

**ENGINE HOUSE OF CULTURE – THE JYNNJI PROJECT****INITIAL ASSESSMENTS**

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## **HOW WE VISUALISE THE JYNNJI PROJECT DEVELOPMENT ASSESSMENT OF SITE REQUIREMENTS**

The attached plans & artist's impressions illustrate how we plan to form the hub on this heritage rich site, in an environmentally conscious, preservational & regenerative manner. Developing a low impact creative 'Village', made up of outdoor areas, structures based on shipping containers that will be anything but uniform and rectangular. (Rather reflecting the unique identities of their occupants). Alongside larger training, performance, and exhibition spaces, artists workshops & studio spaces.

Working sympathetically within the parameters of the site's existing topography, the 'Village' would not impinge upon the existing structures of historical importance on site, rather enhance them. Provide information about them, and bring them to life.

Part of our plan is to work with UNESCO, the Local Council, & the site's existing neighbours (eg, the local recycling centre), to

- Recycle, repurpose & generate revenue from unwanted materials
- Reduce demand on local landfill services
- Preserve & prevent further damage to existing features of historical importance
- Significantly offset the existing Raceway's carbon footprint
- Collect, remove & appropriately treat toxic run off from the racetrack.
- Make use of the 'safety wastage' from the planned Geothermal plant to heat the site, much reducing the site's demand on the existing grid.

There is also much scope at this site to promote & encourage community involvement in conservational planting, outdoor art installations, meeting & performance spaces, & the creation of habitats to encourage & support local flora & fauna.

If we cannot bring this vision to fruition, then many existing jobs will be lost, future job creation opportunities will be lost. Local young people will be forced to move away to pursue their career & vocational goals. The community will lose the existing opportunities, support, creative works, events, learning, training & services that we already provide, & seek to further expand upon.

As yet we do not have the resources to record or collate the positive financial impact, our previous works have had upon local state services budgets. It would be of value to be able to accurately assess, in monetary terms, the savings meaningfully occupying & supporting the at risk & vulnerable groups within our community make to those budgets.

Equally important is due regard being given to the financial & social successes of a variety of organisational models that operate along similar, but not identical principles as this project.

E.G <https://www.dailyscandinavian.com/worlds-first-recycling-mall-in-sweden/>  
<https://www.culturecommune.fr/>

## **SOCIAL VALUE ACTION PLANNING THE JYNNJI - ENGINE HOUSE OF CULTURE PROJECT**

Due to the existing & upcoming pressures on all the organisation's involved in this project, & in relation to the sites we are looking at, we recognised that time was of the essence. Convening in several face to face meetings, long discussions, & on site investigations meant that we could begin profiling it's feasibility. These discussions also allowed us to assess whether we all had the same ethos, & whether we could effectively work together to successfully fulfil this project, & also to assess and collate what we needed to know & to do to make it happen. We identified the following as the primary factors warranting further research & action:-

- *ASSESS NEED FOR THE PROJECT & THE NEEDS OF THE ORGANISATIONS INVOLVED & THE WIDER COMMUNITIES THEY SERVE / PROVISION*
- *ASSESS WHERE TO LOCATE THE PROJECT, SUITABLE CONSTRUCTION METHODS, FINALISE INFRASTRUCTURE DESIGN*
- *CONTINUE BUILDING RELATIONSHIPS RE CAPACITY & COMMUNITY*
- *ASCERTAIN & BUILD IN SOCIAL VALUE IN RELATION TO TOM'S*
- *ASCERTAIN FINANCIAL & ENVIRONMENTAL VIABILITY*
- *ASCERTAIN FINANCIAL & ENVIRONMENTAL SUSTAINABILITY*
- *ASSESS QUALIFICATION FOR FUNDING – WORTHINESS - LIKELIHOOD OF SUITABLE INVESTMENT*
- *COMMUNITY ENGAGEMENT, INVOLVEMENT & EMPOWERMENT IN & AFTER PROJECT DEVELOPMENT*
- *PUBLIC HEALTH ISSUES IN POST PANDEMIC CONTEXT*
- *PUBLIC HEALTH VALUE IN POST PANDEMIC CONTEXT*
- *CULTURAL, HISTORICAL, SPORTING, RECREATIONAL, & ECONOMIC NEED & VALUE TO THE REGION*
- *FUTURE PROOFING DEVELOPMENT*
- *PRESERVATION – HERITAGE & ENVIRONMENTAL CRITERIA REQUIRED*
- *OPENING THE DIALOGUE TOWARDS PLANNING & DEVELOPMENT*
- *CLEANING & GREENING REQUIREMENTS*

By tackling the above bullet pointed factors in group discussions, we identified where we needed to target our efforts and investigations. This also helped us to assign the needed investigative tasks / project work roles to individuals within the core group, based on their diverse knowledge bases, skill sets and

experience, commitment to the project, personal and professional networks, and their ability to give their time to the project. We realised that doing this would be the most practicable way of finding out what we needed know from a more in depth study. It would also greatly assist us in assessing if we where on the right track and really able to bring the project to successful, viable and sustainable fruition, as we envisioned it.

It's also how the core group identified what else we needed to know, needed help in finding out, or needed to accomplish or plan for, in order to work towards creating a detailed, more comprehensive, better informed, objective and honest feasibility profile, based on the results of our work. We understood at this stage that our profiling would focus on finding out:-

- *WHETHER SUCH A HUB IS NEEDED AND OF VALUE?*
- *IF SO WHERE IS THE BEST PLACE TO PUT SUCH A DEVELOPMENT?*
- *IS SUCH A PROJECT LIKELY TO BE FINANCIALLY VIABLE AND SUSTAINABLE?*
- *IS SUCH A PROJECT LIKELY TO BE ENVIRONMENTALLY VIABLE AND SUSTAINABLE?*
- *CAN WE OBTAIN THE CO-OPERATION & SUPPORT OF UNESCO, THE LOCAL COUNCIL, THE ARTS COUNCIL & OTHER CHARITABLE BODIES, LOCAL INDUSTRY AND COMMUNITY?*
- *CAN WE RAISE / OBTAIN THE NECESSARY FUNDING?*
- *IS THERE SCOPE FOR WIDER REGIONAL, NATIONAL, INTERNATIONAL INCLUSIVITY BEING A PART OF SUCH A PROJECT?*

Since convening to create the initial action plan back in July, we have moved on some what.

The Team is now in discussion with World Heritage and participating in an ongoing dialogue in relation to the best interests of our primary preferred site.

The Team has liaised and met with several of the various Parish Councils responsible for the area of our preferred primary site, to listen to their concerns, and explain the development, including on site visits.

The Team has reached out to local MP's responsible for both the constituencies and constituents within the locale of our preferred primary site.

The Team has reached out to the Duke of Cornwall for support for the project, via letter.

The Team is conducting a more detailed and comprehensive survey of community concerns, needs and opinions as regards the Project, and locating it on our preferred primary site.

The Team has paid close attention to work sensitively in harmony with the topography, the cultural context of our preferred site, and is currently working creatively to ensure minimal visual and environmental impact on the preferred site.

The Team is currently evaluating the Project via the National TOM's framework and the Social Value Portal, working with and supporting local community organisations and folk from the creative industries to both measure, and report on existing Social Value, and development of Social Value via the Jynnji Project.

The Team is currently researching suitable funding routes for separate phases of the overall development, and identifying how best to define these phases.

In a general sense the 4 phases of build that can correspond to suitable funding streams with a some degree of overlapping in relation to criteria are:

*Phase 1 – Creative, and Artistic* overlapping with *Phase 2 – Youth, Social and Community Context*  
*Phase 3 – Sport and Recreation* overlapping with *Phase 4 – Health and Wellbeing*

Having liaised with various funding providers and seeking the advice of both National Lottery and CCR funding advisors, the Team has been given some excellent signposting and support towards accessing public and private sector funding streams appropriately in line with the aims of their providers. The Team are currently exploring those avenues, and of course continually working to seek more.

To date we have secured a total of £107, 500.00 from supportive parties and are in the process of finalising and formalising a CIC in order to ensure the Project remains true to it's aims and objectives, in both creation and ongoing use.

We have consulted with Ms Shankari Raj CEO of Nudge Group re the approach to pre-planning, along with local LVI company 'Tirwel'. We hope to acquire the services of Ms Raj's Group to steer our low impact, passivhaus, structure requirements, however we have not yet been able to take steps to secure a suitable architect.

We have consulted with industry standard rigging professionals re the projects specialist performance and training requirements.

The Team has taken preliminary steps to reach out to Cornwall County Council's lead Councillor in relation to the Arts in Cornwall, and to the Manager of Council's Property Assets Portfolio.

The Team has yet to reach out to the Environment Minister, or to update Sport England re our preferred primary site as it stands at present.

The Team has created a website [www.jynnji.org](http://www.jynnji.org) to support ongoing project work, and provide interested parties & supporters with all necessary information.

## **IDENTIFY AND ASSESS IS THERE A NEED FOR THE PROJECT?**

### **IDENTIFY AND ASSESS THE CURRENT AND POTENTIAL FUTURE NEEDS OF LOCAL ORGANISATIONS, LOCAL INDIVIDUAL CREATIVES AND LOCAL COMMUNITIES**

Since March 2020 to the present day we the creative / artistic organisations involved in this project, find ourselves living in unprecedented times and in unprecedented commercial, artistic, creative and economic circumstances within our region. We are starting to see a rapidly increasing demand for the non-urban commercial sites specifically in our region, coming from industrial and commercial enterprises, that post Covid want to rethink how they work and relocate away from urban areas.

Increasingly we are finding that existing property owners in the region are seeking post Covid, to claw back some security and viability for themselves. As a result they are seeking higher rents, and /or putting properties up for sale to take advantage of the commercial property boom currently going on. Given the recent challenges to their financial circumstances and security this can be understood. However, the knock on effects of this are now beginning to negatively impact upon not only small and medium sized local businesses, and individual entrepreneurs, but also upon our region's cultural, creative, artistic and socially conscious activities and operations, right down to individual / micro level.

## **ORGANISATIONAL NEEDS**

In order to identify, understand and confirm the needs of the creative organisations expressing an interest in this project, and after initial outreach and discussion, we identified that obtaining more formal 'letters of interest', and supporting statements from them all would be of value. This also allowed us to understand how the EHOC Project if feasible could best support them. Our findings were as below:-

- The organisations involved placed a 'fit for specialist purpose' premises / site with long term security, and affordable rental fees at the top of their 'urgently needed' lists. Without which financial viability and sustainability cannot continue.
- They highlighted that they were encountering great difficulty in finding suitable places to move to next, and of those places found, all were a great deal more costly, and out of the affordable range.
- They informed us that the outlook was very bleak in terms of their ability to continue in the very near future.

Overall there was a lack of confidence and frustration at being up against unsurmountable odds, along with various frustrations and a confused lack of understanding as to why support was lacking. Why their track records of their works in artistic, social, community and environmental contexts appeared to be of no consequence. They had strong visions of how they could further develop if given support, not a hand out but a hand up.

In approaching the initial members of the group now involved in this project, and discussing their issues and circumstances with them, we also found that all

were grass roots organisations, most operating in sustainable and exemplary fashion, and in receipt of very little or no funding. Our findings also showed that all were well established, well loved, well respected and well embedded within their respective arts and local communities. All had high levels of community engagement, and could present impressive track records in relation to community, support, engagement and empowerment. All were not only creating real jobs, but working towards creating more jobs (year round, not seasonal), willing and able to add to the wealth of the local economy. They could also evidence a diverse and equally impressive range of not only artistic provisions, support and endeavours, but also of having taken a proactive, and much needed crisis support approach to assisting, and supporting their internal communities and the wider community at large, during the last 15 months when able. Or to prudently streamlining and downsizing their operations in order to re-emerge able to function, recover and rebuild.

The majority of the organisations expressing interest in being a part of this project all have similar stories to tell re their current and diverse occupancies.

- Leases are not being renewed upon expiry.
- Attempts have been made by some landlords to encourage break clauses to be exercised, in order to accelerate the vacating of premises ahead of lease expiry.
- There are also examples of leasehold rights being removed in favour of vague and temporary occupancy.

The number of organisations we talked to undergoing such similarities in their circumstances, leads us to draw no other conclusion than that the majority of community embedded, grass roots organisations that successfully engage and support both the community, and professional creative arts performance and practice here in this region, are being squeezed out of existence. (We would ask you to refer to the contents of the 'portfolio of support' and the community feedback documentation attached).

Within the next 11 months - 2.5 years all of these organisations will be facing existential threat / crisis, regardless of their excellent track record of works, excellent engagement, value and successful operational and economic status. No one will exist to continue the provisions and the works they facilitate, the Arts in this area will be dealt a death blow without our attempts to find a solution.

## **CULTURAL AND COMMUNITY NEEDS**

### **Professional creative – artistic community – freelancers and small organisations**

The majority of creatives in this area operate as freelancers, or small (even micro) to medium sized NFP's, CIO's, CIC's, for which the last 15 months has been extremely difficult. For the majority of creatives working as freelancers they not only had to cope with watching their productions, artistic works, training, teaching & performance spaces, & contracts disappear into the ether overnight. On top of that, the long wait to very minimal SEISS support, or small grants from Equity & ACE meant hardship for many freelancers, artists and performers.

What is also clear is that most underwent a kind of 'bereavement process, many were anxious their skill sets would suffer, and devastated at having to put their work on hold. Whilst watching the infrastructure of their respective communities be dismantled under regulation. It became illegal to trade, train, operate, create and perform, to teach, coach and encourage future artists too. Dark times indeed.

We have also lost many to the need for financial job security in the wake of C-19, many more to the devastation of losing the ability to do, make and share work. Particularly those who have dedicated their lives, livelihoods and lifestyles to their working performance and practice, their skill sets and their crafts. Given that many of them were having real and positive impact through their working practice, working to support, or raise awareness of how to work more consciously and directly, in support of, and in harmony with the environment and the community, this is unacceptable. Unacceptable too in relation to the pressing need to turn the tide on how we work and live together; how we create art; how we recreate; how we consume; how we generate community interaction, positive and proactive collaboration; how we develop our society and culture.

Inspiration and motivation to create amongst them has been badly affected. It has been heart breaking to see artists surrounded by so much natural grandeur and beauty, unable to draw inspirational and creative energy from it. Creativity and nature are similar in that they both abhor a vacuum, art and particularly performance art needs viewing by human beings, relies on human ideas, opinions, interaction, reaction and experiences. Form follows function, so being unable to function unsurprisingly has resulted in formlessness, atrophy and entropy for many. The impact of these mental, emotional, financial and creative pressures will be taking it's toll on the global artistic community, at all levels for years to come. Add to that the financial, social and economic pressures of being unable to make a living and the negative impacts are only worsening the situation.



It is worth noting that most freelance artists create their own employment opportunities, as well as the opportunities to engage and benefit from their works. It makes no economic or cultural sense to disenfranchise them at all.

This region compared to the rest of the UK has the most number of thriving micro businesses. Strength of community is of great importance here, and is has been the main reason cited for the success of such organisations. People here get behind small, local, socially and environmentally conscious enterprises here. People value and support the organisations that value, serve, support and empower them. There is already great sensitivity here in relation to lowering consumption, living off grid, or putting power into the grid. Cornish people are strongly in support of effective recycling systems, keeping plastics out of our seas, re-purposing, remaking and making do. They are passionate in relation to sympathetic land management, wildlife conservation and knowledgable horticultural market gardening and self sufficiency. As well as having strong agricultural, maritime and mining roots that bond them strongly to the region.

The same can be said for the small to medium sized organisations of the types outlined above. Profit is not the main motivation for their existence. Many such organisations in Cornwall have learned to be self sufficient entirely, or at least understand how to generate enough revenue so as not to be entirely reliant on funding. All of the organisations involved in this project have managed to survive 15 months of severe restrictions or a complete block on their activities. Of the small percentage that where in a position to claim Business Rate Relief, and the Local Business Restrictions Grant, they report that financial assistance covered around 60% of their existing fixed costs / overheads. It's an equally grim picture. Not as grim as for those (the majority) that could not qualify for this assistance. Staff, freelancers and volunteers have had to wave goodbye to work and work experience opportunities. The majority of their operations remain on hold, the organisations they work for and with uncertain as to whether they can remain in existence, let alone create jobs and art involving skilled pro's or volunteers.

We remain in a climate of uncertainty and cultural hiatus, the roadmap out is not running to schedule, further delays in removing us from lock down any further are already happening. If these organisations and individuals aren't helped to help themselves quickly there will be little Cornish grass roots professional creative and performance arts culture left. There will be little or none of the additional support, enrichment and empowerment they facilitate to the wider regional community either, and little or no hope of continuing or developing greater links with the wider national and international creative and performance arts community going forward.

Prior to the Pandemic, and post Brexit this region was already beginning to feel the negative effects of dramatic cuts in funding. The smaller population, the rural isolation and the distance from larger urban areas creates difficulties in accessing funding. It's almost a natural byproduct in relation for the goals of funders to reach, positively impact upon and benefit as many people as possible, particularly when there is less to go around. Who doesn't want to

make sure their support is utilised to the fullest? However where does that leave a region like ours, which is rich in talent yet poor in resources? Pre Covid, the largest and most well respected, flagship creative organisations and artistic companies were having to deal with increasing budget cuts year on year. Cornish grass roots organisations simply could not compete in the funding race before the Pandemic, now the situation is reaching critical mass in the region.

Post Brexit local creatives have risen to the challenge and found independent and resourceful ways to make work, create projects, engage, enrich and benefit the community. There is only so much that they have left, and if they have no place to work, perform or create, how can they continue? How can they maintain their independence, livelihoods, or continue to contribute to the community, environment, or economy? How can they scrape by if they cannot generate their own revenue due to a lack of continuity in business practices brought about by a lack of secure tenancy, and the repeating financial strain of ever increasing, ever changing overheads. What enterprise could withstand continual start up like pressures and ever increasing, ever changing overheads, in the face of ever decreasing savings, investment and client base? Add to that the degree of isolation each one has faced, to still be standing post Pandemic is an achievement, and testimony by example of their need, value and resourcefulness within the community and the region.

## **THE WIDER COMMUNITY**

Is a diverse mixture of rich and poor, holiday homes and more affluent neighbourhoods, housing association, off grid low impact living and council housing. The region also has it's share of transient, travelling and homeless folk. Post Brexit the damming of the stream of European funding entering the County had already placed regenerative redevelopment in the area into hiatus, developments left unfinished or downsized.

There existed pre Covid a common trend, young people where leaving the County, retiree's, expanding families and second homers moving in. Air B and B's and the huge demand for getaway accommodation has stripped villages of their communities, post offices, pubs and schools. The affordable housing crisis mirroring the affordable commercial property situation. Post Covid under current travel restrictions the pressures on the region in both regards can only increase, as people seek holiday destinations at home, or to move their business out of an urban context. Post Covid we are seeing our cities become white elephants, as we see corporate and commercial systems rethink how they work and online shopping replace the high street almost overnight. Due to these pressures we identified that we needed to think carefully as to where to locate such a project without adverse impacts on housing and commercial land sites. Where the project would be sited must not impinge on existing or future use in either case, rather our project should & could make use of and improve a site outside of suitability for such use (see 2).

The isolation in rural areas for the vulnerable, the poor, the elderly has been extreme, and the toll on them hard. Now restrictions are partially lifted we are starting to realise, hear and see more of this, beyond the folk in urgent crisis during the stricter lockdowns. This project and the organisations involved could be of great help in bringing even the most anxious of folk together in a safe environment post Covid, to relearn social skills, re-integrate and recreate with their community and access the support, the arts, the services, and the fun they need.

We cannot overlook the fact that the involved organisations all have proven track records of success, longevity and not only the enthusiastic engagement of the community, but also the love and support. In an attempt to keep this report concise we refer you to the attached 'portfolio of support', and 'community provision feedback' documents, with respect to identifying in more detail the positive impacts / benefits and results of such work. Below is a brief summary of areas where they excel in relation to meeting the needs of the local community, and make provisions to engage, empower, support and enrich it.

- **PROMOTE AND IMPROVE PHYSICAL AND MENTAL HEALTH & WELL BEING**
- **PROVIDE MEANINGFUL OCCUPATION**
- **PROVIDE JOBS AND CREATE JOBS**
- **PROVIDE WORK EXPERIENCE, CAREER DEVELOPMENT OPPORTUNITIES, ALTERNATIVE CAREER CHOICES, TRAINING AND VOLUNTEERING OPPORTUNITIES**
- **GET THE COMMUNITY INVOLVED IN ART, MAKING ART, VALUING IT AND BENEFITING FROM IT'S CREATION, PERFORMANCE, PRODUCTION AND PLACE WITHIN THEIR ENVIRONMENT**
- **IMPROVE PHYSICAL LITERACY**
- **POSITIVE PERSONAL AND SOCIAL DEVELOPMENT**
- **SAVE MONEY IN RELATION TO PUBLIC AND SOCIAL SERVICES**
- **RAISE AWARENESS, PROVOKE THOUGHT AND PROMOTE DISCUSSION AROUND SOCIAL, ENVIRONMENTAL AND COMMUNITY AND INDIVIDUAL CONCERNS / IDEAS / PERSPECTIVES**
- **BRINGS THE COMMUNITY TOGETHER TO WORK TOGETHER AND OFFERS OPPORTUNITIES FOR DIFFERENT PARTS OF THE COMMUNITY TO INTERGRATE / LEARN FROM EACH OTHER / UNDERSTAND EACH OTHER**
- **PROVIDES OPPORTUNITIES FOR ENVIRONMENTAL IMPROVEMENTS**
- **PROVIDES OPPORTUNITIES FOR COMMUNITY CELEBRATION AND CELEBRATION OF TRADITIONS AND CULTURE**
- **INFORM AND BRING TO LIFE THE REGION'S CULTURE, HISTORY AND IMPORTANCE**

- **ALREADY WORK HIGHLY EFFECTIVELY AT GRASS ROOTS LEVEL**
- **WORK HARD TO SUPPORT THEIR PROFESSIONAL, CREATIVE AND LOCAL COMMUNITIES TO SURVIVE THE PANDEMIC – e.g:-**
  - Foodbanks and food deliveries
  - Hardship grant allocations
  - Zoom sessions
  - Outdoor events and activities (when possible)
  - Counselling services
  - Signposting services
  - Creative works
  - Pro training facilities
  - Out of school provisions for children of essential workers
  - Social Media support group pages).
- **WORK TO BRING GREENER / MORE SUSTAINABLE / LESS CONSUMPTIVE AND IMPACTFUL SYSTEMS AND BUSINESS TO THE REGION.**
- **WORK HARD TO INVEST IN ART, ARTISTS, EMPLOYEES AND THE COMMUNITY**
- **PROMOTE HEALTHY SEASONAL EATING AND SEED TO PLATE GROWING**
- **PROMOTE GROWING, SUPPLYING AND BUYING LOCAL**
- **PRESERVE, PROMOTE AND DEVELOP A WIDE VARIETY OF CREATIVE PRACTICES AND ART MEDIA, CULTURAL PRACTICES AND TRADITIONS IN THE REGION, AND IT'S HISTORY**

### **THE NATIONAL AND INTERNATIONAL CREATIVE AND ARTISTIC COMMUNITY**

By creating facilities and opportunities to accommodate both national and international artists. This project could provide huge artistic, social and economic returns on any financial investment in terms of upskilling; raising standards; improving skill sets and creative working practice / artistic works; finding and supporting home grown talent rather than see it have to leave; creating and preserving job opportunities in creative and artistic fields; innovating and pushing the envelope in terms of new works; integrating the local arts community and places of training, rehearsal and performance, with the wider national and international community.

Throughout the Pandemic, and post Pandemic, national and international artists, and touring Companies have not been able to work in their usual contexts. At present we remain under varying degrees of restriction, with no end to this state of flux currently in sight. We must find ways of working that

will support them, and the creation and performance of live performing arts, along with the exhibition and enjoyment of multi – media, visual, combined arts, if the way we have lived through 2020-21 must remain the ‘new normal’, or reappear to be intermittently. This indoor / outdoor project (see plans / schematics) will allow us to protect, preserve and continue these art forms, for a community in serious need of it to stay sane, healthy and happy through an uncertain future, that could be turned upon it’s head again at any time. Livelihoods & ways of life will be protected subsequently too.

We realised from our research that the project needed to be flexible, able to easily diversify, and able to cope with the wide variety of specialist needs of a diverse local, national and international community in producing works, and to cope with evolutionary change, or other changes due to cultural, social or economic fluidity.

## **SITE RESEARCH & HERITAGE NEEDS**

Being mindful of not utilising a site that could otherwise be used for housing, agriculture or industry in this region was certainly a challenge! Then we thought outside of the box, and realised that we had 2 potential sites on our doorstep. Both are designated heritage rich sites, however we realised that if we worked with care, consultation, in depth sustainable, socially and environmentally conscious planning & ways of working, it was possible that they could fit this brief. We also looked at the possibility of a hypothetical ‘piece of land’ (site 3), and viewed several sites within the area to aid our assessment and our study.

Of the 2 sites with Heritage features that we looked at

Site 1 is a World Heritage site and is in the most pressing need of preservation, cleaning and greening (in working practice and in terms of on site landscaping). It is the site of an old mine known as the ‘Ale and Cakes’ mine, and contains a cultural and historical rarity, relating to local mining tradition. There are 2 places on site where a particular type of cobblestones remain in situ, that were once used by local women when doing laundry. This site has huge local importance and illustrates the urgent need to preserve the remaining mining heritage of Cornwall before it is too late. Sadly these cobbles are under threat of erosion, and are currently not being protected or suitably preserved, as the site finds itself in an unusual position of stasis.

Site 2 is an existing commercial development, come tourist, local recreational facility, adjacent to, and including old mine works for a tin mine, known as ‘Cornwall Gold’ . Post Covid it’s future is uncertain, as is the continuing use of part of the mine workings to preserve, and record Cornwall’s mining history, in a ‘living museum’ context. The site is in need of new blood as it’s current owners are close to retirement, and there is no interest from younger family members in continuing the legacy. It appears here that the existing on site infrastructure does not correspond with the heritage appropriate criteria, as

identified in relation to similar criteria for site 1. The Team is not at liberty to discuss the existing company's business, prior to a sale being made.

Again this site does have features that celebrate, record and bring to life Cornwall's heritage, and everyday life history.

Site 3 has none of these constraints, no historical significance. Planning applications around change of use may deprive the area of good agricultural land, or land that would be better served conserved as it is, used for affordable housing, or new commercial development. Should Site 3 prove the most feasible then what will happen to Site 1 or Site 2 in relation to obtaining the investment and care both need?

We are seeking to develop a project that can offer long term security to the organisations working as a part of it. Site 3 can offer the project no long term security, given that it would still be vulnerable to future commercial, economic or social pressures. We can only foresee longevity for such a project on a site that is protected from such future risk. Particularly when such sites exist in the region, and are in need of preservation, of celebration. Sites that can be rejuvenated to become significant and relevant to the area and the community in the present, as well as in relation to the past they can get in touch with there.

## **ENVIRONMENTAL NEEDS**

Wherever the project is located, our collective ethos means that it **MUST** be a living working model in practice of how to create and work in support of sustainability and the environment. Which means that we must work to improve, clean up, with low impact methods that are sympathetic to the local flora and fauna, as well as any potential heritage features, cultural or historical importance.

In relation to sites 1 and 2 there is much we can do to improve their environmental credentials, and offset their current carbon footprints, with the most positive impact and improvements being possible at site 1. On site infrastructure needs to low impact, and looking at unconventional building methods, simple and inexpensive preservation strategies. Sympathetic landscaping incorporating local flora and encouraging the domicile of local fauna, cleaning and greening techniques will be a must.

Site 2 already has an existing infrastructure of conventional builds and although it has some heritage aspects, it houses replica rather than authentic features. With this site we are concerned as to its uniform and inflexible layout, and although a sizable plot we are uncertain as to whether it is big enough. Non Disclosure Agreements prevent us from informing any further re this site at this stage. Suffice to say we are uncertain as to the complexities of corporate legality involved with this site's existence. It does however have potential in relation to this pre-study. There isn't as much scope for offsetting its Carbon footprint, however one could argue that the existing infrastructure

must be taken into account, requiring no, or little future building. The site also has limited scope for environmental, or sustainable improvement, but some improvements could still be made.

Site 3 it's possible that site development would impact more dramatically on the in situ flora and fauna than is desirable when working to a low impact, environmentally, socially conscious and sustainable brief. Equally we keep coming back to the land being of value for agriculture, housing, business, market gardening and/or conservation.

## **RECREATIONAL NEEDS & EXISTING SITE FACTORS**

Of the 3 sites we are assessing for the needs of this study & project we identified that:-

### **Site 1**

Had the widest scope in terms of recreational activities for all ages, for both local folk or visitors, already incorporating

- Walking growing cycling finding out art eating drinking racing

Upon review of our findings we identified site 1 as our preferred primary site, as it's:

- Currently neglected, rapidly deteriorating despite Heritage status, underused and in a state of hiatus
- A site adjacent to existing land utilised recreationally by the community.
- A site already that has defined areas of use for industry, sport and recreation.
- A site that is already culturally embedded in the local community historically and recreationally.
- A site that is in the best location to service and provision the largest number of communities within a 15 km radius as per global governance goals
- A site which is not appropriate for traditional commerce, industry, housing, agriculture or conservation outside of it's existing mining and sporting contexts, however is highly suitable for creative, artistic, learning, and community uses.