

ARTS AND CULTURE

UNIVERSITY OF EXETER

Creative Review

2025-2026

Image © Steven Haywood

2025-2026 Snapshot

2,499
attendees and participants

111
creative collaborators and external partners

95
events and teaching sessions

88,000
impressions across social media

2,800
views of our project films

2,500
subscribers to our newsletter

56,000
website page views

Introduction

The team has been compiling this annual review over a summer of record-breaking heatwaves, wildfires and drought in the UK, a stark reminder of why the University's Strategy 2030 goals – Environment and Climate, Health and Well-being, and Social Justice – are so pressing and why the response needs to make the most of our combined creativity and ingenuity.

Interdisciplinarity is a vital skill required of our colleagues, and it's an approach that runs throughout our Arts and Culture programming. Our residencies, fellowships, commissions and internships provide the infrastructure that enables new, high-quality collaborations between staff, students, creative practitioners and broader communities to take place.

We bring people with different expertise together, generating supportive and inspiring creative environments that help our colleagues secure research grants and expand teaching opportunities, and support students to gain careers' insights. In summary, we enable our communities to do their best work, as the following pages demonstrate.



Image: Queer Natures research project team evaluation workshop. Back row: Kerry Priest, Sarah Campbell, Chloe Asker. Middle row: Phil Rushworth, S.K. Marley, George Elliot, Ina Linge. Front row: Siân Docksey. Read more on page 12.

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Image: Taking part in 'The Long Table' at *Activating Creaivity in UK Universities: (Re)Connect, Reframe, Reimagine*, a symposium hosted by Arts and Culture in June 2026. Find out more on Page 14. Photograph © Steven Haywood.

Contributing to the University's Strategy 2030

In this review, we show how our projects and activities contribute to the University of Exeter's Strategy 2030.

We do this visually through icons you will find at the foot of the page for each project or activity. These icons represent the three elements in the Strategy's vision as follows:



Lead meaningful action against the climate emergency and ecological crisis.



Make key breakthroughs to transform human health and wellbeing.



Lead the progress towards creating a fair, socially just and inclusive society.

Find out more about the University of Exeter's Strategy 2030 here.

Arts and Culture Approaches

Arts and Culture has its own strategy, 2022-27, and we also show how our activity delivers against our strategic objectives. In summary, our key approaches are:

1. Learning and development

We will devise and support creative collaborations, bringing together staff, students and creative practitioners to encourage new ways of working, responding to Strategy 2030 themes of climate and environment, health and well-being, and social justice. We will support teaching and training that develops knowledge and skills in creative processes.

2. Promoting and championing

We will build a concentrated narrative for creative practice at the University through our tailored marketing and communications. We will tell the story of creative work at the University through events and activities, such as performances, screenings, workshops and festivals.

3. Networking and brokering

We will provide a combination of advice, brokering and signposting for our target audiences, both holding space for new creative networks and contributing to existing networks. We will create and support systems and resources that enhance community-building and cross-disciplinary collaborations.

Read the Arts and Culture Strategy 2022-27 here.

SUPPORTING INTERDISCIPLINARY COLLABORATIONS



Image: Facilitators from MAP Consortium leading the *HASS Shapes STEM* interdisciplinary workshop in March 2026. Find out more on Page 11.

New residency scheme with Creative Kernow Associates and ESI

Artist Rachel Lambert was selected for an inaugural month-long residency at the Environment and Sustainability Institute (ESI) on the Penryn campus.

Lambert's practice is rooted in the belief that ecological instability is deeply connected to humanity's disconnection from the natural world. She delivered five foraging walks and five practical workshops, engaging over 100 staff and students with the plants found on campus. She also undertook research in the Archives and ESI Labs, connecting with more than 15 ESI-based researchers through a series of informal conversations and exchanges.

In her final week, she installed a new work, *Welcoming Mat*, developed in response to her time on campus, alongside a temporary exhibition documenting her residency process and research. The launch event was attended by 22 people and featured an artist talk hosted by Annie Sheen, Arts and Culture Programme Manager for Cornwall, in conversation with Rachel.



Image: Artist Rachel Lambert leading a making workshop using foraged materials. Still from a film about the residency © Sam Bestwick

University Strategy 2030 Vision:

Arts and Culture Themes:

Learning and development
Networking and brokering

Exeter Marine/ESI artist residency explores UN Sustainable Development Goal

A second ESI residency was delivered by digital artist, Jess Pemberton, who focussed on UN Sustainable Development Goal 14: *Life Below Water*.

Pemberton ran three *Tea and Collage* sessions with staff and the public. She was taken snorkelling to experience a healthy seagrass bed, and met with many Exeter Marine academics, leading to new partnership connections with the Nature Marine Recovery Team at Cornwall Council.

Working with Creative Kernow Associates on these residency opportunities has been invaluable - partners are now exploring how an Arts and Ecology/ Sustainability Network for Cornwall could be developed in 2027.

"Spending time with Exeter researchers has offered the chance for these early-career artists to ask questions and explore ideas in a way that simply wouldn't have been possible otherwise."

Anna Harris, Director, Creative Kernow Associates

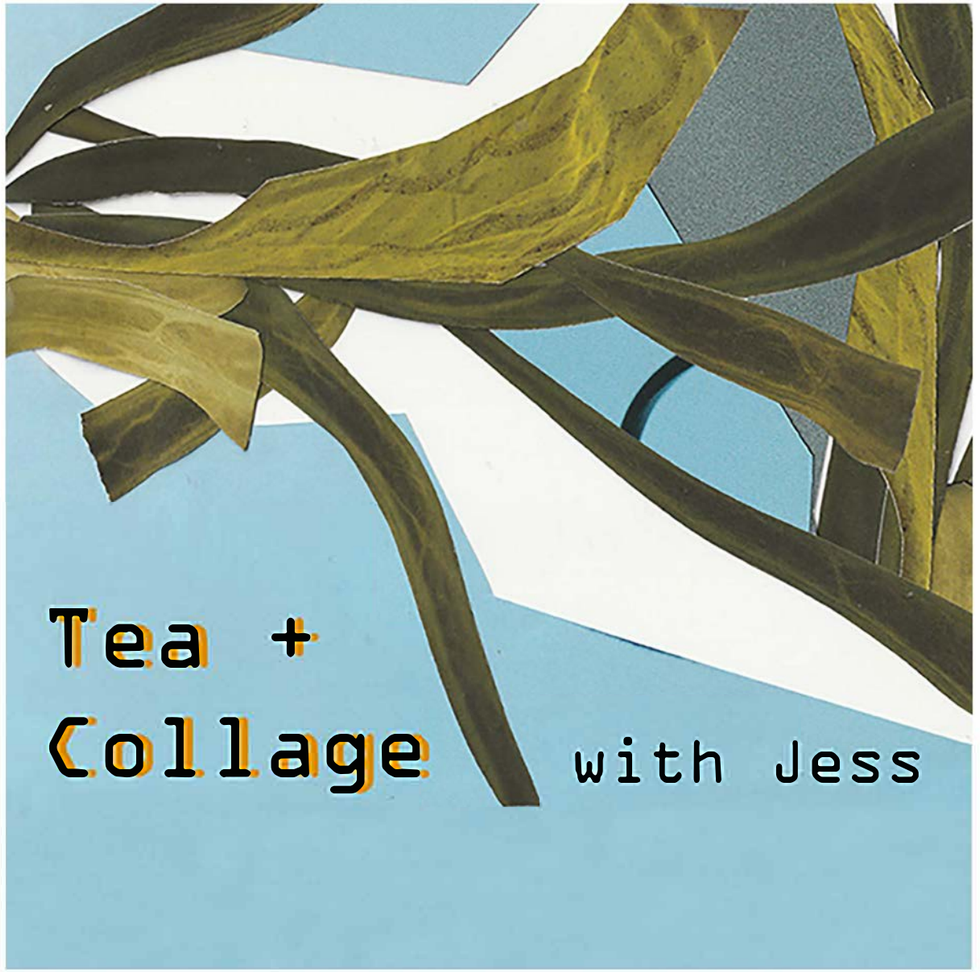


Image: Section of advert for a *Tea and Collage* session with Jess Pemberton as part of her residency with Exeter Marine. Image courtesy Jess Pemberton. Find out more about the residency here.

University Strategy 2030 Vision:

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Three-year research project tests well-being gains through creative processes

Health and Well-Being of Women in Farming is an ESRC-funded research project, led by Dr Becca Wheeler and Prof Matt Lobley, at the Centre for Rural Policy Research (CRPR). Following surveys and interviews in Year 1, creative workshops in Year 2 are proposed as methods to support well-being.

Cultural producer, Tilly Craig, who comes from a farming background, joined the team in February, matrix managed between CRPR and A&C. She is programming artist-led, co-design workshops with women in farming, to be delivered at three locations across England and Wales in the coming academic year.

"*It's been a privilege to be a part of these two dynamic parts of the University, with both consistently demonstrating an openness to the knowledge and experience of the other, whilst generously sharing their own expertise.*"

Tilly Craig, Project Co-ordinator



Image: *Hinterhaus Productions_Getty Images*

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Cultural programmes integrated into £10m Climate and Health research centre

Established in 2024, the *Net Positive Centre* received £10m in UKRI funding to develop interdisciplinary research addressing climate change and health. From the outset, Arts and Culture were recognised as integral to the Centre's research ecosystem.

Its approach explores how creative practices can build interdisciplinary communities, support needs-led solutions, strengthen public engagement, and inspire innovation. A dedicated programming budget and Cultural Producer role, fulfilled by Annie, provides essential resources and coordination to embed these approaches sustainably.

During its first 18 months, the Centre has commissioned new artworks, integrated creative facilitation into events and leadership programmes, recruited artist Paul Hine to embed creative narrative approaches into a cross-sector Taskforce, and launched Creative Fellowships which will invite three creative practitioners into different research and policy areas.



Image: *Community Collaboration*, postcard artwork, illustrated by Caroline Pedler, 2025.
© Caroline Pedler

University Strategy 2030 Vision:

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Humanities leadership in interdisciplinary research

Associate Pro-Vice Chancellors for Research and Impact in our home faculty, Humanities, Arts and Social Sciences (HASS), John Wedgwood Clarke and Catriona Pennell, drew on our expertise in workshop delivery for two internal strategic workshops. We invited facilitators The Map Consortium to lead the sessions, which were funded by Research England.

The purpose was two-fold: draw out existing interdisciplinary research strengths in HASS; and broker new connections with colleagues in the other two Faculties - Environment, Science and Economy (ESE) and Health and Life Sciences (HLS) - to identify shared priorities for upcoming research proposals.

"This was a FANTASTIC piece of work... I was particularly impressed with [Map Consortium's] ability to get us to respond to the Industrial Strategy stuff without prompting despair but instead creativity, laughter(!) and some genuinely great research questions."

Participant, March 2026 workshop



Image: Participants working together at the March HASS/STEM interdisciplinary workshop. Photograph © Jim Wileman

University Strategy 2030 Vision:

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Collaboration grows from seed fund to large-scale AHRC grant

We have continued to collaborate with Ina Linge since her Creative Fellowship with Siân Docksey in 2020, when they created the *Sex and Nature Salon*. Ina secured Arts and Humanities Research Council (AHRC) Catalyst funding to research *Queer Natures* (2024-26), a project that explores what queerness and nature can mean when placed in creative and critical dialogue.

Artistic processes were central to the research process, with Arts and Culture providing advice, networks and infrastructure to aid delivery of research outputs, including a new campus trail, *Out in Nature*, and artist micro-commissions. The project team actively challenged established research methodology, especially in their care towards artists and by embedding accessibility and authentic creative processes.

"Accessibility is not a checklist – it's an ongoing, relational practice that can lead to more meaningful and creative work."

Ina Linge, Creative and Collaborative Research Projects Cheat Sheet



Image: Siân Docksey presenting at the evaluation workshop for the *Queer Natures* evaluation workshop in February 2026. Photograph © Ina Linge

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STRENGTHENING KNOWLEDGE EXCHANGE

Image: Participants from different organisations share perspectives during the Arts and Culture symposium, *Activating Creativity in UK Universities: (Re)Connect, Reframe, Reimagine*, held on the University of Exeter's Streatham Campus in June 2026.
Photograph © Steven Haywood.

Exeter hosts national gathering on creative futures in higher education

40 delegates, including freelancers and representatives from 14 institutions across the UK, gathered in Exeter to strengthen national networks and share best practice on integrating creative practices into research cultures.

Developed through a consultative process with external peers, this two-day event led by Arts and Culture, *Activating Creativity in UK Universities: (Re)Connect, Reframe, Reimagine*, employed techniques developed at Exeter (*The Co-Production Oracle*, 2022/23), and reaffirmed the importance of creative, interdisciplinary approaches to sustain academics' well-being, improve research culture, and inform innovative solutions to global challenges.

"There's something about being in a space with people who care about what creative practice means in research contexts, who are willing to sit with the mess of it… That's rare and feels radical in the disciplines I spend most time with. […] Creativity is not decorative, it enhances research… it's the point."

Ola (Aleksandra) Thomson, Senior Research Associate



Image: A breakout group using The *Co-Production Oracle* to reflect on the changing role of creativity in higher education over time. Photograph (c) Steven Haywood.

University Strategy 2030 Vision:

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Raising the profile of Exeter through sector-shaping professional networks

Arts and Culture was invited by the National Centre for Academic and Cultural Exchange (NCACE) to share our practice in several formats this year: on an *Evidence Café* panel, discussing transformative impact; at their *Festival of Cultural Knowledge Exchange*, showcasing our Creative Fellowship programme; and in their latest publication, *Artists and Creative Practitioners working with Higher Education: Case Studies, Reflections and Resources.*

We also furthered our national profile through a dedicated episode (no.92) of the *Research Adjacent* podcast, established by Dr Sarah McLusky to interview non-academic contributors to research culture. Our Director, Sarah, was joined by Creative Fellows, Siân Docksey (2019/20) and Daksha Patel (2022/23) to promote our process-driven approach.

"Artistic research is non-linear, is not systematic. It doesn't follow strict protocols. It often creates its own methods, which are unique to each project."

Daksha Patel, Research Adjacent Podcast episode 92



Image: *Research adjacen*t podcast webpage image, featuring (L-R), Siân Docksey, Sarah Campbell, Daksha Patel. Image courtesy *Research Adjacen*t.

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Artist collective launches speculative library of texts by women of colour

Reimaginings was an Arts Commission (2024/25) that supported five female mixed-heritage Cornwall-based artists (Maria Christoforidou, Angeline Morrison, Catherine Lucktaylor, Caroline Deeds, and Libita Sibungu) to forge deeper connections with each other and their own individual practice, enabling dedicated time to research, reflect, and experiment together.

In April, the group, known collectively as *AfroSea Collective*, launched their new publication *Library Obscura* – a syllabus of texts authored by women of colour that influenced their research - at the Hypatia Trust, Penzance.

Since the launch, the FX Plus Library team on the Penryn campus have acquired all the publications included in the *Library Obscura* reading list and created a permanent Special Collection for staff, students and the public.



Image: *Library Obscura* launch at Hypatia Trust, Penzance (2026).
Left to right: Maria Christoforidou, Angeline Morrison, Catherine Lucktaylor, Caroline Deeds, Libita Sibungu. Photograph © Elle Salau.

University Strategy 2030 Vision:

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Gender and Sexuality Collective host Creative Fellow

Birmingham-based artist, writer and educator, Linda Stupart, was selected to collaborate with GSC hosts, Dr Sarah Bulmer, Prof Suzannah Cornwall and Dr Daniel Fountain, to investigate how the collective can increase its visibility and connectivity across the University's Streatham campus and between subject areas. The purpose of the collective is to reimagine the possibilities for gender and sexuality research and teaching at Exeter.

Stupart met with a broad range of academics, conducting open, exploratory conversations to support network-building and furthering their current lines of creative enquiry.

In June, Stupart led a participatory session, *Getting your hands dirty: queer making as knowledge production in universities*, to conclude their Creative Fellowship commitments.



Image: Linda Stupart leads the session *Getting your hands dirty: queer making as knowledge production in universities*. Photograph: © Steven Haywood.

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Community of Practice strengthens creative networks across disciplines

Termly online sessions bring together colleagues who may not otherwise meet, to gain inspiration and potentially spark new collaborations.

Speakers:

Isahbella Rai (Centre for Science, Culture & the Law) introduced *ArticuLab* and her poetry-based workshops to support new pathways for communication and collaboration.

Rebekah Welton (Theology and Religion) discussed a new project on reception studies of the Bible in film, television and video games, using Monster Theory.

Ina Linge (Gender and Sexuality Studies) shared insights from *Queer Natures*, which integrates creative practitioners into research and impact activities.

Katharine Murphy (Hispanic Studies and Comparative Literature) spoke about *Reading Bodies*, including creative outputs, *The Burnout Booklet* and *Reading Bodies: Burnout, Overload and Resilience* anthology.

Rebecca Edgerley (Sociology) introduced her PhD project, the *Creative Club*, exploring relationships between creative methods, interdisciplinarity and knowledge-making practices in universities.

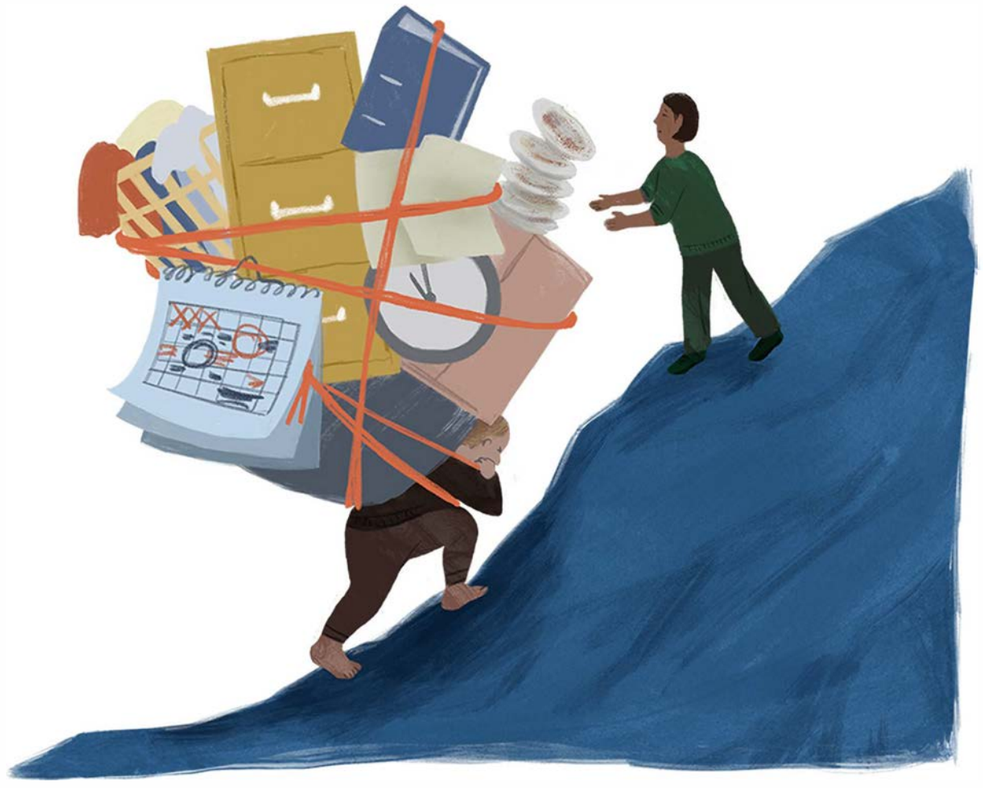


Image: Illustration from *The Burnout Booklet: A Health Resource for Patients and Practitioners* (2025) authored by Katharine Murphy and Olivia Glaze, illustrated by Hannah Mumby.

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Institutional practices benefit from dedicated creative producers in research projects

Arts and Culture is extending its knowledge and expertise in supporting research teams to embed culture-led programmes and working meaningfully with artists within research project contexts.

This work has been led by Tilly Craig and Annie Sheen, both of whom have dedicated creative and cultural practice roles in large-scale research projects, *Health and Well-Being of Women in Farming* and the *Net Positive Centre* respectively.

Their work has included developing a practical understanding of university ethics approval processes and working with the Legal team to update our artist contracts to best serve research funding agreements.

They have also been working with colleagues to embed arts-based practices within public engagement work, identify effective ways to integrate culture-led approaches into policy development and explore how artists can best support interdisciplinary cross-sector partnership working and support Research Culture.



Image: Photograph courtesy truthseeker08 st Pixabay.

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FOSTERING CIVIC ENGAGEMENT



Image: Photographer Eileen Perrier leading a practical studio lighting for photography workshop with students at Exeter College, April 2026. Delivered as part of Perrier's Arts Commission 2025/26.
Photograph © Nicky Barton

Portraiture Commission celebrates the contributions of Black women in academia

This year's Arts Commission had a dual purpose: to champion Black academic achievement and excellence and inspire future generations; and to increase representation of Black artists in the university's Fine Art Collection.

We invited renowned photographer, Eileen Perrier, to create individual and group portraits of six inspiring colleagues who were part of Exeter's first 100 Black Women Professors NOW cohort: Dr Suzanne Azer, Dr Safi Darden, Dr Melody Kuziwa Jombe, Dr Liliane Mukaremera, Dr Iveren Winifred Nyinoh and Colleen Smith.

Perrier also delivered photography workshops at Exeter College and with local school pupils through B-HUGs (Black Heritage University Group, founded by Drs Darden and Jombe), providing creative opportunities for young people.

Two celebrations events in July (Streatham and Penryn) marked the culmination of the project and the installation of the works on permanent display at all four campuses.



Image: Eileen Perrier with the group portrait she took, at the celebration event in July, Penryn Library. Photograph © Ella Salau.

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Historic wills brought to life for national and international audiences

Composer and musician Chris Hoban and historian, Dr Laura Sangha built on their 2024/25 Creative Fellowship with a series of diverse performances, taking songs inspired by Laura's research project, *The Material Culture of Wills, England 1540-1790* out to regional and national audiences.

October: *FUTURES: A Festival of Discovery* at Exeter Phoenix, performing historic narratives and songs inspired by Tudor, Stuart and Georgian wills. 67 attendees.

January: *A Time of Minding: Singing the Wills of England,* concert performance at St Matthew's Hall, Topsham. 140 attendees.

April: *Festival of Cultural Knowledge Exchange*, led by the National Centre for Academic and Cultural Exchange (NCACE); performance as part of case study on creative research collaborations. 32 attendees.

Online: The Creative Fellowship film for this project has been shared through the Leverhulme Trust website, boosting reach further to international audiences.



Image: Chris Hoban and Dr Laura Sangha perform at *FUTURES: A Festival of Discovery 2025*, at Exeter Phoenix.

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Partnership with British Council promotes Indigenous-led solutions to Sustainability

Indigenising Design was an international collaboration, developed with creative agency, Indigenous Design and Innovation Aotearoa (IDIA), and co-funded with the British Council Aotearoa New Zealand and the Pacific. We produced six global webinars over two academic years, with contributions from design leaders in 11 countries across four continents. 212 attendees watched the live events, and the recordings have been viewed a further 750 times.

The final sessions were:

- *Indigenous Sustainability and Ecology* (August)
- *Indigenous-Led Digital Futures* (September)

"Thank you very much Exeter University, and everyone who worked on this project... It is very important to raise our voices and collaborate all together to take care of our mother earth. We need to expand the valuable knowledge of the indigenous people and their relationship with nature."

Audience feedback, Indigenous Sustainability and Ecology

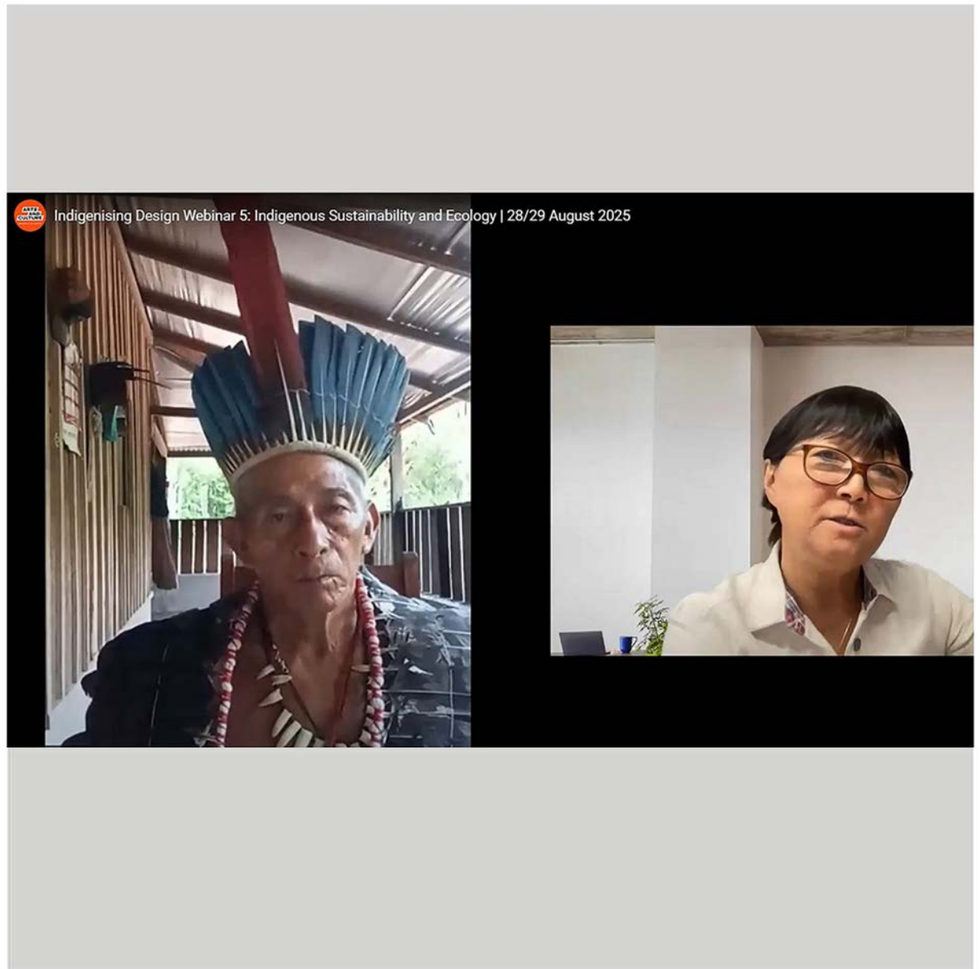


Image: Screen-grab from the *Indigenising Design* webinar, Indigenous sustainability and Ecology in August 2026, featuring on the left, Chief Cacique Domingos Munduruku (Amazon) and on the right, Celia Matsunaga (Brazil).

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Dartmoor-based arts commission inspires new work and tours to new audiences

In 2024/25, choreographer Richard Chappell and poet Saili Katebe were awarded one of our *Leeside* Commissions, funded by Natural England, to make new work responding to Challacombe Farm on Dartmoor, reflecting on how people value Sites of Special Scientific Interest (SSSIs). The resulting performance has continued to be toured and has inspired a new production, illustrating how the impact of commissions continues to ripple outwards over months and years.

In March, *Challacombe Chronicled* was performed at Theatre Royal Plymouth and Oxford Playhouse as part of Richard Chappell Dance's mixed bill, *BLOOM*. In June, *Us Folk*, premiered at the Northcott Theatre, Streatham campus. This new production, including professional development days and community engagement programme, expanded on ideas explored in *Challacombe Chronicled* with support from Natural England and others.



Image: Publicity still from the Richard Chappell Dance production *Us Folk*. Photograph © Jack Thomson.

University Strategy 2030 Vision:

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Campus exhibitions showcase interdisciplinary research

Arts and Culture curates termly displays (Queen's Building, Streatham) of visual outputs linked to research, improving the campus environment and reaching new audiences.

Term 1: *Do Not Feed the Animals?*, led by Dr Angela Cassidy, Associate Professor in Science and Technology Studies, presented work from the *Animal Feeding Project*, exploring why humans feed animals, and how these practices have shaped human-animal relations over time.

Term 2: *The Life and Work of Catalan Poet, Joan Brossa*, arranged by Dr Richard Mansell, Senior Lecturer in Translation, repurposed a display toured to Barcelona and Manchester, with additional contextual material highlighting Exeter's role as a UNESCO City of Literature.

Term 3: *India on the Line: Communicating in Colonial India*, led by Dr Shibani Das, focussed on her AHRC CDP-funded doctoral research, exploring technological and colonial impacts on staff at the Indian Telegraph Department.

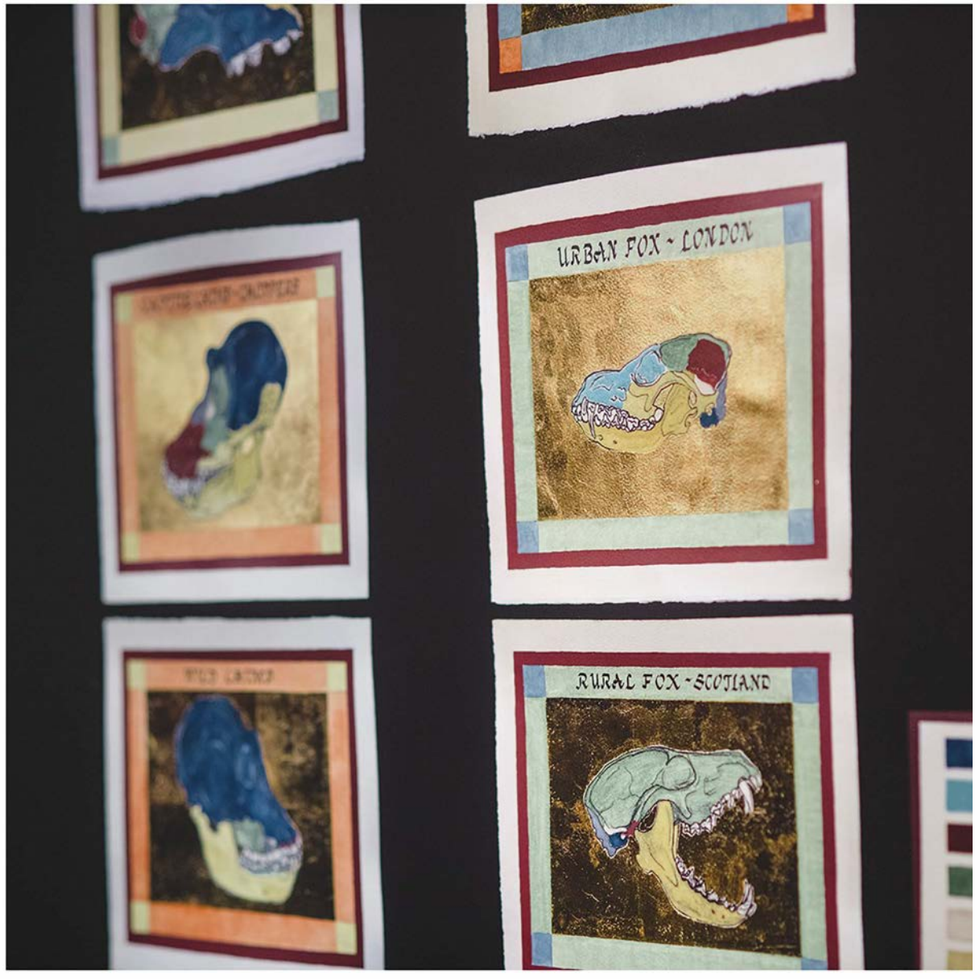


Image: Artworks by Rebecca Jewell on display in the Queen's Building as part of the exhibition *Do Not Feed the Animals?* on show in the Queen's display space. Photograph © Steven Haywood.

University Strategy 2030 Vision:

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Fine Art Collection animated through public engagement

Interest continues in the University's Fine Art Collection, and particularly the *Streatham Campus Sculpture Walk*. This year we have provided walks and tours to a variety of audiences:

September: guided tour for visiting Vice-Chancellors attending the Universities UK (UUK) Annual Conference.

October and June: guided tours for the Student Art History Society and Staff alumnae respectively.

March and June: illustrated talks for the Devonshire Association, sharing Fine Art Collection highlights, and then Collection items pertinent to Exeter and Devon for the Exeter Civic Society.

The self-guided sculpture walk continues to be popular, with nearly 400 downloads of the paper resource this year.



Image: Portrait of Florence Salter by Jean Ballantyne (Oil painting, early 20th century). Florence Salter and her sister Bertha were singers who came from Coleford near Crediton and performed in the UK and in Europe. Florence bequeathed her portrait to the University. Just one of the pictures featured in the talks about the Fine Art Collection.

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ENHANCING STUDENT EXPERIENCE





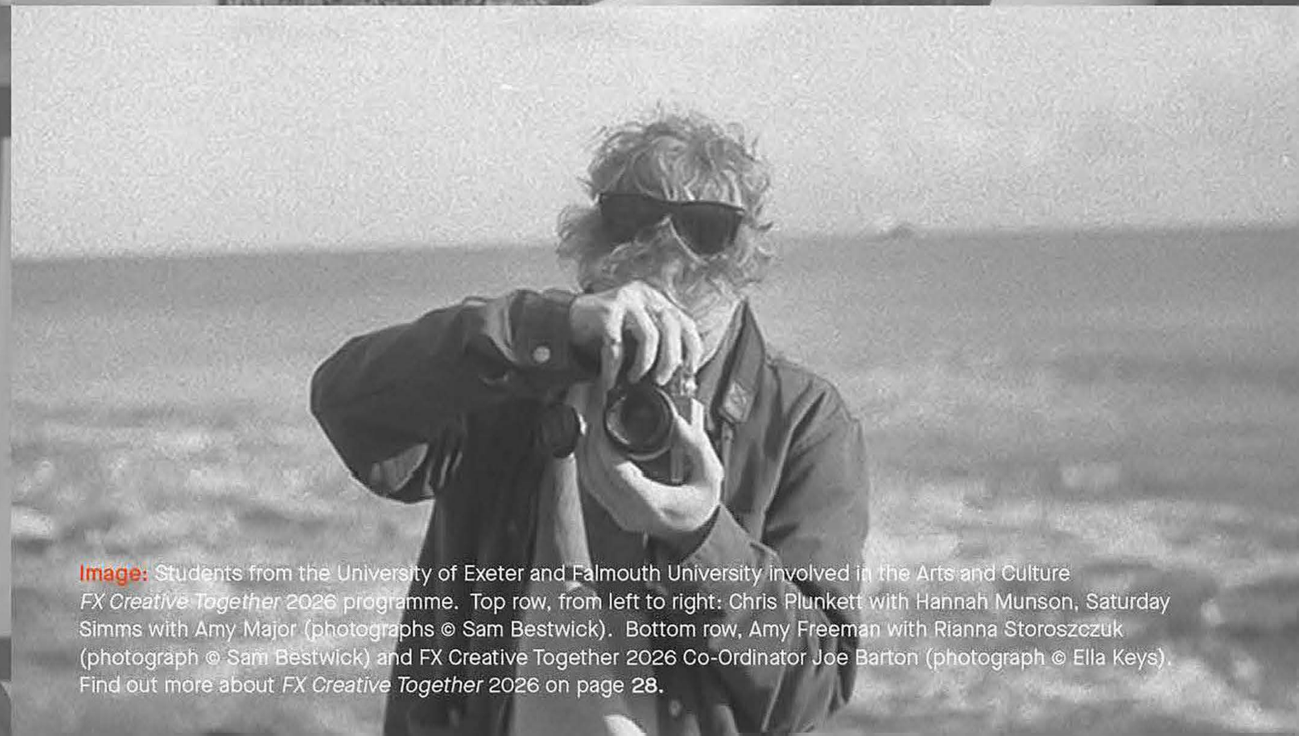


Image: Students from the University of Exeter and Falmouth University involved in the Arts and Culture *FX Creative Together* 2026 programme. Top row, from left to right: Chris Plunkett with Hannah Munson, Saturday Simms with Amy Major (photographs © Sam Bestwick). Bottom row, Amy Freeman with Rianna Storoszczuk (photograph © Sam Bestwick) and FX Creative Together 2026 Co-Ordinator Joe Barton (photograph © Ella Keys). Find out more about *FX Creative Together* 2026 on page **28.**

Student-led internships with Falmouth University build creative confidence

In June our *FX Creative Together* programme brought together three new pairs of undergraduate students from the University of Exeter and Falmouth University for a paid creative internship. Taking inspiration from the FX Plus Archives and Special Collections and drawing on their research interests and knowledge, the pairs worked collaboratively to develop a creative output.

These creative outputs were combined into a final group exhibition titled, *Woven Places, Layers of Falmouth*. Together, the pieces explored themes of belonging, heritage, identity and environmental change. The exhibition was a demonstration of how interdisciplinary collaboration can collate a range of experiences and how arts-based processes and outputs can be used to explore and answer complex questions.



Image: *FX Creative Together* 2026 student participants. Top row (left to right): Hannah Munson (University of Exeter), Saturday Simms (Falmouth University), Amy Freeman (University of Exeter). Bottom Row (left to right): Chris Plunkett (Falmouth University) , Amy Major (University of Exeter), Rianna Storoszczuk (Falmouth University). Photograph: © Annie Sheen

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Creative Writing students gain real-world experience critiquing local productions

In October, we partnered with the English department to launch a review writing competition for undergraduate students, creating opportunities for students to engage with arts and culture activities across the city and develop their creative writing skills.

Following a call for submissions, 16 entries were received and five students were shortlisted. We worked with three city organisations — Royal Albert Memorial Museum and Art Gallery, Exeter Northcott Theatre and Exeter Phoenix — to provide tickets for students to attend and review events. One winning entry was selected, with the winner receiving a £100 prize funded by Arts and Culture.

All shortlisted reviews are available to read on the Arts and Culture website, providing a lasting record of the project.



Image: Production shot from *Forever Young* at the Exeter Northcott Theatre, one of the productions critiqued as part of the student review writing competition . Photograph © Craig Fuller, courtesy Exeter Northcott Theatre.

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Career development skills in communications and collections management

Poppy Read, a final-year English and Creative Writing student, joined our team as a temporary Social Media Assistant through the *Access to Internships* (A2I) scheme. Poppy managed the day-to-day running of our social media channels, creating video and visual content across three platforms to help increase our reach and visibility. She also supported website content, newsletter copy, and improvements to the quality and consistency of our online presence.

First year Art History and Visual Culture student, Izzy Gingell, volunteered regularly with A&C Co-ordinator, Naome Glanville, assisting with cataloguing the Fine Art Collection and researching artworks and artefacts.

Indie Hansford, an MA Curation student, provided blogpost reviews of cultural events in the region, including the *Climate Conversations* talks series, and *CAMP: Where are we now?* exhibition at Thelma Hulbert Gallery, Honiton, where she has also been invigilating.

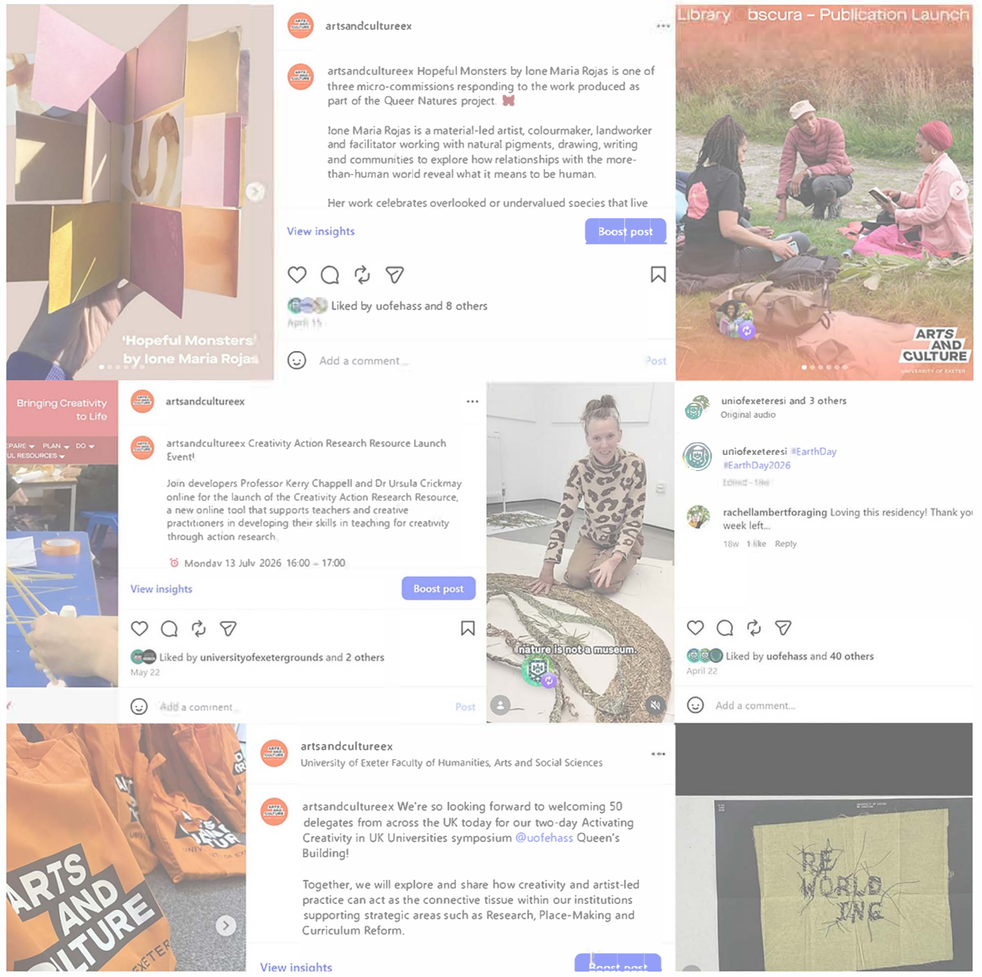


Image: A selection of Instagram posts created by Poppy Read, our Arts and Culture intern.

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Integrating creative and cultural practices into module delivery across disciplines

These are some of the ways we have supported undergraduate (UG) and postgraduate (PG) teaching over the past year:

- Exhibition, *Reframing Cornwall,* and launch for collaborative project with Falmouth University photography students, as part of *The Practice of History* (UG History).
- Research and curation of artworks in the Fine Art Collection, as part of *Colour, Gesture, Abstraction* (UG Art History and Visual Culture).
- Workshop on design thinking, audience engagement and communications to support poster assignment (UG Nursing).
- Guidance on accessing performance spaces in the city (UG Drama).
- Seminar on ideas generation with case studies from arts and health initiatives for the Special Studies Unit, Medical Humanities (UG Medical School).
- Co-facilitated workshop with Dr Ursula Crickmay, School of Education, on socially-engaged, creative practices for MA Curation: Contemporary Art and Cultural Management (PG, Art History and Visual Culture).
- Visual communications session for Clinical Research apprenticeship module, Integrity and Leadership in Research for Health and Health care (PG, Medical School).



Image: *Arizona Spirals* by Sir Terry Frost, one of the artworks in the University's Fine Art Collection used in the Art History and Visual Culture project on the theme *Colour, Gesture, Abstraction* in Term 2. Image courtesy the Estate of Terry Frost. © Estate of Terry Frost.

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Networking and brokering

BUILDING CREATIVE CONFIDENCE

Image: Section of Arts and Culture's *Creativity Guide*.

Successful trial of new workshop format with Planning leadership team

The University's Strategic Planning Team is responsible for the annual planning process and its alignment with Strategy 2030. Their demanding roles require a high degree of creativity and frequent, rapid problem-solving.

We were invited to work with the leadership team to create a series of 90-minute workshops. The format includes ideation warm-ups, creativity theory tasters, and gamification of real-world challenges, all to encourage thinking differently.

"We have worked for years on continuous improvement, great for marginal gains, but we wanted a step change. The workshops right from the very first one, released our brains and teamworking into a more creative and explorative place. We have committed to a whole series of workshops (and are so grateful to the support of the Arts and Culture team) so that we can change our mindsets, not just when we are in the Creative Quadrant, but back in Northcote House too."

Susan Fallon, Strategic Insights and Planning Partner (HASS)

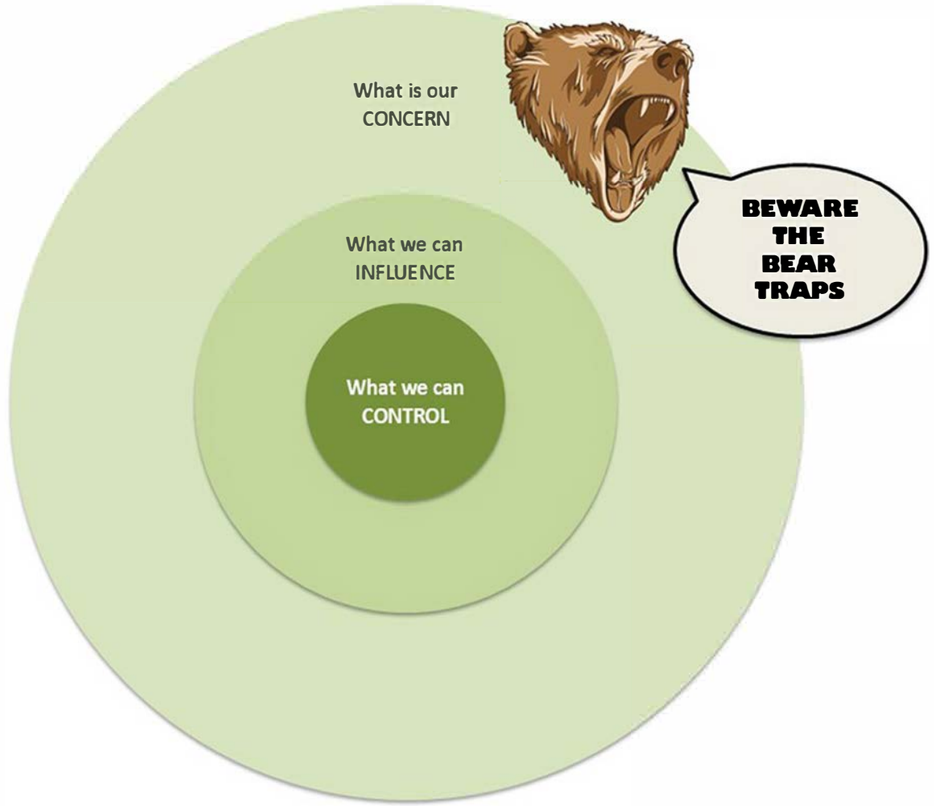


Image: Adaptation of Stephen Covey's Circles of Influence, popularised through his book, *The 7 Habits of Highly Effective People* (2004).

University Strategy 2030 Vision:

Arts and Culture Themes:

Learning and development
Networking and brokering

Creative facilitation training supports Penryn-based staff

Our Programme Manager for Cornwall, Annie Sheen, wanted to help Penryn-based staff feel more confident to employ creative techniques in workshop settings.

In collaboration with Kate Northover, Exeter Business School, Annie delivered this new two-day training programme supporting Penryn-based ECR and PS staff to develop skills to improve their understanding of trauma informed approaches and develop their creative facilitation skills to support reciprocal relationship building, group collaboration, and innovative problem-solving.

"This course helped me consider a different approach to facilitation in my next research project next academic year."

Workshop Participant

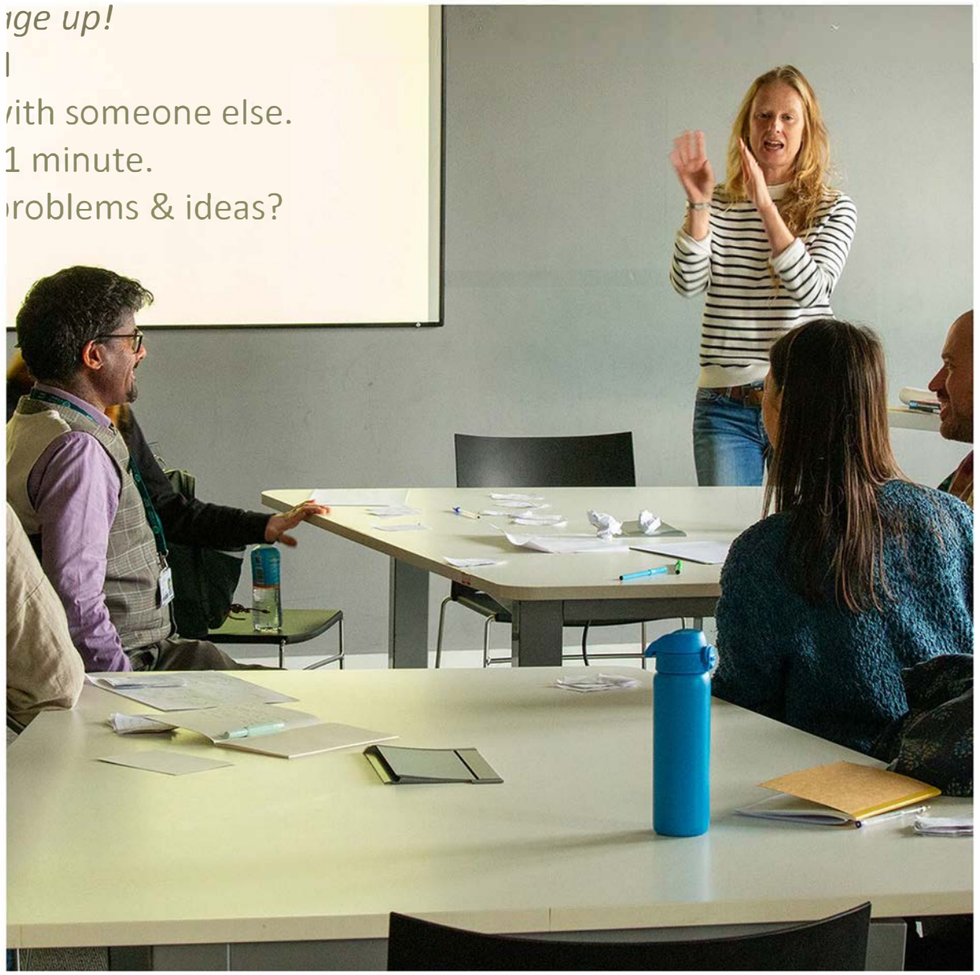


Image: Creative Facilitation workshop, Penryn. Photograph © Sam Bestwick

University Strategy 2030 Vision:

Arts and Culture Themes:

Learning and development
Networking and brokering

Researchers benefit from improving their creative skills

To support a thriving Research Culture, Sarah collaborated with Clare Hearn, Exeter Business School, to devise and deliver creative skills development workshops for Early Career Researchers (ECRs), run in-person at Streatham and online for Penryn. We had representation from all three University faculties.

The focus was on transdisciplinary skills that support creativity, specifically adaptability and flexibility. This maps to the national *Vitae Researcher Development Framework* (*Researcher: Curious, Collaborative, Adaptable; Research: Creativity and Innovation*).

Many thanks to the Researcher Development and Research Culture team for working with us.

"Very well run, gentle but challenging. Enjoyable + relevant. Not pushy or too hard-hitting but with such potential to transform ideas and practice."

Workshop Participant, ECR



Image: Participants at the creative skills development workshop on the Streatham Campus, 25 November 2025.

University Strategy 2030 Vision:

Arts and Culture Themes:

Learning and development
Networking and brokering

New analogue resources complement digital offers

While our strong digital communications channels enable an international reach, sometimes a paper resource is what's needed – a tangible object that can be pinned to a noticeboard or browsed over a cuppa.

The *Creativity Guide* for University of Exeter colleagues was developed with design agency Scriberia and a working group of 15 colleagues. Four launch events were held (Oct-Nov), one at each campus, and the Guides were further shared at international conferences over the summer Term. Supplementary information is available online.

A new Arts and Culture introduction leaflet was also produced this year, a 'calling card' that summarises the scope of our activity and support for staff, students and artists. The leaflet has been shared at students' Welcome Week, our national symposium, and a range of networking events, all to help raise the profile of our programmes and broaden our reach.

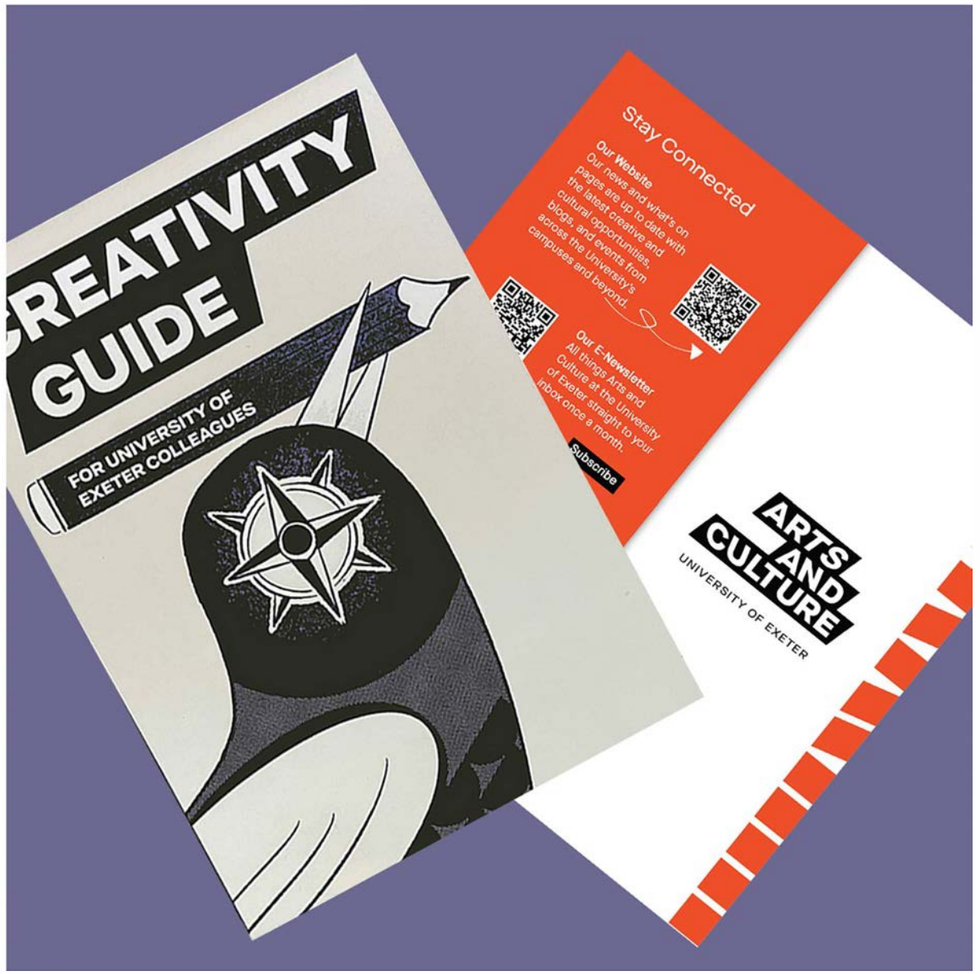


Image: Arts and Culture's *Creativity Guide* and introduction leaflet. Contact us for a copy of either.

University Strategy 2030 Vision:

Arts and Culture Themes:

Learning and development
Promoting and championing
Networking and brokering

Conservation and increased access to Fine Art Collection

The following sculptures have been conserved this year: *Man of the World* (Peter Peri), *Tiananmen Square figure* (student group), and *Stargazer* (Janis Ridley).

A bronze bust by Croatian artist, Drago Marin Cherina, of inspirational journalist, Elizabeth Collard, is now on display in the Institute of Arab and Islamic Studies. Collard (1911-78) actively promoted understanding of contemporary issues in the Middle East.

We accessioned twelve beautiful botanical watercolour paintings, *The Hedgerow Year*, gifted generously by the artist, Sandra Chalton. These works are now on long-term display in Lazenby House, Streatham campus, and used as inspiration for MA Food Studies and Medical Humanities students.

We continue to extend access to the Fine Art Collection through granting copyright-free access to selected works via the Wikimedia Commons platform.



Image: *Bronze bust of Elizabeth Collard*, by Drago Marin Cherina, now on display in IAIS. Find out more about the artist and the sitter here.

University Strategy 2030 Vision:

Arts and Culture Themes:

Learning and development
Promoting and championing

Thank you

This year we welcomed three new Academic Directors to Arts and Culture: Prof Kerry Chappell (School of Education), Assoc Prof Katharine Earnshaw (Classics), and Dr Rob Magnuson-Smith (English and Creative Writing). Thank you so much for sharing your expertise so generously, it has been hugely beneficial to the team and our work.

It's also been a pleasure to welcome cultural producer Tilly Craig (see Page 9), who has been doing a fantastic job and is a great addition to the team – thank you!

A huge thanks is also due to the Professional Services team – Naome and Anna in Exeter and Annie in Penryn – who are all part-time and achieve spectacular results (this document is living proof). Their dedication, skills and energy are second to none. Thank you for everything.

And finally, thank you to the artists, colleagues, peers and project partners that we have collaborated with over the year. It's been a joy to work with you so creatively.



Image: The Arts and Culture team, from left to right: Anna Bunt, Tilly Craig, Naome Glanville, Assoc. Prof Katharine Earnshaw, Sarah Campbell, Dr Rob Magnuson-Smith, Annie Sheen and Prof Kerry Chappell.

Great ideas come from playing with possibilities.

University of Exeter

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