



CREATIVE
PENINSULA

PROJECT REPORT MAY 2023

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www.creativepeninsula.org

Creative Peninsula is part of the AHRC Place Based Research programme. To find out more about the programme and its nine KE projects, please go to: gla.ac.uk/place

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WHAT IS CREATIVE PENINSULA?

Creative Peninsula is an AHRC-funded knowledge exchange project on the theme of place, exploring collaborative approaches to culture-led regeneration and economic development in Devon and Cornwall, in the far South West of England. The project focuses on increasing access and exchange between urban, rural and coastal communities, celebrating the region's distinctive landscape and Atlantic coastline, whilst investigating its complex social histories, through community-engaged arts programming and cultural enquiry.

THE CREATIVE PENINSULA TEAM

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of Contemporary Art
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– Principal Investigator

Evelyn O'Malley
Senior Lecturer in Drama
– Co-Investigator

Cathy Turner
Professor of Drama
– Co-Investigator

Dom Jinks
Impact Manager, Creative
Places and Director of
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Katherine Shingler
Regional team,
Innovation, Impact
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STEERING GROUP

Our steering group currently consists of the following members:

Anne Barlow
Tate St Ives

Hannah Harris
Plymouth Culture

Jon-Paul Hedge
Exeter City Council

Teresa Gleadowe
CAST, Helston

Victoria Pomery
The Box Plymouth

Tamzyn Smith
Cornwall Museums
Partnership

As part of the renewed strategy outlined in this report, we plan in future to expand the steering group membership to include a broader representation of arts and community organisations in the region.

OUR PARTNERS

Academic
University of Exeter,
University of Falmouth,
University of Plymouth

Public sector
East Devon District
Council, Exeter City
Council, Cornwall County
Council, Devon County
Council, Plymouth City
Council, Torbay Council

Third sector
Arts and Culture
(Exeter and Penryn),
CAST (Helston),
Charles Causley Trust
(Launceston), Cornwall
Museums Partnership,
Eden Project (St Austell),
Exeter Culture, Food,
Farming & Countryside
Commission (Devon),
National Trust (South
West), Plymouth Culture,
RAMM (Exeter), Tate St
Ives, The Box (Plymouth)

Other
Art Work Exeter, Auction
House, Black Atlantic
Innovation Network,
Black Voices Cornwall,
CAMP, Field Notes, Flock
SW, Inland Art Festival,
Maketank, Queer Kernow

Creative Peninsula builds on two projects, Outside the Box and Creative Arc. Outside the Box (AHRC, Evelyn O'Malley (PI) and Cathy Turner (CI)) brought together artists and local authorities to consider the significance of outdoor performance in the wake of the pandemic, while Creative Arc (Dom Jinks (Impact Partnership Development Manager) and Tom Trevor (Academic Lead)) is a strategic partnership between the University of Exeter and Exeter City Council, working with the Royal Albert Memorial Museum, along with arts organisations and local communities across the city of Exeter. Outside the Box focused on new relationships with place and audience in the post-pandemic context, and in response to the ecological crisis, asking also how local authorities had been able to respond to the sudden increase in outdoor work (commissioning six new works for Exeter). Creative Arc is an ongoing strategic collaboration between the University of Exeter and Exeter City Council to create a joint programme of cultural innovation and a city-wide network, using arts and culture as a catalyst for economic development, increased community cohesion, and health and wellbeing.

Creative Peninsula extends these models more widely to Devon and Cornwall, developing relationships between academic researchers, arts organisations, community networks, independent creative practitioners and local authorities across the region. The project aims to establish an on-going partnership approach in the far South West, to help influence policy and to co-create a platform with communities for re-telling the 'stories of place', working to overcome barriers to social inclusion, health and wellbeing, and environmental sustainability.

The central methodology of the Creative Peninsula project has been to explore collaborative approaches to re-telling the **stories of place** in Devon and Cornwall through co-creation and community-engaged arts programming. A number of key themes have emerged, centring around:

- The ways in which rural and coastal landscapes have shaped regional identity, it's dispersed population and local systems of intergenerational support (**'Ruralities'**);
- The 'Blue' and 'Green' outdoor cultures of the region and their significance for present and future engagement with landscape and climate (**'Outdoor Cultures'**);
- The region's history of trade, migration and cultural exchange across the Atlantic, including its involvement in the transatlantic slave trade (**'Atlantica/Black Atlantic'**);
- LGBTQ+ heritage and identity in the region (**'Queer Peninsula'**);
- The role of the region's rivers and bodies of water, and the ways in which community-led cultural activities can help to 'give a voice to water' (**'Parliament of Waters'**).

Through three artistic commissions and a Creative Peninsula Summit organised in November 2022, the project has considered how these stories can be questioned, sustained or retold through artistic practice, and how they can feed into three cross-cutting themes which we hope the project will address in the longer term:

- Health and wellbeing: how to overcome social inequalities in health and wellbeing, and barriers to engagement with healthier lifestyles (such as access to 'Blue' and 'Green' spaces), as well as addressing issues of isolation and loneliness in rural contexts, and promoting a culture of intergenerational support

- Environmental sustainability: how we can respond to the climate and biodiversity crises at a regional level, and build environmental sustainability into our cultural priorities, supporting mitigation measures (e.g. 'net-zero' decarbonisation), as well as behavioural change (e.g. reducing waste, developing a more equitable food system) and adaptation (e.g. preparing for sea-level rise).
- Heritage and inclusion: how we can work closely with our partners and local communities to regenerate areas of deprivation and to help to build a strong sense of place that is sensitive to the heritage of the region whilst placing an emphasis on equality, diversity and inclusion, surfacing hidden stories and marginalised histories as part of a process of social change.

The initial phase of the project has focused particularly on building relationships between academics, local authority partners, arts organisations and creative practitioners. This has been supported both by the Summit and by our website, which gathers resources and allows for programmes, events and calls to be circulated.

These new partnerships allow for multi-directional discussion around cultural policy-making: how can academics, arts organisations and creative practitioners work together with local authorities to shape policy-making and respond to national-level policy, such as the levelling up agenda, the desire to support post-Covid recovery and 'build back better', and the adoption of the language of 'cultural placemaking' in government policy?¹ How can these different stakeholders work together to maximise the contribution of art and culture to local economic and social change, and work on further cultural partnership projects to benefit local communities in the region?



BUILDING ON RESEARCH FINDINGS OUTSIDE THE BOX

Creative Peninsula builds on the research of Evelyn O'Malley and Cathy Turner as part of the Outside the Box project. This AHRC-funded research investigated the uses and values of outdoor performance in the post-pandemic context. Key findings were as follows:

- Outdoor performance can cultivate new appreciations of local environments, emphasising the pleasures of sustainable living.
- Innovative approaches to outdoor performance can allow safe live gatherings with others.
- Flexible and creative responses from local authorities are key in supporting this work.

Outside the Box emphasised 'the role that smaller-scale events and performances – especially arts-related and outdoors – can play as a force for good in recovery at the local level. While their contribution to economic revitalization may be modest (and unattractive to some policy-makers as a result), they can play a notable – and not to be ignored role in reviving social and cultural life in local communities.'²

Another key finding from the team's research with local authority events officers was that the new conditions of the pandemic forced them to think creatively about using outdoor public spaces – parks, gardens, 'green corridors', and so on, which had often been under-used.'³

In general, local authority events officers saw the pandemic as 'a time when they could think about the social mission of the local authority and how this was best reflected in through events and programming. Consistent with the notion of "building back better" [...], the pandemic had been a time to reconnect and re-engage with local communities.' In some cases, new strategies were developed with the specific aim of being more inclusive, more sustainable, and integrating co-design approaches, encouraging residents of all ages and backgrounds to have a stake in what was on offer in their local area. Other events officers spoke of their efforts to 'align future events and programming more closely in support of placemaking and the representation of local geographies, cultures, histories and identities'.⁴

Recommendations emerging from the Outside the Box project included increased investment in theatre and performance artists to enable outdoor performance to contribute to post-pandemic recovery, and more tailored support, guidance and regulation for outdoor events from local authority events officers.⁵ These research findings in turn fed into a programme of outdoor art commissions as part of Creative Peninsula's 'Outdoor Cultures' strand. This programme of commissions is described later in this report.





CREATIVE ARC

Creative Peninsula also builds on the Creative Arc collaborative knowledge exchange network in the city of Exeter, led on behalf of the University by Dom Jinks and Tom Trevor. An ongoing strategic collaboration between the University of Exeter and Exeter City Council, Creative Arc aims to create a joint programme and city-wide network focusing on place-based cultural innovation, acting as catalyst for economic development and social change. Bringing together interdisciplinary teams of academics, creative practitioners, community groups and Design Thinking facilitators, Creative Arc seeks to explore solutions to some of the city's most pressing social challenges. In the first 18 months, the programme has piloted a new approach to working in this cross disciplinary manner. This included:

- Six 'sandpit' workshops with academics, community representatives and industry professionals focussing on the key questions and issues connected to the programme themes of Environmental Sustainability, Health and Wellbeing, and Heritage and Place.
- Three pilot Creative Arc artistic commissions, one for each of the themes, bringing together academics, creative practitioners and community groups.
- A new network of connected professionals.

Over the forthcoming two years, Creative Arc will commission six new creative projects that work within the themes of Health & Wellbeing, Environmental Sustainability, and Cultural Inclusion. There will also be a small team made up of a Programme Manager and Administrator overseeing the programme and supporting a connected volunteer and community development programme, Design Thinking Training, website and brand and Creative Arc Network.

Creative Peninsula also develops on from Dom Jink's focus on placemaking and cultural partnership, working with Arts Council England, then as Director of Plymouth Culture, and now as Director of Exeter Culture, where he has led on securing the UNESCO City of Literature status for Exeter. Creative Peninsula also builds on Tom Trevor's previous work in the cultural sector, including as Director of the Atlantic Project, a pilot for a new international festival of contemporary art in the South West (the first iteration of which took place in public contexts and outdoor locations across Plymouth in September–October 2018), and as founding Chair of the Visual Arts South West network, established in 2012.

ABOUT THIS REPORT

The purpose of this report is:

- To review Creative Peninsula's programme so far – including its programme of 'Outdoor Cultures' commissions, and the Creative Peninsula Summit, held in November 2022.
- To formulate a strategic direction for Creative Peninsula's future, including recommendations on how we – and potentially other teams at the University of Exeter, and at other HEIs – might best be able to work collaboratively with the creative and cultural sectors.

This requires some reflection on the nature of collaboration: how it is structured, whose needs it serves, and how it could be done better. As Sarah Sigal has previously argued, it is often the case that the benefits of collaborations between HEIs and the arts and culture sector are narrated from the perspective of the HEI.⁶ For the purposes of this report, therefore, we felt that it was important to recentre our non-academic partners, and to hear their perspectives on the value and impact of collaboration, and on cultural placemaking projects in particular. In order to provide a mutually beneficial partnership, we also needed to get a sense of what our partners' main priorities were, and how Creative Peninsula could help with these.⁷

We therefore set out to conduct some research with artists, arts organisations and local authorities in Devon and Cornwall. Some of these were existing partners: artists and organisations who had been involved in the programme of commissions, or had attended our Summit. Others were individuals and representatives of organisations with whom we might like to partner in future.

The research took the form of 15 semi-structured interviews, a focus group (which included 4 independent artists and arts professionals from Devon and Cornwall), and an online survey, which received 43 responses.⁸ Each of these centred around the following research questions:

- What does Devon and Cornwall's arts and culture scene look like? Where might there be opportunities for Creative Peninsula to support, influence and develop activity? What kinds of additional cultural activities or infrastructure could help to connect things up more across the region and lead to a step-change in the arts and culture sector?
- How would artists and arts organisations ideally like to work with academic researchers (including, but not limited to, the present Creative Peninsula team)?
- What kinds of collaboration are most beneficial to both academic and non-university partners?
- What kinds of networking or knowledge-sharing events could Creative Peninsula offer in future to bring together academics, artists, and organisations?
- How can Creative Peninsula best feed into arts and cultural policy, particularly around creative regeneration and 'placemaking'?⁹

THE CREATIVE PENINSULA PROGRAMME

The 'Outdoor Cultures' strand of the Creative Peninsula programme explored the value of small-scale, outdoor performances through three commissioned art events in Devon and Cornwall.

The starting point for this strand was the South West's well-known and well-embedded outdoor cultural activities, including orienteering, surfing, horticulture, boating, carnival, al fresco eating, outdoor swimming, theatre, music, dance and performance, and many more. These are enabled by the region's largely temperate oceanic climates, sub-tropical micro-climates, as well as the more bracing moorland areas.

Artist collectives were tasked with working with and responding to groups engaged in one or more of these outdoor cultural practices, while creatively bridging 'sense of place' and 'sense of planet'.¹⁰ The commissioned works thus responded to the desire to 'build back better', as identified in the Outside the Box team's previous research: more sustainably, more inclusively, and in a way that responds directly to local places and communities. They also sought to build a dialogue about the region as a space of diverse and culturally significant open air activities.

The Creative Peninsula team sought to work with the commissioned artists in an open and co-creative way. A deliberate choice was made to work with artists based in the region, who were doing place-based work (or alternatively looking to develop their work in that area, the commission being conceived partly as a development opportunity). One team commented, 'we could do a lot more than an artist coming in, or if we were going somewhere else, because we've already got all those links in the community, we've got trust', adding that 'the legacy, for us, has been has been a really fruitful kind of relationship with [the community organisation]'. For another artist team, one of the benefits was being able to work together for the first time, creating a new collective for the purposes of the commission. As a further spin-off to the commissions, one of the artist teams obtained funding from Cultivator Cornwall for company mentoring, and having met another of the teams at the Creative Peninsula Summit, invited them to take on this role. A further aspect of the legacy of these commissions is that as a result of their collaboration on Creative Peninsula, Cathy Turner was able to invite Small Acts to contribute to a research project funded by the National Trust Seed Fund, held by curator for West Cornwall Fridy Duterloo-Morgan.

All the artist teams who received commissions fed back positively on the opportunity and particularly liked that the academic team were supportive of their work throughout the process but not intrusive. When asked what would be most useful to them in their professional practice, 79% of respondents to our online survey selected 'more funding opportunities (including commissions)', so it appears there is real appetite for more of this type of artistic programming in future.



COMMISSION 1

**WHO DO YOU THINK
SHOULD SAVE US?****17 JULY 2022,
EXMOUTH BEACH**

'Who do you think should save us?' was a site-specific performance by Jane Mason, Grace Surman and Gary Winters, with support from Exmouth Beach Rescue Club and local sea swimmers. The performance took the form of a day-long series of small actions on Exmouth beach, and responded to the popularity of sea swimming, which has rapidly increased over the past few years, as well as to the increased pollution of coastal waters.

The day was bookended by interventions from a group of sea swimmers, led by dancer Jane Mason. At various points in the day, the three artists, Mason, Surman and Winters, undertook a repeated sequence of actions, each artist presenting their own work, sometimes together with another, sometimes alone.

Families and others on the beach were able to engage with the work as they chose, or to continue their day without obvious interaction. Supporting artists were present throughout to offer explanation or encourage greater engagement.

This assemblage of actions brought together human leisure and danger with the struggles of non-human others in this seascape. A film, created through the event by Clare Dearnaley with Mark Carey, collages these different images together, producing an evocative document of this summer's day and potentially extending its reach.

Several hundred people on the busy beach interacted with the performance at various points in the day, while around 40 sea swimmers and 5 lifeguards took part.





COMMISSION 2

FIELD DAY 13 AUGUST 2022, PENRYN

‘Field Day’ was an interactive outdoor performance by Small Acts (Katie Etheridge and Simon Persighetti). It took place at Loveland, a community garden on the hill across the river from the centre of Penryn. A film was created by Rachael Jones in response to the event.

The 120 audience members were guided around a series of different ‘plots’ within Loveland, each exploring layers of the site’s past, present and future. These included the potential of heritage grains to be resilient to climate change; the presence of pottery and other archaeological finds; the medicinal uses of plants in the herb garden; a reconvening of the St Gluvias Church Debating Society Association Football Club, which used to play on the field.

Small Acts work in a co-creative way, and collaborated closely with the steering group of volunteers at Loveland to develop the day’s events: ‘the structure was completely dictated by what we learned and what we listened to and understood [...]. The content of each plot was looking at a different aspect of what Loveland does’ (interview comments).

The event aimed not only to tell the stories of the very special place that is Loveland, but crucially – and this is a key aspect of Small Acts’ practice – to empower the volunteers working there and others invested in Loveland to tell those stories for themselves.

The event helped the Loveland volunteers to build connections with the local community. One visitor commented, ‘It was the first time I’d visited Loveland. I’d been looking for an opportunity to visit, and this was the right one. Most memorable was stepping into the vision of it, and seeing/hearing about it. It made it a rich visit. The singing was the very best bit! I learned about the Loveland project, about which I only had a hazy idea, and also about the history of the place. I chatted with several new people. I had an especially good chat with one of the volunteer gardeners, and as a result am hoping to come along and volunteer and learn more.’¹¹ In their written reflections on the event, Small Acts said that in the course of devising and realising ‘Field Day’, the Loveland site became ‘a kind of immersive, informal, outdoor university’, based around reciprocity in the sharing of food and ideas as well as the cultivation of a sense of community.

They added, ‘We hope that this Field Day performance may have improved the profile and public awareness of this quite utopian but realistic and innovative community venture. This is evidenced by the range of people who came to the event who were not familiar with Loveland, its multiple projects and its potential. The direct invitation to the event and the careful hosting of the audience as well as the content of the performance was consciously presented to tell the story of the land and the ambitions of this Community Garden.’ The hope is that this heightened awareness of Loveland’s activities and importance will help to protect it from predatory development and secure its future for the people of Penryn.¹²





SALMON RUN

Sea to Moor in 8 sections



COMMISSION 3

SALMON RUN

25 SEPTEMBER 2022, SITES ALONG THE RIVER EXE

‘[Salmon Run](#)’ was a community relay run event by [Tidelines](#) (Anne-Marie Culhane and Jo Salter). This commission was co-funded by Creative Arc and organised in partnership with [Wild Running](#). The event was designed to celebrate the epic journey of the Atlantic salmon up and along the River Exe, from Exmouth to Tarr Steps on Exmoor, drawing attention to the plight of the species, whose numbers have crashed catastrophically over the past fifty years.

Groups of relay runners carried a hand-crafted salmon baton from the sea up the river from Exmouth to the salmon’s spawning ground at Tarr Steps. The relay included seven changeovers, allowing for some longer and some shorter runs for participants, who varied in age from young children to seasoned athletes. At each changeover an invocation written by artists Anne-Marie Culhane and Jo Salter was read out by performer Tony Lidington as the baton was passed from group to group. Information and stories about these remarkable and at-risk creatures, whose history is intertwined with the city of Exeter, were present at two of the ‘handover’ locations. These salmon guides were from Royal Albert Memorial Museum, Westcountry Rivers Trust and University of Exeter and as well as from local salmon fishers and anglers. A ‘[Salmon Run](#)’ [podcast](#) shared these stories through the voices of an angler, an ex-net fisherman, a salmon expert, fisheries scientists, a historian and natural history curator and participants were encouraged to listen before running.

‘Salmon Run’ aimed to make graspable the upstream journey of the fish, and to put the struggles of the running person alongside the swimming fish. Its ultimate aim was to empathise with another living creature; to encourage thought about the life of the river and impact of climate change; and to bring about potential interventions that could change the course of the river’s life.

Comments from participants suggest that ‘Salmon Run’ was highly successful in this respect:

‘The project did encourage me to spend more time thinking about the human aspects of the story such as the role of anglers and fishermen.’

‘I am inspired to join with others to form a Friends of the River Exe advocacy group.’

‘I have become a citizen scientist (and have hopefully involved my children and nephew and niece) in monitoring water quality and temperatures.’¹³

One legacy of ‘Salmon Run’ is a ‘Friends of the River Exe’ group which is inspired by the event and by Tidelines’ wider work. Anne-Marie Culhane has also commented that one of the key innovations of ‘Salmon Run’ was to put ‘the salmon in the centre of the frame [...] and all the humans around the outside’, and that this has helped to develop her own thinking around the legal status of rivers as entities, and ‘the value of centering more than humans in the conversations’.¹⁴ This is a focus for her future work (as well as for the broader ‘Parliament of Waters’ strand of Creative Peninsula, which asks ‘If bodies of water could speak, what would they say?’)



CREATIVE PENINSULA SUMMIT EDEN PROJECT, 18–19 NOVEMBER 2022

The Creative Peninsula Summit was attended by 78 people (plus a further 14 who attended via livestream): a mix of academic researchers, local authority representatives, practising artists and arts professionals (from large, well-established institutions such as [Tate St Ives](#), [The Box Plymouth](#) and [The National Trust](#), to smaller, independent arts organisations such as [Wildworks](#), [CAST](#), [Field Notes](#) and [Art Work Exeter](#). The programme also featured interventions from community organisations and other non-arts partners such as [Black Voices Cornwall](#), the Food and Farming and Countryside Commission, and [Queer Kernow](#).

[Eden Project](#), which is situated on a former China clay pit and has brought significant investment to a relatively deprived area of Cornwall, was in many ways the perfect location to explore culture-led placemaking as well as issues around environmental sustainability in the cultural and creative industries.

The full programme for the Summit is available on [our website](#). Questions explored were as follows:

What are the stories we tell about Devon and Cornwall? How have these narratives previously excluded marginalised and under-represented groups? How can they be retold in a more inclusive, engaging way that gives both local communities and visitors a renewed sense of place? And how can partners across the region work together to achieve this?

Sessions included:

- **Keynotes** from Ashish Ghadiali (‘Black Atlantic – towards a framework for environmental justice’) and Susan Schuppli (‘Water Protectors’)
- **Panels** on ‘Placemaking and culture-led development’, ‘South West colonial heritage’, ‘Outdoor Cultures’, ‘Queer Peninsula’, ‘A Parliament of Waters’, and ‘Collective Action – independent projects and artist-led initiatives’.
- **A tour of the ‘Super Natural’ international art exhibition**, led by Hannah Hooks, curator at Eden Project.
- A presentation and screening of **two films based on Creative Peninsula commissions**, ‘Who do you think should save us?’ and ‘Field Day’.

Initial feedback on the event showed that it was generally well received:

- ‘I found it really useful to hear what the museums have been doing with engaging communities and their role as important anchor institutions. Really enjoyed listening to Ashish’s talk on how we impact and are impacted by other places/people, and the need to uplift the voices of lived experience.’
- ‘I gained a great knowledge and network within and across the industry. It was great to have individuals that focus on community projects or walking projects.’

Respondents mentioned the following as key ‘takeaways’:

- ‘The need for a systems approach to placemaking so as not to miss out engaging with key placemakers, those who shape our landscapes and are embedded in our dispersed communities, and form the foundation of our economy.’
- ‘Remembering the importance of the arts in bringing people together and creative ways of telling stories about place.’¹⁵

However, individual interviews conducted with Summit attendees in February–March 2023 revealed that future events might be organised in a slightly different way, more oriented towards the specific needs of the arts and cultural sector in a post-pandemic era of austerity. We explore possibilities for future knowledge exchange events below.



RECOMMENDATIONS FOR FUTURE NETWORKING AND KNOWLEDGE EXCHANGE EVENTS

In interviews, Summit attendees generally agreed that the event was extremely valuable as networking opportunities for the arts and cultural sector in Devon and Cornwall were perceived as limited. Independent creative practitioners and those from smaller organisations particularly mentioned the value of being in the room with ‘gatekeepers’ – that is, representatives of more powerful institutions and those with insider knowledge of available funding schemes. This was borne out by our online survey, in which 79% of respondents said that further opportunities for ‘peer exchange and networking’ would be useful.

It was also noted that Creative Peninsula’s bursary scheme, which provided free tickets to artists and freelancers who would not otherwise have been able to attend, was a very positive initiative. However, there were still many people who were not able to attend because of cost – including the cost of travel to Eden Project. Making future events as open and accessible as possible should be a priority. The recent ‘Good Work’ report on jobs in the creative industries shows that workers in these sectors are significantly less likely to have had access to training than those in other sectors, and this is even more the case for self-employed workers.¹⁶ Given that freelance workers are the lifeblood of the regional cultural economy, it is imperative that they be supported with access to training and development opportunities.

A running theme in many of the interviews we conducted was that future events could have a less ‘academic’ format. Many outside the academy found the event quite heavy on presentations, with limited space for more informal interactions and open-ended discussion. One suggestion was that artists’ work could be made more prominent in the programme, which could include more screenings, sharing of practice (as opposed to talks *about* practice) and performance-lectures. Other interviewees suggested that future events could involve walks to explore the local area (particularly appropriate to discussions of placemaking), and that go-see trips or tours of exhibitions could be organised. In general, there was a desire to get away from hierarchical spaces with speakers on a stage and others listening, and to move towards more interactive and inclusive formats.

When asked about how academics and arts professionals could best be brought together, many respondents thought that more creative, problem-solving activities could be helpful – along the lines of a ‘Hackathon’. It was also suggested that events should have a clear follow-up or legacy, allowing connections and conversations to be continued: for example, small teams at a ‘sandpit’-type event could be given access to seed funding to support continued activities such as development of collaborative projects. (As indicated above, funding could be prioritised so as to cover freelancers’ and small organisations’ costs in developing partnerships.)

Future events might also be geared towards training and development needs in the arts and culture sector. However, the form this takes needs to be carefully considered. Matthew Lyons and James Davies have recently examined the role of universities in supporting regional creative clusters; they suggest that universities could potentially address skills gaps in the creative and cultural sectors,¹⁷ but acknowledge that HEIs may not be best placed to do this, and that FE and vocational courses may be more appropriate.¹⁸ As a knowledge exchange project, Creative Peninsula is grounded in academic research and aims to connect this with artistic practice; it is not well-placed to address creative industries skills shortages (e.g. digital or film/TV production skills). Its remit is narrower, focused specifically on the cultural sector of the creative industries, and it is not primarily about addressing skills gaps or the needs of particular sectors of the regional labour market. There are also a number of sector support organisations operating in Devon and Cornwall (such as [Creative Kernow](#), [CAMP](#), and [Visual Arts South West](#)), which are already addressing such needs. These should be mapped in detail before planning any further provision, as there is no sense in replicating existing provision.

However, by providing a framework for bringing together academics and practising artists, Creative Peninsula does offer opportunities for networking, peer learning and creative exchange. Future events might provide a space, in particular, for development of the following skills:

- Engaging with communities
- Co-creation of projects
- Project management
- Applying for funding
- Evaluation and demonstrating impact

All of the above were identified by interviewees as being areas in which they or their organisations would benefit from development. Community engagement and co-creation of projects with communities in particular are perceived as growth areas that both academics and creative practitioners are increasingly being asked to think about by funding bodies. Both groups would benefit from the sharing of best practice in these areas, or training co-conceived with arts and culture partners (including sector support organisations) from the region.



COLLABORATING WITH PARTNERS IN THE ARTS AND CULTURE SECTOR

Across our interviews, focus group and online survey, there was a general enthusiasm from artists and arts organisations for potential collaboration with academic researchers. Many of those we spoke to had already interacted with the University of Exeter in the past – through research projects, teaching engagements, commissions, and events held on campus. However, some of these past interactions, and the prospect of future collaboration, were affected by negative perceptions which need to be carefully considered:

- There is a perception that artists are sometimes brought into research projects as an afterthought, to do public engagement or provide window dressing for research (one survey respondent said this is ‘very boring’).
- Some participants who had been involved in collaborative research projects (not under the aegis of Creative Peninsula) said that the academic did not really have enough time for them, or that they were too focused on a narrow research agenda to get much from the collaboration. One practising artist who had worked on academic research projects commented, ‘I would like the university to help its academics to work better with the local arts community by resourcing them with time and support to get involved in a meaningful way rather than having to focus solely on delivering impact and academic outcomes’ (survey respondent).

- More generally, it was felt that there were sometimes tensions involved in collaborative work, often arising from misaligned expectations around time, resources, and what the benefits would be for each partner.
- The University is sometimes perceived as ‘corporate and bureaucratic’ (survey respondent), looking to pursue its own agenda rather than work productively in partnership. One interviewee commented that the University could be ‘extractive’ in its partnerships with smaller organisations (although another worried that artists involved in collaborations with researchers could themselves end up being ‘extractive’, where the benefit to the researcher of working with the artist was not clearly defined).
- Where artists and arts organisations do want to collaborate with the University, it can be difficult to know who to approach or how to go about this.
- One interviewee with a wide experience of partnering with the University highlighted practical barriers such as delays with payments to partner organisations and individuals, and bureaucracy around risk assessments for off-campus projects and events. These processes could be streamlined, and payments to partners perhaps delivered upfront where necessary, in recognition of the fact that small voluntary organisations in particular cannot commit time or resources to collaborative projects without having funds available immediately.¹⁹



These findings are reflected in research by the National Coordinating Centre for Public Engagement (NCCPE) and the National Centre for Academic and Cultural Exchange (NCACE) into collaborations between universities and the cultural sector. A survey run by the NCACE with Arts Professional revealed that arts and culture organisations would value ‘troubleshooting of collaborations’ where problems arise in collaborative projects, along with information for practitioners to access HEIs (perhaps in the form of a ‘matchmaking service’), support in putting together collaborative funding bids, and international network creation.²⁰ The NCACE also noted that co-design and co-production in collaborations between academics and arts and culture sector are already well established, and are in fact the most common form of such collaborations. Placemaking is also well established as a theme for such collaborations.²¹ However, there is a need to question what is meant by ‘co-production’ in such contexts, and to interrogate power hierarchies which mean that the larger and more powerful partner (usually the HEI) is likely to define the terms of the collaboration from the outset, while the smaller partner may find themselves in a more subordinate ‘delivery’ role. Genuine co-production aims to upset these hierarchies.²²

Relatedly, a key question for all collaborations between HEIs and the arts and cultural sector, as posed in a 2021 report on ‘Artist and Researcher Collaborations’ by the NCCPE, is as follows: ‘How can we move away from instrumental use of the arts to art-research collaborations that transform the participants and the research itself?’²³

Bearing in mind these issues, Creative Peninsula might explore alternative models of collaboration alongside the types of artistic commissions which we already know to be valuable for artists:

- ‘Flipped’ fellowship schemes whereby arts practitioners define a research question and are then connected with academics who can help (along the lines of the Centre for Cultural Value’s ‘[Collaborate](#)’ scheme);
- Other forms of exchange which enable creative practice-as-research (such as the Environment and Sustainability Institute’s ‘[Creative Exchange](#)’ scheme, run in collaboration with Falmouth University and Arts and Culture Exeter, or the latter’s own [Creative Fellowship](#) scheme);
- Fellowships or secondments where a researcher is embedded within an arts partner organisation, and can act as a link between the University and the organisation;
- Training and development to help academics understand different models of collaboration and knowledge exchange, with an emphasis on the value of creative practitioners’ distinct expertise and voice;
- Networking events designed to connect academic and creative partners, perhaps with access to seed-corn funding to support co-creation of projects;
- ‘Matchmaking’ of researchers and creative practitioners, with facilitation of ongoing projects to ensure that expectations are aligned and that there is mutual benefit.

THE ARTS AND CULTURE LANDSCAPE IN DEVON AND CORNWALL

We asked participants in our interviews, focus group and online survey what they thought about the arts and cultural scene in their local area in Devon and Cornwall. Responses were varied, reflecting the different levels of access to cultural institutions and events in the region's cities versus its small towns and rural areas. In the survey, those living in the region's cities praised the 'spirit of collaboration' in their local cultural scene, and the 'DIY and artist-led culture and socially engaged practice' on show there. Those in small-medium sized towns or living rurally commented that culture in their area was 'mainly geared towards tourism'. Community arts projects were seen as 'limited to one off pop-up events at a cost so not affordable for many'. One respondent said that there were 'Pockets of excellence, but [it is] often difficult to find out about what's happening, and then to get to it'.

However, there were a few themes in the responses that cut across rural and urban areas:

- There is a lot happening in arts and culture across the region, but this is quite fragmented and dispersed.
- It was felt that there is a lack of connectivity and joining-up between different organisations.
- The arts and culture sector in the region was sometimes felt to be 'inward-looking'. While it is great to promote homegrown talent showing art and putting on events locally, artists and organisations also need visibility beyond the region.

These comments might be contextualised in relation to research mapping the geographical distribution of arts and culture in Devon and Cornwall. For instance, creative 'microclusters' across the region have been mapped by the Creative Industries Policy and Evidence Centre; for Cornwall, a mapping exercise was conducted by researchers at the University of Falmouth.²⁴ Creative clusters are recognised as important as creative companies and organisations within these clusters benefit from proximity to others for access to skills, knowledge and customers.²⁵ High-density clusters have been promoted in policy, most notably via the AHRC Creative Industries cluster programme, which ran from 2018 to 2023, and invested £120 million in nine regional clusters.²⁶ But it is important to recognise that creative microclusters in Devon and Cornwall are different: rather than being centred in larger towns and cities, they are smaller, more rurally dispersed, and often distant from urban centres.

Organisations belonging specifically to the cultural sector (as opposed to the broader 'creative industries') have not to our knowledge been mapped in any detail. However, it is possible to get a rough picture of the region's cultural geography by considering the distribution of Arts Council England National Portfolio Organisations (NPOs) awarded funding in the 2022 round. There are currently 8 NPOs in Cornwall (including 2 in the St Ives constituency, 4 in Camborne and Redruth, 1 in North Cornwall and 1 in Truro and Falmouth). There are 20 in Devon: 8 in Plymouth, 5 in Exeter, 3 in North Devon (identified as both a 'Levelling up for Culture Place' (LUCP) and a 'Priority Place'), 2 in Torrington (LUCP but non-Priority Place), 1 in Teignbridge and 1 in Torbay (LUCP, non-Priority Place).²⁷



KEY CHALLENGES IN THE REGION

As noted above, there are several areas of the region that have been identified as key areas for cultural ‘levelling up’. However, there are some significant challenges and barriers to this. The Cornwall and Isles of Scilly Local Enterprise Partnership and Cornwall Council’s submission to the 2022 DCMS enquiry on ‘Reimagining Where we Live: Cultural Placemaking and the Levelling Up Agenda’ outlines some of these:²⁸

- A need for dispersed models of activity that can contribute to rural areas where there is little or no cultural infrastructure;
- A need for paid staff and/or well-resourced sector support to undertake development work; ‘community groups, individual artists and small creative companies will all be focussed on survival and do not often have the resources to take a wider view’;
- A need for community-led programmes of activity which ‘would allow communities to creatively set their own destiny whilst levelling up communities’;
- A need to recognise barriers to participation from marginalised communities and address these head on.

The submission by the Littoral Arts Trust/Creative Rural Sector noted more broadly that rural areas are ‘culturally complex and dynamic’ and that they ‘don’t fit the “towns and cities” policy discourse’ and suggested a specific ‘coordinated national rural cultural strategy’, with consideration given to how rural communities, artists, local authorities and academic policy-makers can come together and have a say on what levelling up looks like in their areas.²⁹ Similarly, the submission from Plymouth University’s Centre for Coastal Communities commented that ‘previous [levelling up] schemes have tended to target resources at large cities whereas the pattern of deprivation in the UK has shifted significantly towards smaller cities and towns on the periphery’.³⁰

Any future culture-led ‘levelling up’ projects in the region also need to recognise the distinctiveness of Devon and Cornwall and to respond to the particular combination of issues that distinguish the South West from other regions in the United Kingdom. For instance, the region is particularly reliant on a seasonal tourist economy; it has a distinctive history and heritage connected to its trading relationship with the Atlantic (including the transatlantic slave trade) and its role in the age of discovery; it has been uniquely impacted by Brexit due to the withdrawal of ERDF funding; it has a combination of coastal and agricultural communities; it has changing demographics due to a post-pandemic influx of home buyers (and a host of attendant issues around gentrification and rising house prices), and an ageing population – amongst other things.



From the perspective of those working in the arts and culture sector in the region, there are various practical challenges that also need to be addressed. The following key issues were captured in our interviews, focus group and online survey:

- There is a lack of available funding and increased competition for what little there is;
- Organisations need to be stable and sustainable to thrive, and this is not enabled by short-term, project-based funding schemes;
- Long-term sustainability also implies access to space and facilities, and while some organisations have benefited from support to repurpose disused retail space, others find their existence threatened by short-term leases and high rents;
- There is a lack of connectivity across the region, in the form of opportunities to network, share best practice and work together;
- This lack of connectivity also applies beyond the region: there is a clear demand for more links, perhaps in the form of peer exchanges and mentoring, with other organisations beyond Devon and Cornwall;
- There is also a lack of visibility, especially in smaller organisations which do not have the resources to publicise their activity;
- It was felt that some areas of the sector are dominated by privileged groups, and that it can be difficult for marginalised artists – including LGBTQ+ artists, those from working-class backgrounds, and those with caring responsibilities – to access opportunities and ‘break in’ to existing networks;
- Some small organisations felt that they needed support in particular areas such as demonstrating social impact: ‘we need innovative ways to document and measure what we’re doing and the language to tell that story to different people’ (survey respondent).

Creative Peninsula on its own cannot, of course, fix these problems. However, by building a network of partnerships with arts organisations and local authorities in the region, it is hoped that the project may start new initiatives to support the sector, connect different stakeholders, and produce a step-change in policy and practice. Aligning research and public funding, and sharing knowledge across the arts ecology, will generate new place-based relationships and projects to benefit the arts and culture sector and local communities.



THE LOCAL AUTHORITY POLICY LANDSCAPE

Devon and Cornwall come under the remit of several different local authorities, most of which have published cultural strategies (although Devon County Council does not currently have such a strategy, or a dedicated cultural or creative policy team).³¹ These strategy documents are diverse in their scope and recommendations, but there are some common themes and priorities emerging from these, informing the planning and decision-making of local authority bodies:

- A clear recognition of culture's role in boosting economic activity, creating jobs and opportunities, and drawing visitors into the region;
- A recognition of the link between cultural participation and increased health and wellbeing;
- A desire to make culture accessible to everyone, including marginalised and under-represented communities;
- A sense that culture can help to connect us to our communities and the physical landscape around us, and to express our feelings about place;
- A desire to connect cultural activity with environmental priorities, responding to and acting on the climate crisis.³²

Creative Peninsula's potential for policy impact

may not consist in remaking or reorienting these priorities, but rather in bringing together partners in the region to work towards the above goals. This must, of course, be achieved through an open and inclusive partnership with individuals, communities, and organisations in the region, rather than by imposing any sort of top-down initiative.

Creative Peninsula may also support development of arts and culture policy in the region by helping to promote and make activity more visible, acting as an advocate for the sector, helping to provide evidence of impact (through provision of quantitative data as well as case studies), supporting evaluation work, and so on.

ON ‘PLACEMAKING’



Connected to the ‘levelling up’ agenda is the notion of ‘placemaking’, which has had a growing currency in government policy in recent years.³³ Placemaking’s emergence as a buzzword and its association with the language of policy has itself generated a certain amount of suspicion, partly because it perhaps suggests a degree of top-down ‘development’ imposed on communities without consultation. In our interviews and online survey, there was a healthy measure of scepticism towards the term, with a key criticism being that places are already there, they already have culture, and they do not need making or remaking from outside:

‘I am sceptical of the discourse around “place” as it has been promoted in cultural policy/planning; it can lead to surface decoration and superficial ornamentation; thinking about deeper intersectional connections between community, people, ecology and environment would be more useful over the longer term’ (survey respondent).

‘It’s one of those terms that if you took it out into the community of a place, they’d be quite offended by the term placemaking, maybe even for artists that are already working there. Because there’s an implication that it’s not a place until somebody bigger and heftier and with more cultural clout is coming and doing something’ (interviewee).

It is for precisely this reason that Creative Peninsula and other place-based knowledge exchange projects need to interrogate the notion of placemaking. In particular, the association between placemaking and economic growth needs to be questioned, as Cara Courage has suggested, particularly in the context of ‘our climate emergency, post-COVID and cost of living crisis times’.³⁴ It would perhaps be productive to reorient our collective thinking around placemaking away from economic value, and towards civic and sustainable development goals. It would also be helpful to think about alternative conceptions of placemaking which emphasise (to borrow

from Courage again) that it is ‘truly community-led, the “professional” partner needing to work in relative expertism with the community and co-manage or concede sole authority in a project.’³⁵

The latter conception of placemaking was reflected in comments from our research participants, which emphasised both the bottom-up, community-engaged nature of this type of work, as well as the practical challenges involved in this:

‘Placemaking is a people-centered approach to creating public spaces that reflects the unique character and identity of a particular place’ (survey respondent).

‘It’s taking location and finding ways creatively to engage people with that location, so that they have a better understanding, a deeper engagement, a connection to that place’ (interviewee).

‘Placemaking is around defining, consolidating, celebrating, sharing what it means to be in a particular place’ (interviewee).

‘It’s not just where you are, but who you are, and what you bring to the place. It’s really, really important to have those stories [from people of different backgrounds]’ (focus group participant).

‘That kind of place-based working is slow, and grafty and arduous and really unsexy, actually. [...] Place-based work is slow, needs to be embedded in that community and led by people from that community. It needs to say yes to partnership working, because that’s where the the real joy and lift can come from, and new learning can come from. But [...] there is an absolute endurance factor to it’ (interviewee).

PLACEMAKING FOR DEVON AND CORNWALL

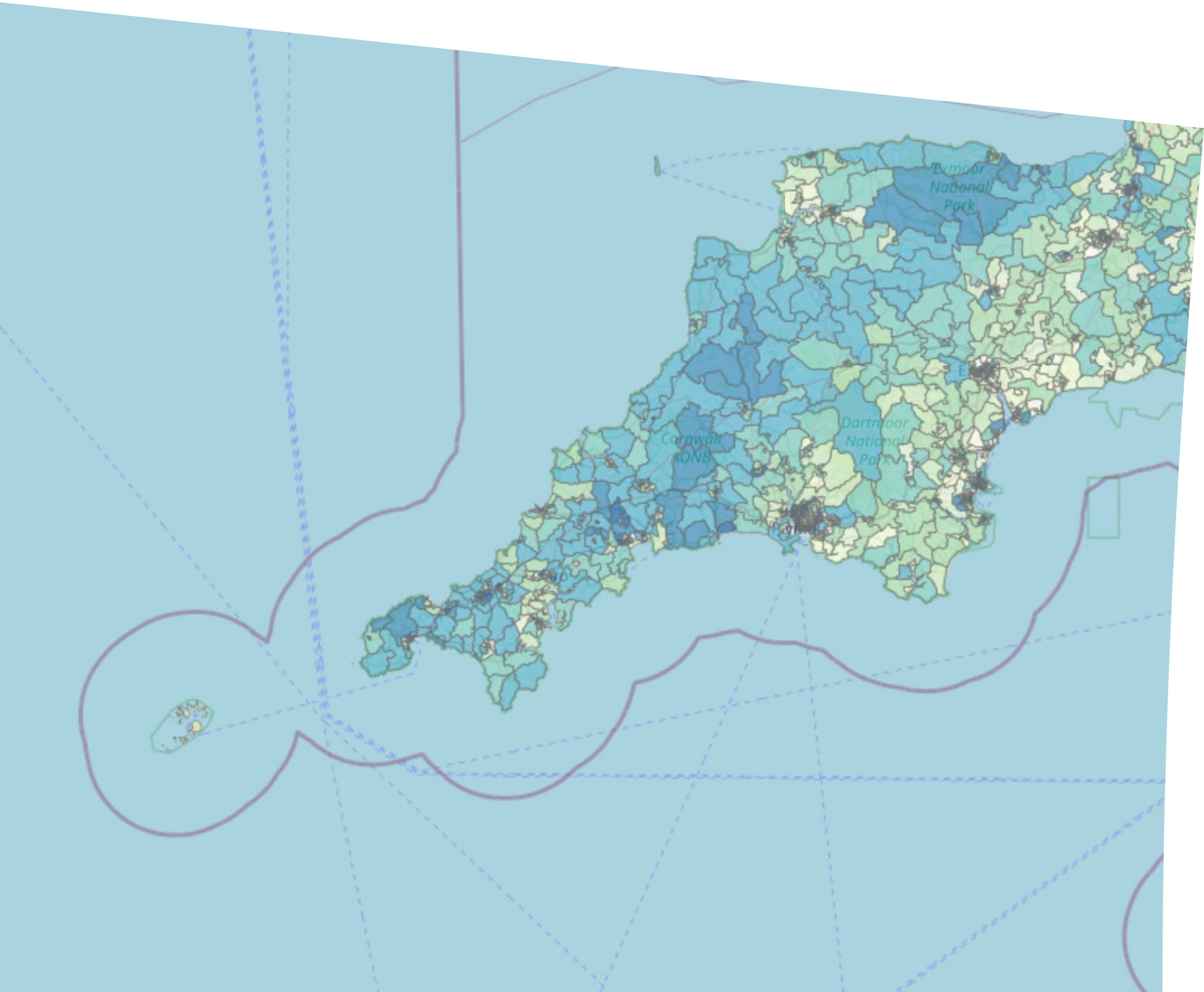
As noted above, ‘placemaking’ now has a broad currency in policy. However, the majority of funding associated with this has been directed towards urban areas,³⁶ and most of the academic research on placemaking also focuses on cities as locuses of culture-led regeneration.³⁷

A key research question for Creative Peninsula and its partners is how best to approach placemaking in the context of a diverse region that contains cities (Exeter, Plymouth, Truro) and larger towns (Torquay, Paignton, Exmouth, Camborne & Redruth, Falmouth & Penryn), but where most of the population live in small towns, and where deprivation is not at all limited to more densely populated areas. Another feature is that more deprived towns (such as Plymouth, Torquay and Paignton) are often surrounded by much more affluent areas. This can be seen in the indices of deprivation 2019 data for Devon and Cornwall as illustrated by the map on the left.

This tells us that:

- The region is extremely diverse;
- An approach to placemaking that focuses exclusively on cities or towns is highly likely to miss the mark;
- A strategy is needed that is instead (a) dispersed (that is, attention is paid to the equitable spread of resources across the region), and (b) hyper-local (with tailored approaches adopted in response to the needs of different local communities within the two counties).

Knowledge exchange projects such as Creative Peninsula are themselves unlikely to be able to **deliver** such a strategy across the region: this is neither feasible nor desirable. But in the next stage of its development, Creative Peninsula may view itself as a testing ground for initiatives that can trial different approaches, and may partner with local authorities and others to learn from their practice, participate in activities, and help to conduct evaluation. As an outcome of these partnerships, as noted above, Creative Peninsula may ultimately produce policy recommendations that may be considered by local authorities in the development of their own cultural strategies.



← A MAP OF DEVON AND CORNWALL SHOWING INDICES OF DEPRIVATION. THE BLUE AREAS ARE MORE DEPRIVED, WITH DARK BLUE INDICATING AREAS IN THE 20% MOST DEPRIVED.³⁸

PROGRAMMING WITH PLACE AND COMMUNITIES IN MIND

Discussions with partners and stakeholders in interviews confirmed the Creative Peninsula team's view that any new programme of cultural events cannot simply be imposed on the region. It needs to be built up in partnership with local arts organisations, to be engaged with communities from the outset (such that those communities have ownership), and to involve and develop artists in the region.

At the same time, this local, place-based focus needs to be complemented by international visibility and connectivity, and there was a general agreement that artists from outside the region should be invited in. It was felt that there was a particular benefit both from local communities having access to art that they wouldn't normally be able to access, and from artists from beyond the region bringing a fresh perspective.

As such, any new programme of cultural activities should strike the right balance between homegrown talent and internationally significant artists. In practical terms, this may mean that local artists are invited to exhibit alongside international artists, or perhaps that they are given mentoring or shadowing opportunities to work with artists from beyond the region. It may also mean that engagement work is undertaken with artists in the region alongside local communities, so that the latter can choose what kind of work they want to see, and any international programming feels right for the local area and responds to its particular concerns.





BUILDING LOCAL ENGAGEMENT

This of course begs the question of how to go about engaging with artists and local communities. Several possible models of best practice are helpful in this respect:

- Groundwork was a programme of international art organised by CAST in partnership with Kestle Barton, Newlyn Art Gallery & The Exchange and Tate St Ives, and delivered in various locations in Cornwall in 2018. For the purposes of this discussion, a key feature of the programme was its slow-build of engagement, with two years of workshops and events with Cornwall-based artists leading into the public programme.
- Tresorys Kernow was a pilot project designed to use culture and heritage to breathe new life into Cornish towns and villages. The project was delivered by Cornwall Museums Partnership and Creative Kernow, and worked across ten towns in Cornwall. A key feature of this project was the use of local ‘creative pollinators’ to go out into the community and promote activities, getting buy-in from local residents. In this respect its model is similar to that of Villages in Action, a programme where volunteer advocates work with a central producing team to select cultural events that are a good fit for their local communities.
- Several of our interviewees who are experienced in community engagement work emphasised the importance of working with non-arts organisations, particularly when it comes to working with marginalised communities. One said: ‘it[’s] about reaching into the communities and the support networks and the service providers who support people. It’s being open to this whole world of potential partners, and they don’t need to be the local art gallery.’

EQUALITY, DIVERSITY AND INCLUSION – EXTENDING ACCESS TO CULTURE

The notion of ‘placemaking’ is perhaps most critical when it comes to groups or communities who have not, historically speaking, felt that they had ownership of or a sense of belonging in their places. Future programming should therefore privilege projects and plans that engage directly with deprived, under-represented or marginalised communities. In terms of the region’s ‘stories of place’, it is important that we hear from and enable LGBTQ+ communities to carve out a place for themselves in their geographical spaces; that communities disconnected from their industrial heritage (mining or fishing, for instance) are able to articulate their stories of place through creative projects; for very isolated rural communities to have access to cultural activities that speak to their experiences and identities; for Black and global majority people to have their heritage and felt experiences of living in Devon and Cornwall listened to and spoken.

In seeking to extend access to culture, it is once again important to consult with the relevant community groups, and to have the diversity of the region reflected in the Creative Peninsula steering group. Community organisations that represent marginalised groups might be invited to participate in this group and partner with us on new initiatives (with, of course, an eye kept on mutual benefit and an equitable sharing of resources in all partnerships, as outlined above).

Accessibility of cultural events is also a key issue in Devon and Cornwall. Some parts of the region do not have easy public transport links to cultural hubs. In addition, some people will find it difficult to travel far from home or may still be mindful of the risk of Covid infection and thus reluctant to attend large, non-socially-distanced events. With this in mind, Creative Peninsula should consider the following:

- Provision of smaller outdoor events in public spaces (parks, beaches, the High Street);
- Dispersed delivery, for example in the form of touring exhibitions and events, or outreach vans (along the lines of the Thelma Hulbert gallery’s [Creative Cabin](#) or the [Burton Art Box](#)); or geographically dispersed programmes along the lines of the [Groundwork](#) programme which allow increased access for people living in isolated areas;
- Digital or hybrid access where possible.

The delivery of events in outdoor, public spaces remains a key priority in the wake of Covid, as the Outside the Box project highlighted – but it also opens up access to audiences who would not normally access ‘highbrow’ cultural institutions such as galleries or theatres. However, interviewees who had delivered outdoor events highlighted the fact that the process for obtaining permission and completing risk assessments can be fraught and time-consuming for artists. This is perhaps something that University resources could be used to support in future.



CONCLUSIONS



We want to build on the success of the Creative Peninsula Summit and our programme of commissions, and will continue to explore stories of place relating to the thematic strands outlined on page 6 of this report. We will also respond to what our partners and stakeholders have said they want from us:

- Further networking and knowledge exchange events offering real opportunities to share and develop skills, and work towards collaborative projects;
- A future place-based artistic programme that privileges engagement with marginalised communities and develops local artists and artistic networks within and beyond the region;
- Opportunities for academic researchers and creative practitioners to engage in genuinely productive two-way exchanges;
- Support with evaluation and evidencing impact.

One of the key insights to emerge from our research with partners and stakeholders in the region is that there is a real appetite to work with Creative Peninsula (and the University of Exeter more generally), but that being consulted on the form this should take felt both new and desperately needed. This indicates both that there is a historical problem (or at least a perception) of the University pursuing its own agenda, and that to build an effective partnership which genuinely supports the arts and culture sector in the region, we need to keep ourselves accountable to our partners and ensure that there is mutual benefit. We also need to conduct further mapping work both of arts and culture organisations in the region and of sector support initiatives, so that Creative Peninsula can bring in new partners, avoid replicating what's already there, and be a genuine catalyst for change.

Through the initial phase of the project and the process of developing a place-based knowledge exchange network in the far South West, a number of key themes have emerged which could form the basis of an ongoing programme of community-engaged arts programming and cultural enquiry, e.g. **Outdoor Cultures, Ruralities, Queer Peninsula, Atlantica/Black Atlantic, Parliament of Waters**. A longer-term impact could be to work with specific communities to develop distinctive network activities and co-creation of culture-led regeneration projects for each of these themes. Starting from the 'hyper-local', place-based cultural enquiry, it would then be possible to build international dialogues between communities of shared interest; place to place, and people to people.

The Creative Peninsula model of collaborative partnership working, with its focus on 're-telling the stories of place' through co-creation and community-engaged arts programming, could be developed further as a transferable strategy for developing culture-led regeneration, more widely.

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This research was subject to ethical approval by the University of Exeter Humanities and Social Sciences ethics committee and received a favourable review. It is worth noting that responses to the online survey were in the majority from those with a professional base in Devon (77%), which is probably a direct result of the way the survey was publicised, including via relevant University mailing lists and social media accounts.

9

These research questions were formulated in collaboration with a number of University of Exeter colleagues working with arts and culture partners in the South West. The authors would like to thank Sarah Campbell (Arts and Culture Exeter), Joanne Evans and Belinda Dillon (Impact, Innovation and Business) for their help in shaping these.

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This is a summary of the cultural strategies available via the following links: [Exeter Culture](#), [Plymouth Culture](#), [Torbay Culture](#), [Northern Devon](#), [East Devon](#), [Cornwall’s Creative Manifesto](#).

33

This was initiated by the Local Government Association and Chief Cultural and Leisure Officers’ Association report, ‘People, Culture, Place: The Role of Culture in Placemaking’, 23 February 2017, <https://www.local.gov.uk/publications/people-culture-place-role-culture-placemaking> [accessed 20 January 2023].

34

Cara Courage, ‘Greater than the Sum of Parts: Realising Universities in Cultural Compacts’, National Centre for Academic and Cultural Exchange, 2022, <https://ncace.ac.uk/wp-content/uploads/2022/11/Courage-Cara-Greater-than-the-Sum-of-Parts.pdf>, p. 5 [accessed 2 February 2023].

35

Ibid., p. 4.

36

This is a claim made, notably, by the Creative Rural Industries Consortium in their report, ‘The New Creative Rural Economies’, <http://www.ruralculture.org.uk/wp-content/uploads/The%20New%20Creative%20Rural%20Economies.pdf> [accessed 2 February 2023], p. 25. This claim relates to the DCMS Cultural Development Fund and pre-dates the government’s February 2022 ‘Levelling Up the United Kingdom’ white paper.

37

See for example the recent *Routledge Handbook of Placemaking*, ed. by Cara Courage et al. (London and New York: Routledge, 2021), in which only 5 of the 45 chapters touch on rural environments.

38

Data from http://dclgapps.communities.gov.uk/imd/iiod_index.html [accessed 2 February 2023].



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