

The background of the cover is a photograph of a tall, intricate metal scaffolding or framework structure, possibly for a tower or industrial facility. The structure is composed of numerous vertical and diagonal beams, creating a complex geometric pattern. It is set against a clear, bright blue sky. The overall composition is vertical, with the scaffolding occupying the left and center portions of the frame.

# CREATIVE CONVERSATIONS

Evaluation

heartlands

A decorative horizontal bar at the bottom of the page, composed of several overlapping colored rectangles in red, blue, yellow, green, and pink.



## ***Conversation Pieces***

***The format of Creative Conversations was specifically designed to stimulate creative discussions. The intention of the symposium, literature and presentations given was to provide a structure to provoke and inspire new thinking.***

***On 3rd March 2011 participants were invited for their diversity of background, community and strategic representations, experience, interdisciplinary and creative approaches to social inclusion.***

***The event offered participants the opportunity to reflect on Heartlands creative work through an exchange of knowledge, experiences and ideas between people locally, nationally and internationally, and to contribute to the thinking of Heartlands future Creative Strategy.***

# Creative Context

Malcolm Moyle, Chair of Heartlands Trust, opened the symposium and welcomed participants. Malcolm emphasised Heartlands inclusive co-creation approach and invited participants to freely contribute to Heartlands future Creative Strategy. Malcolm reiterated that participant's thoughts and ideas would be captured and valued.

Following Malcolm's opening remarks, Sarah Williams, Heartlands Project Manager Art and Culture, went on to describe the creative context for Heartlands and share the widely recognised socially engaged creative practice achieved over the past five years. Sarah presented Heartlands wide ranging programme of local, national and international arts practice engaging directly with the Heartlands community, to create contexts for debate and to animate the dialogue in challenging and exciting ways.

Participants were further invited to reflect on Heartlands creative work so far and encouraged to share their knowledge, experiences and ideas through the facilitated workshops, the outcomes of which are described in detail on the following pages.



# WORKSHOP 1:

**How can art & culture tackle inequalities, create stronger communities & invite different people to the table? What are the lessons so far?**

## JOHN HOLDEN

The key speaker at the event was John Holden, visiting professor at City University, and previously Head of Culture at Demos. In his first presentation, 'Right to Art: the many & not the few', he proposed a paradigm shift in how we perceive collaboration in community development.

He promoted the ingenuity of everyday life, whilst emphasising the importance of being aware of changes in people's roles:

*What happens if you think of people as collaborators, instead of as an audience? People not only enjoy arts and culture, they also socialise around it and contribute to it... This could be summed up as, in Charles Leadbeater's:*

**ENJOY - TALK - DO**



Bas Raijmakers (Creative Director at STBY, Reader at Design Academy Eindhoven and Heartlands Inclusive Design Consultant) and Yanki Lee (Research Fellow at the Helen Hamlyn Centre for Design, Royal College of Art, and Heartlands Inclusive Design Advisor) co-presented a talk entitled 'Empathic Conversations - creative inclusion with lasting effects; a summary of some of the inclusive design work already conducted at Heartlands.

***Heartlands involved people in its creation through inclusive design, making use of both art and culture. Performance, storytelling, quick prototyping, conversation pieces and video all played a role in co-creative engagements between local people and the team creating Heartlands.***

These presentations provided a platform for subsequent group discussion. Five groups of seven to eight people worked with two facilitators to look at one of the inclusive methods used during the Design Development facilitation at Heartlands. This was a starting point for addressing the following key question:



## ***How can art & culture help to ensure that Heartlands was designed in partnership with the communities that will use it?***

The discussions established the following conclusions:

### ***CONVERSATION PIECES***

*Artefacts and processes that help stimulate new thinking and explore the perspectives of a given community.*

### ***STORYTELLING***

*A platform for people to reflect upon their history, providing a forum where people's voices are heard and offer new ways to express themselves.*

### ***PERFORMANCE***

*Capturing viewer's imagination and helping people to express themselves in new ways.*

### ***CREATIVE THINKING***

*Different interpretations of ideas allowing people with different backgrounds or abilities to participate together and communicate ideas.*

### ***CAPTURING***

*Using film and photography as an affective media to capture people's stories, recording events and creating connections between people.*



Results from each of these group discussions were reported back to the overall group. The inclusive arts and culture methods demonstrated the strong community engagement, which was highly valued by the artists, Trustees and other stakeholders present.

The five groups subsequently continued their conversations, with a focus on :

## ***What can be learned from this experience in regards to the future roles of art & culture at Heartlands?***

Some of the thoughts expressed here included :

### ***Visionary artists as facilitators and communicators***

Art is a creative process – not just a final output. Artists can help facilitate creative processes which identify key stories and promote new ideas. Artists can help to create connections between the art at Heartlands and its visitors. This can sometimes evolve into a critical dialogue between artists and visitors.

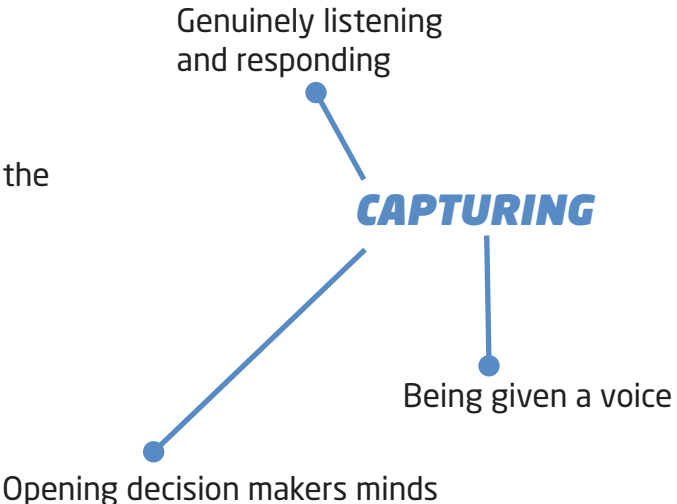
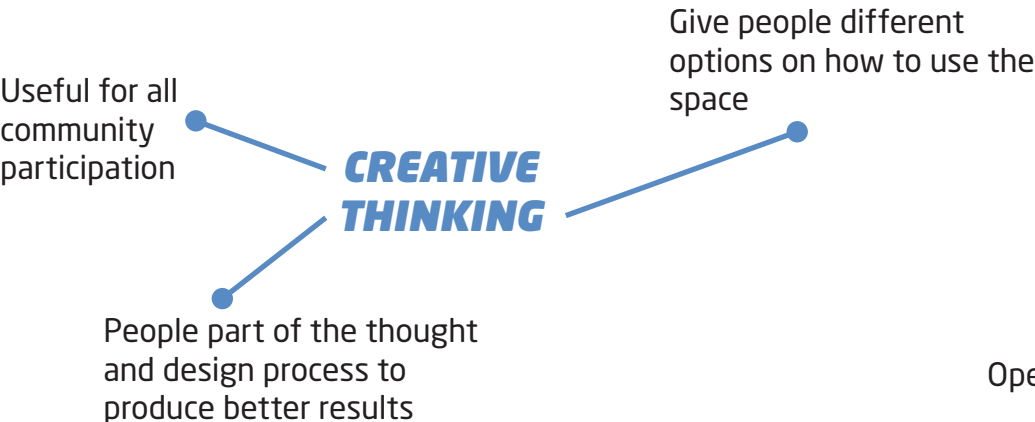
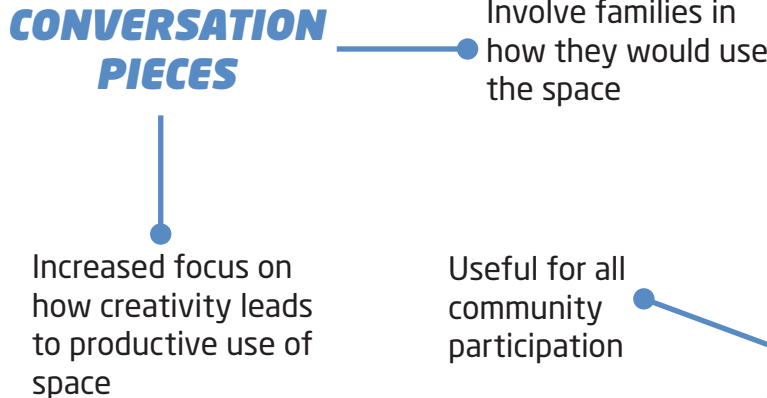
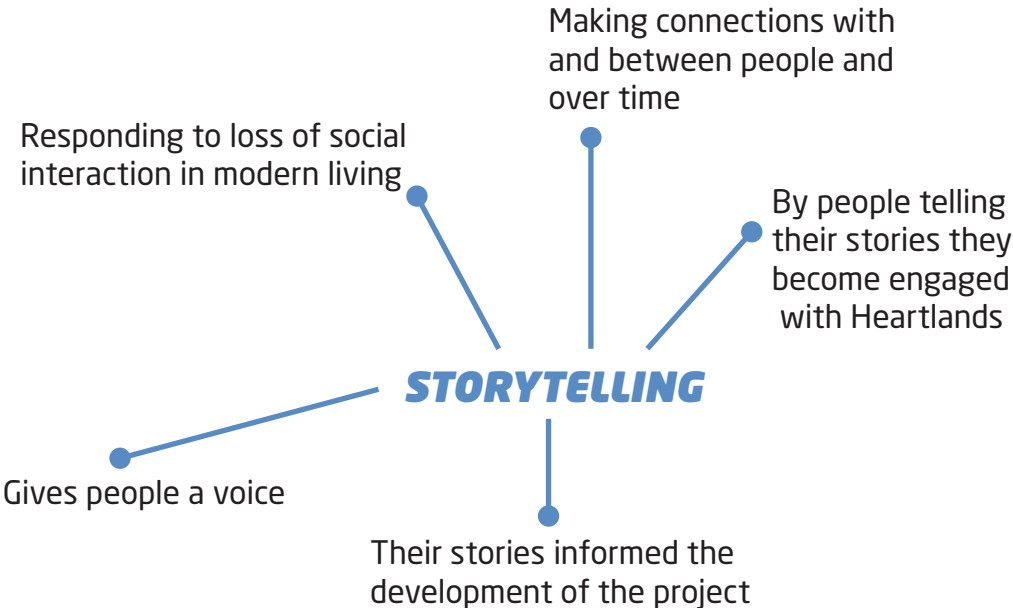
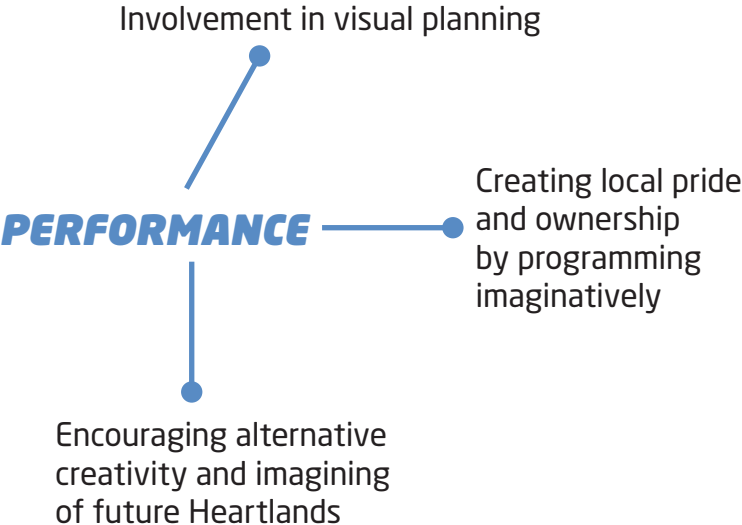
### ***Creative input to bolster social inclusion***

Creative activities could be used to support Heartlands Management Team in engaging with local networks and community leaders. Together, they could address the needs of a diverse range of social groups including older people, Diaspora communities, migrant groups, disabled people and young people. This works best when it is an on-going, responsive, constantly refreshed investment.

### ***Inter-connectivity and sense of ownership***

Creative social media can ensure easy and engaging feedback mechanisms for local communities, making it easy for them to get involved in the development of Heartlands Programme. Art and culture play a crucial role in presenting creative options and possibilities.

The discussions established the following conclusions:



The second part of the workshop proceeded from the questions :

***Should & could art & culture continue to make an active & forceful contribution to Heartlands in the future?***

***What are/will be Heartlands core "creative" activities?***

John Holden kicked-off again with a few words on 'democratic culture,' a way of opening up the arts to everyone:

***"The role of culture in society is becoming more interesting because the previously clear distinctions between high culture, trash culture and home-made culture are disappearing. I call what emerges democratic culture. This is not a culture based on majority votes but a culture where artists use their skills to engage communities. The results can be messy, always contain plural perspectives, but are ways of working out solutions for how we live and work. Politics need such processes to create better foundations for decisions."***

***"A constant need to maintaining a balance between a site for tourists and a site for the community"***



***"HEARTLANDS will help to overcome people's perception of Pool, Redruth & Camborne"***



Toby Weller Photography

## **KINGSLEY BAIRD**

**Associate Professor in the School of Visual and Material Culture at Massey University in New Zealand, international artist and Heartlands Artist Consultant added some perspectives based on his work for Heartlands under the header 'Heartlands Snap-shots: Social research, cohesion & distinctiveness.'**  
**Kingsley's main message was:**

***"Use arts and culture to communicate to the world, and make connections to the Cornish Diaspora!"***

The discussions, which subsequently evolved in the groups, focused first on how art and culture could make a contribution to managing and programming Heartlands in the near and distant future, before framing what those contributions would focus on.

### ***How can art & culture can contribute to managing & programming Heartlands?***

#### ***Demonstrate creative leadership***

There was a strong, widespread feeling Heartlands requires an imaginative advocate. This person should have an art and culture inspired vision, which he or she tailors to Heartlands specific opportunities and context. The Heartlands Trustees would play a key role in finding the right person, (guided by friends and advisors who will emerge from Creative Conversations event), and in later demonstrating the creative leadership of Heartlands that builds on the work of this cultural mediator.

#### ***Develop a shared vision***

The vision for Heartlands needs further work. Art and culture can play a major role here, through the 'curator' who should use creative engagement techniques to involve a range of stakeholders in developing a shared vision. Connected to the vision a strategy must be developed to generate sufficient income for Heartlands over time. This will help to make the vision believable and durable. Strategy and vision must strengthen each other.

#### ***Encourage community contributions***

People who will use Heartlands in the future must be involved in creating its vision and programme, both now and in the future. Art and culture know how to make this co-creation work, as past activities have shown. This approach must grow considerably once Heartlands has opened, through offering part-time involvement to volunteers for instance, and by connecting to schools via arts classes and student placements. All these people, together with those employed at Heartlands will form the Heartlands Team.

*Ensure the opportunity to leave feedback as easy as possible and respond to it.*

*Blogs & online dialogue to conjure interest. Use of social media.*

*The need for exceptional events and a range from professional to home-made.*

## **A "Pied Piper" of Heartlands.**

*Collaborative facilitated management needs to be ongoing*

*Balance between localism & tourism, arts & culture and their constantly changing outcomes.*

## **"A need for an imaginative advocate - The pied piper of Heartlands!"**

### **Facilitate the facilitation**

Heartlands will need many facilitators to cover all the activities it provides. The facilitators need different types of practical skills, from creative to social, technical and more. They will need to reach new audiences and encourage the local community to engage. Heartlands vision, based on art and culture, should facilitate this. Conversely the facilitators, based on their hands-on experience, should influence the evolution of the vision.

### **Connect to wider communities**

Heartlands can develop into a hub for heritage sites and a hub for cultural event locations. The aspiration can be to support other cultural venues and further develop the surrounding cultural and arts 'offers'. Building on existing systems and networks is important – the goal should not be to dominate or replace them. When creating these hubs, keep an eye out for ways to connect people of all ages, and promote intergenerational activities and knowledge exchange.

### **Connect to international artists**

Cornwall has connections all over the world through its extensive Diaspora. Art and cultural-led activities can play a key role in making these connections visible and keeping them alive i.e. by combining local and international artists in a residency programme. The goal must be to develop relationships between leading international artists and Cornish arts and culture communities. The focus should be on 'democratic culture,' as high culture can turn people off.

**"Heartlands needs to encourage the community to engage"**

**Heartlands needs to develop into a hub that does not dominate, but still plays a crucial role in different networks, with a clear long-term vision based on art and culture.**

**Four networks were identified as important for Heartlands to engage with. Art and culture can deliver a crucial contribution to each of these.**

**Living Well**  
Offering a range of projects and activities supported by the creative approach can and will enhance the overall experience of Heartlands.

**Social Enterprises**  
Heartlands can provide a platform for students and start-up business; connecting them to job opportunities, providing training and helping people to develop.



**THE HEARTLANDS HUB**

**Building a Creative Image**  
helping to overcome the currently poor general perception of local areas. Heartlands should be used as an iconic beacon.

**Arts & Culture**  
involving people in developing this vision from local residents to visitors from a far. Quality should be the key.

**Civic Education**  
Help to raise the aspirations of young people by offering a diverse range of arts and culture including "home-made" culture.



Yanki Lee

## ***What activities at Heartlands can arts & culture contribute to?***

### ***A hub for art and culture***

Heartlands must not only involve people in developing its art and culture driven vision, it should co-create a wide range of art and culture related activities with both visitors from afar, and local and Cornish residents. Quality should be the key criteria for programming; playing it safe should be avoided.

What quality 'is' will have to be defined by an ongoing discussion with local and Cornish residents that breaks down barriers, rather than a fixed set of rules. Good business sense must be part of the discussion on quality too, including audience sizes and ticket prices – which might have to be lower for local people.

### ***A hub for living well***

Heartlands can build on its sustainability focus and turn itself into a hub for living well. This includes projects and activities on food, architecture, science and the environment, for instance, all supported by creative approaches, which move beyond the well-trodden paths. Public lighting, for example, can be a living well example at Heartlands, by making it interactive. To help people understand how they can make a difference themselves, 'doing' is important. In this sense, Heartlands should be **"a farm, not a zoo."**

### ***A hub for civic education***

Heartlands can help to raise the aspirations of young people. Art and culture in all its diversity - including 'home-made' culture, can demonstrate unexpected opportunities and applications of creative skills. Heartlands itself can be a prime example of these applications by presenting itself as much more than a heritage project. The site can become a place for 'learning for all', connected to other places for civic education. The interpretation and understanding of Heartlands site itself can serve as an example of how pervasive media can play a role in this.

### ***A hub for social enterprises***

Heartlands should be run as a social enterprise. It can become more resourceful if it connects creative power to a strong business sense. Heartlands can help other people to start up social enterprises too, by providing training, by building on existing knowledge in the region, and by helping people to develop their creativity. Heartlands can be a platform for students to show their work and connect them to job opportunities.

### ***Building a creative image***

For all of these hubs it is crucial to build a creative image for Heartlands which can help overcome the currently poor general perception of local areas in Pool, Camborne and Redruth. Heartlands' iconic buildings can be used as a beacon for this new image by attracting not just visitors, but also creative businesses. Branding should therefore be artistic, and not overly corporate. Art and culture could make a more visible contribution to the website and other communication channels to support this.

***" Capturing the social history of a place is very important for a regeneration project, but we must look at the future too! "***  
***Malcom Moyle, Chair of Heartlands Trust***

**“The role of the Trustee is to help back and deliver this art & cultural vision”**



**“Aspirations to support other local cultural venues”**

Yanki Lee

# MOVING FORWARD...

The workshop saw many opportunities and a crucial role for art and culture at Heartlands. Art and culture should actively support and inspire the management and programming of Heartlands on a continuous basis. This is not the icing on the cake – it’s the cake itself. Art and culture are an essential way for Heartlands to interact and engage with the communities and people of Cornwall, and beyond.

This will help a democratic culture emerge, and make Heartlands a place where people work out new opportunities for living and working in Cornwall, both for today and in the future.

It was clear to all that such a vision requires a curator (for lack of a better word) for arts and culture at Heartlands. Someone or perhaps several people over time, who can translate the vision of a democratic culture into concrete programmes, activities and events. This person is missing in the current plans.

Symposiums, such as Creative Conversations, are of great support to develop creative vision and put it to work. These workshops should therefore be continued in some way, as many participants expressed.



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# Taking Part

There were 40 participants who were divided into 5 groups, each group focused on a specific creative method used at Heartlands as a starting point for discussion, these were:

## Group 1 "Conversation Pieces"

Kingsley Baird - Facilitator - Massey University, Heartlands, Artist Consultant.  
Kirsty Davies - Facilitator - Cornwall Council, Economic Development, Heartlands.  
John Holden - Demos/City University of London.  
Peter McGahan - Heartlands Trustee, Finance and Investment.  
Annie Ukleja - Miracle Theatre.  
Patrick Lowry - Artist.  
Tom Flanagan - Cornwall Council, Economic Development.

## Group 2 "Performance"

Olly - Facilitator - Rogue Theatre.  
Angelina - Facilitator - Rogue Theatre.  
Claire Martin - Cornwall Council, Heartlands.  
Alistair Wilson - Heartlands Lead Designer, Stride Treglown Architects.  
Len Smith - Cornwall Council, Economic Development.  
Teresa Gleadowe - Falmouth Convention Producer.

## Group 3 "Creative Thinking"

Ross Williams - Facilitator - Heartlands Trustee, Art and Culture.  
Eleanor Butland - Facilitator - Pool Innovation Centre.  
Pete Lyon - Pool Business and Enterprise College.  
Suzy Sharpe - Cornwall College, Fine art.  
Kelly Gray - Cornwall Council, Economic Development, Heartlands.  
Stu Williams - Heartlands Consultee, Redruth Community Radio.  
Tessa Williams - Heartlands Consultee.  
Karen Townshend - Kestle Barton.



## Group 4 "Storytelling"

Dr Mark Leahy - Facilitator - Artist.  
Mark Osterfield - Facilitator - Tate St Ives.  
Malcom Moyle - Heartlands Trust Chair.  
Mat Osmond - Cornwall College, Fine art.  
Lisa Fuller - Design MA Student.  
Wendy Grocutt - Cornwall Council, Planning.  
Sarah Williams - Cornwall Council, Economic Development Heartlands.  
Sarah Trethowan - Heartlands Trustee, Business.

## Group 5 "Capturing"

Jane Sutherland - Facilitator - Creative Skills.  
Scott James - Facilitator - Cornwall Council, Economic Development, Heartlands.  
Zelma Hill - Heartlands Trustee, Education.  
Anne Smyth - Heartlands Artist.  
Steve Howard - Cornwall College, Multimedia.  
Jude Robinson - Cornwall County Councillor for Camborne.  
Rob Gawthrop - University College Falmouth.



The day was documented by mycornwalltv, Matthew Clarke and Toby Weller.

# Collaboration

The workshops were intense and focused, however, Creative Conversations was designed to ensure time-out for participants to enjoy networking. The inviting and welcoming space at the Pool Innovation Centre, which is within Heartlands immediate location, facilitated this well and it is hoped new relationships were created and old ones re-newed.



Yanki Lee

## *Heartlands Field Trip & Farewell Tea Ceremony*

After an intense morning of discussion and concentration, the “Walk and Talk” site visit and snap-shots of Heartlands public arts projects created an opportunity to counteract the ‘sitting and thinking’ and was intended to be less formal.

This format enabled further interactions amongst participants who after a short briefing on the scope of Heartlands Construction Phase, continued informal discussions in two groups of twenty during a walk-about on site.

Kingsley Baird and Anne Smyth gave brief ‘snap-shot’ presentations in situ of their site-specific artworks to provide participants with a sense of Heartlands socially engaged practice and the physical realisation of the place.

The Farewell Tea Ceremony concluded the day in a traditional ‘Cornish’ manner with a ‘tea-treat’ of homemade cake, tea, coffee and chat. This was a further opportunity for participants to reflect on Heartlands creative approach and future vision, whilst contributing comments and making connections with others.



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# heartlands



WITH THANKS TO :

GUEST SPEAKERS, STAKEHOLDERS,  
COMMUNITY REPRESENTATIVES  
AND PARTICIPANTS

MASSEY UNIVERSITY  
[www.massey.ac.nz](http://www.massey.ac.nz)

STBY  
[www.stby.eu](http://www.stby.eu)

HELEN HAMLYN CENTRE  
[www.hhc.rca.ac.uk](http://www.hhc.rca.ac.uk)

MYCORNWALL.TV  
[www.mycornwall.tv](http://www.mycornwall.tv)

POOL INNOVATION CENTRE  
[www.poolinnovationcentre.co.uk](http://www.poolinnovationcentre.co.uk)

[www.heartlandscornwall.com](http://www.heartlandscornwall.com)

## Capturing Creative Conversations

Over lunch participants had an opportunity to record their reflections on Heartlands by Podcasts, which can be heard on Heartlands website (see <http://www.heartlandscornwall.com/heartlands/>).

Mycornwall.tv filmed the entire proceedings and produced a short film of the event to capture and share the outcomes of the event with a wider audience which can be found at :



