



CONNECTED CULTURE

CULTURAL PLACEMAKING STUDY

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Written by Futurecity
futurecity.co.uk



EXETER
LIVE BETTER

FUTURECITY



1. EXECUTIVE SUMMARY Liveable Exeter X Culture — Collaborative City Making 1.1 Strong Cultural Identity 1.2 Regeneration + Culture 1.3 Connecting across the city 1.4 A framework for action	4. PROJECT INSPIRATION Liveable Exeter and beyond 4.1 City Point CC Identity CC Projects • Exeter Lab • Canopy • Bio Basecamp 4.2 Water Lane CC Identity CC Projects • Water Square • Floating Sauna, Swim and Theatre • Climate Centre + BBC Experience 4.3 City Wide • Science Centre • City of Lit Hub(s) • Exeter Pollinators City • Upfest Exeter • Street Stories Exeter • Exeter COP Fringe
2. VISION 2.1 Exeter's commitments to culture • Introduction • Liveable Exeter • Exeter Plan • Corporate Strategy • Conclusion 2.2 Connected Culture Vision 2.3 Connected Culture Mission	5 IMPLEMENTATION 5.1 Governance 5.2 Embedded arts directory
3. FRAMEWORK Introduction 3.1 Pillars • Climate Science • Learning & Innovation • Arts & Literature • Heritage 3.2 Places • Public Realm • Architecture 3.3 Principles • Collaboration & Co-Creation • Extra-Ordinary Creativity • Intergenerational Justice 3.4 Partners • Civic • Cultural • Community • Commercial 3.5 Connected Culture Equation	6 BRAND OPPORTUNITY Appendix – evidence base Area Context • Local geography, history and culture • Local economy • Demographics Cultural Context • Cultural Audit • Policy alignment • Stakeholder engagement





Liveable & Cultural – Collaborative Exeter City Making

We all know that the great challenges our culture and society face cannot be solved by any one-person, disciplinary field, or institution. This is especially true when it comes to investing in our towns and cities. It requires a collaborative approach, which is why we need to work more closely together than ever before.

This Cultural Placemaking Study for Liveable Exeter explores a methodology for public, private and civic city entities to co-create a culture and development driven city identity that differentiates it from its regional and national city competitors. The arts are accepted as an important tool for exploring the individualism and unique identity of our towns and cities. We believe that culture is the key to unlocking the seductive power of towns and cities, a catalyst and tool for defining a place's individuality.

We now live in a time, where creative genius is the new trading currency. Housing, transport, and infrastructure are still central to urban development, but these alone are no longer sufficient to attract us

to one place over another. The public and private sector, individuals and communities are interested in the idea of Exeter as a place with a clear purpose and identity. A 'one size fits' generic approach to urban design is not the answer, instead the idea of creating small, vibrant, tolerant, malleable, independent, and attractive places in which to live, work and play is now the lodestar.

This Cultural Placemaking Study is about creating the conditions for this new collaborative ecology, connecting across Exeter's civic institutions, history and heritage, innovation and creativity, blue-chip education, and cultural sectors and its strong community spirit. The term 'palimpsest' describes

the visible trace of what went before. Exeter is a place still defined and formed by over 900 years of cultural layers, built around trade and knowledge. This association has helped develop a city where learning and creativity informed its growth. Today it coalesces these strengths into a high quality of life for its residents. This study aims to look at how Exeter City Council can use the Liveable Exeter development programme to embed the city's cultural identity and varied offer into new built environment projects so as to help strengthen the citywide offer for residents and visitors.



Liveable Exeter can re-examine and contemporise the city's proud history not through a nostalgic lens, but by looking to the future, through a 'gallery without walls' approach that draws out the unique strengths of the city's businesses, education, cultural and community organisations, creative industries and SME's, into the new development areas through design, arts and infrastructure.

This Cultural Placemaking Study seeks to enhance Liveable Exeter's ability to catalyse cultural growth in the city, to help drive a wider Devon vision for creativity at the heart of future economies. This Study promotes the value Exeter's key creative and scientific sectors such as climate science and literature as cultural drivers within new development. It promotes a creative dialogue in the context of public space between curator, architect, artist, technologist, poet, communities, engineer, viewer, and client. Exeter City Council supports artists, artisans, and designers to bring original ideas and applications to the city, creating interventions in the architecture, infrastructure, and public realm, adding new layers of meaning and wonder to the built environment.

Liveable Exeter can help drive Exeter's broader cultural growth, unlocking its rich natural and built heritage assets stretching across the centuries and at the same time, setting new pathways in contemporary culture, attracting the best and

brightest of the area's talent in the arts, fashion, film, design, music, and theatre. This Study sets a frame for how Liveable Exeter can encourage collaboration with the city's cultural organisations, businesses, universities, museums, and communities, setting out a strategic process of short to long term projects to embed creativity into various aspects of the Liveable Exeter development programmes.

CULTURE & REGENERATION PARTNERSHIP

This Study is a call to property developers and design teams to join the conversation about designing culturally rich and vibrant places. An embedded cultural approach can provide visible cultural, social and economic value, through new spaces for cultural organisations, creative public realm including street furniture, wayfinding, lighting, public and street art. This Study promotes the need for new space for the creative industries and for the public realm to be 'plug and play' ready for festival, events, theatre, projection, carnival, pageants, and processions. To this end, Exeter City Council can support partners

across culture and regeneration to:

- Elevate the value of culture within Liveable Exeter's future.
- Build a collaborative working ecology across the public and private sector, representing history and heritage, arts, educational and cultural institutions, business, technology, and community life.
- Provide a platform for collaborative programming, knowledge exchange, and professional development



This Liveable Exeter Cultural Placemaking Study looks for new ways to support the cultural sector at a time of economic uncertainty and rapid change, particularly with regards to government policy and investment, and considers how within this context it can maximise opportunities for the expansion of cultural life across the city.

As a development project and programme, Liveable Exeter can champion creative innovation, by attracting creative entrepreneurs, artists, and makers, and to embed culture and creativity into its projects. It can support cross disciplinary partnerships and meaningful public-private collaborations. This Study advocates for this collaborative approach between all sectors in order to enhance Liveable Exeter's placemaking offer.

This advocacy begins with proposing core cultural placemaking themes and principles for embedding cultural and creative infrastructure across the city. Two Liveable Exeter sites, City Point and Water Lane, are used as study sites to demonstrate how these themes and principles can manifest in different place

specific projects, each with a distinct personality and scale. Beyond the Liveable Exeter sites, this Study provides examples of potential city wide projects that could support the same themes and principles.

RIVERSIDE CULTURE

An important component of the cultural placemaking vision for this Study is how to celebrate the ancient River Exe, which forms the distinctive shape of the city and surrounding landscape.

The river presents the opportunity to connect up and open up the city - a blue and green 'Cultural Promenade' using existing roads, river edges, paths and spaces and new landscaping to encourage an expansive animated lung for city life – an enhanced

flow of nature and people through the city, via festival, pageant, procession, and sensitive ecology and leisure projects.

Liveable Exeter identifies three large development opportunities along the river. As such it has the vision and scale of impact to create 'places where big happens', opening up under utilised land to bring together residents and visitors to enjoy the river as a new cultural experience throughout the year. Defining character areas along the river, partly via the three identified sites, starts to categorise the richness and diversity found along the 8km stretch of river within the city boundary, providing diversity of opportunity for delicately embedding culture along its route.



This Cultural Placemaking Study outlines a new language to elevate Exeter's cultural quality of life

Alvar Aalto spoke of a building as being “a *synthesis of life in materialised form... not a splintered way of thinking, but all in harmony together*”, a view that resonates with a contemporary and radical model of entwining art, architecture, science, craftsmanship, creative engineering from a brief that is driven by the user(s) and the environment. In a world where

the interchange of disciplines is becoming the norm, the artist seeks to work alongside traditional urban practitioners using art and culture as a placemaking tool to reinvent itself as a place for cultural presentation and production.

Golden ages of creativity and cultural energy are brief. Special windows of opportunity open, and

then close, leaving traces to delight succeeding generations. This Liveable Exeter Cultural Placemaking Study is a call to arms, opening up new opportunities to re-imagine Liveable Exeter as a ‘gallery without walls’, a place where the individuality and creativity of its population is made visible.





INTRODUCTION

Exeter's status as a cultural city is well established, and the role cultural production and consumption plays in the life of the city is significant. At a strategic level, city authorities and institutions work together and in dialogue with the Arts Council and other national bodies to achieve the social and economic benefits the sector can provide to the city. Initiatives such as the UNESCO City of Literature, Creative Arc and Cultural Compact draw key institutional players together, creating a city which is connected by a shared commitment to culture and a clear sense of mission. In Exeter, culture is a catalyst for creating a more equitable society, improving living standards and access to opportunities, and attracting investment into the city. Much of this commitment is described in two key Exeter City Council documents, the Exeter Plan and Corporate Strategy, and exemplified in the Liveable Exeter brand and Creative Arc initiative, which are described below.

It is important to consider how the interplay between Exeter's cultural brands, initiatives, partnerships and responsibilities are publicly communicated and understood. Exeter's focus on developing strong relationships at an institutional level has been highly successful, and how this then translates into a model for cultural production, consumption and governance which enables community and developer participation in is an element of this report. In doing so, we focus on two key elements – how vision, principles, and a framework (Ch 2 & 3) can inspire example projects (Ch 4), and how delivery is underpinned by effective, participatory governance (Ch 5).

LIVEABLE EXETER

The 20-year Liveable Exeter programme, led by Exeter City Council, builds on Exeter's Garden City status with the ambition to lay out sustainable development and placemaking principles for the city. With 12,000 homes in the pipeline, Exeter City Council, working alongside key public and private sector partners, aim

to ensure that the city is able to grow sustainably in a way that enhances rather than detracts from Exeter's reputed quality of life. Liveable Exeter accepts that culture has an important role to play in achieving these ambitions and that potential developers among others should receive clear messages about what the city needs to grow well. Liveable Exeter is a citywide initiative to transform brownfield sites for mixed uses, including new homes, which are to become exemplars of liveable neighbourhoods. This Cultural Placemaking Study focusses on how culture can support the inclusive delivery of these sites.

As an important part of the city's messaging about its development intentions, the Liveable Exeter work communicates to three audiences. Firstly, it sets out principles to potential developers and investors about the way the city should grow sustainably that lie beyond the purview of planning and development control. Secondly, those same principles are communicated to other departments within Exeter City Council and local institutional stakeholders that help to deliver places, in the similar way as a Supplementary Planning Document does. Finally, the Liveable Exeter brand communicates a message to the public that focuses on the Council's commitment to protecting and enhancing their quality of life as the city grows. This encompasses such issues as climate adaptation, sustainable infrastructure, culture and liveability.

The Liveable Exeter website is not at this stage supported by detailed plans or strategy and may be described currently as a 'place brand' approach, feeding into the Exeter Plan. However, a Liveable Exeter 'This is our City' event in 2022 brought together community leaders to discuss the wider ambition for the city and was written up to contribute to the Exeter Plan. The task going forward, in the context of culturally led placemaking is that of authentic place identity, through place co-creation to attract investment to embed new place infrastructure that in turns attracts further private sector support to deliver fully integrated culture as legacy.

EXETER PLAN

Significantly informed by Exeter City Council’s 2040 Vision and Liveable Exeter, the Draft Exeter Plan is currently entering its final phase before publication. Seven ‘Liveable Exeter principles’ shape the ambition of the Exeter Plan.

These are:

- 1. **Memorable places**, covering the character, identity and experience of the city and its public realm
- 2. **Outstanding quality**, which focuses on quality of design, facilities, natural environment and public space
- 3. **Welcoming neighbourhoods**, which aims to localise access to services, housing, employment and centres
- 4. **Liveable Buildings**, focusing on the quality, character and sustainability of new architecture
- 5. **Active streets**, to encourage sustainable travel choices and an improved streetscape
- 6. **Spaces for people and wildlife**, to achieve biodiversity gains, access to nature and safe open spaces in the city
- 7. **Connected Culture**, to celebrate a diverse and accessible cultural offering, connecting our world leading climate science, arts and literature, heritage, learning and innovation.

The opportunities for culture to contribute to the enhancement of the built environment are detailed in the plan. For instance, the potential for culture to play a part in the revitalisation of high streets and town centres is expressly referenced, particularly regarding the night-time economy. The principles which help to define how existing town centres come forward (greater diversity and mix of uses, culturally activated public realm, protection of cultural venues and heritage, enhanced local identity) will also apply to the

Liveable Exeter sites.

In addition to contributing to place identity and the international place brand, the plan refers to how the economic attractors of heritage, tourism and sport should also contribute to improving health, inclusion, and skills outcomes in the city. The Plan cites the Creative Arc initiative as the mechanism to unlock these benefits (see below).

There is also a commitment to ensure broad access to culture including through initiatives such as UNESCO City of Literature, access to venues and public art. To increase visibility and engagement, a public art strategy has been implemented, which aims to provide unique and stimulating focal points that encourage pride of place, debate, and critical thinking to create a more equitable city. This Study supports its recommendations, particularly around the need for clear commissioning structure and governance. How the embedding of broader cultural projects and infrastructure can happen within new development in the city is touched upon in the Exeter Plan but is taken up through this study.

CREATIVE ARC

The Creative Arc was formed in 2021 by RAMM, one of the most highly regarded regional museums in the country, the University of Exeter and Exeter City Council. Conceived as a new model for cultural partnership, the Creative Arc aims to create an innovation unit and knowledge hub for Exeter that supports the culture sector. It is described on the Exeter Culture website as a physical hub, supported by a programme of activity where ‘research meets culture to help shape place’. Creative Arc is funded through the University’s Complex Initiatives Fund and Higher Education Innovation Fund, both of which aim to address societal challenges through research impact, innovation and support for scale-up. Programme themes are Health and Wellbeing, Environmental

Sustainability and Heritage and Place. The impact areas are:

- 1. New and increased collaborative research and knowledge exchange projects
- 2. New and increased action research projects
- 3. Increased opportunities for the development of skills, enterprise and employment
- 4. The development of new exceptional interdisciplinary partnerships
- 5. Investment of £1m–£3m over 3 years
- 6. Increased public engagement with the museum and university research, especially with non-traditional audiences and participants
- 7. Influence on the planning and shaping of new capital and housing developments and their communities

A Creative Arc pilot project presented by community arts organisation Tidelines in August of 2022 celebrated the journey of the wild Atlantic Salmon in a 50-mile community relay race from Exmouth to Exmoor and passing through Exeter. More recently, a Creative Arc-funded event brought local people together to discuss Eco-Anxiety with a view to making recommendations on the city’s development plans. Liveable Exeter Cultural Placemaking should work closely with Creative Arc to attract forward thinking developers and investors to co-build USP projects within the Liveable programme.

CORPORATE STRATEGY

Exeter City Council’s Corporate Strategy describes the key challenges facing the city and sets out commitments to support culture in the city to 2026. Those commitments are below and demonstrate the varied role the Council takes in this task, including running cultural venues and events, supporting governance and embedding Council strategy around

development into its work.

- Continue to support the Exeter Heritage Partnership Network to be the voice of Exeter’s heritage institutions, working in partnership to lead inclusive, inspirational and thought-provoking heritage activities, which encourage both residents and visitors to engage with the story of Exeter’s 20000 year history.
- Apply for the next year of National Portfolio Organisation funding and an uplift for our work with the University of Exeter on the Creative Arc.
- Deliver the Royal Albert Memorial Museum’s strategic plan.
- Listen to what is important to our communities and amplify those voices into planning strategy, including Liveable Exeter locations and the City Plan.
- Publish a public art strategy and deliver on the actions.
- Support the Northcott Theatre with their use of The Barnfield Theatre as an additional city centre attraction.
- Create and deliver a new tourism strategy for Visit Exeter members.
- Deliver a new service level agreement for The Custom House and utilise its potential through Exeter Canal and Quay Trust.
- Provide a varied programme of events at The Corn Exchange and improve the building and facilities.
- Fully understand Exeter’s night-time economy and bring that understanding into any discussions and decisions around culture of the city.
- Use the upcoming skills strategy to listen and facilitate new opportunities for young people starting out in the creative industries.

- Support our National Portfolio Organisations following the new round of funding.
- Work with UNESCO City of Literature to deliver a strong memorandum of understanding, leveraging every possibility of this world class status.
- Facilitate and deliver key events in our open spaces.
- Continue to support the Exeter Heritage Partnership Network to be the voice of Exeter’s Heritage institutions, working in partnership to lead inclusive, inspirational and thought-provoking heritage activities which encourage both residents and visitors to engage with the story of Exeter’s history.

THESE AMBITIONS FEED INTO THE COUNCIL’S EXETER VISION 2040:

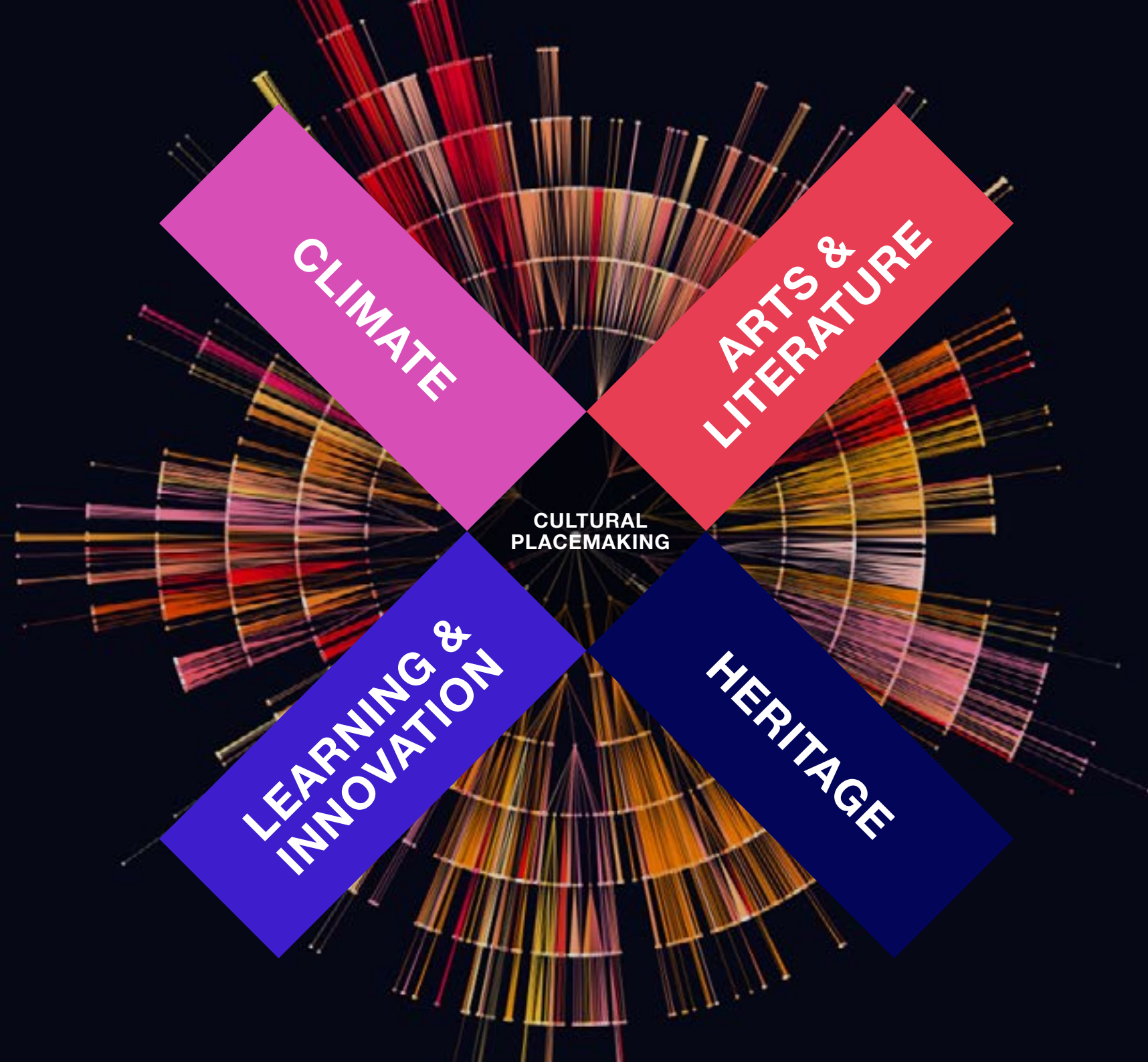
“By the time they are an adult, a child born in Exeter today will live in a city that is inclusive, healthy and sustainable - a city where the opportunities and benefits of prosperity are shared and all citizens are able to participate fully in the city’s economic, social, cultural and civic life.”

Providing more detail on how this translates in cultural terms, the ‘City of Culture’ theme – one of seven – is described in the 2040 Vision thus:

“Exeter will be known nationally and internationally as a city of culture. It will innovate and lead in the area of the environment, wellbeing, cultural literacy, creative making and heritage innovation to build a living city where everyone thrives. Under its UNESCO City of Literature status Exeter will become a destination for writers and a city of readers. The city will use the power of literature and words to pursue a set of wellbeing goals to improve life for all.”

This Study repositions this statement through a nuanced set of key cultural placemaking themes to help deliver Vision 2040. Some of the Corporate Strategy’s commitments such as the Public Art Strategy have been completed but its implementation

can be supported by this study. Likewise, many of the other commitments (young people, partnerships working, night-time economy etc.) can be supported through cultural placemaking projects – testing and seeding solutions as an iterative, collaborative process.



Exeter – The Connected City

Cultural Placemaking connecting our world leading climate science, literature, heritage, learning and innovation.

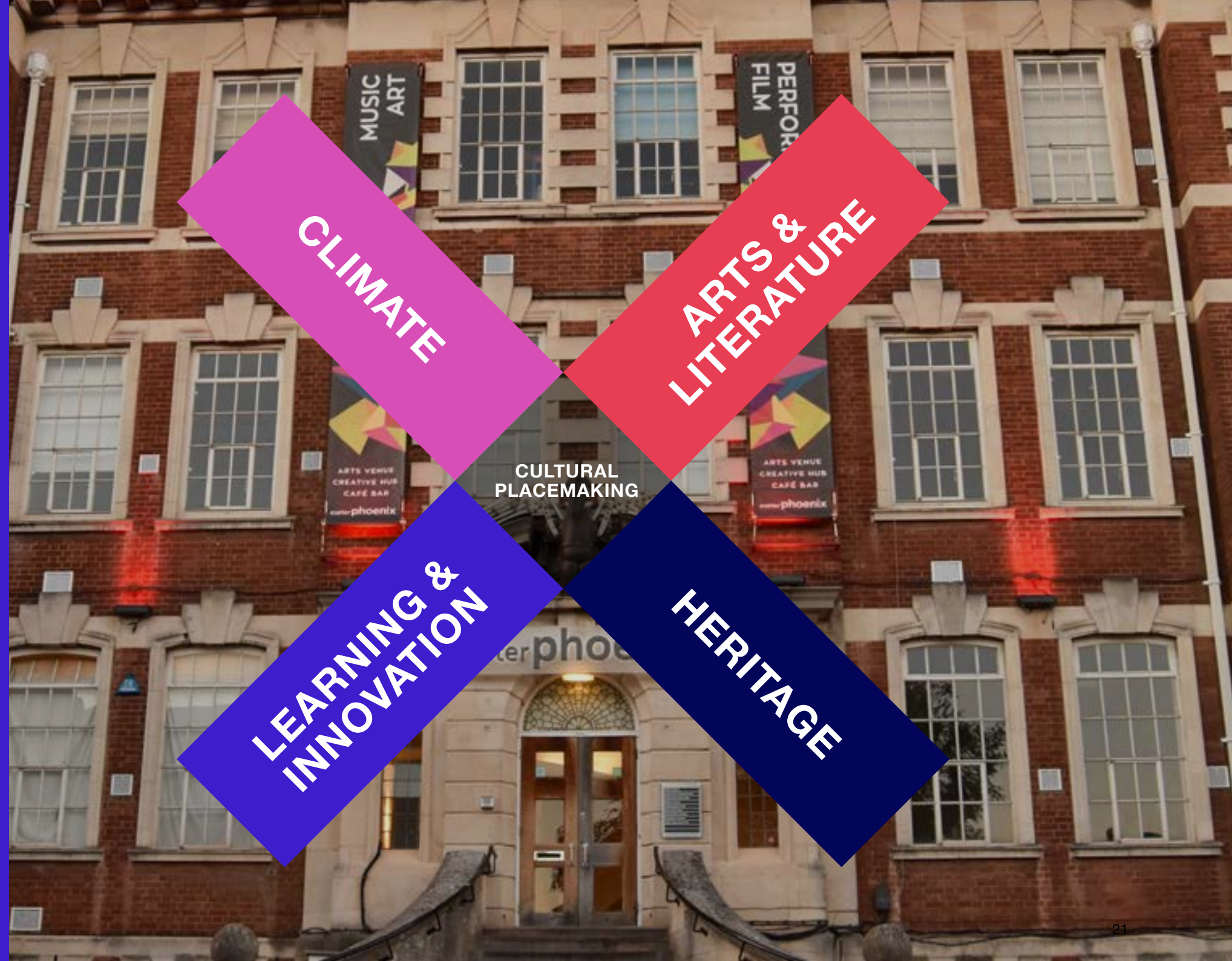
skills and

Ambition & scale

Cultural Placemaking empowering our people to transform our city's spaces and places

Creativity & collaboration

Cultural Placemaking unlocking our unique knowledge and skills to forge new partnerships



To embed connected cultural production and presentation throughout our city

Liveable Exeter cultural placemaking will connect:

- Our communities to their street, neighbourhood, city and globe.
- Our city's 4 cultural placemaking pillars – Heritage, Climate Science, Learning & Innovation, and Literature
- Our city's sectors - Civic, Commercial, Community, Consumer
- Our cultural capital and our development capital



INTRODUCTION

Exeter currently posits two typologies of cultural placemaking opportunity – 1) Liveable Exeter sites, and 2) the wider cityscape. By considering how culture can be strategically co-located throughout the city, new hubs, public realm and temporary activations can engage Exeter's communities in forming new

imaginative connections with their city. The cultural placemaking offer provides meaning to residents, workers, and visitors – spaces and places to tell their stories that in turn will create a wholly new type of visitor offer for the city. This Study proposes a framework for cultural placemaking development; an

equation to bind the four necessary components to shape a Connected Cultural Project: **Pillars + Places + Principles + Partners**. A Connected Cultural Project must articulate its contribution to each of these components to deliver against this Study.

CLIMATE

LEARNING &
INNOVATIONCULTURAL
PLACEMAKING

HERITAGE

ARTS &
LITERATURE

Climate Science

Knowledge + Policy + Community



Exeter can only become the UK's climate pioneer city by continuing to host international expertise, improving innovative engagement between its scientific and cultural communities, deliver on policy, invest in infrastructure, and co-create a dynamic resident and visitor offer.

The city has implemented initiatives to reduce carbon emissions and mitigate the impacts of climate change. It has set a target to become carbon-neutral by 2030, earlier than the UK government's target of 2050. The city has invested in renewable energy sources, such as wind and solar power, and encouraged electric vehicles. It has implemented measures to reduce waste and increase recycling and partnered with organizations and institutions to share best practices and knowledge in tackling climate change.

The University of Exeter's Centre for Energy and the Environment was commissioned to establish Exeter's baseline greenhouse gas (GHG) inventory in 2021 and determine the necessary reductions needed to achieve

net zero by 2030. Exeter's Net Zero Plan 2030 sets out a clear strategy for reducing carbon emissions and building a more sustainable and resilient city, focusing on commitment to carbon neutrality, renewable energy, and community-led energy projects.

Exeter is home to the Met Office, a world-leading centre for weather and climate science. Its climate scientists are influential and push the boundaries of scientific and technological expertise. The organization provides critical weather services, interpreting data to provide life-saving advice during extreme circumstances. The Met Office is a key player in the global weather and climate community, delivering extraordinary impact and benefit to the world. The organization is renowned for its continual innovation and excellence, using science and technology to meet the demands of today and the future.

The University of Exeter is a world-renowned institution at the forefront of climate research. The University has many climate scientists in the top 100

institutes worldwide. In 2021, there were 18 climate scientists based in Exeter in the global 1,000, with six from the University. The University has established strong partnerships with other research institutions and organizations, including the Met Office, to lead in developing new technologies and policies for mitigating climate change. Its research has been used to inform and shape international climate policy and contribute to finding solutions to global climate challenges.



Learning & Innovation

Academic and vocational excellence + Accessible pathways



Exeter has a strong reputation for education and innovation; a world-class university that works collaboratively with businesses and governments, and a college and community sector that opens access to skills and careers pathways across numerous fields. The university attracts a diverse cohort of students, widening the cultural character of the city. This pillar can be strengthened by embracing broader community inclusion, further developing learning platforms that are responsive to these issues and creatively catalysing a stronger collaboration between the arts and sciences as part of opening learning up to diverse audiences,

The University of Exeter is a leading research institution consistently ranked highly in global university rankings. Its academic departments cover various subjects, from science and technology to humanities and social sciences, and its research initiatives are often interdisciplinary and collaborative. The university has also established strong links with industry and the

community and fostered innovation through the Civic University Agreement. The Exeter Civic University Agreement, signed in 2019, is a partnership agreement between the University of Exeter and Exeter City Council that focuses on driving economic growth, supporting sustainable development, strengthening communities, and improving education and skills provision in Exeter.

Exeter College is an innovative further education college that has invested heavily in digital innovation, vocational courses, apprenticeships, and collaborations with local educational institutions and businesses to provide a seamless educational pathway for students.

Exeter is home to a vibrant, engaged community learning infrastructure such as Colab's Urban Learning Academy. The city's strong cultural scene celebrates creativity and intellectual curiosity with regular events and initiatives that bring together people from different backgrounds and disciplines.



Arts & Literature

Cultural heritage + Creative collaboration



Exeter's big C culture (visual, performing, applied arts) is diverse, active and gaining momentum with a broad range of institutions, events, and initiatives across all art forms that celebrate creativity and artistic expression with notable strengths in performing and literary arts. It is supported by partnerships with strong mission statements (examples include Exeter Culture and more recently Exeter City of Literature). The opportunities / challenges for the city are equally diverse, including engaging more young people, retaining talent, and getting the whole city behind culture as the catalyst for increasing social and environmental wellbeing.

The city's anchor destinations include the Exeter Phoenix, which hosts a wide range of events and offers training opportunities for artists; the Royal Albert Memorial Museum and Art Gallery (RAMM), which houses a variety of collections and hosts regular exhibitions; Corn Exchange, as the largest city centre venue for hosting cultural and business events and exhibitions, Exeter Northcott Theatre supporting associate artists, training programmes, a youth company and diversity groups; and Exeter Cathedral, which hosts concerts, exhibitions, and

festivals. Alongside, there is a dynamic grass roots culture across visual and performing arts, with innovative social engaged practice at its core through organisations such as Theatre Alibi, Make Tank, Spork!, and Interwoven Productions.

Exeter's rich literary scene with a long history of literary excellence has brought international attention - designated a UNESCO City of Literature in 2019 for its literary heritage (including The Exeter Book and lineage of writers and publishers) contemporary literature scene, and its connection with wellbeing and wider cultural partnership. In 2021, Exeter City of Literature became an Arts Council England National Portfolio Organisation (ACE NPO) as is delivering innovative programming supported by its Partnership Network of key businesses, institutions, and organisations in Exeter and Devon that are focused on literature and storytelling. Alongside this, literary festivals, prizes, trails, author associations and community projects support local writers and promote storytelling, reading and writing. Exeter has several creative writing programs, including Exeter University's Creative Writing MA.

Within this burgeoning ecosystem are anchor

organisations 'doing different' such as Libraries Unlimited, the public library service in Devon and Torbay that runs Exeter's Central Library and ten branch libraries. Its runs outreach services including home delivery and mobile libraries, and early years and adult literacy support programs. Uniquely, it is also an ACE NPO, delivering EVOLVE, an events and artworks programme in partnership with artists and communities, funded by ACE and Exeter City Council. Libraries Unlimited has led the way in integrating library access, literacy and creativity. It opened the UK first library based FabLab, delivers mental and physical health programmes, and has a partnership with the British Library, regularly live streaming cultural and learning events.

The recent energy and focus coming through literature can harness its anchors and neighbouring art forms to embrace the power of storytelling to an ever-deeper level. The outputs and impact of this can be both presented to the world and modelled within the home. Liveable Exeter can play a critical role at both ends, embedding projects within development workstreams, whether intimate social engagement programmes or new building projects



Heritage

Innovation + Physical and Social Infrastructure



Exeter has a rich cultural history and heritage pre-dating the arrival of the Romans (AD 50). Exeter's historic landmarks of cathedral, castle, walls and tunnels provide tangible cultural value to residents and visitors alike. Heritage tourism is an important industry in Exeter, bringing revenue to the city and supporting jobs, whilst also being a source of pride and identity for residents, fostering a sense of communal identity. The heritage also inspires cultural creativity and innovation as artists, writers, musicians, and technologists draw inspiration from the layers of the city and its cultural traditions.

The geographical context of the city is a vital frame. The River Exe is a significant natural feature of the surrounding Devonshire landscape and a vital waterway for the region. It has played a substantial role in the history and economy of the area, with fishing, shipping, and agriculture all reliant on its waters, and being a key driver for the city's initial settlement and role in the region. It is a biodiverse haven, supporting

salmon, otters, and kingfishers alongside diverse plant and insect life. Today, the River Exe remains a natural resource for the region, providing opportunities for leisure activities such as boating, fishing, and walking and supporting a range of local industries.

Within the city walls, Exeter Cathedral is an historic and iconic landmark, with a history of over 900 years. The Cathedral is a significant cultural, religious, and tourist attraction in the city, attracting global visitors. Its impact on Exeter and its residents is multifaceted and profound. The Cathedral has a significant cultural and historical impact, with its architecture, art, and artefacts providing a window into the past. It houses a range of treasures, including the Exeter Book, one of the oldest and most significant manuscripts in English literature. The Cathedral's architecture, particularly its Gothic style, has inspired artists, writers, and architects for centuries.

Exeter is actively championing innovation within Heritage. The University's Heritage Strategy Group and Heritage Network share expertise, good practice and opportunities. Alongside, its Centre for Intermedia and Creative Technology pioneers transdisciplinary research in creative digital media, collaborating with artists, programmers, performers, designers and scientists from a range of disciplines. Out of its work has evolved platforms such as RAMM's Time Trail series, and free tools such as Placify, enabling anyone to create interactive mobile location tours. Liveable Exeter can leverage this applied expertise through promotion and community collaboration as part of its wider public placemaking engagement, and through embedding a bigger place specific narrative in its communication with private sector partners, made tangible by testbed experiences through these technologies.



Collaboration is key – The 5 C'S partnership approach

CULTURE can operate as the central connector and catalyst between Exeter's CIVIC services and governance, its **COMMUNITY** of residents and workers (mavericks and innovators), its **CONSUMER** economy of inward revenue, and its **COMMERCIAL** operations and investment for strategic growth and sustainability.

The '**5C**' partnership approach combines the unique resources, skills and assets of each sector, to create new collaborative partnership of seeding, funding and

delivering culturally driven placemaking projects and programmes.

'**5C**' encourages **CIVIC** involvement, using the tools of government, academia and public sector to help facilitate cultural projects and cement opportunities for and with **COMMUNITIES**. Exeter can provide the coordination and brokering skills necessary to support, lobby, apply for **CULTURAL** and **CIVIC** funding, seek **COMMERCIAL** partnership and steer and nudge **CONSUMER** behaviour with all project partners.

This approach supports the **CULTURAL** sector to engage with collaborators on multidisciplinary projects that take them outside of their buildings and institutions. It boosts the **COMMERCIAL** sector through mutually beneficial arts and business collaborations and projects to drive important social, environmental and economic goals. Governance recommendations (Ch 5) outline structures to develop this approach.



Guiding the Vision

To achieve the Cultural Placemaking Vision & Mission, three Principles must be enshrined in all project development and delivery. Their adoption will support the highest quality cultural placemaking projects to achieve exemplary social value and environmental value, and in so doing contribute to wider place objectives for the city.

All projects should be shaped and steered through these Principles. Delivery partners should consider them in project germination, design and execution. Coordinating officers should use them when reporting progress and outcomes. Steering advisors and leaders can use reporting against them to demonstrate best practice and develop future opportunities.

1. Cultural Democracy

Welcoming collaboration, co-creation and talent development for all

Cultural Democracy emphasises the belief that culture is a fundamental aspect of society that should be open and accessible to everyone, regardless of their background or social status. Exeter recognises and celebrates diverse cultural expressions, practices, and traditions and actively supports dialogue and exchange between different cultural groups.

Exeter will foster growth through cross-sector collaboration and co-creation, building a sense of ownership and pride, and finding innovative solutions to cultural challenges; by bringing together individuals and organisations from different fields and backgrounds.

2. Extraordinary Creativity

Embracing our maverick(s)

Extraordinary Creativity is about making Exeter a cultural engine of cross-disciplinary ideation and innovation. The principle recognises and supports unconventional, creative visionaries who often challenge the status quo.

Embracing these creatives will positively impact the local community by promoting local talent, attracting tourism, fostering a sense of community, supporting the local economy, and spurring innovation and creativity. Subsequently, offering unique perspectives, push boundaries, and enrich and diversify Exeter's cultural landscape.

3. Intergenerational Justice

Duty to future generations

Intergenerational Justice acknowledges the duty of future generations and the significance of conserving and transmitting cultural heritage.

It emphasizes the need to safeguard cultural heritage, make it widely accessible, and promote it in a way that contributes to a fairer and more sustainable. To accomplish this, cultural programmes and events should be developed in such a way that they are inclusive and appealing to people of all ages, fostering intergenerational learning and comprehension.



The physical infrastructure to deliver cultural placemaking projects is public realm, architecture and their associated infrastructure.

Increasingly, sustainable design needs to build in use flexibility, and this is where cultural placemaking can act as a R&D test bed through meaningful meanwhile and seeding projects, where the software of cross disciplinary co-creation can push design innovation, unlock funding for bigger ideas and write the briefs for longer term projects.

Liveable Exeter can build in this flexibility and opportunity for experimentation towards innovation, identifying test-bed spaces and places within masterplans, and enabling public and private sector partners to genuinely collaborate as early as possible.

Through Connected Cultural Projects, Liveable Exeter can articulate how it creatively uses each of these assets in combination and new relationships to achieve new social, environmental, and economic outcomes and value.

PUBLIC REALM

1) Blue

The river is an untapped USP asset of the city. More can be done with all of its human and non-human stakeholders to co-evolve a unique wild (to some degree tamed) space towards health and environmental benefit for the whole city.

2) Green

The lungs of the city at ever scale, from window boxes and parklets to the Botanical Gardens, Northernhay and Rougemont to riverside, valley parks and Exeter's Green Circle Walk. Liveable Exeter can connect new spaces of all scales and champion cross disciplinary work to embrace rewilding, food production, accessible leisure and cultural experiences.

3) Grey

Pedestrian and vehicular infrastructure is in constant flux towards supporting healthier cities. Whether existing or new, creative opportunities can start within consultation and design visioning, something Exeter is well positioned to lead on. Examples across the world (Ch 4 & 5) show how Liveable Exeter's hard surfaced public realm can integrate cultural and community expression.

ARCHITECTURE

4) Existing / Refurb

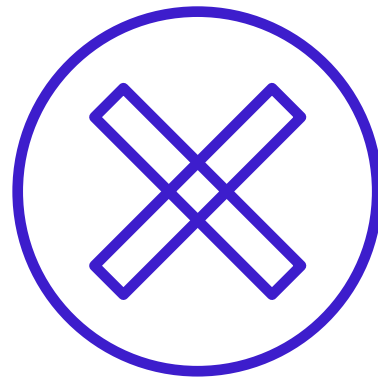
Across the city, there is a diverse range of spaces that continue to provide the opportunity for re-use. Work by In Exeter and others can be championed on and beyond the high street. Live mapping these and cross referencing with this study's themes and project pipelines and business interests will ensure that spaces are maximised.

5) New Build

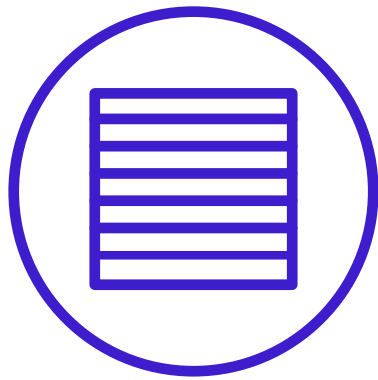
Liveable Exeter's mixed use masterplanning is creating numerous opportunities for new non-residential space for work, leisure, essential services, and everything in between. It is this space in between (that flexible future thinking design approach) where Liveable can come into its own and co-locate cultural production spaces, workspaces, and learning and experiential spaces for all sections of the community. Capturing these ground floor opportunities will help the city take a strategic view of provision, need and opportunity, to which public and private sector partners can engage and deliver against.

Building Connected Culture Projects

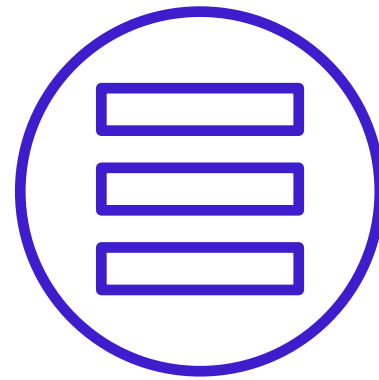
To develop cultural placemaking projects that serve the **Connected Culture Principle**, identify the focus under each component and combine to form a project brief.



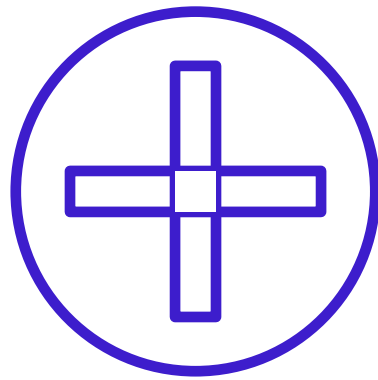
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Connected Culture Project

PILLARS

- Heritage
- Climate Science
- Literature
- Learning & Innovation

PRINCIPLES

- Collaboration & Co-creation
- Extraordinary Creativity
- Intergenerational Justice

PLACES

Public Realm

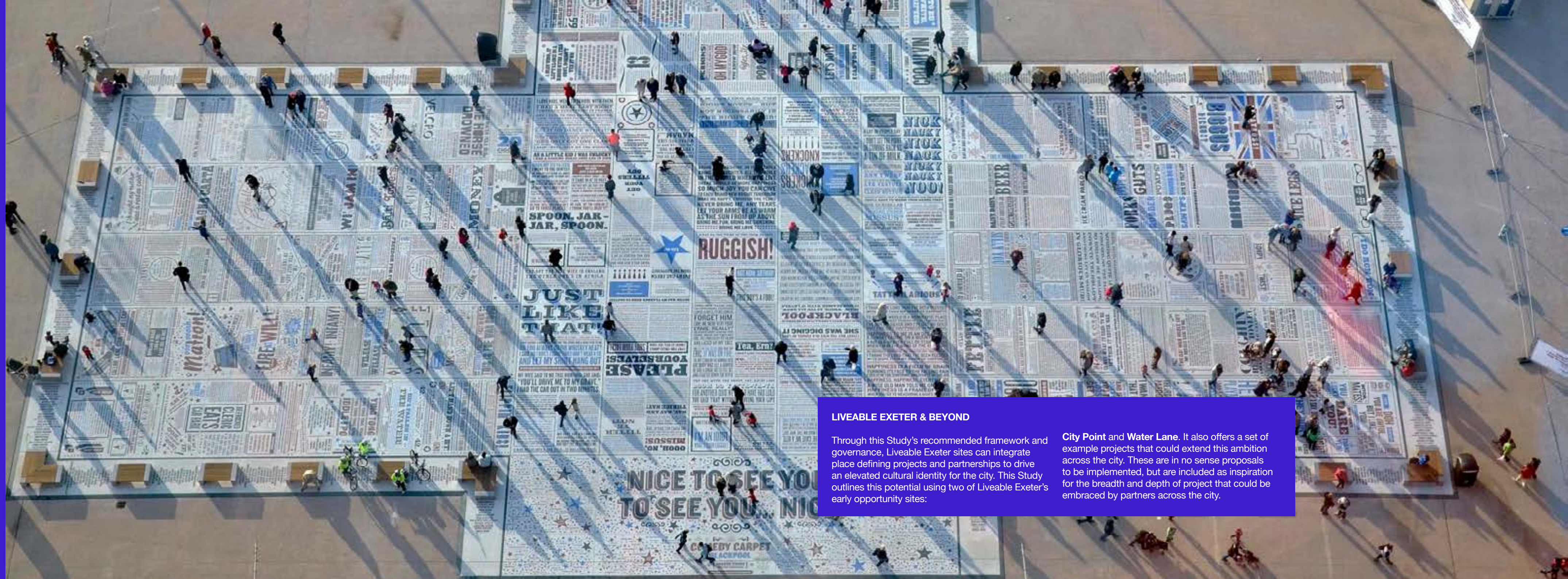
- Green space
- Blue space
- Grey Space

Architecture

- Existing refurbishment
- New build

PARTNERS

- Civic
- Cultural
- Community
- Commercial



LIVEABLE EXETER & BEYOND

Through this Study's recommended framework and governance, Liveable Exeter sites can integrate place defining projects and partnerships to drive an elevated cultural identity for the city. This Study outlines this potential using two of Liveable Exeter's early opportunity sites:

City Point and **Water Lane**. It also offers a set of example projects that could extend this ambition across the city. These are in no sense proposals to be implemented, but are included as inspiration for the breadth and depth of project that could be embraced by partners across the city.



4.1.1 – City Point: Connected Culture identity



EXETER'S CIVIC + CULTURE + COMMERCE + COMMUNITY LABORATORY OF THE FUTURE

City Point is pivotal for Exeter. As an Exeter City Council-owned site in the city centre that has already seen high quality development in the trailblazing St Sidwell's Point Passivhaus leisure centre, City Point can now deliver a threefold differentiator for the city beyond the provision of homes, retail, and workspace.

CITY POINT CULTURAL PLACEMAKING CAN:

- Co-locate a cross-sector innovation cluster that brings together the city's Science, Technology, Environment, Community, and Cultural innovators to evolve Future Exeter.
- Create a dynamic public realm heart, improving the relationship between city centre health, culture,

community and commerce via civic space away from the high street for gatherings, events and social connection - a public playground for the innovation cluster.

- By doing this, redefine Exeter through its Eastern Gateway; a culturally vibrant launch pad for visitors and residents alike.

AGENTS OF CHANGE

This opportunity comes from the anticipated presence of a wide range of provision on or around the site, which represents the institutional influence and economic development potential (e.g. University-led Innovation Hub, Exeter City Council), social infrastructure and resident participation (e.g. the Library of Things, Co Lab, St Sidwells Community Centre and on site residential), culture and heritage (Make Tank,

Positive Light Projects, Libraries Unlimited, and Visit Exeter), start-ups (Cuckoo Taproom, Eat The Bird, anticipated office provision) and health (St Sidwell's Point).

EXETER IN ONE PLACE

This site, now and in the future, represents the best of Exeter's mavericks and is culturally as much bottom-up as top-down: ambitious start-ups, new residents and students, new company creation, research spin-off and innovation, new models for social connection and infrastructure, a transport and leisure node and a focal point for the visitor economy. All of Exeter in one place.

4.1.2 – City Point: Connected Culture project inspiration

THE EXETER LAB CO-CREATE THE CITY'S FUTURE

WHAT

As the central co-locator and connector, City Point will be the central platform for broad and focused conversations about the city and its future. The Exeter Lab will be a venue to bring together Liveable Exeter's 'Culturally Connected' city themes of, Climate, Heritage, Learning & Innovation and Literature.

The Lab is a next step on from an urban room – a reused non-residential space refurbished to facilitate co-creation interactions for the good of the city. In governance terms, such spaces work best when they are democratic, collaborative and lateral. They should not be led by institutions but instead activity should be guided by individuals with a mission to engage, synthesise and deliver.

The focus of the University led Innovation Hub appears to be on STEM. If this is the case, a facility for cultural & community innovation, production and consumption should be provided in City Point and potentially integrated into the Hub itself, expanding its mission to STEAM. Lab/urban room offers an opportunity to test the concept with the university and other partners.

WHY

The Lab place to come together, acknowledge the problems of the city and bring all those together that can contribute to solving them. It is neutral territory where residents, businesses, institutions, third sector bodies and other stakeholders can come together to collaborate, creating new projects, products, innovations and businesses, using the expertise available. It provides the conditions to enable the city itself to become a laboratory for experimentation, innovation and learning.



4.1.2 – City Point: Connected Culture project inspiration

EXETER CANOPY

WHAT

A design competition for a unique urban canopy that champions and symbolizes the 4 cultural placemaking pillars.

It creates an outdoor programmable space for every season and every resident – markets – urban games and sports – live theatre and music – food growing – outdoor classrooms – literature events – bike café – client conference It is the outside space for the Exeter Lab

WHY

It maximises the value and use of public space in the heart city centre. It messages Exeter's creative and sustainable placemaking credentials to the world.



4.1.2 – City Point: Connected Culture project inspiration

BIO BASECAMP (AN EXPANSION OF THE EXETER LAB & CANOPY)

WHAT

And International Climate Pavilion Competition animating City Point with a multi-functional community and innovation space, highlighting new materials, methods and climate thinking, from international architects, artists, designers, scientists and community leaders.

The Climate Pavilion will be a focal point for climate conversation and the centre piece of an annual programmes of talks, workshops, performance and culture, inspired by and addressing climate change.

Satellite events and activities around the city, including food & drink, can complement the Pavilion & programme.

WHY

It creates an international exemplar for Exeter, whose infrastructure can house day to day F&B businesses and offices alongside event space for all of Exeter's sectors to come together and co-create.





4.2.1 – Water Lane: Connected Culture identity



Water Lane provides the opportunity for Exeter to fully embrace and amplify some of its key assets – the River Exe and its industrial heritage.

The development of the area can leverage the water, waterscape and banks as both a canvas and playground, building on the existing water sports, climbing and outdoors education activities.

Rising to the challenge of flood risk provides the opportunity to work in partnership with the city's climate thought leaders to create an exemplary resilient, responsive and multi-functional landscape, as much of a community asset as a service.

Protecting and utilising character buildings and infrastructure from Exeter's industrial past to create a new centre of gravity for creativity and culture will solidify the city as a valid alternative to its neighbours.

The area also allows for enhanced connections between Marsh Barton and the city, acting as a bridge between communities.

WATER LANE WILL:

- **Establish a Climate, Creative & Active Quarter**
Re-purposing the areas industrial assets, the Quarter will celebrate and leverage its climate status; foster and amplify the city's creatives, draw like minds,

businesses and organisations, and attract inward investment; and build on the existing success of the climbing, water sports and outdoor education activities. The Quarter has a number of anchors that will define the narratives, establish the place, attract satellite industries and businesses, draw footfall, and provide work, education and training opportunities.

- **Redefine Exeter's relationship with the river**
The development will deliver a new found appreciation of the river and its banks, embracing the asset as a canvas for creativity and activity, utilising the water and its surrounding green spaces to cement it as a destination for active lifestyles.



4.2.2 – Water Lane: Connected Culture project inspiration

WATER LANE'S WATER SQUARE

WHAT

An innovative water square for Exeter that combines leisure and storm water storage

A multi-functional public realm designed to capture, store and re-use rainwater and flood water from the River Exe.

Part-playable landscape, part-infrastructure, part-public art, part performance space, Water Lane's Water Square is an exemplary showcase for resilience architecture and community space, designed in partnership with De Urbansten, The Met Office and The University of Exeter.

WHY

The Water Square will be an exemplary case study of climate resilience landscaping responding to the impact of climate change on the River Exe. It will function as an education tool, capturing and sharing data, driving dialogue and influencing the built environment.

WHERE

Adjacent to the River Exe, the Water Square will become a centre of gravity for Water Lane, connecting the area to the city and neighbouring communities.



4.2.2 – Water Lane: Connected Culture project inspiration

FLOATING BATH HOUSE

WHAT

The Floating Bath House features a selection of saunas and a plunge pool sunk into the river. Views out over the river can be enjoyed in the pool or on the terraces.

At night film screenings, talks, theatre and music events will attract audiences keen to enjoy the views and experience of being on the river.

WHY

Animating Water Lane with a safe way to access the River Exe and partake in natural bathing and wellness, and extend the cultural offer into a key natural asset of the city

WHERE

On the Exe at a strategic and accessible location in proximity to the Water Lane development. Potential to be moved to various locations along the river over time.





Project inspiration: Climate Centre + BBC Experience

WHAT

The Climate Centre is an immersive, educational and fun exploration and celebration of the science of weather systems and life on earth. Featuring the successful immersive 'BBC Experience' (7 worlds, one experience), The Climate Centre is a must-visit destination for anyone interested in science, weather, ecology, sustainability, geography, politics and green futures.

The centre will utilise culture as a prominent tool to communicate its complex and vital messaging, engaging artists and cultural organisations to create installations; immersive environments and performances to deliver tangible and empathetic experiences; designers, filmmakers and photographers to create impactful images, films and graphic communications.

An extensive education centre and programmes will welcome students and inform curricula. A Climate incubator will foster and support thinkers and businesses producing ideas, products, innovations and solutions.

WHY

Maximising the opportunity of having the Met Office and world leading climate experts on our doorstep and cementing Exeter's position as **the Climate City**

WHERE

The Climate Centre could be anywhere in the city, but could also re-use a number of Water Lane's Industrial buildings, creating a cluster accompanied by innovative, climate resilient public spaces and landscaping.



Project inspiration: City of Literature's HQ & Little Labs

WHAT

Exeter's **City of Literature HQ** (/ Centre / Lab) will provide a base for its team as well as development, research, writing and presentation space for local, national, and international writers and facilitate the extension of its event, education, and outreach programmes.

Its **Little Labs**, a partnership with Libraries Unlimited, will create satellite spaces, such as book cafés, Soap Box performance spaces, education hubs and writers' workspaces throughout Exeter's communities. A co-design process, between writers, poets and young architects will define the form & function of the Little Labs.

The **Soap Boxes** are busking points where spoken word, monologues, soliloquy, dialogues, and intimate immersive performances can take place.

Exeter's **Literary Lines** are a series of trails, encompassing art, landscaping, sculpture, sound, projection, Augmented Reality and performance, that meander through the city, taking in places of literary interest.

WHY

To help deliver Exeter City of Literature's vision for everyone to love stories and storytelling. As a UNESCO City of Literature Exeter must fully embrace its status. Exeter has literature in its blood, from the Book of Riddles, through the conception of the idea of Penguin paperbacks to innovative accessible community-based reading and writing programmes.

WHERE

The City of Literature HQ (/Centre /Lab) could be based anywhere in the city centre but there is potential within Water Lane's Creative Quarter, complementing the creative cluster taking shape on the river.



Project inspiration: Exeter – The Pollinator City

WHAT

Understanding the vital role that pollinators play in maintaining balance on Earth, Exeter aims to elevate EDEN Project's 'Pollinator Pathways' by Dr. Daisy Ginsberg to city scale. Facilitating and inspiring as a mass participation programme for residents and businesses to transform Exeter into a pollinators haven and the largest living artwork ever created.

WHY

Human-made habitat loss, pesticides, invasive species, and climate change are causing a terrifying decline in pollinator populations around the world. Without pollinators, many plants can't reproduce and make seeds. Without seeds, many of the trees, flowers, and crops we rely on simply wouldn't exist. Plants are vital to the survival of life on Earth, including us. How and what we plant matters, so Ginsberg asked: what would a garden look like if it were designed from a pollinator's perspective, rather than ours? In turn Exeter is asking 'what would a city look like if it was designed with pollinators in mind?'

WHERE

Pollinator Pathways Exeter is a dedicated online tool enabling residents and businesses to design and create their own pollinator's garden, form communities, and create partnerships. From small back gardens to the banks of River Exe, from its city parks to its balconies and rooftops, by working together Exeter will be a world first Pollinator City.



Project inspiration: Upfest Exeter

WHAT

Upfest Exeter is a bi-annual festival of street art, attracting international, national and local artists to create a walkable trail of murals, woven throughout the city. Artwork will be brought to life with Augmented Reality technology, allowing additional layers of artistic content, collaborative work and narratives that can be explored and saved. A programme of talks and workshops will accompany the trail, giving insight and providing creative learning.

WHY

Europe’s largest street art festival draws over 50,000 visitors to Bristol to view the best international artists. Now working on a bi-annual model, there is opportunity to create a partner festival in Exeter on the fallow years.

WHERE

Exeter will be treated as a creative canvas, permitting murals to be created on walls, in vacant retail windows, on railway arches, hoardings and façades.



Project inspiration: Street Stories Exeter

WHAT

Street Stories is an Augmented Reality enabled experience that employs art and technology to tell place-based stories and explore local narratives, while bringing life back into Exeter’s vacant retail units. Trails can easily be created and partnerships with city stakeholders and businesses can seamlessly be integrated into the experience.

WHY

Vacant retail windows have a negative impact of the appearance and perception of a city’s streets, whereas art and civic stories have a positive impact, creating joy, interest and pride. Street Stories will elevate Exeter’s diverse stories to the world, written by its people, visualised by its artists

WHERE

Street Stories Exeter will enliven vacant retail windows throughout the city, as well as existing in its own dedicated app and webportal.



Project inspiration: Exeter COP Fringe (+Climate Museum)

WHAT

A festival of climate ideas and action to accompany the COP climate summits.

Bringing together Exeter's finest climate minds, international artists, thought leaders and conscious brands in an exploration, investigation and celebration of the weather, climate change innovations, data, supercomputers, ideas, and culture. Large scale art installations, immersive experiences, gigs, theatre, street art and thought leadership collide in a city-wide festival, which invites, empowers and facilitates residents and businesses to participate.

WHY

Exeter is the 'climate city', home to the world's pre-eminent climate scientists and thought leaders and can leverage this unique asset for the city's and planet's benefit.

WHERE

Exeter COP Fringe is a city-wide festival, using the city as its canvas, activating public spaces, event spaces, vacant shops and partner spaces such as The Met Office, University of Exeter, Exeter College and Exeter Central Library. The River Exe will be a key venue for the festival. Utilising the waterscape and riverbanks as stages for animation and activities.







What does a Liveable Exeter look like and how is it achieved? Many people have a part to play in leveraging culture to sustain Exeter's quality of life. Identifying those people and providing a way for them to collaborate is key to the success of the Connected Culture principle.

This section explores ideas for a governance framework to support implementing projects under the Connected Culture principle.

CITY POINT - CRUCIBLE

As expanded upon in our examination of the early Liveable Exeter sites, City Point contains the ingredients to demonstrate exemplary city governance. Its location, multiple occupants, site configuration and development principles, all provide the opportunity for an Innovation District-type model in the heart of Exeter, led by Exeter City Council and University of Exeter and embracing the city's humanities and sciences. At its heart, City Point should be a place where everyone is invited to contribute to realising the future of their city.

CITY WIDE - STRATEGIC AND OPERATIONAL

However, given the scale of ambition of the Liveable Exeter project, guidance is needed with regard to city-wide governance, to steward equitable, culture-led growth in the city in general. We have set this out according to the four overarching cultural themes of the Connected Culture principle. Implementation can be supported on two levels, strategic and operational.

PLACE BOARD (STRATEGIC):

- Contribute to Liveable Exeter's vision, mission and principles
- Explore new culture/regen/eco dev opportunities to support future investment
- Share and coordinate strategic direction from each representative

Exeter's Place Board is an important mechanism in the city in that it explicitly acknowledges that the power to transform the city sustainably does not rest with any single institution. There is real support among the Board's members for its ability to bring key decision makers around the table, and as such, it may be that the strategic role of the Board could be slightly expanded to ideate and recommend cultural placemaking projects for Liveable Exeter sites. Whilst the Place Board is not a decision making body, recommendations could come through its expertise, and a framework for taking these ideas forward could be developed. Sub-groups / Delivery Boards could be one approach to this framework.

CONNECTED CULTURE DELIVERY BOARDS (OPERATIONAL):

- Four thematic Delivery Boards – Climate, Learning and Innovation, Heritage and Arts & Literature
- Support and develop collaborative ideas across sectors and organisations
- Maximise partnership working
- Enable resident and community input
- Support collaborating organisations to structure project feasibility studies, funding strategies and sustainability plans

The Delivery Boards would therefore convert the Place Board thought leadership into tangible actions by applying the Connected Culture equation – Pillars, Principles, Places and Partners.



As an example, if Place Board discussion highlights potential cultural opportunities, a sub-group ‘Delivery Board ‘ would explore more specific project possibilities, via organisation-level dialogue and consideration of the Connected Culture equation and its component parts:

1. Pillars - What are the opportunities to embed any or a number of the four pillars (Climate, Learning and Innovation, Heritage, Arts and Literature) into the project?
2. Principles – How does the project secure our responsibility to future generations? How can this project be co-created at all stages? How can we embed Exeter’s extraordinary creativity into the project?
3. Places – How do we make sense of the place context? What surrounds the site? How can we knit the site into the broader urban fabric? What in the project will contribute to a sense of place in Exeter?
4. Partners – how does the project improve civic, cultural, commercial and community quality of life?

The Delivery Boards can oversee project ideation and support implementation via partner organisations as necessary.

EMBRACING THE MAVERICK

This Study recommends that Exeter should find a mechanism to engage the voices and input of individuals that do not represent institutional interests, but that nevertheless have something to say about how the city should grow. Due to its quality of life, Exeter is blessed with many highly skilled, creative, knowledgeable residents that have the capacity and skills to contribute to new cultural opportunities across the city.

The voices of Exeter’s individual stakeholders can be incorporated via Citizens Assemblies that form to mirror each of the four pillars and that use the same filters as a Delivery Board. Citizens Assemblies can

be useful structures to involve people in focused conversations about single topics, such as climate adaptation or loneliness, where the goal is as much about strengthening social cohesion through the process as it is in the recommendations the process generates. Such processes provide the conditions for the city’s institutions to interact more widely with citizens, including by providing academic expertise and knowledge to the debates that are important to them. This Study’s example of an Exeter Lab project is one creative way to initiate this engagement.

COORDINATION

Exeter City Council can:

- support the implementation of the Liveable Exeter Connected Culture principle
- provide leadership in the early stages to establish engagement formats, momentum, and consistency
- review cultural, community, and built environment representation throughout Liveable Exeter projects

HUMAN LEARNING SYSTEMS

The unique opportunity for new forms and processes of development within Liveable Exeter could be supported by considering new forms of engagement and consultation. Formats like Citizen Assemblies are one way of embracing a Human Learning Systems approach. This approach explicitly accepts that systems are complex and interconnected and that those contributing to addressing systemic challenges have only one part of many to play in the solution. The approach – adopted by (among many others across the globe) Exeter-based Devon Integrated Health and Social Care - focuses on the outcomes for end users based on an ongoing process of learning and adaptation. The incorporation of end users into the system provides an important line of communication between the high level strategic governance and those that live and work in the city, those that participate in its culture, those that are unable to access opportunities, and those that have the means to invest or develop in

Art & Architecture
 Community Hubs
 Arts & Crafts
 Glass
 Supergraphics
 Ironmongery & Street Furniture
 Lighting
 Transport Stops
 Landscape
 Paving
 Play
 Route Markers / Bollards
 Signage & Wayfinding
 Street Furniture
 Text
 Gateways & Thresholds
 Naming Strategy
 Art & Water
 Stand-alone Works
 Events & Staging

Embedded Arts: Art & Architecture



Interest in culture and regeneration has opened many collaborative opportunities between developer and a city's creative community. Commissioned artists, craft and design professionals can collaborate with a developments architects and design team to embed art into a buildings fabric, across a range of scales to support the buildings role in the developments placemaking contribution to the locale.

There is opportunity at the granular scale or door handles, window details, lighting treatments, ground floor façade designs, working with the specified materials palette. Artists can help create wholly authentic and beautifully detailed interventions that help tell a place specific story. Operating at this human scale, public art focusses on connecting people to place in a way that can delight daily journeys and aid granular wayfinding.

At the opposite end of the scale, art and architecture

collaborations can create unique, landmark art projects by incorporating an artwork into the materials used within the building process, thus delivering a high impact and cost-effective solution. This can be through the treatment of the facade or skin of the building, transforming the building into a dramatic and iconic object. These collaborations have worked with every material from brick sandblasting, stone panelling, etched aluminium, and cast tiles, with material innovation constantly redefining the art of the possible.

Both approaches, and everything in between, enable art and architecture to combine budgets and produce outputs much greater than the sum of their parts. It brings the human and the artisan level of creativity and detail back into contemporary design, embedding authentic cultural narratives into the fabric of the city as part of our daily public experience. In Exeter there is a distinct opportunity to draw on the city's

specific history and heritage, whilst also engaging with contemporary lives, skills and next generation creativity that is coming through the city.

Embedded Arts: Community Hub



Liveable Exeter can integrate new community hubs or centres, co-designed with community input, providing mixed-use activation through cultural partnerships. The hub will provide a cultural calendar offering workshops, classes, clubs, and events that cover a huge range of

topics and interests. From Yoga, parent, and baby club, cooking classes, arts and craft workshops, film nights, new and exciting classes. The hub would be a place to meet new people over a shared love of food, fitness, music, or art including an events space, learning hub,



studios, co-working and a community cafe. It would provide a distinctive, vibrant space surrounded by entertainment, retail, and restaurants in the middle of a new neighbourhood.

Embedded Arts: Arts & Crafts



Whilst the two disciplines frequently overlap, craft makers are distinct from artists in that the products they produce are grounded within the heritage and skills of a very particular method of making, ranging from stonemasons, blacksmiths and traditional thatcher's to ceramists, jewellers, and weavers.



The potential role of craftspeople and makers in new developments is broad and varied, from commissioning traditional stonemasons to produce nameplates for buildings to working with contemporary jewellers on imagery for a metal building facade. The great advantage of working with craft makers is that

it often enables the employment of local specialised skills, techniques, and fabrication methods, to be incorporated into contemporary developments. This can create a strong resonance with the historical architectural vernacular of the local area.

Embedded Arts: Glass



Glass elements within a building – canopies, windows, and structural elements – can offer a canvas onto which images, colour and even textural treatments can be embedded or applied without affecting the functionality of the glass. Photography, text, graphic imagery, or large panels of colour could all be considered. The scale of the work could range from an entire facade to individual elements, such as

windowpanes. Glass elements of a building can also provide a projection canvas or incorporate lighting. The glass elements offer colour systems, acid etching processes and printing. Imagery can be transferred to the glass, which could potentially be an extension of the building skin. Photographs, text, graphic imagery, or large panels of colour could all be considered. The

scale of the work should be bold and large enough to have an impact on the external spaces and the building facade. Small-scale works could see imagery repeated throughout the building - such as on individual window panels - knitting it together and creating subtle experiences that perhaps on first glance might not be obvious.



Embedded Arts: Supergraphics



Colours, graphic treatments, or images could be applied across a building facade [or elements of it, such as the windows. Subject matter could range from bold, graphic, urban imagery to photographic based renderings. These could also be temporary works – using the building as a canvas of monumental scale. The application of graphic 2D imagery can also be translated onto interior spaces, including flooring, walls, and ceilings. Internal spaces are also particularly suitable for graphic applications, e.g., floor, wall, or ceiling works. Internal works should be durable and

easy to maintain. Graphic works produced using vinyl's have the potential to change and be added to over time as part of a programme of works from a range of artists. They can equally be permanent images, embedded within the fabric of a building cladding. The application of super graphics can be translated onto both interior and exterior surfaces of buildings, including walls, floors, soffit, hoardings, banners, and flags. This can create a unique environment and encourage the engagement of people using



the space. Key considerations include the influence of communication graphics, signage, poetry, and street art. Works embedded into the internal fabric of interior spaces should be robust, durable, and easy to maintain. Temporary graphic works can serve both functional and aesthetic purposes. Such works can change over time, as part of an ongoing art programme.

Embedded Arts: Ironmongery & Street Furniture



Small-scale functional sculptures by artists and designers incorporating seating, play equipment, bollards, railings, and gates can link public spaces and offer unconventional and visually interesting alternatives to the traditional menu of urban

street furniture. The siting of street furniture can help to mark and contribute to trails and route ways, along the River Exe, High Street, or Fore Street for example, and emphasise pedestrian areas such as meeting points, public spaces, and social areas. Integrating artists

and designers into the development of street furniture and wayfinding at an early stage of development will contribute to innovative thinking and subsequent design.



Embedded Arts: Lighting



Streetlights, lighting embedded in the hardplanting, building illumination and lightbox signage are all examples of standard functional lighting that could be given to an artist, making use of budgets allocated for this purpose. An artist might be commissioned to explore how key pieces of architecture are lit at night, creating destination points within a scheme. Interactive and kinetic elements might also be introduced – for example the environmentally sustainable identity of a site might be reinforced by utilising solar power to generate the light for a series of lampposts in which an explanation of how the power is generated becomes an integral part of their design.

A series of interactive lightworks might be sited in public spaces such as Paris Street or the footbridge connecting to Water Lane, or that require human touch to generate power to light them. An artist's lighting scheme could utilise a range of technologies, changing colour or using textural effects. Reflective surfaces might cover semi-internal spaces, making them shimmer and reflect their surroundings.

Functional lighting solutions can be embedded into the fabric of a building facade. Multiple reflective

surfaces might cover the building, making it shimmer and reflect its surroundings such as the weather or people. A building could use light to glow, pulsate, flash, relay text or moving imagery; it could become an optical illusion in its own right – appearing to shrink and expand with the changing of light.

Temporary lighting works can operate behind windows or be projected onto the exterior façades, offering possibilities for a changing and evolving work that might respond to natural lighting changes and climate conditions. Architectural lighting works can utilise a range of technologies, changing colour, using textural effects and the possibility of linking lighting programming to local themes and events.

Lighting can form part of a scheme's identity and embedded into the internal and external fabric of the buildings, offering possibilities for a changing and evolving artwork. Lighting can utilise a range of technologies and colour, using textural effects and reflective surfaces. The functional lighting for the external landscaping area might be explored by an artist, illuminating public areas at night, outlining pedestrian route ways, drawing in visitors to a focal

point and as route-markers around the scheme.

Lighting can create an inviting and safe environment whilst also reflecting the identity of a development, being used to define pathways and public areas. As technology becomes more sophisticated, new energy-efficient equipment is being used to create the desired effect with little environmental impact. A lighting artwork can be linked to the external environment and responsive to elements such as temperature, wind speed, rainfall, pedestrian traffic etc. There can be an element of interactivity, introducing a sense of fun and public engagement, perhaps even a visual experience aimed at drawing crowds and becoming an attraction.

TEMPORARY LIGHTING:

Temporary lighting commissions might change seasonally, for example an artists' Christmas light commission. Installing the infrastructure for a suspended light artwork that could span across a courtyard or street and connect directly with the architecture would enable an annual commissioning programme into which artists could be asked to produce works that could literally 'plug' directly into this system



Embedded Arts: Transport Stops



The approach of commissioning an artist to develop ideas for street furniture pieces might also be applied to features such as bus stops, and other public transport hubs and stops, where in addition to seating, shelter and information provision would form a part of the brief. Transport infrastructure can be a open and accessible location to support small scale cultural activations as part of city and community messaging and projects.



Embedded Arts: Landscape



Collaborating with landscape architects, artists can become involved in the design, configuration and usage of public spaces and landscape. Artists might be asked to explore how a public realm might be designed to allow future cultural and arts activity to take place. For example, an amphitheatre or contemporary ‘village green’ incorporated within

an urban landscape could become an intrinsic part of a place’s cultural identity, providing a space for both planned and impromptu outdoor events whilst being a possible solution to flood mitigation and sustainable drainage. An amphitheatre provides a natural seating and stage scenario, where outdoor theatre, poetry readings,



temporary exhibitions and many other events can take place. Such a space would function equally on an aesthetic level when no activity was occurring.

Embedded Arts: Paving



Artists can be commissioned to collaborate with landscape architects on all elements of hardplanting, from pavements to piazza flooring. Embedded metalwork, physical sculptural interventions, embedded lighting, or text could all be incorporated. Functionality from signage and route marking to narrative storytelling can all be incorporated.

For example, an embedded polished stainless steel linear metal work might mark the route of a subterranean waterway or archaeological remains on a site. References to the historical significance of a site might be made using engraved text commissioned from a poet or lyrics from local bands who have performed at venues that tell the story of

Exeter’s performing arts heritage across the city. A larger open space might be defined and shaped by undulations, texture, or colour changes within the hardplanting, perhaps incorporating a feature such as a maze



Embedded Arts: Play



In our new experiential age, play has become a mainstream concept, whether it is gaming and mass participation, activity encouraging health, sport, and wellbeing, natural or organised play. The concept of play and playfulness may be interpreted in a wide variety of ways: discovery and exploration, education and learning, physical activity and fitness, sensory stimulation, social interaction, visual play, and imagination.

Play does not solely have to be focussed on specific areas but should be site wide, visitors of all ages, cultures and levels of ability should be able to encounter a ‘playful’ landscape that encourages participation and interaction. Play based artworks, where an artist either collaborates with a dedicated play equipment manufacturer or is briefed to produce public artworks that explore interaction, learning and exploration can make creative use of budgets dedicated to play equipment.

PLAY SITS INSIDE 6 CORE AREAS

- Discovery & exploration
- Education & learning
- Sensory stimulation
- Social interaction
- Visual playfulness
- Imagination

Artists and designers can provide bespoke play environments incorporating play into mobility as well as mobility into play to create natural situations that encourage independent and self-directed play. By combining conventional play equipment with natural objects for curiosity and discovery for all ages, play can be integrated as part of the landscaped space and designed for multiple types of play and interaction.



Sculpture, trails, planting, water features and land art can energise open spaces, providing opportunities for residents and visitors, of all ages, to engage playfully with the public realm. A series of sculptural forms linking the public spaces, small-scale sculptures commissioned from artists and designers could also function as seating, play equipment, street games, bike racks and bollards.

Outputs might include modular units that could be fitted together in multiples to create seating, Alternatively, an artist may consider objects that can be used as play, for fitness, running, walking, and cycling. This concept offers an unconventional, unique, and visually interesting alternative to the traditional menu of urban street furniture, while being no less functional.

Embedded Arts: Route Markers / Bollards



An integral part of public realm street furniture, sculptural markers or bollards commissioned from an artist can form a key part of a wayfinding strategy for a scheme.

As sculptural objects, they can help to define spaces, provide seating, and demark routes whilst retaining their designated function.

Commissioning an artist or designer to produce a very functional object such as a bollard can also provide a developer with a bespoke product that can be used throughout other schemes, and which will become associated with their brand. As well as defining areas and providing vehicle access control, bollards might incorporate imagery or symbolism that references local history, becoming objects of interest.



Embedded Arts: Signage & Wayfinding

Wayfinding can be distinct, local, and original, delivered through commissioned art and design features with a strong visual presence. Visual navigational tools include text-based signage, as well as physical route markers which in the urban landscape can range from architectural features to street furniture. The signage provision for a scheme should be considered as a key design detail that will create a confident and consistent identity for the whole place.

An integrated approach will help to connect Liveable Exeter sites to the wider local landscape such as retail, business and education districts and major transport nodes (the 3 rail stations and the bus station) as well as becoming the gateway to other key relevant destinations in the city such as the river in the case of Water Lane or Marsh Barton.

The wayfinding strategy may take a number of forms. For example, an artist maybe asked to examine the signage within the public spaces or key building to signpost existing historical, cultural, and geographical features and link them together. The artist response might take the physical form of symbol-based signage, architectural detailing or perhaps a colour trail, flag, or banner programme. In short, the artist will develop a legibility signage strategy based around visual art interventions.

Wayfinding can also be temporary, linked to the use of flags and banners, hoardings, and social media.

Possibilities range from specific sites defined for cultural and promotional activity or trails and movement (this might include audio work) to a fully integrated approach linked to all aspects of the architecture, infrastructure, and landscape of the site.

- The signage element of an arts-led wayfinding strategy will seek to address four specific issues:
- The arrival experience
- The negotiation of the public areas and facilities
- The quality of public space
- History and Heritage

The key points that need to be considered in a brief for all signage elements are:

- Communication of information
- Route marking
- Advertising
- High quality design
- Functionality – legible typeface
- High quality graphic design
- Colour palette
- Visual compatibility with other and existing systems within the site
- Fixings, lifespan, maintenance, and ease of modification

Public Art can also be used for wayfinding providing a contemporary visual identity through the integration of subtle and sensitive artist and design-based interventions. The use of public art offers imaginative ways of identifying key places around the development. Encouraging visits and dwell time and offering character areas linked to the retail, business, and residential offer. It can be used to create engaging sculpture and activity trails (physical and conceptual) to encourage movement, exploration, and play, encourage social interaction provide a talking point and enlivening public space.



Embedded Arts: Street Furniture



A series of smaller scale public artworks commissioned from artists and designers can function as seating which both function as markers, link the public spaces and define public realm landscaping. This concept offers an unconventional, unique, and more visually interesting alternative to the traditional menu of urban street furniture, while being no less functional. Artists who work sculpturally but not necessarily with furniture might be briefed to create a seating work which can be reproduced a number of times throughout the scheme, identifying the place and marking its boundaries. For example, a series of five pieces of public seating might

be commissioned from an artist which are identical in all but their colour, or which have different fragments of poetry embedded within them.

Functionality is key - the works may not be immediately read as a standard piece of street furniture but must function as such. The works may offer the possibility of being able to be moved around the space, allowing a higher degree of interaction and ownership for the public using the area. These pieces can also emphasise the sense of arrival at a destination in the space; somewhere to pause, wait and meet.

Such projects are also sculptural object of interest within their own right. Peter Newman’s ‘Skystation’ is an excellent example of this – a piece of seating, which invites 12 participants to recline and watch the sky, thereby appealing to audience’s young and old, promoting exploration and play and diverse community interaction.



Embedded Arts: Text



A text trail can illuminate the layered history and heritage running through the city, whether the diverse industries of water Lane, the moments of literary genius in surprising locations, or the routes to destinations, playfully engaging with language and learning. By using a variety of font styles set inside the hard surfaces the public will be able to view a rich mix of written narrative, factual account and designed

typography set into the paving or other hard surfaces. Text content could be drawn from the local historians, museums, oral histories, historic texts as well as commissioned stories by local authors. The use of text will provide an opportunity for residents and visitors of all ages to discover and learn about the area. A text trail will guide people through the scheme, encouraging them to explore the environment.



It will aid navigation, establishing connections, route-ways intersections and natural meeting points through the variety of approaches and treatments. Contemporary artists or writers could be shortlisted alongside a designer or typographer with experience of working in the public realm.

Embedded Arts: Gateways and Thresholds



Many of the Liveable Exeter sites embrace strategic ‘gateway’ and ‘threshold’ locations in the city. Specific location based place branding can happen at a local or city level, driven by an authentic process of community and creative collaboration.

Public art and co-created design projects could help define these new environments and support both their distinction and integration with surrounding existing neighbourhoods.

A study should be undertaken to examine the key threshold areas within each Liveable Exeter site, and develop place-based opportunities for public art that align with the city’s public art strategy.

Projects could offer a range of approaches, from subtle, light-based sculpture, imposing physical form our the use of colour within public realm design. Lighting could be used pick out the contours and forms of the architecture and create volume and depth inside the entrances. Signage would follow a ‘legible city’ approach onto the development, defining activity,

occupancy, history and heritage, arts and culture and navigation. Further research might propose ‘gateway names’ made manifest through public art. Banners could be used to create more ‘immediate’ cultural announcements and celebrations of community and cultural activities.

Embedded Arts: Naming Strategy



As part of each Liveable Exeter development, there is the opportunity to look at defining new names for spaces, roads, squares, buildings, and gateways These could be devised with Exeter’s creatives and communities. As a PR project this would aim at raising

the profile of the development. Local champions/ advocates could be selected to develop a shortlist of names. Final selections could be chosen through a website in a competition format that engages residents and local community stakeholders. A naming

competition would be a positive step towards defining distinctive new spaces and places within Liveable Exeter projects with genuine community participation.

Embedded Arts: Art and Water



Artists can work with the landscape architects and engineers to influence the use and integration of water within new public realm, drawing on the powerful relationship of a city like Exeter to its river as a biodiverse haven, water as a finite resource, and historical assets such as Leats.

Artist can bring a broad range of approaches to creating imaginative and engaging water based interactions using reflection, movement, sound and environmental design. Larger features such as fountains, rills and ponds encourage children and

adults to play within a safe and protected environment. Here, integrated artworks are likely to be experienced for longer periods at a time.

A commissioned artist could explore creative uses of water within the streetscape as part of wayfinding, where water flow might echo the pedestrian movement or provide a moment of spectacle and wonder. An artist would work in collaboration with the landscape architects and other members of the design team, including specialist engineers where appropriate, to develop and incorporate their

proposals. The artist might explore water management ideas such as water capture and run-off of as part of a larger public engagement project with an environmental focus.

Embedded Arts: Stand-alone works



Public artworks by high quality contemporary artists, which are critically endorsed by a city's cultural community, will raise the profile of not only the work and the artist but also the neighbourhood and city.

Stand-alone public artworks can provide key focal and destination points and even a recognisable brand with which a new development can become associated.

Siting of public artworks is key. Alongside larger 'gateway' projects, a series of smaller scale artworks might be peppered throughout a Liveable Exeter site,



supporting a hierarchy of public realm spaces and routes. Specific public areas might host a changing programme of artworks, supported by an affiliation with the city's cultural anchors such as RAMM or the Cathedral.

Commissioning high profile, high calibre artists to produce public works, which respond to the identity of any Liveable site can attract both press and potential new residents as the scheme will be associated with

Embedded Arts: Events and Staging

To make larger public realm spaces across the Liveable Exeter sites as flexible as possible in terms of usage, provision must for infrastructure to support different types of public events and activations. In general, it is to be assumed that hirers will bring in lighting, sound equipment, seating, catering etc. However, the ability to host the technical equipment required for most events depends on the provision of basic infrastructure and appropriate power sources.

An Events Strategy across any development masterplan would provide a changing programme aimed at attracting a wide range of audiences. It will be possible to target tailored/special events towards both the local community and visitors, thus ensuring that the demographic of users, potential customers and visitors is as wide as possible. Arts and events strategies will be designed to eventually generate income and turn over as part of sustainability plans.

There is a need for a high degree of flexibility to be worked into event staging infrastructure - this flexibility will allow for various configurations of performance and gathering, supported by appropriate lighting and power equipment.

It may also be worth seeking to “umbrella” certain local existing arts organisations in the area to both support them and bring existing audiences to the new retail and commercial spaces. By showing off the versatility and range of uses that the space is suited to, it will also be possible to attract an equally diverse range of hire clients who may wish to use the space for their own events and functions on a purely commercial footing.

A key element in the success of the event program is a strict quality control and brand identity maintained across all the events that take place at the site. Diversity is essential to the success of the events, but an even standard of high quality to ensure that

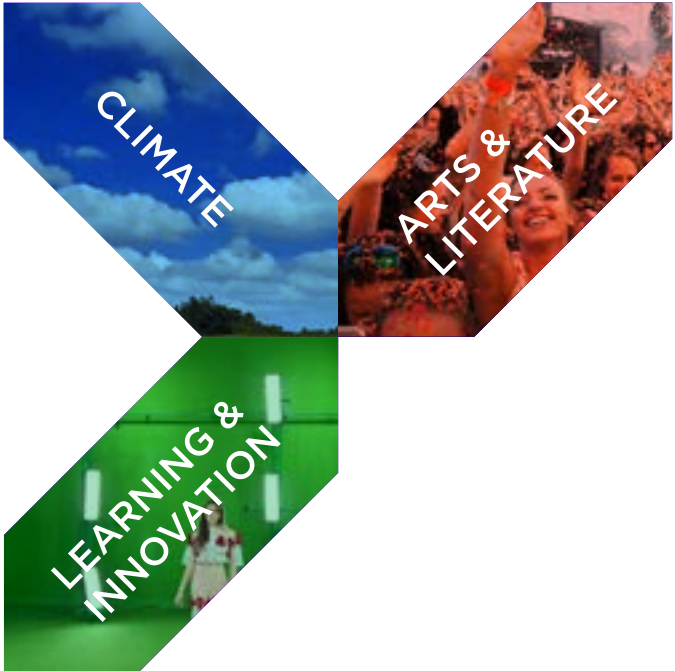
the space itself becomes a destination of choice for targeted Exeter communities who feel it is a place they can start to ‘own’ and activate on their own terms.

Points of guidance for arts and events programming:

- Events should be tailored to produce maximum social and cultural value and reflected in any economic strategy.
- Events should seek complimentary partners for sponsorship, linked to local businesses and retailers
- Public events should often be free entrance when the marketing benefits are clearly established, or local community benefit identified
- At certain times of year, it can be possible to support exclusive and/or income generating events that aim to broaden the identity of the site and generate new audiences, and new operators to want to hire the space for activations.

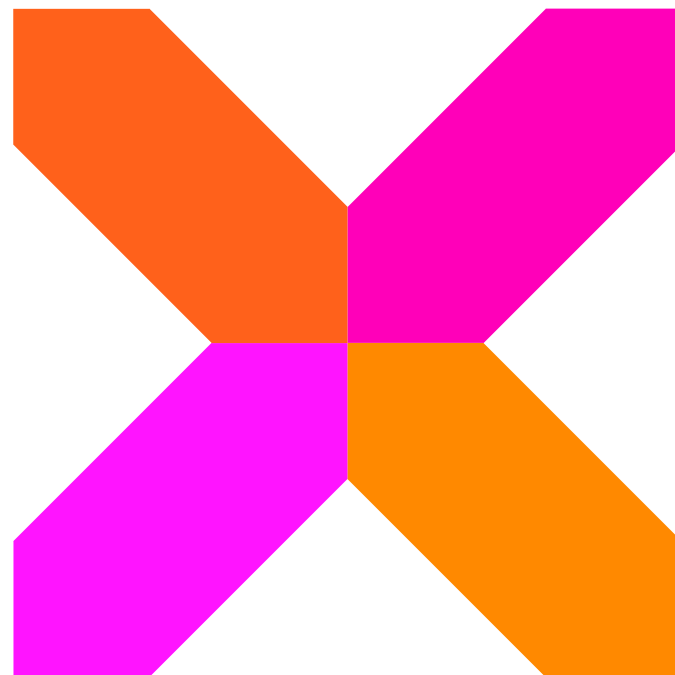




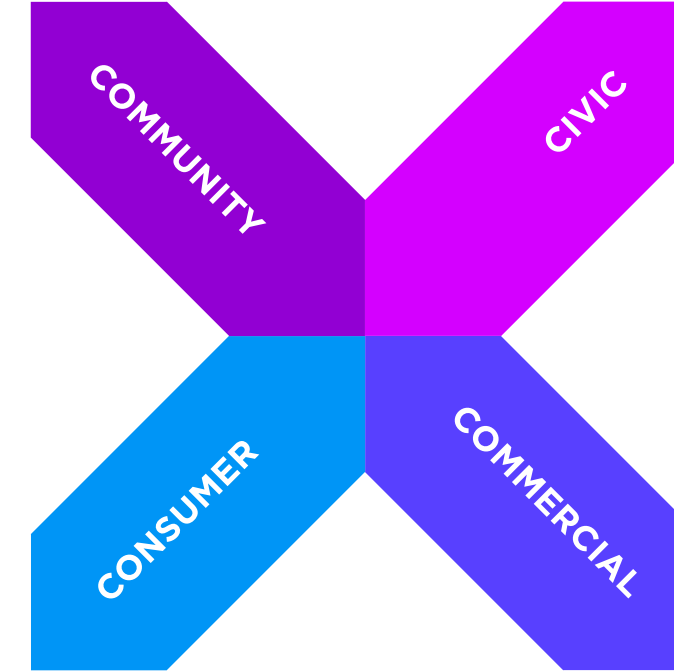












-  Arts & Literature
-  Heritage
-  Climate
-  Learning & innovation







EXTENSIONS OF THE 'X' IDEA

X MARKS THE SPOT MAPPING

X = 10 IN ROMAN NUMERALS
...CREATE 'TOP TEN' LISTS

TO THE POWER OF **X**
- EXPONENTIAL POTENTIAL

CULTURE **X**

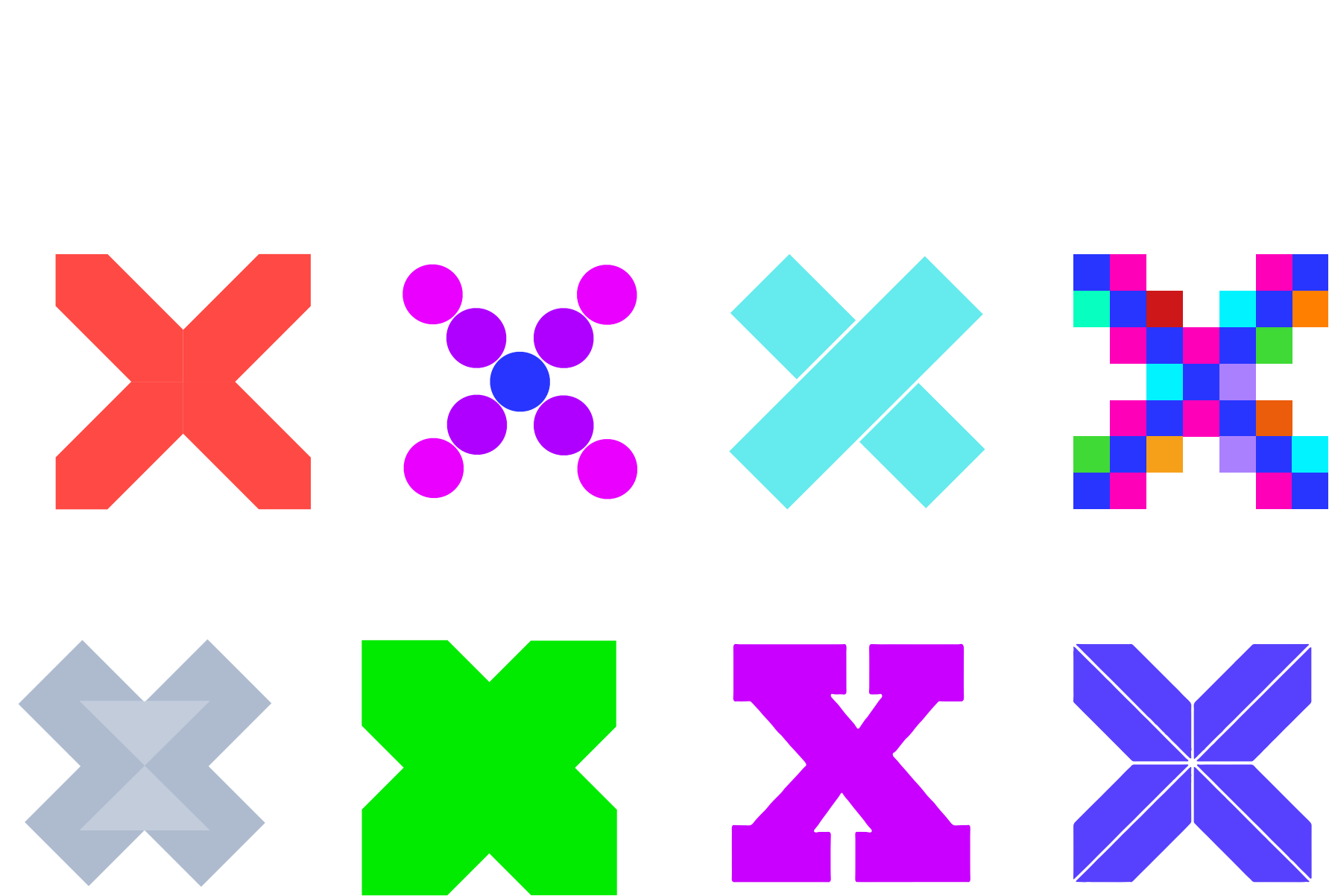
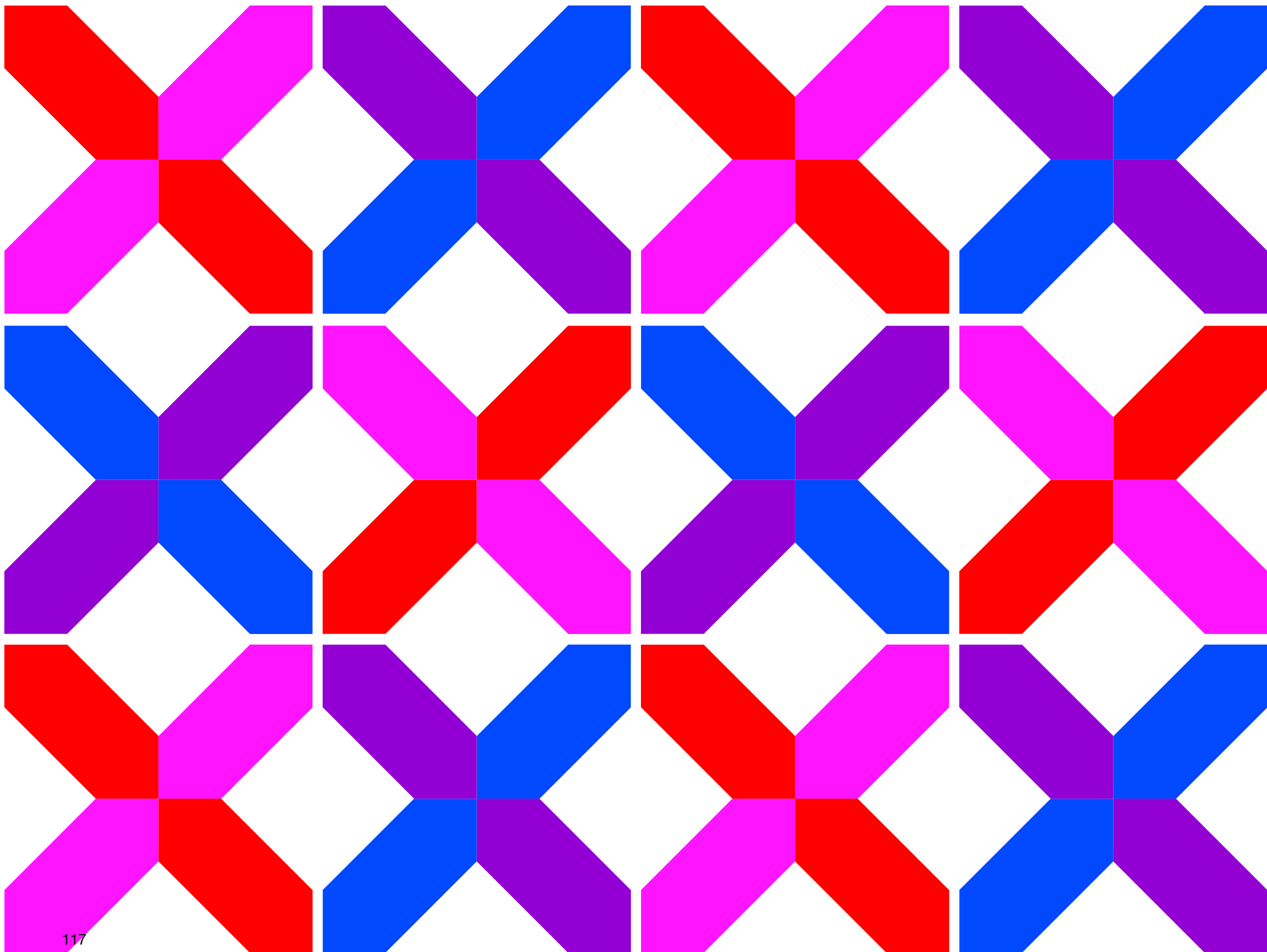
COLLABORATIONS:

EXETER **X** CULTURE

EXETER **X** COMMUNITY

MAGNIFICATION:

X10



APPENDIX

I. CITY CONTEXT & OPPORTUNITY

Local geography, history and culture

Exeter is a city located in southwest England, with a rich history that dates back to the Roman era. The city is situated in the county of Devon, which is known for its beautiful coastline and rolling countryside.

Until 120 AD it consisted of Roman settlement and legionary fortresses like the Topsham outpost for overseas trade but was besieged by William I who built the Rougement Castle. The city procured wealth in wool as domestic and export trade grew but was besieged once again but reclaimed during the Civil War. Trade recovered after the war and reached height of prosperity but when the wool industry declined in the 1800's, Exeter grew as a coaching centre with many inns and then a railway hub of the West. Blitzed in 1942, the city was substantially redesigned and rebuilt post war with new roads, shopping precincts. The city's surviving historic buildings span from Roman age.

Alongside its heritage assets, Exeter offers a unique set of natural assets like the River Exe, which runs through the heart of the city. The city is surrounded by beautiful countryside, including Dartmoor National Park and the Exmoor National Park, which are both popular destinations for outdoor enthusiasts.

Tourism is an important part of Exeter's economy, with many visitors coming to see the city's historic landmarks, such as its cathedral, castle and medieval city walls. The city also has a thriving arts and cultural scene, with numerous galleries, museums, and theatres.

Overall, Exeter is a vibrant and diverse city that combines a rich history and culture with beautiful scenery and outdoor activities, making it a popular destination for tourists and locals alike.

LOCAL ECONOMY

Exeter has a diverse and thriving economy, with a range of key stakeholders and industries contributing to its success. Some of the major industries and sectors that are based in Exeter include:

- 1. Healthcare: The city has several hospitals and healthcare facilities, including the Royal Devon and Exeter Hospital, which is one of the largest hospitals in the region.
- 2. Technology: Exeter digital sector is fast-growing as jobs doubled from 2012 to 2020, with a number of tech start-ups and established companies such as Crowdcube, EDF Energy and BT based in the city.
- 3. Tourism: Exeter's rich history and cultural attractions make it a popular destination for tourists, with a range of hotels,

restaurants and other tourist-related businesses in the city.

- 4. Knowledge Industries: with 2 Universities and the Met Office based there, Exeter outperforms the national average for this sector.
- 5. Manufacturing: Exeter has a strong manufacturing sector, with companies such as Flybe, a regional airline based in the city, and Goodridge, a manufacturer of fluid transfer systems, having a significant presence in the area.

DEMOGRAPHICS

Exeter has a diverse population, with a mix of both local residents and international students. Exeter is a city with a population of approximately 148,355 people, with a significant number of students and young professionals. The largest age group in the city is between 20-34 years old, comprising 27% of the total population as the city is home to two universities, the University of Exeter and Exeter College, which attract students from all over the world. The most common household types are Rental Hubs and Aspiring Homemakers. Exeter is also a commuter city, with around 35,000 people commuting into the city daily.

SUPPORTING EXETER'S 2040 VISION

Exeter City Council has outlined a vision for the city in 2040 which aims to create a healthy, inclusive, and connected city that addresses climate change, enhances cultural activities, promotes health and wellbeing, improves sustainable transportation, increases biodiversity, and protects heritage assets. To achieve a net-zero target, the Council plans to support job creation, increase physical activity, and improve air quality. The vitality of the city centre and high streets will be maintained by promoting cultural activities and providing community services, while creating a walkable and liveable environment. Large-scale developments must reflect local culture and provide high-quality public space and art. The goal is for 50% of trips between home and work to be taken by active travel, supported by a prioritized and integrated network of active travel links. The city's history and heritage must be protected and enhanced by promoting development that complements and celebrates its unique character, identity, and culture. The provision of infrastructure and community facilities is also important for creating a successful and liveable city. The Council aims to increase biodiversity, and all development proposals will need to provide at least 10% measurable net gains in biodiversity. The aim is for Exeter to become a city of culture and heritage innovation that is adaptable to, and protected from, the effects of climate change.

SUPPORTING EXETER'S FUTURE SKILLS GROWTH

The Exeter Skills Strategy aims to support the growth and development of Devon by focusing on key sectors such as digital technology and creative arts, culture, and digital media.

The strategy acknowledges that Exeter has been an engine for growth and aims to continue supporting skill development in these sectors to further stimulate economic growth. The report highlights the anticipated growth of the creative and arts management occupations, which are predicted to increase by 17% by 2030, potentially creating an estimated 150-200 more job roles in Exeter.



II. CITY CULTURAL CONTEXT

CULTURAL AUDIT

An audit of Exeter's Cultural infrastructure, mapped across 3 layers: Cultural Consumption, Cultural Production, and Heritage Assets. The audit helps understand the balance of cultural consumption and production hubs and spaces across the city and provides a baseline for identifying how the Liveable Exeter initiative can meet local need, by filling gaps in provision or enabling sector strengths to be spread further throughout the city, reaching wider communities.



LAYER 1: CULTURAL CONSUMPTION:

Exeter's Cultural Assets cluster close the Heritage Quarters, by the station and castle and disperse south and east. Located centrally, The Royal Albert Memorial Museum and Art Gallery is home to an impressive collection of artefacts and artworks from around the world and The Exeter Phoenix Arts Centre hosts a diverse range of exhibitions, performances, and screenings. As you move out of the city the offer changes into Theatres, cinemas and cathedrals.



LAYER 2: CULTURAL PRODUCTION:

Within cultural production, Exeter's studios cluster further south, away from the city centre and closer to the river but not quite touching the Quay. There is also a trail of creative spaces forming along the Southernhay. The majority of Exeter cultural spaces consist of studios (artist, dance and recording), co-workspaces and fashion houses.



HERITAGE ASSETS:

The city's Roman walls, gates, castle, underground passages and baths provide a glimpse into its ancient past, while the Gothic-style Exeter Cathedral is a stunning example of medieval architecture. The city's Guildhall, with its elaborate Victorian-era interior, offers a glimpse into its more recent history. Other notable heritage assets include the medieval Exe Bridge and the Quayside area, which was once a busy commercial hub for the city.

III. CULTURAL PLACEMAKING STAKEHOLDER INTERVIEWS

Focussed conversations with 15 key cultural, community, learning and business organisations discussing Exeter's cultural ecosystem, wider city challenges and opportunities, and connecting with the Liveable project.

- 1. City of Literature
- 2. CoLab
- 3. Royal Albert Memorial Museum
- 4. LDA Design
- 5. Positive Light Project
- 6. Maketank
- 7. Exeter College
- 8. Exeter University
- 9. Met Office
- 10. In Exeter
- 11. Exeter Phoenix
- 12. SetSquared
- 13. Exeter Culture
- 14. Arts Council England
- 15. Interwoven Productions

Key takeaways in context of cultural placemaking for the city

- Passion for the city's cultural life
- Acknowledgement that inclusion and access need to remain big areas of focus – much more to do
- Desire for greater and more effective collaboration towards tangible outcomes
- That its broad external image is strong, but this is not manifested and celebrated in the fabric of the city
- The city should be more ambitious – a more compelling, cohesive message leveraging its cultural USP's
- Good engagement and energy supplied by the University, but town and gown divide needs more focus
- Key sectors such as visual arts and music need infrastructure to reposition the city, alongside greater collaboration between arts and sciences
- Opportunity with City of Lit to brings all cultural sectors together with world leading productions and projects
- Exonian voice is not heard. Opportunity through Liveable to genuinely listen and fold in their deep knowledge of the city heritage.

1. CITY OF LITERATURE

Date: Wednesday, 23 November 2022

Representative: Anna Cohn Orchard, Executive Director, Exeter City of Literature

Current Form

- Arts Council England NPO on back of UNESCO designation for the city.
- Aim to collaborate with local and global communities to celebrate and honour the diverse range of stories within them.
- Young organisation but don't want to instigate everything. Want it to be organic and participatory.

Future Plans

- Want to bring contemporary culture to the city.
- Develop bibliotherapy sessions for adults and create a pipeline of bibliotherapists.
- There are plans to expand to independent authors.

Challenges

- Low literacy rates in wards Pinhole or Priory.
- Exeter does not have a strong brand or identity.

Opportunities

- Bookshops to work together to attract more well-known authors to visit.
- How can they make their spaces more attractive and interesting?
- Want literature to be visible in the public realm.
- A physical hub for literature in the city

2. COLAB

Date: Friday, 17 February 2023

Representative: Fiona Carden, Chief Executive Officer, CoLab

Current Form

- Comprised of 26 statutory and community sector organisations that collaboratively work together to help support people with complex lives.
- They started seven years and provide an environment where all these services are accessible in a single location.
- They support the most vulnerable people who are overlooked.

Future Plans

- Exeter becoming an inclusive city that addresses relational inequalities.

Challenges

- There's a perception of Exeter being an affluent city with green spaces, but there's poverty, hardship and disconnect.
- Aspiration for growth can leave people behind.

- There could be more room for inclusion. There's scope always to develop a more inclusive city and recognise what that really means.

Opportunities

- The role of the voluntary sector in the Place Board improving.

3. ROYAL ALBERT MEMORIAL MUSEUM

Date: Monday, 5 December 2022

Represented by: Camilla Hampshire, Museums Manager and Cultural Lead
Helen Hartstein, Audience Development Lead

Current Form

- Exeter's largest museum and art gallery. Four major collection areas are represented: antiquities, art, natural history and world cultures, alongside temporary exhibition space. Strategic partnership with University of Exeter, and extensive Community Outreach and learning programmes.

Future Plans

- Further development of Creative Arc – big partnership between University of Exeter, Exeter City Council and RAMM to explore how the museum and its collections can help shape a better Exeter

Challenges

- Bringing together a wide diversity of artistic practices under a shared vision

Opportunities

- Leverage the power of the collection to engage wider audiences in big city themes.

Further impact the growth of Creative Peninsula through Creative Arc

4. LDA DESIGN

Date: Friday, 17 February 2023

Represented by: Frazer Osment
Sophie Thompson

- Current Form**
- Independent design, environment and energy consultancy committed to creating successful places
 - Long relationship with Exeter – input into city master planning and strategic design and planning
 - Helped seed the Liveable Exeter initiative with strategic identification of sites

- Future Plans**
- Further design development of several Liveable Exeter sites

- Challenges**
- Commercial imperatives of developers might make it hard to deliver creative places beyond aspiration
 - City quarters between the ‘gates’ are not connected up

- Opportunities**
- Public realm improvements throughout the LE sites from small to big scale - bridges, green routes
 - Clustering a culture hub at top of Fore Street
 - Transform Western Way

5. POSITIVE LIGHT PROJECTS

Date: Wednesday, 08 February 2023

Represented by: Brendan Barry
(Founder/Director)

- Current Form**
- Not for profit organisation using the visual arts to engage and inspire a diverse range of audiences and communities as well as developing emerging practitioners and aiding them move their practise forward in exciting and innovative ways.
 - Strong belief in community based, socially engaged creative practise.

- Future Plans**
- Look to extend occupation of our building – current lease until Jan 2024

- Challenges**
- Not a large audience for contemporary visual art in Exeter – lack of a contemporary space, so artists don’t show in Exeter
 - Asset owners and managers seeing the value of culture as long-term driver of footfall and city centre experience

- Opportunities**
- Build on the ecosystem of high quality socially engaged arts practice
 - Liveable Exeter could really help deliver the new public art strategy with impact
 - Continue to improve the collaboration between culture and commerce (In Exeter for example doing great work)

6. MAKETANK

Date: Friday, 17 February 2023

Represented by: Olya Petrakova, Artistic and Executive Director, Maketank
Bryan Brown, Co-Director, Maketank

- Current Form**
- A cultural lab for social change; a creative home for local and artistic communities to generate culture that moves people. We believe that there is a synergetic relationship between thriving artists and thriving communities.
 - We bring together humanities, social sciences and the arts in cross-disciplinary projects

- Future Plans**
- Projects with the City of Literature
 - Continue to provide communities with real opportunities to create and deliver projects that swiftly respond to need and issues.

- Challenges**
- The university has a massive positive impact on the city, but it doesn’t always know how to integrate with the town (also an opportunity)
 - Ability for the city to be more agile in response and support for cultural energy and opportunities

- Opportunities**
- Collaboration with the university’s Business Innovation Centre
 - MT as a creative catalyst: MT’s freedom and agility enables it to create energy in the city, bringing together different sectors and communities through creative practice
 - An arts/science cultural space in the city, bringing together students and communities in more diverse ways

7. EXETER COLLEGE

Date: Friday, 17 February 2023

Represented by: John Laramy
(Principal, Exeter College)

- Current Form**
- Tertiary education institution with a student body of 10,000-12,000.
 - Established in 1970 as the UK’s first college to combine former grammar school sixth forms and Exeter Technical College.
 - Its growth is driven by reputation.

- Future Plans**
- Be an exceptional college and to stand out from the crowd.
 - Provide shorter two-year higher course to support employments growth in programming or engineering.

- Challenges**
- External perception of city is not quite the same on arrival
 - The city suffers from antisocial behaviour.
 - Need more teachers that come from a digital, engineering, aerospace and construction background.

- Opportunities**
- The city has world class facilities for football but not for rugby.
 - Expand college locations and have one new location on a Liveable Exeter site.

8. UNIVERSITY OF EXETER

Date: Wednesday, 1st March 2023

Represented by: Lisa Roberts, Vice Chancellor & Chief Executive
Chris Roberts, Director, Innovation, Impact & Business

- Current Form**
- Higher education provider to over 30,000 students and public research university with approximately 70 research centres. Large economic impact to the city: a company town, the company being the university. Large demographic impact - youthful feel to the city due to university and college.

- Future Plans**
- Key strategic Priorities:
- People / EXETER FUTURES / support a number of new research ideas from the community
 - Place / Green Futures solutions Hub for the South West - clustering expertise. It has a joint centre for excellence already of Climate + Nature + Business: large finance company - climate model for pension funds - PHD students working on this.
 - It has an institute of data modelling (Climate scientists) + strong arts and culture strategy: at the last two COPS it produced books around poetry and climate issues and wrote a play for the last COP in Egypt.

- Partnerships such as Creative Arc

- Challenges**
- It is not so great at agile responses, being such a large institution
 - Need for the right types of housing to help retain students to develop their life here.
 - Lack of local jobs for graduates is also a retention barrier
 - Space for unique ventures: e.g. Exeter Community Law clinic needs a home

- Opportunities**
- Creation of more local placements to aid student employability - ‘green ambassadors’

- Supporting regional business to grow - ‘help 2 grow’
- Ted Wragg Trust looking at community hubs and issues around loneliness
- Making its sports facilities accessible by broader communities

9. MET OFFICE

Date: Monday, 16 January 2023

Represented by: Ian Cameron (Markets Director, Met Office)

- Current Form**
- Global organisation owned by UK Government. HQ in Exeter employing 1,500 staff (2,000 in total). 100+ locally based employees through OCS.
 - Purpose: “Helping you to make better decisions to stay safe and thrive”
 - Provides a strong marketing tool for Exeter, with many links to government. MoD etc.
 - Collaborates with many universities across the globe
 - Has ambassadors that work with regional schools

- Future Plans**
- Taking its supercomputer into the cloud with grant funding. Working with Microsoft. It will be the world’s largest weather climate computer. Current supercomputer takes 2/3 of Exeter’s electricity. In the cloud it will not take any.
 - In dialogue with Exeter College to form apprenticeships

- Challenges**
- Talent / graduate retention, students currently find Exeter unaffordable
 - Maximising its value to the city (therefore an opportunity)

- Opportunities**
- It is ambitious for Exeter - the city should be the leader in adapting to climate change. Opportunity for better collaboration.
 - Future jobs: Employ more Exeter citizens to work anywhere + attract more businesses to Exeter
 - Microsoft will have to spend on social value in the SW region as part of grant funding
 - Possibility to collaborate more and be at the forefront of airborne disease
 - Exeter - the first supercomputing city
 - Leverage the Met Office’s marketing capability

10. IN EXETER

Date: Monday, 23 January 2023

Represented by: Ann Hunter, In Exeter Manager

- Current Form**
- An independent company run by businesses for the benefit of local businesses. The levy fund collected is invested directly back into the area. It delivers events to encourage footfall, campaigns to promote the city, programmes to support business, initiatives to enhance city streets and running sessions to connect member businesses.

- Future Plans**
- Building on success of the Carnival. First in 24years “I don’t think the city has ever seen that magnitude of event.”
 - Advocating for improved public realm in certain areas that haven’t been masterplanned (e.g. Fore Street)
 - Setting up ExeSpace, charity as a new charity to take up empty commercial spaces for cultural activity, music, art, flexi-use, creators, makers. Meanwhile uses. It will sit aside from Exeter BID, with its own Board.

- Challenges**
- Public realm improvements needed in certain areas of the city centre
 - Lack of community involvement in development coming forward (therefore a future opportunity)
 - Local resentment to new student accommodation blocks being built, and the affordability / availability of other housing. Complex issue.
 - Recognition of the economic value of university and students, but can see the detachment between local residents and students, not much intertwining of those communities. E.g. student nights taking over night-time economies, clubs. Quite separate communities. “We’re a small city. We’re a large town really. You can definitely feel the difference on those evenings, in a way that you won’t in larger cities”.
 - Better university integration “the university’s knowledge is untapped by the normal person in Exeter”
 - Such limited public space, no street performers, pavilion, limited space for markets. No undercover area (rain!). Massive downside to

city centre. Need to enable provision like this, despite naysayers.

- Creative input from larger high street brands: Larger levy players, e.g. John Lewis, who have power to act locally - have funding, but not many ideas, whilst remaining interested in supporting locally. Mid-sized chains are the most difficult, head office have final say, more passive/apathetic.

Opportunities

- Changing dynamic to F&B and evening economy, esp last 18 months, shift away from traditional retail to F&B. Streets that were once secondary have now turned into primary list. These are vibrant areas of the city, small plates, creative, business owners live very locally.
- Hotel Indigo on High St will change user experience, esp night. Look and feel, that piece of the High St. City Point will be a game-changer.
- Exeter is a destination city, people have to travel to it. Development will change that over 10 years. “People have to intentionally travel to Exeter.” So indie + national change + evening economy = perfect balance.
- North vs South of the city, interesting to see how people will connect/travel through N-S.
- In Exeter are heavily involved in developing the city’s cultural offer - recommendation to involve it much more in cultural conversations
- Heritage is huge. Lamb’s Fair, expanding this. Woollen trail, involving kids. Super walkable.
- Development is a massive opportunity, just need to get it right, and getting it right is allowing people to feed into it. “It will lose if it’s not brave enough.”

11. EXETER PHEONIX

Date: Wednesday 29 March 2023
Represented by: Patrick Cunningham, Director
Current Form

- Multi-artform venue that hosts hundreds of events and artistic activity. Live music, theatre, cinema, contemporary art, DJ events, dance, comedy, talks, creative courses, classes and workshops, family events ...and everything in between. Also nurture’s the city’s arts scene through its Creative Hub, supporting artists, musicians, theatre companies, filmmakers and creatives at every stage of their career and practice.

Future Plans

- Continue to strengthen our Creative Hub - supporting the artists of tomorrow. Strong film making strand (University provides strong pipeline of talent through its 2 different film angles: English and French creative writing), and career development for musicians

Challenges

- Population and critical mass - If we can get to 160-170,000 people it makes things possible
- Lack of a great visual arts space
- No arts college. Plymouth took it over and moved it to Plymouth. Art college previously provided a steady stream of young artists (But Exeter Uni has started up history of art/curation)
- Decline in city cultural festivals

Opportunities

- Not sure there is enough ambition – can Exeter City Council take the lead?
- Music is a priority - study for larger new entertainment venue needs assessment was completed. University has a great hall 1800 capacity - not really fit for purpose. Bristol has the Academy and Beacon.
- Phoenix could regularly fill a bigger performance space (Main space is 510 max). Scope for 1500 – bingo hall (within North Gate) – was a cinema in the 30’s - built with live performance in mind, would be a great conversion opportunity

12. SETSQUARED EXETER

Date: Friday 03 March 2023
Represented by: Frances Tanner, Business Community & Engagement Manager
Current Form

- An enterprise partnership and collaboration between the six leading research-led UK universities of Bath, Bristol, Cardiff, Exeter, Southampton and Surrey. Support scalable sector agnostic STEM based companies.
- In Exeter, it is trying to reach more people beyond the city boundary - ERDF funding is to reach the whole of Devon
- Supports ‘student start-ups’ - entrepreneurial thinking - anyone can try something out, plus ‘commercialisation & research’ - based on the campus, and then ‘business acceleration’ based on science park – a free service

Future Plans

- SETsquared selected as one of the official investment partners to deliver Innovate UK’s £80m Investor Partnerships Future Economy Programme. The programme enables early-stage innovation-led businesses to raise non-dilutable grant funding, of up to £900k, for R&D projects alongside Angel co-investment.

Challenges

- Perceptions on competition: Exeter vs Plymouth, Devon vs Cornwall, and overall that the money stops at Bristol.
- Uncertainty in the wider engagement work across the SW due to ERDF funding coming to an end.

Opportunities

- Potential for better collaborative working
- Narrative story - change in funding - expertise will shift to more creative
- Businesses need to find the growth hubs - the Heart of the southwest Growth Hub will be shaping up on behalf of Exeter
- The LEPs are key partners
- Lots of investment in agriculture
- EXIST (Exeter Initiative for Science & Technology) is a subgroup of Exeter Chamber and is a STEMM focussed group showcasing the innovative areas of expertise that we have in Exeter and the wider region

13. EXETER CULTURE

Date: Friday, 20 January 2023
Represented by: Ciara Eastell OBE (Consultant, University of Exeter)
Current Form
Dominic Jinks (Director, Exeter Culture)

Current Form

- Exeter Culture aims to create a supportive environment for a broad range of cultural activities to flourish and promote creative conversation.

Future Plans

- Bring commercial investment into the city and publishing.

Challenges

- How can we attract more students and retain students’ post-graduation
- Lottery funding doesn’t match other cities of similar size and demographic - only 5 existing NPOs in Exeter

Opportunity

- Develop an investment plan that aligns with the cultural plan is necessary to support cultural initiatives.
- The investment plan should consider different funding options, such as philanthropic donations, crowdfunding, and partnerships with businesses and institutions.

14. ARTS COUNCIL ENGLAND

Date: Monday 23 January 2023
Representative: Sarah Crown (Director, Literature and Bristol)

Current Form

- Covering huge geographical area (Isles of Scilly to East Hampshire/South Gloucs)
- Recent evaluative work developed the Priority Places initiative, alongside UK Gov’s Levelling Up work.

Future Plans

- Diversity and Inclusion remains a key focus throughout. An issue for whole cultural sector. To do as much as they can do, in service to be as inclusive as possible.

Challenges

- Challenging recent NPO round, with loss of NPO funding for Theatre Alibi (particularly difficult) and arts and health project.
- Spike in demand for funding (1700 application this round vs 1200 last round)

Opportunities

- University has been very engaged, e.g. Exeter Culture now sits in the university. Emphasis on civic role. Recognition of culture as key part of making Uni attractive to students.
- Maintain / continue to prioritise ‘culture’ within the city’s future DNA, as has been done by the University and the city (via Place Board)
- The City of Literature – Compelling NPO application that articulated the way they wants to work, representing the people of Exeter and how far they’ve come. “Exceptional leadership in Karim Hassan.”
- Don’t use culture to be a mechanism only to deliver other things. “That’s reductive.” “You can transform a place by investing in culture. It makes people happier.” Literature = more empathy, more active participants. Culture “absolutely delivers economically.” Experiential will replace retail. Literature/books can be a bridge between the two.
- Support more projects like Double Elephant printworks - experience, participate, buy, all put together. “They energise the city in a way that doesn’t feel like, how culture did in the past where you’d have to step through doors to get into it. ... people can flow into it.”

15. INTERWOVEN PRODUCTIONS

Date: Thursday 11 May 2023
Representative: Jo Jo Spinks

Current Form

- Grassroots Exeter project that has created a unique format for communities to voice their stories and ambitions and then transform these into projects that change their places. A unique approach to enabling citizens to input their own knowledge, connect together and take their own action to effect change.
- Developed out of an understanding of the deep layers of culture/history across the city, with deep listening to communities, mainly on the city’s council estates.
- Uses a new language such as Quiet Voice methodology (not ‘hard to reach’), animation (not engagement), Squilometers (square kilometres chosen by communities to enact change within), and PODs (spaces for rarely heard voices to come together and co-create).

Future Plans

- Becoming a cooperative
- Offering a training service so that PODs can be developed by anyone, anywhere.

Challenges

- The displacement of Exonians from once living throughout the city centre to now clustered in out-of-town housing estates.
- The liberal gentrification of Fore Street. Positively supporting young independents business but disconnected from the heritage of that part of the city.

Opportunities

- Several opportunities to really connect with layers of communities throughout the city to gather rich cultural input into the future placemaking of Liveable sites:
- Sidwell Street was the city’s first multicultural quarter (60’s/70’s), with its own Exonian story of being where Exeter’s working class lived, and then to be gradually moved out to social housing on the city’s outskirts. These communities could be connecting us to the culture that is already there.
 - The city has a lot of health workers who intersect between ethnic diversity and social deprivation, living around Burnthouse lane

estate - working at the hospital - very diverse people populating the city that could be brought into the city’s future vision.

- Water Lane is a site that nearly every Exonian has a relationship with as all the industries were there, providing employment – big opportunity to bring these stories and knowledge together to help make a culturally rich place for the future.

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