (inc)

The Yorkshire Dales  
**LEADER**  
PROGRAMME  
2008 - 2013



Settle to Ripon  
5th+ 6th Oct (inc)

York  
25th

Public Artist - detailed research schedule

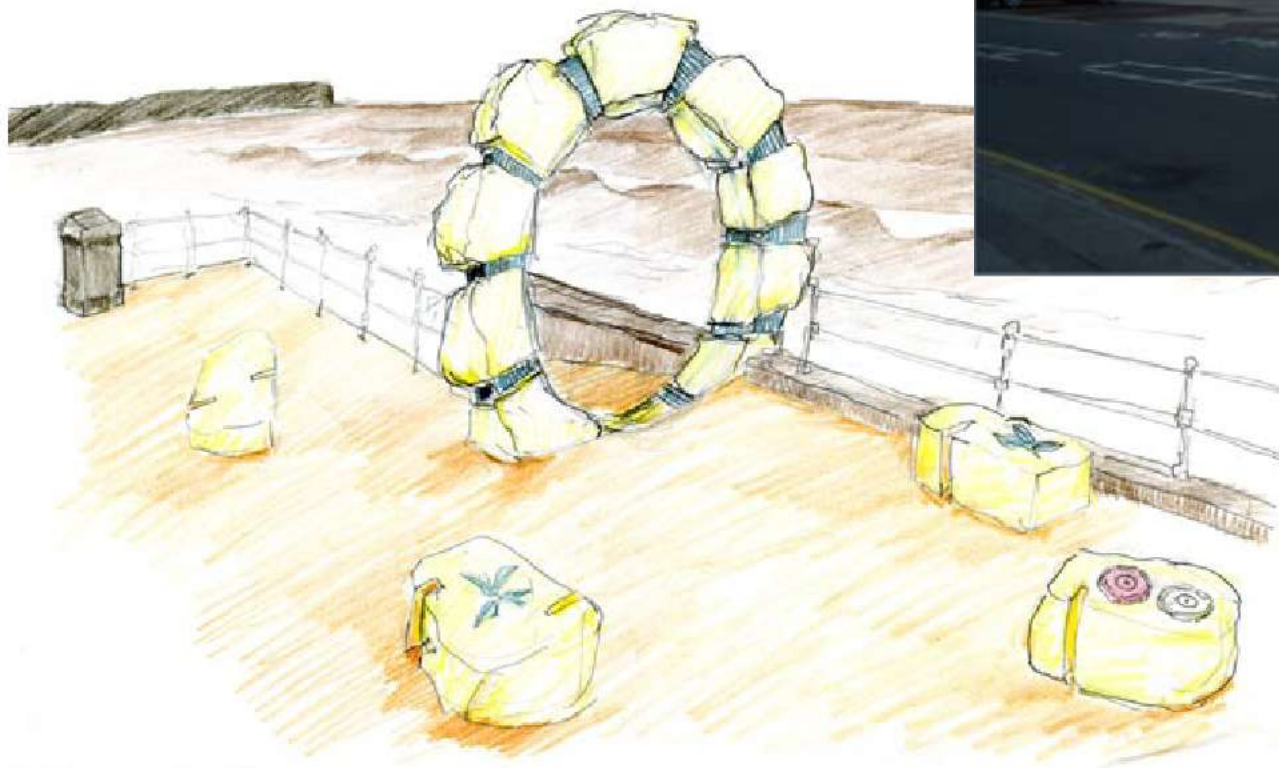


## Way of the Roses - conclusions

*“I believe that the Way of the Roses could become known as a new kind of ‘Coast to Coast’ route - one that that promises an insight into the travelling history of people and landscape across the classic English Counties of Yorkshire and Lancashire.”*

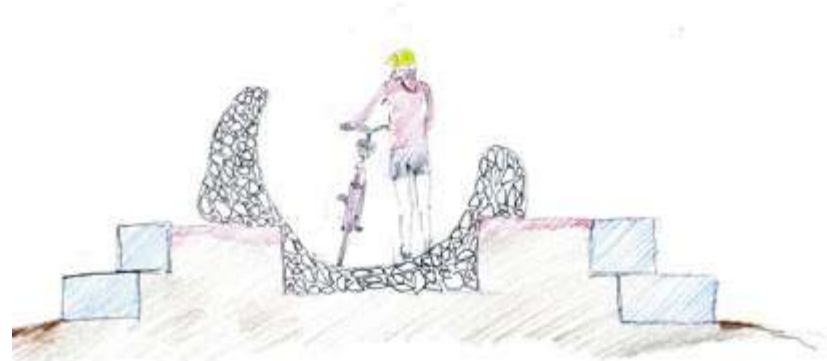
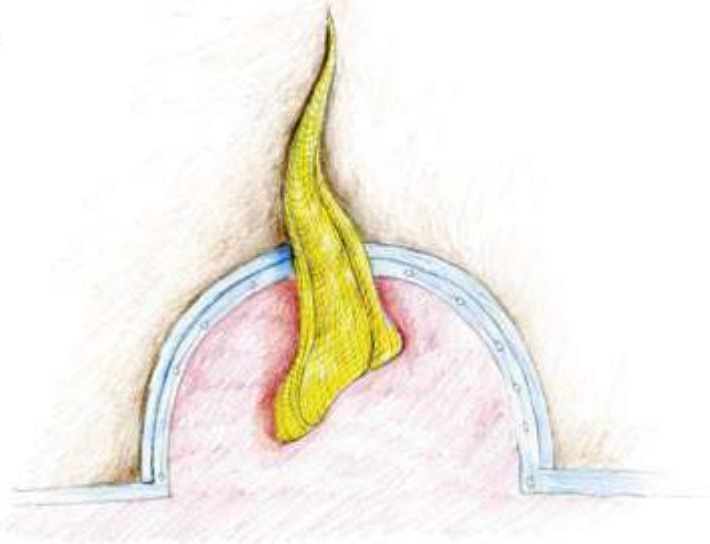
1. The ‘artworks’ could be a means of encouraging cyclists to engage with the places that they are travelling in.
2. Involving local people in the conception and management of the ‘artworks’ would give cyclists access to ‘inside knowledge’ of places along the route and maximise the potential for economic and cultural exchange.
3. Users not doing the whole route as a complete journey - people doing the route over a longer period of time or doing short sections might be able to use the ‘artworks’ as a structure for shorter rides.

# Two "Terminus" Way of the Roses – concept design Headland View - Bridlington



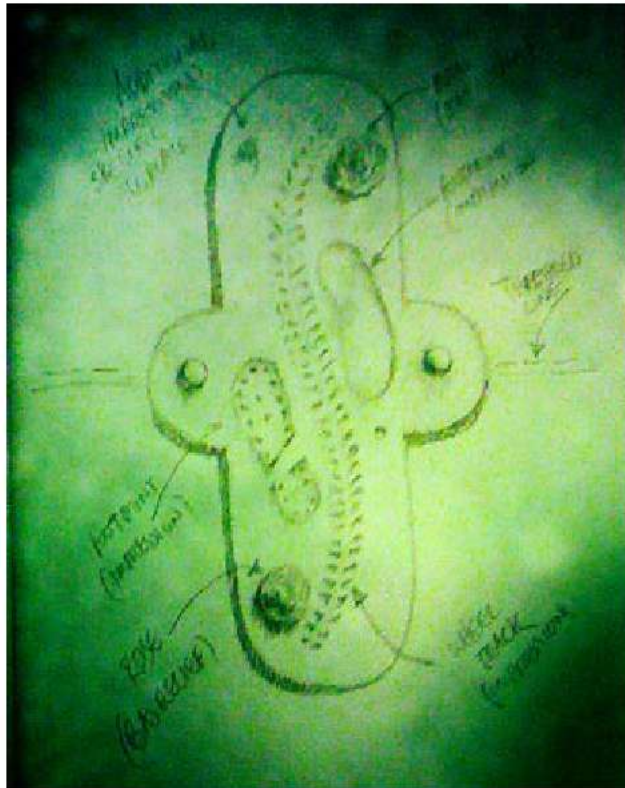
# Two "Terminus" Way of the Roses – concept design

## The "Bastion" Morecambe Promenade



# “Passing Places” Way of the Roses – concept design

A series of artworks along the route called *Passing Places* – *marking places* where movements of people or phenomena have coincided with the route in the past



NB - very early developmental sketch of an idea...

The cast metal plate shown has the following marks:

- a rose at each end (in bas relief)
- cycle tyre track - impression
- two ‘historical’ footprints -impression
- two securing bolts
- additional impressions specific to that particular place

The feel of the plate would be like a cast taken from a path

Each plate would be placed across the ‘threshold’ of each passing place artwork (inc terminus works)

The plates might be identical across the whole project or individually specific to each ‘passing place’

# “Passing Places” Way of the Roses – concept design



## Each **Passing Place** comprises:

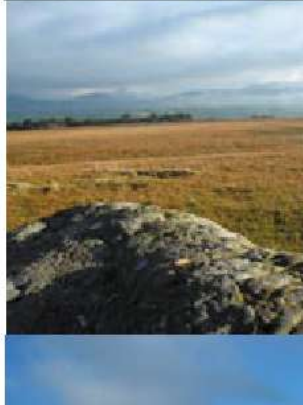
- a destination (historical/cultural - of local significance)
- a constituency (local group or individuals to steer project)
- an artist
- an overall creative direction (from lead artist)
- an artwork (permanently sited in landscape)
- an orientation point within the nearest local community

# “Passing Places” Way of the Roses – concept design Where?

## 2. Great Stone of Fourstones (Bentham)



The Great Stone of Fourstones is a glacial erratic boulder that was dropped by a glacier moving over the Forest of Bowland. It sits just half a mile off the Way of the Roses route. The Great Stone commands a view over Cumbria, Lancashire and Yorkshire. The nearby village of Bentham is the base for Pioneer Projects and Looking Well - two community arts organisations with a strong track record of delivering high quality arts projects that involve local people.



## 3. Old Routes close to Clapham



There is an amazing array of potential passing places around Clapham. Currently I am most drawn to the traces left by mediaeval farming and the old sheep droving routes. But, there is potential for working with neolithic sites and archaeology from the early industrial age too.

# “Passing Places” Way of the Roses – concept design Where?

## 4. Hoffman Lime Kiln - Langcliffe



The Hoffman is the most sophisticated form of early industrial lime burning - there are over 20 burning chambers that are lit sequentially to allow the kiln to work constantly.

Limestone and lime production is a feature of practically the whole of the Way of the Roses route, from the cliffs at Grange-over Sands to the Craven Fault, to classic limestone pavement and finally the chalk of the Wolds.

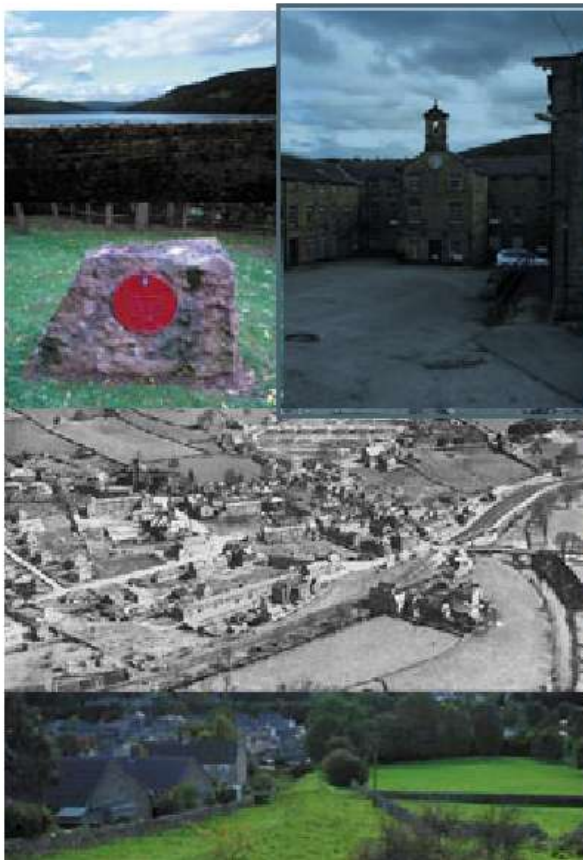
## 5. Airton - Quaker Village

There is diverse and significant religious history across much of the cycle route. One of the religious movements associated with this area of Yorkshire and Lancashire is the Society of Friends or Quakers. George Fox was one of the most famous Quaker preachers who went on many well recorded journeys around the region preaching against, what he saw as, the corruption of the traditional churches. Airton was largely built as a complete Quaker settlement and consequently has no inn or post office.



# “Passing Places” Way of the Roses – concept design Where?

## 6. Pately Bridge - natural power



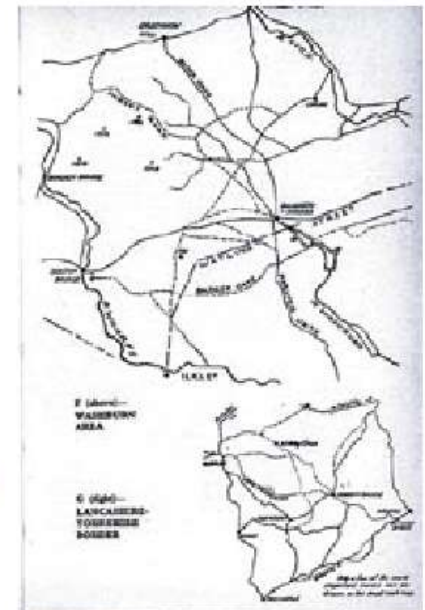
One of the stories of the Huddersdale is of the vast power of water that moves down the steep valley - 63 water powered mills worked here at one time. This proliferation of industry brought the railway to Pately Bridge - the railways also moved the local stone after it had been brought to the town by steep inclines. The railway was closed in 1937.

The Huddersdale ANOB is a very active hub for local groups and there is a very active artists network in and around Pately Bridge

## 7. Fountains - Monastic landscape

Before the English Reformation the landscape of much of England was controlled by Abbeys. This part of Yorkshire was dominated by Fountains Abbey and its neighbour Bolton Abbey. The monks managed the industries in the landscape and their associated transport routes. Traces of these mediaeval pathways still exist as does evidence of monastic architecture and industry...although the modern traveller is largely unaware of the massive influence the monasteries had on the shaping of the landscape.

Fountains Abbey is managed by The National Trust who have a track record of partnerships with Sustrans on other artwork projects associated with cycle routes



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## Questions?

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