

## DISCUSSION GROUPS – MARCOMMS & ART / CULTURE

The group shared examples of how using art had worked well.

**Coral Smith, Marine Education officer, Devon Wild Life Trust** – we've been using arts to get young people to care about the environment, we're interested in doing more around learning. In Cornwall plastic pollution campaigners use art, creating installations that go on tour, good way of hooking people in to the issue, it's been really successful.

**Esther Dobbins, Giant's Causeway, NT** – from a conflict perspective – used multiculturalism of tourism through art to make people aware that really the world is more diverse – really good way of engaging them – dealing with lots of different issues – arts is a method – only in the third or fourth year of trying this out.

**Emma Parkman – Cornish Mining World Heritage** – we've used the Man Engine – demonstrating the cultural links between us (Cornwall and Wales) – it's the personification of our heritage.

**Yana Wengal, Leeds Beckett Uni** – example of the signs for the Maori of the culture – drawing the culture – use those methods with students and they're a bit more relaxed.

(Chair) **Richard Tyler, Sustainable Tourism Manager, Brecon Beacons National Park** – What are the barriers to using arts (methods and communications)?

Conservationists and artists don't often have an opportunity network and get to know each other.

Barrier – people do not see themselves as creative – lack of confidence maybe be because of school – perception of the arts as middle class – we need to make it not middle class.

Barrier – you're dealing with relatively small numbers of people and struggle to see how we can devote that level of resource (particularly time) about how we make our judgements.

**Angie Greenham, Deputy Director, Grizedale Arts** (note taker) gave an example of a project in Calgary that was about changing people's relationship to the Watershed (details to be shared with the group). Angie also talked about what we can do in the everyday with the arts and how, also, art can be a process, deployed at a more strategic and systemic level to change narratives, people's relationship to place, to invite participation in purpose and to strengthen our civic back bone more broadly.

This is work we really need – get our message across and into someone's psyche in an imaginative way.

**Yana** shared some more interesting examples of when this has worked well:

Graffiti artist – Banksy – Palestine

Napier commissioned local artist – troubled kids – access from social workers – graffiti, tackling issues

Mural tourism – Belfast - community based tourism product (some red flags about this ethics of this from the group)

**Chair** – engaging people who will not normally engage – relationship between people – Ketso for tourism planning – everyone feels they can have a go.

### Summing up

What do we want to do with that set of ideas beyond today – is there work going on today that we can come back to and share in 6 to 12 months time?

Sharing of examples and case studies – Angie agreed to put a deck together and share with the group.

Colleagues in the arts coming together with colleagues in tourism – enthusiasm, energy and appetite in the group to do this.

Using the arts to ask bigger questions, looking at diversity and conservation in general – poss working with the Co-Creating change Network (angie to share details).

An event ? Academic partnerships ? – include faculty of sciences and humanity as well as tourism and arts

Colleague from Uni in Finland – services design might be one method that's used – she gave an example of being the lead a project on sustainable tourism and working with small rural enterprises in Finland. The enterprises had a problem with how to communicate about sustainability issues and the team created playing cards – some hints about ecological and cultural sustainability and what customers can do. One of the group asked "How do you frame your message in a way that works?"

Most of the message was in visual form – bad example versus good example shown pictorially.

**Angie** mentioned "[Yes! 50 Secrets from the Science of Persuasion](#)" as a good example of how to use nudge-science to change behaviours.

**Niki Clear, Marine Conservation Officer, Cornwall Wildlife Trust** – we have cards for what to do and what not to do in relation to behaviour around seals – we don't have that training and that background – we're motivated environmentally but we're not trained in interpretation.

Example of working with Plymouth College of Arts – live brief for students – input from students is valuable because they are the age group which we often struggle to reach – international interest could be useful – marketing to frame people's behaviour – engaging with the marketing behaviour.

**Esther Dobbin** – overtourism – communities – artists – conservation – how you tell the whole story and how you get to the full story – take what you're trying to get across and communicate it in a different way.

Angie suggested it would be more than possible to support organisations to develop appropriate briefs to run open calls for artists to respond to (support also could be provided to assess and select artists / arts organisations to work with).

Engaging with marketing and psychology disciplines also seen as critical.

What will tourism bring to the table if we get together with the arts community – possibility of a Cornwall Wildlife Trust pilot project broached.

Nationally the Wild Life Trust would be really interested – how art can reach people – marine – used a street artists to paint an underwater scene, had impact.

Regional NI – broker some of the conservation issues – getting buy in re why it's special and valuing your place / your home

AHRC run open calls for academic research and projects.

UNESCO sites – Brecon Beacons and Cornwall.

Training for conservation elements – Plymouth aquarium has successfully worked with the conservation department.

Could we create a space where artists and rural environmental people come together to decide what the agenda is – a meeting of minds to explore this further – loose and open. There was appetite / energy for this in the group.

