SESSION NAME: Creating Talking Points

WHO CALLED THE SESSION? Philip Eley

WHO ATTENDED THE SESSIONS? Mischa, Nigel? Philip

The conversation centred around the idea of creating TALKING POINTS. 'Talking points' is a new idea to fill the many dead spaces in the bay – empty shops, grotty corners, squares with nothing in them, boring walls etc – with 'talking points'. A talking point could be a drawing, an old photo, a 'blob tree', a quote, a statistic or anything else which gets people talking. My job is to get young people talking and in this role I have access to schools and youth clubs across the Bay encouraging conversations. The 'talking points' could be created by young people but also by anyone. I recently did an inter-generational project asking old people what they wish they knew when they were 13. The answers could be used as one of the 'talking points' filling an empty shop with words and wisdom.

The conversation included discussion of dot matrix screens, bus stops, ways of telling stories, new technologies but also simple pencil and pen 'talking points.' One possible starting point, because of my role, is to create an open space event for young people to generate the first round of ideas. That's as far as we got – any help, ideas, encouragement, or critique welcomed.

SESSION NAME: The Steam Railway

WHO CALLED THE SESSION? David watts

WHO ATTENDED THE SESSIONS? A few

The steam railway offers a major opportunity for growing Torbay's cultural base.

As a means of travel it invokes memories to older participants, and novelty to the younger generation. Encouraging greater use of the steam railway and adjacent Paignton Picture House as a cultural hub would additionally bring vibrancy and economic vitality to Paignton Town Centre.

Dedicated steam railway trips from other parts of the country already happen, and the potential for expansion of this exists. The new railway 'halt' at Greenway to cater for Agatha Christie cultural interest has been the first move to cater for the link from Paignton to Dartmouth, but much more is possible.

* Holding steam railway 'conferences' that invoke cultural links with the form of transport and heritage
* Agatha Christie murder mystery train journeys, with cultural dinners on route
    - Short duration 'Staycations' of 2 to 4 days in the Bay, linking dedicated steam train journeies with daytime trips to cultural points of interest and evening theatre visits.

SESSION NAME: Back to the 70s, Back to the future

Been coming in to Torbay for a while to visit my in-laws in Paignton, first from life in the big cities of the North, now from country living down the road in Totnes. Until today it's always felt like coming back to the 70s.

Those clichés have to be named and faced if we're going to find their silver lining… racist pantomime in Torbay, big shows in Torquay too pricey to take our children, celebrity culture, consumption, shopping… Where's the edgy culture? Where's the active commitment to social justice? Where's the critical dialogue and exchange?

And now I'm here today, hesitating to feel too excited but optimistic in a small way. A room full of artists, funders, politicians, housing workers; an energy, lots of energies. Grass roots projects. Big venues. But maybe a lack of links between the two, until today. Lots of people behind me busy forging. We can do it together… so please don't hand it over to consultants to write a strategy.

SESSION NAME: Inclusivity through Participation

WHO CALLED THE SESSION? Kate Green

WHO ATTENDED THE SESSIONS? Tanny Stobart, Gillian Dale, Kate Wilson, Rich Lee,

If the focus of future arts and cultural events is solely on artists alone then many community members are excluded.

A lot of 'deprived' and 'alienated' people in the bay are not commonly involved in the process.

The question is how do we reach the broad community and include all ages,

all classes, all ages, and all abilities in the process so that they feel it is theirs.

We need to avoid parachuting arts projects into communities.

We need to consult and work with people, however those who are most alienated and who are 'out of reach' do not have the confidence to be part of the consultation process. We need seed events and activities that can happen within communities to empower and enable people to take part and then take the next step into being part of the consultation.

Live arts activities are the best way to involve people in the process. There is a need for long-term engagement within communities to involve them and get them on board – to have ownership and take cultural and arts activities forward. A slow and sustained process to create a sustainable future. One off projects don't have a sustainable impact.

Finding the right key to engage people – what interests local people and attracts them into the process.

People need to be asked "what can they give and offer" to a process in their community. Volunteers in the community. An arts hub or series of arts activities can be a catalyst within a community. Social media can also be an effective tool to reach people and encourage participation. Too many arts organizations are still too unconfident with harnessing social media to enable a wider reach – some sort of creative social media training would be beneficial.

Ongoing, long term arts activities within communities need to become the norm and not an anomaly. Regular cultural and arts activities that are accessible to all need to be a commonplace occurance rather than something that is out of the ordinary.

We need to create a bridge between school cultural activities and activities within the community.

Timing and accessibility is critical for reaching wider sections of the community oi.e. todays event is not inclusive for young people – it is held during term time when young people are at school. It could have taken place during half term. How were young people invited to take part in todays discussion? The United Nations Convention on the Rights of the Child states that children and young people should be included in the decision-making process.

Sharing resources and information – organizations in Torbay can be isolated . It would be good to find a way to bring organizations together and encourage

partnership working. The Creative Torbay site is a great starting point. Could it become more interactive and enable dialogues between organizations and individuals interested in the cultural future of Torbay?

SESSION NAME: Butterfly conversations

WHO ATTENDED THE SESSIONS?

A conversation – thoughts raised

Cultural activity in context (right thing for the audience) – what do people want

Opportunities to stumble across things and feel confident when you do

Strong leadership – direction and vision

What is it that is missing / that stops people engaging?

Second conversation –

Expand festival ideas – expand Agatha Christie to wider literature festival for the bay

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SESSION NAME: Community Circus

WHO CALLED THE SESSION?
Richard James, Circus Torbay (www.circustorbay.co.uk)

WHO ATTENDED THE SESSIONS?

Community Circus is able to involve anyone and groups of all ages. It involves circus skills, juggling, clowning, confidence building and physical activity and great fun. It can build confidence of performance especially with younger people and shows others a different art form. Community involvement with sessions of mime and movement can happen. It is able to go out to the community where there are.

SESSION NAME: Transforming Torbay citizens into active creators and critical audiences

WHO CALLED THE SESSION?: Marilyn Tucker (Wren Music)

WHO ATTENDED THE SESSIONS?
Richard (Torbay Symphony Orchestra)
Sarah Scaife
Christina Dixon
Shona Monton
Emily Williams
Jack Morrison
Isabel Coulter (?spelling)
Austin Kenny (?)
Tracey Guiry
Michael White

Identity –is there a shared identity of Torbay? Is this linked to civic pride?

There may be a perception of Torbay as being low brow.

Programming and outreach seen as possible solutions to better audiences in the bay.

BUT where are the venues receiving high quality touring work.
The main staple in the bay seems to be popular 'celebrity' led entertainment.

Whilst we recognize the need to nurture local talent, this should not lead to insular stand off.

The bay needs to be porous i.e. supporting local artists to go out from the bay and work on the national/international stage, and to receive artists from elsewhere.

Four words:
- Aspiration
- Identity
- Expectations
- Demystification

What is needed is cultural vision, and leadership.
This leadership should be empowering and listening, the vision should marry

people's expectations.

Cultural plan should be fit for purpose for Torbay.

In short Torbay should be distinctive and porous!!

SESSION NAME: Iconic Cultural Guggenheim-style Sea-front Venue

WHO CALLED THE SESSION? John

WHO ATTENDED THE SESSION? Jenny, Andy, Hazel, Tom, Gareth, Julia plus other bees

Desire for a new purpose-built, iconic space for music, visual arts, spoken word, theatre. Possibly with community-based workshop adjunct. Sea thought of as an important draw and hence the best place for such a centre.

We have many venues in the bay but not one fit for purpose.

Mentioned other venues. Bridport, Phoenix, The Flavel, Margate, Tate collective in St ives, liverpool, The Sage. Evolving process in Plymouth could be a signifier. Could sport be a part of this venue which might draw other people who would otherwise not engage with the arts.

Add-on central in Torquay or should it have satellites within the bay. Same brand throughout the bay.

It was acknowledged that finding a suitable space was not easy but this should not deter the dream, ambition, aspiration and belief we all have for this idea.

Cultural ambassador to entice?

Funding. Is unrealistic for Guggenheim-type. Should it be EU funding as Torbay is deprived area.

Should this be the reverse of the common argument of community base working up? Or should it be from above - ie big name brand come in and the rest will follow?

Other venues have a legacy/history to build on eg Margate Turner then

Tracey Emin. Does Torbay have anything similar - thought no. Need to start from scratch and extend beyond.

Economic argument to do it. Inital cost and running costs BUT attracts new business, new cultural space, more year-round visitors with various interest from the outdoors to geopark enthusiasts.

Think the unthinkable!

John Forte and Jenny [minute taker]

SESSION NAME:Iconoclasm....'The King's New Clothes'

WHO CALLED THE SESSION? John Miles

WHO ATTENDED THE SESSIONS? Phil John, Elizabeth Raike, Roger Heath, Cecilia Kean, Paul from 'One Accord', Paul Woodhouse....and others

The conversation centred round what could be done for The Arts in a recession. Tendency for arts to talk in an etherial way. Need to get back to what the country can afford, not what artists desire. Torbay needs more inter-support in Arts, but with everybody fighting their own corner, not much chance of an Arts Hub.

'Creative Torbay' a good idea, but difficult to interrogate and not user-friendly.

A strong amateur tradition in Torbay, despite a lack of official recognition.

SESSION NAME: INTERGENERATIONAL COMMUNICATION – HOW DO WE GET YOUNG PEOPLE TO KNOW & ENGAGE WITH CULTURE?

WHO CALLED THE SESSION? BARRY COLE

WHO ATTENDED THE SESSIONS?

PETER TYLER MAGGIE CAMBELL FROM LITTLE THEATRE TOADS

JOLY TUCK

LISA – PROJECT LEADER FOR EARLY YEARS TALENT GROUPS

SARAH BELL – A KICK UP THE ARTS

ERRIN WALCON

LINDSAY HALL ARTS COUNCIL BRIDGE FOR DEVON

PATRICIA DIXON – ROOT CENTRE

ABBI – MED THEATRE

ELLACOMBE SESSION 1

WE DISCUSSED:

WHY SO FEW YOUNG PEOPLE GET INVOLVED IN 'CULTURAL ACTIVITIES
MOST YP'S EXPERIENCE IS IN SCHOOLS AND IT'S NOT THAT GREAT – IT'S DULL AND UNINTERESTING

IT'S SEEN A SBEING SEPARATE TO YP

WE ARE A UNIQUE GROUP AND SHOULD COME TOGETHER AND USE ALL OUR EXPERIENCE, BUSINESS AND CONNECTIONS TO CREAT SOMETHING DYNAMIC PERHAPS ANCHORED BY 'BRIDGE'

COMBAT NEGATIVITY FROM LOCAL PRESS TO CREATE POSITIVITY ABOUT THE ARTS & TORBAY

RIO & BRIDGE WILL HOST AND ORGANISE A FORUM TO TAKE THIS FORWARD

GET INFO STRAIGHT TO YP – NO GATEKEEPERS

APPLY FOR FUNDING TOGETHER

PARKFIELD?? WHO USES IT? WHO ADVOCATES IT AND ADMINS IT

NEED CONSISTANCY FOR YP NOT A HERE AND THERE PROVISION

SESSION NAME: Torre Abbey – international venue?

WHO CALLED THE SESSION?Helen Snell

WHO ATTENDED THE SESSIONS?
Anna Keleher
Helen Snell
Amelia Marriette
Ruth Spence
Mischa Elgioff
Lara Lloyd
The Main Man from ACE
Elizabeth Raike X -Council
Deborah Trelliving

1. Curatorial Panel
   Coherent governance across all venues
2. Need high quality curatorial programme a series of cultural events, spaces, residencies, to provoke an aspirational and outward looking cultural life to what has been a historically insular area.
3. Appoint high calibre curator through throrough interview process with representitve panel of interviewers.
4. Torre Abbey as a venue
5. In terms of its building and green space it offers a unique opportunity to host a wide range of cultural events, indoor and outdoor,The diverisity of spaces from the Spanish Barn through to Tudor and later styles in the main building on the site, offer a challenging and provocative range of opportunities.
6. Disappointing that Top gallery for contemporary art is to become interactive space charting Cary history,this is a significant missed opportunity. It won't be an exhibition that will get repeat visitors. Interractive exhibits can be a systematic approach that is quickly lack lustre and not especially educational.
   Appointment of Key Staff – vita role! Candidates should be able to deliver a very high quality programme of events and subjected to a rigorous selection procedure as they have such a pivotal and significant role.
   Marketing and events managers need to have extensive professional experience and be of a very high calibre
   to critically select ARTS interventions, activities, education, events from national and international practitioners to encourage repeat visits from locals and others from much further afield. It is essential that the Council allows curatorial autonomy and fully delegates creative freedom to new appointees to avoid such embarrassments as the vetoing of the David Mach show, which re presented a serious missed opportunity. Paying discourages return visits. You could buy a ticket and use it many

times maybe. Like at Eden.
Get rid of the putting green
reconnectAbbey grounds with the bay to encourage foot fall and visitors.

Establish Sculpture park/outdoor performance venue in existing grounds or performance area for outdoor theatre, opera etc.
Reestablish the site as it WAS looking out to SEA.
Connect with other key Geopark / Historical/ Cultural/sites via signage and walks etc.

SPANISH BARN
Main venue
This stunning Space could be designated for performance and installation. Not worry re temperature control in order to accommodate 2d /painting, think instead about work that responds to the dimensions of the space and its exceptional height ceiling. Few venues in the region or even beyond can offer such a dramatic space.It is unique. Can host rea lly large works from internationally acclaimed artists, following the great precedent started with the Gormley and Hirst installations, which boosted visitor numbrs to Torquay significantly. Cultural tourism is a real asset to the area and big blockbuster shows can command visitors from afar. Programming should be challenging, novel, diverse, surprising, multi cultural.

SESSION NAME: Collaborative Strategic Approach – Partnership building.

WHO CALLED THE SESSION? Emma Carter – Fine artist and consultant

fineart@emmacarter.com emma.carter@nationaltrust.com
07786 810277

WHO ATTENDED THE SESSIONS? Ameila Marriette, Tracy Hill, Heather, Nema Hart, Jack Morrison, Tracy Guiry, Faye Stewart, Isabel Coulton, Sarah Scaife, Dave Hotchkiss, Gillain Dale, Anna Gilroy, Shona Merton, Jeremy Holloway, Kate Lusty, Richard Forester.

Do we need a strategy?

Yes. We need a considered 'curatorial' approach to develop deliver and facilitate all of these ideas. However, we recognise that it changes.
It changes, it evolves, it is an ecosystem in its own right. So a three tiered

approach with

- short
- medium
- long term goals

With reviews necessary and evaluations that are responsive and accessible to partners and audience.

What does the strategy do?

Ask where are we want to be five years time?

Over arching
Vision
Aspirations
Goals
Objectives
Ascertain delivery partners
Reflect a sense of place, spirit of place
Mayor's vision and community plan could be a starting point

Who are our partners?

Extensive outreach work will invite the following examples to another networking event to discuss our strategic approach:

- Schools, colleges, universities
- Artists
- Designers
- Creative practitioners
- Museums
- Galleries
- Representatives from tourism, health, engineering,
- Torbay Council
- Arts Council
- Devon Guild of Craftsmen
- Dartington
- Torbay Devolpment Agency
- Event & festival organisers
- National Trust
- Torbay coast and countryside trust
- Cultural partnership
- Cultural animators network
- Press
- Pheonix Center, Spacex etc

- etc…

We must include our **target audiences** in our partnership and
the partnership must reflect across many industries, not just cultural creative industries.

Who should write this strategy? Who will Drive it?

Independent, group built of representatives of partners to form a cultural board, maybe re establish and build on the cultural partnership.

We need **cultural champions** to feed in and contribute to strategy.
We will need a project manager to communicate and deliver, and organize partnership networking events, writing a strategy and communicating that strategy. Disseminating the information to a much broader and wider audience, using a friendly accessible but professional language that centres on core values and defined outcomes.

How do we start?

With today!
Need a physical network of people to add more definition to future and then communicate it. Creative Torbay have done a great job so far and now we need to have a phyiscal manifestation of this networking, partnership building, events such as today, which will give us the partners. Today shows a huge ground swell of interest and potential partners and existing practitioners and networks.

We want infrastructure but it has to be responsive and reactive in order to grow a cultural ecosystem.

Can we have a list of today's attendees please?

Building on Creative Torbay communication is a huge driving force in delivery of projects, events, and strategy.

Event

If we built strategy around an event such as a festival, looking at existing events, pooling together audiences impact, resources funding partnerships, experience, and we could as an example look at Feast (match funding

creating an environment) we could also look at Beaside in Weymouth and also the Cornish Festivals Network. Working with partners we ascertain a good timeslot to benefit multi industries and partners and build strategy around this delivery and success of this project.

Funding

Where does it come from? – The big question.

It would need a funded post for someone to professional drive, organise and communicate partnership to devise and communicate strategy, inviting and championing a strategic collabrative approach.
Non funded, voluntary posts have not been successful in past.

One solution is for every grants application to incorporate a 10% feed in tariff to this overarching strategy in order to deliver the goals and ambitions of devised strategy.
Match funding could also be instrumental (see FEAST as example)

What would you like to see in 5 years?

Torbay being a cultural destination with lots of things to see and do – culture, entertainment, festivals, a biennale, an arts center. Involving many partners networking, working together.

We have a beautiful location and we want to inspire, present and celebrate our cultural heritage – present and future.

SESSION NAME:Creating a community hub in an affordable and accessible building that supports and nurtures learning, making and developing artists, artisans and makers and provides workshop , exhibition and meeting space

WHO CALLED THE SESSION?
Kim, Cherry and Sarah – a combination of three statements

WHO ATTENDED THE SESSION?

Angela Sanders, Kim Freeman, Cherry Lyons,, Sarah, Vera and Peter Stride, Rose Cook, Marissa Wakefield, Gillian Burrows, Alan Price-Roberts, Meg Jolliffe, Barbara Bee, Steve Parrock, Erica (Devon Guild), Mische

After a very pro active discussion,We discussed what a hub would look like e.g one building, linked buildings eg Cockington Court, Torre Abbey,. We talked about the purpose of a community hub

1) Exhibit
2) Networking
3) Growing artists and artisans
4) Making money eg a café
5) Affordable space for nurturing artistic endeavour

Discussion re models/ examples: eg Newlyn School of art, Plymouth, Exeter Pheonix, Teignmouth TAAG, Harbour House, Kingsbridge.

Buildings potential in Torbay – Bishops Place, Cockington Court, Old Parkfield House, Broadsands, Torquay Pavillion, Lupton House,\

The TDA support Cockington Court as a hub and Bishops Place is owned by the TDA who have an intention to use it to nurture new businesses. Is there opportunity to develop this link in partnership?

A hub would be community owned with a central role for coordination and communication to grow this vision into a reality. We noted potential barriers eg funding, leadership and management. Also feedback between stakeholders

We explored how this could be moved forward –

Build a partnership between artists and community organisations and Torbay strategic development in line with A strategy for the arts and creative industries "in the crest of a wave'

Practical interventions that could be lobbied for eg community rates for hiring buildings, staggered support costings, Torbay council help & support to make this happen,

We were unanimous in the need to build a network . Creative Torbay did have a forum and Torbay artists network have created a facebook page for networking, We noted that there were many art societies and artisan craftworkers in the bay but often working in isolation.

Finally we focussed on the key points to make this a reality

1) Network for a creative arts forum
2) Build a registered database
3) Create one voice to be proactive and gather information
4) Develop a business model supported by TDA, Cockington Court but artist lead
5) Locate an appropriate premises

SESSION NAME: Torbay Music Education Hub + arts issues in general

WHO CALLED THE SESSION? Paul Wilson

WHO ATTENDED THE SESSIONS? Paul W, Andrew Burn, Heather Duncan, Colin Tucker, + six other delegates

Key bullet points:
Lack of central arts venue with large enough spaces for variety of activities over many art forms – music, drama, visual arts,
art forms –classical, traditional, rock, pop, world musics. Needs to have rehearsal, performance, meeting space. Large enough for BSO + Torbay SO, Brass and Concert bands. Accessible – on transport routes, and visible. Eg what a redevelopment of the Pavillion might have been.

Hub/networking function to counter isolation and encourge creativity.

Address issue of gaps in exposure and access.

Can Music Education Hub expand to embrace adults music making, and/or create links between music education in schools and adult music-making.

How can Torbay Council 'unlock' small/medium spaces in the Borough for arts activities

How can Council owned facilities eg Princess Theatre be available at feasible rates for arts orgs and individual artists.

Creative Torbay Website. Is it the right place? Is it user friendly enough, but this function is essential.

Ways Torbay Music Education Hub partners can help?
Projects for local musicians eg side by side project with BSO players.
BSO Concerts for school pupils; concerts for families, and orch concerts.

Wren Music offering traditional music projects, singing strategy.

Local individual singers/instrumentalists involvement in hub delievery

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SESSION NAME: Responding to a Changing Environment

WHO CALLED THE SESSION? Josie Gould

WHO ATTENDED THE SESSIONS?
Nigel Wood, Ecologist
Molly Holmes, Sanctuary Housing
Adam Davison, Environmental Policy Officer
Monique Luckman, Collider Performance Company
Abby Stobart, Med Theatre

Josie: This subject originates from my recent MA in Fine Arts on Tillhouse Farm in East Devon being made into Cranbrook, the first new town in Devon since the Middle Ages.
How does change in the environment, displacement and loss affect us physically, emotionally, financially etc etc
What new possibilities are available from change?
Devon has approx 84,000 new homes planned before 2012

Open discussion about what issues there are in responding to the environment as follows:

Housing issues, link with jobs, sustainability, wildlife, local plans,
Climate change, economics, energy issues, using green spaces, engaging community, redevelopment schemes,
What stimulates interest in these issues? Things people care about. Carrots or sticks? Legislation and housing issues.

How can the arts play a role?
Recreating habitats e.g. on roofs - Green Roof Company.
Functional Art e.g. wind turbines @ Brixham Breakwater, involving and connecting community, artists, science and technology.
Combining new and old approaches to integration, design and planning.
Cultural democracy and engagement with children.
Ageism, Torbay has huge older generation so using retirees as resource.
Future environment will be different, warmer, drier, climate episodic, disordered. Need to find positive benefits in this also.

Green spaces affect health, mental health.
Education - integral e,g, Natural Play - using natural resources to make play areas, den building etc.
Issues are safety, fear and nature/outside seen as scary these days. Need freedom and confidence in open spaces/outdoors.
Outdoors often seen as alien space - walking for health and understanding about local plants etc would be helpful.
Local natural resources eroded.
Accessability issues.
Sensitive areas, e.g. particular places, ponds, vulnerable insects etc
Issues of cost, sustainability, joined up thinking with local community, organisations, supermarkets, etc etc
All money going to Adult Social Services so intergenerational issue - using Knowledge Capital - elder people
Going back to basics - how can older people communicate with young people and vice-versa?
Conceptual approach - historical perspective - using oral histories/memories of villages, places, issues e,g, ponds, trees, insects, vanishing things and places.
e.g. Trees - taking acorns/seeds from a site and planting in a new space, transferring memories, stories, etc about them
Interacting with places before change, during and after change. Recording and responding to - natural and locally sourced materials and approaches, their distinctiveness and character.
Health Issues: South Devon Health Care Trust in Torbay Hospital.
Biophilia - the affect of green spaces.
Green Spaces Torbay - friends of Parks - Richard Taylor, Torbay Council

Meeting to take things forward:
Bring together interested people/groups.
Finding what people care about re the environment/ecology.
Meeting outside, being outside, meeting suggestion: Go to a place under threat or has undergone considerable changes. to stimulate discussion, uncover feelings, memories, incorporate stories, ideas plans about the changing environment and ecology. Inspire people to consider their place in the environment and be part of planning that.
Intergenerational Arts Activities as a resource regarding the environment.

SESSION NAME: THE GEOPARK OPPORTUNITY

WHO CALLED THE SESSION? PHIL COLLINS

WHO ATTENDED THE SESSIONS?

Lots

Key points
The Geopark is Torbay's USP Internationally.
Torbay is the world's only urban Geopark.
90 Geoparks have been designated by UNESCO worldwide
Our Geopark is the world leader in cultural engagement.
The potential Geoparks cultural offer should be at the heart of any strategy and vision for Torbay
The Geopark is recognized as one of Torbay's attack brands
The Geopark has the potential to drive he economic regeneration of the Bay.

The Geopark has a strong record in delivering cultural activities
The projects raise awareness of the Geopark and celebrate its uniqueness with local communities.

Issues
There is a great need to raise awareness of the Geopark and its value and importance with the local community, decision makers and funders

The opportunies presented by the Geopark are already embedded in many of the strategy and planning documents relating Torbay. However those opportunities have not been acted upon sufficiently.

Solutions
Delivering a cultural programme is key to raising awareness and understanding of the value of the Geopark and the opportunities it presents for Torbay.

The Geopark should be at the heart of any cultural vision and strategy for Torbay and the opportunities it presents should be at the forefront of the thinking of all Torbay organizations.

A cultural vision and strategy is needed for Geopark. Practitioners should be asked to help formulate that strategy.

The opportunities presented by the Geopark need to be recognized

The Geopark needs to be marketed and supported more strongly by all.

There are 2 major opportunities to dramatically increase awareness of the Geopark:

Torbay bidding to host the 2015 Global Geopark conference

Creating a large scale high quality gatewsy feature as part of the redevelopment of Torbay's trunk road system

The Geopark agenda should be a fundamental part of the much need "green" future vision for Torbay

Use the international, national and SW links between UNESCO World Heritage Sites and Geoparks to increase tourism, economic regeneration and the understanding, valuing and conservation of the Geopark.

SESSION NAME: Growing Visitor Numbers

WHO CALLED THE SESSION? Carolyn Custerson, CEO English Riviera Tourism Company enquiries@englishriviera.co.uk

WHO ATTENDED THE SESSIONS?
Dave and Christine Hodgetts: Brixham Tourism Partnership and Community Partnerships Torbay
Sabina Collier: National Trust
Ki Barnes: Brixham Town Council
Andrea Medway: Torbay Libraries Youth Development
Lydia Stone: English Riviera Tourism Company
Kim Risdon: Princess Theatre
Wendy Bennett: Princess Theatre
JP Hedge: Herald Express
Erica Steer: CEO Devon Guild of Craftsmen
Barbara Bee: Trafalgar House B&B

Key Points:

7. **Change the terminology** currently being used. "Culture" often excludes a lot of the populations. Seen as too highbrow. Needs a more generic appeal and focus on things to do and activities.
    a. Needs to attract more mainstream visitors with what appeals to them. Can start mainstream and then broaden their horizons with other "cultural" events. Go back to basics to increase audience buy-in.
    b. We are a sound bite society and attention spans are lower than before.
8. **Music concerts** Major growth opportunity

9. **Funding and public/private partnerships** Events currently dictated by funding availability not what appeals to the general public. Need joined up thinking and promotion. Lived off grants for too long. Opportunity now with shrinking budgets for voluntary sector to get involved.
10. **Shoulder events needed** Food festivals eg Jersey, music and arts
11. **Planning** Need to be planning a year in advance. Need to raise number of volunteers. Appeal.
12. **Coordination of cultural programme** Under resourced and culturally don't match. If there's a big free arts events let's make a multi programme out of it. Don't work in isolation. Signpost people. Collaborative working. Should the Events Forum have a Project Action Group (not just council but other events). Involve ward partnerships more.
13. **Theatres** Could there be more joined up work between theatres? Eg. Theatre Bristol. Could there be a Theatre Torbay? Open air theatre. "Wowing Theatre" as a cultural product to grow visitor numbers.
14. **Audience** Main summer – build on big events once a week for six weeks; Shoulder months. What are our USPs? Maritime events, Geopark? Flagship events. Should we be raising sophistication?

SESSION NAME: Butterfly session no name

WHO CALLED THE SESSION? No-one….idea developed by Lara following listening and learning in other sessions and brought into butterfly conversation

WHO ATTENDED THE SESSIONS?
Lara Lloyd, Helen Snell & Amelia Mariette, Gareth Ballyn

We don't need another venue.
We need a means to connect work between venues
We need to give our artists opportunities inside and out of the Bay
To import & export work
To make sense of the notion of the BAY through the sea

The Art Boat
Import work presented in Cornwall of national significance by boat to the bay from Cornwall [partner with venues] alongside work from their local artists.

Major show goes into one of our venues – the right venue for the work. The local artists show work around the bay – again right venue for the work

Export our nationally significant show down to Cornwall along with our talented artists as a reciprocation of the above.

On the boat some work is presented, most is stored to be imported into and out of the Bay. Honoring shipping heritage. You can buy tickets to travel with the work. The artist, curator, performer etc are present for the journey for talks, presentations etc.

If successful extend around the country, building partnerships with major shipping towns, including Bristol, Liverpool etc.

WHY

- Exporting our talent & importing great talent from elsewhere to inspire us
- Bring people into the Bay - why would someone come and see the current show at Torre Abbey? To see the work then get on the art boat to Cornwall with x artist…Damien Hirst….Andy Goldsworthy…..to see the current show there.
- Artists present their work alongside work of national significance raising their profile and aspiration
- Share work of major national significance
- Raise awareness of the costs and environmental impact of shipping artwork around the uk

WHAT WE'D NEED

- A curator/creative producer to bring the partners together and develop the boat experience

- Funder – funding would be needed however money would also be generated by ticket sales on the boat and admission charges for the exhibitions – we'd be doing exhibitions *anyway* so this is about sharing that work and creating a different audience experience whilst dealing with the shipping/transport of work. Could look for a sponsor for the boat

- The boat – ideally buy a boat and make fit for purpose…wouldn't need to initially…loan one instead ideally sponored through ship building companies, major charter boats, even working with the navy….

- Venues - that want to share with each other

SESSION NAME: FEAST chat by the coffee....

WHO CALLED THE SESSION? It sort of developed over the biscuits.

WHO ATTENDED THE SESSION? Not really sure, some lovely people who seem to care a great deal about Torbay.

Feast was born out of an Open Space event in Cornwall 7 years ago. The aspirations of the event were very similar to the aspirations today.

Taking the basic principles of much of the Cornish discussion as it's starting point an application for funding to get artists and communities working together was made.

The bid was successful and now FEAST is in it's 5th year.
It is funded by Cornwall Council and the Arts Council.
FEAST enables great art to happen across Cornwall and is a method of micro managing Arts Funding and allowing the communities to decide where art or community activity is needed.

FEAST money is applied for by artists or communities and the shortlisting and decision making panel are made up of artists, community activists and people from the sector. Artists and communities get to decide where the money should go.

The outcomes for Cornwall are huge with great art happening across the region and the self esteem of the participants being visibly raised.
The funding acts as seed funding and match funding for other applications, FEAST applications have brought in three times the same amount in match funding. This is new money coming in to Cornwall.

FEAST is a transferable model. It is not particularly owned by Cornwall and could work on a smaller or larger scale.

On the face of it FEAST is a method of distributing funds but in practice it has become a 'crossraods' for artists and communities and is a 'self supporting development ' point, artists have an opportunity to meet, see each others work and collaborate, communities are able to share resources and put in joint bids or share experiences.

FEAST could be re-worked to work for Torbay.
It would be a great system for curating work for, of and by Torbay. It would be a great model for taking all these fantastic ideas we are talking about today

forward. It would also be bespoke to Torbay and geared towards Torbay being able to take forward artistic activity on Torbay's own terms.

We then discussed the absence of Jammy Dodgers and we decided the conversation about FEAST was over…….

SESSION NAME: What is the Future for Europe's Oldest Cinema

WHO CALLED THE SESSION? Holly Smith

WHO ATTENDED THE SESSIONS?
Tony Garratt – Torbay Council
Martin Thomas – National Trust
Richard – Paignton resident
Matt Dart – Torbay Town Centre's
Phil Eley – Paignton Community College
5 others

A discussion between residents of Torbay, The National Trust and Torbay Council took place asking 'what is the future of Europe's oldest cinema'

- The planning –
- Plans from Torbay are to keep it as a running cinema keeping as many original features as they can save.
- A possible café/restaurant to be open on the premises, which could have a license, this would have a certain niche i.e. Cocktails, old fashioned sweets, ice cream (needs to be discussed with local traders)
- A possible film history section, showing old projectors, film etc.

Audience
With film history archive - Phil Eley (teacher at Paignton community college) suggested school outings to the cinema
This will then get parents involved after hearing about the building from their children.

Tourism –
With railway next door there could be a Greenway pass, which would involve house tour, rail trip and show.

Local community –

Matinees for parents with young children at certain times, OAP deals, and certain themed nights ie Comedy night, silent movie night

There would be potential partnerships within the community

Funding
We need funding! Again a group to hold a monthly meeting that could possibly start a film festival, this would be a fundraiser.

Who has a connection in the film industry that could save the picturehouse??? Who knows Steven Spielberg??

The future –
Discussions are happening with the National trust, Architectural Heritage Land, Heritage Lottery Funding and Torbay Council

TDA is facilitating fundraising to save the building

SESSION NAME:
1) cultural democracy 2) strategic planning 3) oldest cinema in europe

few observations on each conversation

1) cultural democracy - OK this was about enabling community based culture to come about, to be self-directed and owned by people rather than imposed by arts establishment etc

the conversation centered on a nice image of an inverted orange, the idea being to have the juicy bits on the outside - that which is hidden, under-valued, smothered or ignored being allowed to flourish. the underlying assumption is that cultural value is alive and dynamic throughout society and above and beyond normative descriptions of unengaged, under-served communities etc

solutions were about enabling community celebrations, events and gatherings through reducing red-tape and restrictions. The restrictions were described in a context of power that can only really be addressed at a political level.

interesting example of parades in northern ireland and how the parades commission functions to enable parades and celebrations of identity.

2) strategic planning - this was about the tension between and the inter-dependent need for top-down and bottom-up planning. context of this discussion was a divers cultural ecology and the need for dynamism and coherence - interesting variations on time bank idea put forward to build capacity and enable delivery of a cultural strategy

3) oldest cinema in europe - interesting conversation on future of derelict cinema - a conduit of arts residencies, funding applications, fundraising campaigns all with a strong community based orientation. great example of how a building project needs community development work and community engagement works.

SESSION NAME: Radio Anywhere

WHO CALLED THE SESSION? Dave Mutch

WHO ATTENDED THE SESSION?
Sarah Hemingway, ICCI Plymouth University
Roger Heath, TOADS Little Theatre (Radio In Theatre)
Tony Garratt, Heritage & Design Officer, Torbay Council
Julie Brandon, Torquay Neigbourhood Focus
Yvonne Napper (Wildmum)
Karen Benson
and a few others :+)

Aside from all the stuff about radio, everybody mentioned how Torbay lacks an Arts Centre. Comparisons were made to Plymouth and Exeter and how their Arts Centres bring the whole community together. Gandy St. in Exeter also houses a community radio station!
Perhaps Torbay could have one that floats in the middle of the bay?

Radio is seen as an enabling strand that ties together the diversity of groups and aims of a community. It can be a tool for promoting venues and events to both residents and visitors.

By definition broadcast fm radio is local - defined by the reach of the transmitter. So a local radio ought to reflect the interests of the people living in range of its signal.

There is a strong feeling that the currently franchised local station Palm ignores the real community of Torbay because it is administered from London and in fact is sucking revenus out of the local economy.

Commercial radio tends NOT to be good community radio. Yet it is very difficult to fund sustainable community radio.

Technology enables anybody to set up an internet radio of there own, but internet is still am minority way to consume radio. This may change over the next few years as television sets connect to the internet, and 3G & 4G bring always-on connections to our cars and phones. Still there is a cachet and a discipline that comes from attaining and holding an Ofcom license to broadcast.

There are many potential contributors to local radio in Torbay, from the Council to single parents who find it difficult to attend a central studio, so potentially there is demand for more than one single broadcast channel.

Riviera FM have been broadcasting in Torbay for a few years as an internet station with the occasional one month fm license, but were unsuccessful in the latest round of fm license applications. This does not mean that they are not worthy of a license but underlies the problems of running a small radio station and the difficulty of the process of satisfying Ofcom.

There is perceived difference between pre-recoded carefully produced content and live interactive shows, with live evnts considered to be more valuable and relevant to the listeners, particularly if there is potential for audience interaction whether by phone, skype or social media.

The latest technology now makes it possible to have truly portable pop-up radio studios, using laptop computers to stream over domestic broadband or 3G networks. Now it is possible to make radio on a moving steam train or in your own kitchen. this is particularly empowering for people like single parents with non-existant free time who simply cannot travel to a central studio. This is massive advance on participating in a 'phone-in'.

Internet only stations have for years benn working as 'relays' where a series of contributors hook-up in turn from their home studios eg dfm (NL) or sub fm (uk). Soundart radio based in Dartington are pioneering a distributed system where there is a small studio available but also contributions from streamers. this concept is now being extended through the Radio Anywhere project to include a genuinely portable studio which members can use from their own home or indeed anywhere. Full training takes only a short course which computer-literate kids would find easy. thus the cost and complexity of running a radio station are vastly reduced and the potential for community participation is vastly increased.

SESSION NAME:
ARTISTS - COMMUNITIES - MONEY (resources). What and where are the mechanisms to link these up?

WHO CALLED THE SESSION?
Sarah Scaife

WHO ATTENDED THE SESSIONS?
gillian burrows, kim freeman, vera stude, josie gould, alison kenny, jack morrison, gillian dale, lindsay hall and a few more who didn't get to sign in (whoops)

OUR SUGGESTION

Flow happens, like electricity, where one of these [ARTISTS - COMMUNITIES - MONEY] is more charged than the others.

Rich and fruitful works comes out of this question: **what is the nut which art can crack** here now, in and with this particular community?
Art grown around such a nut can stretch across and fill the space between high [exclusive/elitist] art and healing [personal/theraputic/intense] art
Nutcracking art is by its very nature inclusive.

Torbay already has ARTISTS - COMMUNITIES - MONEY. We just lack the FLOW.

To encourage the flow we need a broker, an agency which provides

- a place to identify the nutty issues and challenges which art/creativity could crack open
- a way to communicate
- a pot of money, filled up by a mixed group of contributors; seed funded by ACE, and added to by local council, business sponsorship, community agencies such as Housing Associations...

And then we need to tell people about the agency and get them to step into the flow.

FEAST in Cornwall is an exciting example of just such a brokering agency. It is small in size, big in impact. It operates from one desk, with a starter fund. It gets artists, communities and money people together, gives out small amounts of money, and raises the profile and value of arts & culture.
www.feastcornwall.org

Can we have a broker agency in Torbay please?
We could call it The NUTCRACKER Suite

And in the meantime...
The non-arts community sector is a potential initiator of creative community projects/schemes which tackle the live issues in their communities. But they don't have time to ferret around trying to find artists without any obvious benefit. And they're not allowed to use social networking, forums, social med How about issuing an invitation to other sectors [HOUSING, HEALTH, ENVIRONMENT] to use Creative Torbay to put their nuts on the table.

SESSION NAME:
Where are we Now? Where do we want to be? And how are we going to get there?

WHO CALLED THE SESSION?
Dave Hotchkiss

WHO ATTENDED THE SESSION?
No list of attendees, but seemed to be generally from the theatre/performance sector.

Where are we Now?

Quite positive responses.
There is a lot of theatre in the Bay area. In some ways there could be 'too much' theatre , but which needs better coordination of productions schedules. Needs to be wider than the Agetha Christie format.

Challenges: Torbay's location is an issue. Close to Totnes/Dartington and Exeter

Demographic issues: Affluent retired population conflicting with a financially poor younger population.

Growing Alternative Music scene.

Marketing needs to link to tourism. Difficulties in marketing; how do people find out what's happening?

People come to Torbay on holiday and then look for something to do in the evenings. Poor marketing and promotion of what's on offer.
How do we get people to come to Torbay specifically for the cultural activities?

And how are we going to get there?

There needs to be an **Audit of venues and facilities for arts and cultural activities** and presentation. This will be for both performances and rehearsal spaces.

Development of a 'Fringe' culture and Independent sector could be a real solution to drive and build the creative and cultural sector involvement.

Enlargement and modification of Princess Theatre to accommodate larger touring shows.

Creative Torbay website is useful communication tool to publicise events.

Coordinated programme, effectively marketed

SESSION NAME: Writing the Bay: What should writers be doing outside of their garrets?

WHO CALLED THE SESSION?
Shiona Morton

WHO ATTENDED THE SESSIONS? Kai Barnes; Philip Eley; TonyG Garrett: John.

It was suggested that the writing community was hidden to some extent. Novelists could work in a more solitary way:playwrights tended to collaborate during the process of writing in order to test their work. We discussed various ways that writers could become more visible and support the artistic culture of Torbay.

Heritage stories with older people
Spaces where stories could be found or "stumbled over"
A writing group to encourage emerging writers
A project on happiness. People are happiest at 9 and 68 years old. Ask both age groups to write about their happiest moments and display or get writers to imaginatively put a 9 and a 68 year old together in a scene and create a

conversation.
Similar with “What I like about where I live?”
A giant collaborative poem

We also discussed potential collaborators:

Paignton Picture House – writing about what film has meant to people.
Display or perform work in the picture house as part of campaign to open it.
“Talking Points: from this morning – maybe empty spaces used to house work and talk/writing/performance.

Writers in Residence Ideas:
The Zoo; The Picture House; The Steam Railway; Museums; Oldway House.

Who are the potential collaborators?

A writing Festival (not a literary one) was also suggested where writers could gain information and workshop experience. Could this be a USB for Torbay? This would not be about looking BACK at previous traditions but creating an experience to move contemporary writing forward.

Finally we discussed collaborative approaches and mentioned places like the Epicentre in Paignton as a potential venue.

SESSION NAME: Contemporary Art and Heritage Art: Finding a Way Forward

WHO CALLED THE SESSION?
Amelia Marriette

WHO ATTENDED THE SESSIONS?
Lara Lloyd
Andy Harper
Angela Saunders
Emily Williams
Martin Thomas
Patricia Dixon
Nigel Wood
Tom Austin
Isabel Coulton
Helen Snell

Anna Keleher
Suzanne Redstone
John Forte
Jenny Crosse

Summary:
The group talked almost exclusively about contemporary art. Heritage art was not much discussed – heritage art a good thing to respond too – bounce ideas off but not mentioned other than that very much. (the bay is perhaps the heritage bit as are many of the buildings). Contemporary art needed to bring employment, has energy, increase tourism, something for youth

- Desire for a building seemed strong – a new one
- Big, ambitious
- In centre of Torquay
- Group wanted this more than a Café Rouge or a Costa Coffee or anything generic
- Grand architecture designed by competition
- Wakefield, Margate, Tate (St Ives) all seen as models
- International artists and best in South West shown together
- Sydney Opera House – also – iconic
- Ask if a contemporary art offering can be part of the Pavilion Hotel deal – a win win?
- Art café, art bookshop a place of focus for all
- Saatchi Torquay? Perhaps too corporate?
- Ecological building – green and proud of it!

A gallery in an existing building:
- Torre Abbey a definite favourite – 3D in Barn (weddings can be part of the offering, but not to take precedence over art.
- Small Creative Art Civil Partnerships/Weddings: in and around the art
- Perhaps 2D at Cockington
- Why is there no lasting legacy from the Gormley or the Hirst – and before that C Visual Arts? What happened to that foundation?
- What happened to Torre Abbey Contemporary Open?
- Lots of projects start and die (not fail, but die) and this is a waste of energy – need to build on the past
- Need sustainability
- Need joined-up-thinking

- Local models which are successful contemporary art spaces: Spacex, Exeter, Phoenix
- National models which are successful and undergoing change at the moment
- National models: Ikon Gallery, Birmingham

- Not council led, but supported by council see Arts Consortiums – Plymouth, Exeter, Bristol

Some people felt that a building was not important - it can happen anywhere: on a cruise ship around the bay – in small venues all over

- Touring exhibitions locally and nationally a good way of getting art seen: more cost effective
- Need a councilor to champion Contemporary Art – need MP to take forward but the council not the right people to write strategy or run the gallery – too hard for them to be seen to get it right – not enough funding – needs to be grass rootss
- Need artists to express desire
- Need community to be involved
- Needs to come from grass roots
- Funding needs to facilitate not control
- Need a right to fail without blame (occasionally)
- Make the art first – the space and the top down support will come
- Artists need to come together, but the same ones cannot be burnt out – need to pass on to next generation
- Need to make economic case
- Need to get press to understand the desires and ambitions – not crush them
- Need strategy for this – but not a straight jacket
- Everyone needs to agree it then stay with it
- We need to encourage acceptance of change

SESSION names :Oldest Picture house in Europe
Cultural Democracy
Whoa are the audiences?
Empty shops
Crossways

I initially went the first session just curious about the plans for the picture house and who actually owns it. I am a local artist and teacher and could see that it might be a venue for such activities and other community based projects and work. There were some representatives from torbay Council and National Trust and between them, I was reassured that the future use of the building will be beneficial architecturally as well as functionally for the community and for business. Exact details weren't relayed, or the ones that were are not ready for publication but I was happy with the outcomes of the discussions. We also touched on Oldway Mansion and the Pavilion. Again, I

was happy to hear that plans were to raise standards as well as have community access, I just hope that the commercial side doesn't completely dominate to the detriment of the community. I mean a wedding venue is very good for making money but only the people attending it will benefit, a film festival with related art and music workshops and performances on the other hand might not make as much money but benefits the community more.

Overall, it was amazing how there were some central themes that kept emerging in all the sessions I attended. These were the general need for and ARTS centre in Paignton and/Torquay as a 'HUB' and the second one was the need to get schools and the younger generation in general involved, like for instance in carnivals and festivals in the form of competitions and first of all finding out what it is they want.

Gundel

For myself, I learnt about my target audiences and where I can find out in the future what they want (Creative Torbay surveys), learnt that there are an awful lot of people in the bay who want to raise standards and change aspirations and opportunities and I am please that this day was facilitated in the way it was . Now I just hope that some of the ideas generated are followed up and that the people are listened to.

Session 2 – Purpose built Arts Centre

Why the multi-purpose centre is needed:

For Exhibitions, local and national. Main space multi-purpose eg\
Performance, theatre, music, cinema
Workshops/studios for daily community use
Gallery space
Could be run by volunteers and professionals
Income: generated by rental income and art sales commission

In line with Torbay Strategy document ' on the crest of a wave'

Potential buildings (possibly through building preservation trust)

The Scala Torquay
Riviera Centre
Pavilion
Paignton Church (near bus station)

Broadsands Art on the Beach (where current café is)
The Parkfield Centre Paignton

Possibility if forming a collective to run this as a charitable organization set up by the council but run by the artistic community

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Notes from Marilyn

Art is too important to be just the concern of people who self define as artists.

We should work to empower the people of Torbay (young and old) to engage with their imaginations to create cultural expressions, so that art and culture are part of everyday.

This can be done through aspirational leadership and facilitation , professionals and participants/emerging artists working together in partnership, but most of all respect for what the community brings to the situation a celebration of the vernacular.

SESSION NAME: Cross Pollenation between art forms - Let's Collaborate

WHO CALLED THE SESSION? Yvonne Napper

WHO ATTENDED THE SESSION? Kate Wilson, Richard James, Jim, Jack Morris, Jennifer Davies

The session was concerned with two major themes

1) The value for individual artistic disciplines in collaborating with one another in different creative cross-pollinations
e.g. clowning with singing with textile design - and the exponential development that can happen for the respective artists and and their art forms as as result.
Artistic Alchemy - making something new out of existing forms!

2) Collaboration can assist not only individual artists expand their own consciousness and skill base, but the resulting "loosening up" of the

boundaries between art forms can also have very real, practical benefits, such as attracting new audiences, funding and venue opportunities outside of our usual remit.

Inspirational projects such as FEAST in Cornwall. Born from a culture similar to that of Torbay (where there is a lot of energy held by diverse creatives and a big fringe culture, but no real "centre" for all of it), FEAST has shown how such collaboration can lead to tangible, practical results

The sustained energy and connection generated between individuals and creative communities can also help put an end to feelings of isolation and feeling at a loss as to how and where to start with projects.

The value for the wider community of collaboration as a means of making the arts more inclusive and "user-friendly" - encouraging new participation, reaching new audiences, bringing more awareness to who is offering what in the creative scene in your locality, bringing disparate groups and individuals together who may not usually meet, and hopefully engendering a greater sense of the value of art - and artists - of all kinds in our lives. The idea of "taking it to the people" instead of waiting for the right venue/opportunity was also discussed.

ACTION: Investigate a few possible venues for collaborative meetings (Mention of EPICENTRE in Paignton, where this kind of cross-pollenation already seems to be happening).

Set a date, issue invitations, and have a go!

SESSION NAME: Making Incomers Welcome

WHO CALLED THE SESSION? Jane

WHO ATTENDED THE SESSIONS? No one else

I called the session as I am relatively new to Torbay, although I have many connections with Devon as it is my mother's home county. I found it very difficult to make contacts with other musicians and music teachers when I arrived. Discussions with other people, today and on other occasions tell me I am not alone in this. The following themes seem to have come up in common:

Fragmentation: The number of different groups that are around which do not work together mean that entry into any one group does not normally open doors into any other group (very different from my experiences in London and the South East).

Finance: The lack of funding means that professional opportunities are limited, and those that are around are jealously guarded. People do not pass on knowledge of job opportunities, and at times appointments are made on the basis of who you know (I have both suffered and benefitted from this).

This can make Torbay feel quite cliquey.

An interesting comment made this morning may also help to shed light. A Torquinian friend who has returned after spending some time away commented that Torquay (in particular) is a shanty town.

People grow up here and leave
People come back here to retire (or finish their working life)
People spend a few years trying to find the good life (some succeed, some do not).

At a post rehearsal session of a local group, we asked of the 20 odd people in the room "Who was born here or grew up here?" There were 2 (or perhaps 3). All the rest of us were incomers.

If Torbay arts organizations are full of people who have arrived here in adult life, why can we not welcome the next wave?

SESSION NAME:
HOW WILL WE KEEP THESE CONVERSATIONS GOING AFTER TODAY?

WHO CALLED THE SESSION?
PHIL GIBBY

WHO ATTENDED THE SESSIONS?
ABOUT 15 PEOPLE – DIDN'T CAPTURE NAMES

PROPOSED ACTIONS:

1. Share email addresses of attendees to enable future conversations.

2. Post today's reports on Creative Torbay and acknowledge Creative Torbay

is a key website in terms of information sharing going forward.

3. The convenor of each of today's sessions is the person responsible for keep that conversation moving forward, should they so wish.

4. Encourage the emergence of "sticky" venues where people interested in cultural activities are more likely to bump into each other informally: Epicentre, Cockington, Paignton Library, One World Café suggested.

5. Introduce a First Friday-style event, similar to that developed by Watershed in Bristol – open invitation to all those interested in cultural conversations.

6. The first First Friday confirmed for Cockington Court at 4pm on Friday 9 November. Cockington to waive parking fees for the event, via a permit system.

7. Keep #culturetorbay hashtag alive on Twitter.

8. Set up a Facebook page if there's demand for it.

9. Recognition that the cultural development of Torbay is a shared responsibility between Arts Council England, Torbay Council and Torbay's cultural sector. ACE committed to ensuring that the thoughts and views of the cultural sector are taken into account in developing future actions, and will consider how best to achieve this.

10. Recognition that today's attendance is largely devoid of children and young people – a clear need exists to engage them and canvass their views.

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sESSION NAME: What will Torbay be like in 2080?

WHO CALLED THE SESSION? Adam Davison

WHO ATTENDED THE SESSION? Adam Davison, Monique Luckman, Emily Williams, Richard, Kate

We thought the future, when we will be dead, but younger people today may still alive. We talked about evolution. Some things emerged, such as;
In the future, we may be underwater, grow delicious cabbages, the rich/poor divide may not be as big. It will be quiet, we will encourage sharing, and fingers will still switch things on and off.

We considered the madagascan aye-aye, a highly developed tree dwelling marsupal, that has evolved to live a sustainable future. We gonna have to do the same.

SESSION NAME: Culture and Creativity for Children and Young People

WHO CALLED THE SESSION? Forkbeard Fantasy

WHO ATTENDED THE SESSIONS?
Tony Deyes
Philip Elay
Tammy from Play Torbay
Abi from Med Theatre
Barry Cole
Eloise Malone (Ellie) from Effervescent/Arts Council England (note taker)
Nice man from Forkbeard
Others who flitted in and out

Stuff Discussed:

WHY?
Creativity is at the base of so many skills - imagination, business skills, sciences, entrepreneurship, leadership, resilience and adaptivity, self-knoweldge, self-confidence, self-esteem. We need to support children and young people to develop their creativity through arts and other means.

CONTENT:
Sharing ideas with each other, learning from other children and people.
An opportunity to create an end product/installation/exhibition, do something new, offer something to an audience and get some positive feedback.
Inspiration via demonstrations. Tour work.
An opportunity for young people to talk about themselves, and to make sense of the world around them
Turning the museum/host venue/theatre/art gallery inside out - what lies beneath what's seen by the public?
Thematic approach?
Skills-based approach?
Site-responsive.
Create something to take home and show.
Upskilling
Get ideas going
Achievable tasks: early successes to develop confidence
At least slightly useful stuff - not just for fun :-)

CONDITIONS:
This can happen in a safe non-schoolified environment where people feel comfortable and have freedom to innovate.
Open access? Closed groups - therapeutic conditions? Drop in? Committed engagement?
Playfulness, guidance, the ability to make an idiot of oneself, to hold the group and give them confidence but also to learn and play alongside them.
Co-discovery, co-creation.
Individual creative endeavour versus collaborative

HOW:
How to reach young people and children? Everyone goes shopping - can you set up a taster session in mall or shopping centre? Trago have done well by co-locating shopping opportunities and leisure activity - what can we learn from Trago?
Reaching children through institutions - police, youth workers, schools, other partner organisations...you don't have to start from scratch each time and you can capitalise on trust and engagement already built, helping that organisation to develop their offer and reach through you.
For young people who are primary aged, their families make the choice for them. Secondary aged young people tend to turn up if their mates are going to turn up.
Captive audiences
Pop up play opportunities
recruitment processes beyond posters. contact-gathering. Balckberry messaging and SMS. Young people don't tend to use twitter.
taster sessions...but can you do a taster of a long developmental process led by the young people?
Social psychology/community development/youth work/child development disciplines all have something to bring to this.

Not convened by Ellie...convened by Forkbeard. However, I'm really happy to continue the conversation and give support and help to colleagues looking to develop work with children and young people. It sounds like Forkbeard are, too!

contact: ellie@eff.org.uk or eloise.malone@artscouncil.org.uk

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SESSION NAME: Night time economy - what's the cultural offer?

WHO CALLED THE SESSION? Nema Hart

WHO ATTENDED THE SESSION? Nema Hart, Julie Brandon, Lindsey Hall & the lovely lady from Wren.

Key points

1. Torquay's night time economy is mainly centred around a **drinking culture** after 10pm, it has a reputation for stag & hen parties and as a result it is discouraging people from entering the town in the late evening.

2. Torquay actually has the **purple flag** status - this means they have a vibrant nightlife offer, but this seems to stop at 10pm

3. There are **street pastors**, volunteers that work at night to help people who need help due to drinking etc... they even supply flip flops for girls who can't walt in heels

4. There needs to be a programme that **encourages and entices** people into the town centre for **cultural activities and alternative entertainments**.

5. There are good restaurants, a few live music venues (pubs) and a cinema but after 10pm their offer is no longer there

6. There is a need to create **people palaces**, spaces where people want to hang out, especially young people at night - i.e coffee shops

7. The **cinema needs support**, staff are scared when they finish work as they come out onto a street of drunk people - idea to create a film festival that encourages people into the centre for an alternative cultural activities, films could be projected on the outside as well as inside.

8. **White Nights** - all cultural venues stay open all night and encourage people to experience their offer, a bit like the museum's 'after dark'

9. We need to get people to believe this change is possible

10. We need f**amily friendly events**,

11. no alcohol nights in night clubs looking for alternative uses for these venues when they are not being used as drinking clubs, could be for dance?

12. **Late night shopping**, set up a regular night to entice people into the town at night and entertain them!

13. need to capitalise on opportunities, **pop up events to give people a cultural experience,** start small and grow!

SESSION NAME:
How can we change the perception that Torbay is the back of beyond?

WHO CALLED THE SESSION?
Vicki Morris

WHO ATTENDED THE SESSIONS?
Ki Barnes
Andrea Medway
Liz Atkinson
Jack Morrison
Paul Trainer
Sarah Bell
Melanie Border
Jim Brewster
Simon Jutton
Anna Gilroy
Amelia Marnette
Kim Freeman
Jeremy Holloway
Karen Benson
Mark Lane

MINUTES:

- Only we can change others' perception
- There is lots happening in Torbay but on a small scale, which gains little publicity
- The general perception of Torbay amongst the rest of the UK is that we are small and out of date
- We need a "Wow" factor to attract the public- something of great quality
- Locals don't use our venues and facilities (shops in Torquay etc)
- We need something of interest that is affordable and accessible
- WE need to rebrand Torbay / the English Riviera with a positive attitude for others to feel the same
- The general response within the group was that this subject should have attracted more people as it affects as us all

- We need to promote and raise the quality of what we already have rather than settling for OK. This will mean proper research and marketing
- We need to take more calculated risks with regards to putting on shows eg: one speaker runs a successful Burlesque show regularly following research and marketing
- Funding is a huge issue within Torbay and means that local theatres are unable to bring new productions to the area. Therefore we only have the same touring acts revisiting and audiences have already seen them and so do no buy tickets. It is a vicious cycle of no ticket sales means no money to buy in new productions
- If Torbay gains funding, we need to ensure that is spent wisely and does not split the area as it has elsewhere
- Corporate sponsorship was discussed eg: cheap tickets one day per week for shows such as Orange Wednesday

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SESSION NAME: Bumblebee Report

Hearing many groups in the first session mention the need for a centre for artistic activity, in Torbay. Somewhere that was visible and accessible, that could host diverse art genres, put Torquay more on the arts cultural map, and be a constant beacon for young people who might not have exposure to the arts within their family bakground.

The question arises – Funding.

In the current climate, the acquisition of such a centre seems remote.

SESSION NAME: art in in the natural world/landscape and wildlife as inspiration

WHO CALLED THE SESSION? dominic acland and nigel wood

WHO ATTENDED THE SESSION? suzanne redstone, sarah scaife, josie gould, isiobel coulton, tracy brook, nigel wood, anna keleher, david harbott

NOW DO WE MAKE MORE ART IN THE NATURAL WORLD/LANDSCAPE

ND WILDLIFE AS INSPIRATION?

how do we access funding
G4A simon jutton from ACE

does it have to fit into strategy? Simon Jutton says NO, G4A rolling program

COLLABORATIVE APPROACH

local agency could coordinate and or curate
risk of being another layer of bureaucracy
could support artists by reducing bid writing process\\potential of geopark/tcct to make a bid and bring in curatorial expertise
scoping stage could be funded - development fund

CRITERIA RE NATURAL WORLD: ACE ENSURING ARTISTIC QUALITY

how relevant to site, conversation with site innovative/original
quality of execution
materias
skill
audience engagement who is it for who will benefit
what is artists intention
selection process is it open to the artistic community to innovate
How managed, time line, legacy costs

POSSBLE INFRASTRUCTURE PROJECT part HLF part Big Lottery... be clear which fund for which part.

TRUST AS CUSTODIAN OF KEY GEOPARK SITES would be interested in hosting to see more art happen in our sites.
A meeting would be good.
please copy to emails:

dominic@countryside-trust.org

SESSION NAME: Empty Shops; missed opportunity?

WHO CALLED THE SESSION? Jeremy Holloway

WHO ATTENDED THE SESSIONS?

Vicki Morris
Anna Aroussi
Tracy Brooks
Helen Snell
Nema Hart
Matthew Dart
G. Barnfield
Paul Woodhouse
Philip Eley

REPORT:

- Most common problem – landlords
- This session could be the catalyst for the emergence of performances in empty shops
- A project in a shop recently in Winner Street ended with immediate occupancy after the arts project finished
- Flash mobs are an obvious use with empty shops
- Portas Pilots were mentioned as an example of utilizing empty shops e.g. shops used in Bedminster, Bristol
- Use of shops at night time was suggested in order to take back the town centre
- Another Portas project was in Liskeard
- Sponsorship options were discussed
- Use of media as a performance was suggested
- The ARK was mentioned s an example
- Union Square in Torquay is keen to utilize shops
- Goodwill is needed on both sales in any agreement
- Town centres are shrinking inwards
- A description of using empty shops would be to see art happen
- Using shops increases community involvement. Cohesion

From 2013 rates go to local councils

Session: Crossways: an arts and culture hub in Paignton?

Called by: Mischa Eligoloff

This session was called to look at the possibility of using all the empty shops in Crossways to house various arts and cultural projects.
The vision would see a umbrella funding application paying for the rental, business rates, refit of shops plus a big arts commission to redesign the look

and the feel of the centre and one to launch the project.
The project could last 2 years during which time the partners could seek to demonstrate the value of it and work towards a bespoke and shiny new arts centre in the Bay.
Groups could come and animate the spaces with their projects.
It would help regenerate the town centre and offer residents a sense of ownership of this unloved and under used town centre resource.

A wide ranging discussion took place.....comments/views etc

- Why should it have a limited shelf life?
- Who is contacting the owners? The town centre manger and council would contact them and try and negotiate a deal.
- It was a superb place from which to have community outreach with 3 primary schools within 15 minutes walk.
- It could focus on building a sense of pride in our place/bay/town gathering community together
- The centre would need a coordinator
- Would there be criteria for groups to entre and use the space?
- Should we commission a small feasibility study/business plan – Mischa would investigate this
- Everyone wanted to take the proposal forward
- Mischa would contact the agents and organising a meeting in November for anyone interested when we could meet at a local café and then see the spaces? Date/time tbc – keep and eye on creativetorbay,com
– Towards the end of the meeting we were joined by Tony Garrett from the council who talked about other buildings which could be used including the Dartmouth Reform Church and Scala Theatre. Some members of the group agreed to investigate these options and report back at the November meeting.

Session: Audience Development:
'Who are our Audiences and where can we find them'

Called by: Mischa Eligoloff

40 people attended this short session when the strategic work which has been done over the past 5 years was explained to the group who were signposted to the creativetorbay website for a full online explanation of the work:

http://www.creativetorbay.com/networks/creative-

torbay/documents/audience-development-data-crunch.pdf

for questions: creative.torbay@torbay.gov.uk

Jim Brewster the director of Audiences London plus was in attendance this agency can assist cultural organisations in understanding and developing audience development.

http://www.audienceslondon.org/3505/who-we-are/who-we-are.html

Faye Stewart the Arts Council SW Relationship Manager with responsibity for engagement and audiences can also be contacted for further information.

Following the presentation of the work there was a short Q & A session.

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Closing comments from participants:

- Feeling inspired
- Feeling excited – support for Geo Park in group above what was expecting
- Really good – thanks to all who came and really enjoyed
- Feeling inspired and motivated – great that so many different people here, from all orgs, and professions – hope that something amazing comes out of it as Torbay great place to live and work and needs promoting
- Bit cynical at start- open space model. Found it really exciting by end of day, really democratic model, met many new people who will stay in touch with – thanks to all.
- Think very useful day – can we do it again next year?
- Thank you for coming – enormously energizing day – this is just the start of the conversation
- Be prepared to be surprised! Was surprised, came from outside of Torbay and didn't realise so much culturally going on already – excited by question of what could the future look like – picture is there, just need to communicate amongst each other about it
- Thanks to ACE for coming – Smooth Space organisation looking for members at info@smoothspace.org – want to make something happen!
- When mayor heard about seminar and format, he was shocked. Now he will be amazed by the feedback of the event.
- Feel very excited about day – enriched by meetings and conversations of day. Also feel a bit despondent about funding climate and feel need to come together as artists and practioners important. Local exchange trading systems an idea to foster going forwards in arts networks.
- Everything we do has an impact – think had an impact today and lets keep it going into the future