

Ellie March

SADDI320

Let's
Go
Down
The
Rabbit
Hole

Table of Contents



Chapter 1	1-3
Introduction	
Chapter 2	4 -9
History and context of British Pubs and Pubs as Places	
Chapter 3	10 -13
Community Ownership and Nudge	
Chapter 4	14 -16
A Brief phenomenon of community owned pubs	
Chapter 5	17 -21
The Elm Tree is more than a pub	
Chapter 6	22 -23
Conclusion	
List of Illustrations	24
Bibliography	24 -26
Appendix	26 -30

Chapter 1: Introduction



Does community ownership contribute to a greater sense of place in British pubs?

Introduction

Tim Cresswell states when 'humans invest meaning in a portion of space and then become attached to it in some way (naming is one such way) it becomes a place' (Cresswell, 2015: 25). This essay will argue that community ownership is what transforms space into place, through exploring pubs as places it shows them to be complex social environments that evoke feelings of belonging and familiarity.

Laying out my key terms

It is important to outline what this essay will define as space and place: space is a more 'abstract concept' (Cresswell, 2015: 24) referring to 'areas and volumes' (Cresswell, 2015: 24) somewhere that is free and unoccupied. It represents a sense of freedom that has not yet been tied down. In terms of place it grows from space when we 'endow it with value' (Cresswell, 2015: 24) it consumes human attachment. A place is occupied, it has function offering security. Through human influence place has a sense of ownership, a stamp someone has put on it, when people say 'come over to my place' they are expressing ownership over a space, they have occupied and applied attachment to, you wouldn't say 'come over to my space' as no sense of ownership has been expressed. To illustrate this the idea, dorm rooms are used as an example to express the 'hauntings of past habitation' (Cresswell, 2015: 17) they hold, when you first arrive at university you arrive to an assigned space, yet as you bring objects, experiences and people into that space it grows into your place and you attach a level of ownership to it.

In (Figure 1) a space is shown, unoccupied, containing the basic contents provided in student accommodation the space feels cold and unable to consume human attachment. Whereas, (Figure 2) shows a place, occupied, containing the same contents but now draped in human influence and life, the soft lighting gives the place an atmosphere, it's a place for human activity with an inherent sense of ownership.

Concerning, the argument that British pubs are places using these definitions it is easily informed how they take on the title of a place and in the case of community owned pubs this notion is even more prevalent. Community owned pubs hold a high level of social identity, unique to a community, as a community may have gone through hardships to obtain their stamp of ownership on it. It's important we analyse community owned pubs as places, not only spaces.



Fig. 1: March 2023 University accommodation before move in: an example of space [photograph]

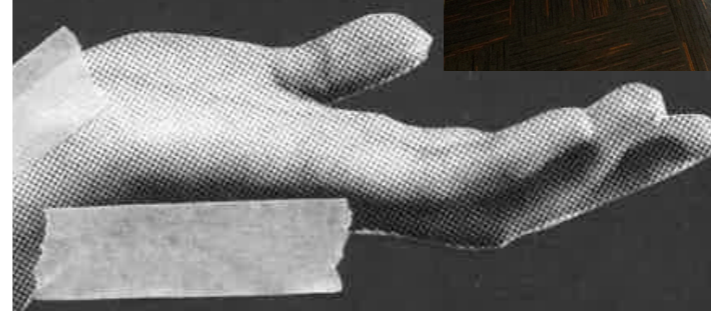
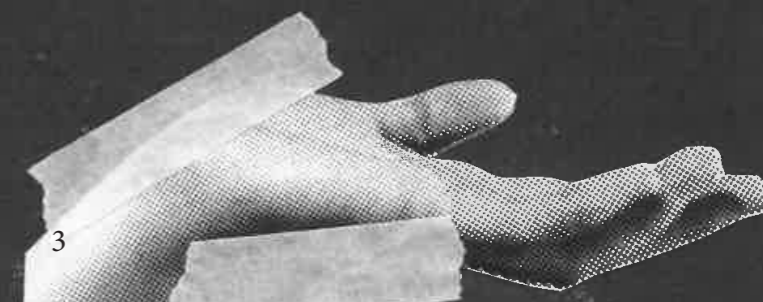


Fig. 2: March 2024 University accommodation post move in: an example of place [photograph]



Chapter 2: The History and Context of British Pubs and Pubs as Places



Origins

British Pubs have always been a staple to the makeup of the built environment as we know it today, from rural to urban, pubs have always been places for human interaction laid out in networks connecting communities up and down the country. With an origin of 'rest and refuel' (Johnson 2015a) British pubs remain the ultimate place for the interplay of human relationships outside of the home. Although, as the country recovers from the Covid 19 pandemic there has been a general decline in spaces for community use: 'The closure of pubs can be seen as this part of a wider death of the Highstreet narrative which is prevalent in the media' (Mermet 2023) arguing the case that these spaces are disappearing and leaving significant cultural and economic voids within communities. These voids can be exceedingly identifiable in rural areas where the only operating business could be the local pub, which according to Cabras makes them tangible within rural communities explaining 'the disappearance of a pub creates a physical 'black hole' in a village leading local residents to perceive a material loss similar to the absence of a public good or service, such as a bridge or electricity' (Cabras 2011: 2425) identifying their significance as an asset to rural villages. As a pub in a rural area, they are responsible for providing and servicing a whole community acting as a hub more than a pub for whatever the community may need it for, reinforcing its importance as a point of human interaction.

With regard to the origin of British Pubs, they were fundamentally, places for travellers offering refreshments while inns offered accommodation (Johnson 2015a) solidifying themselves as places, at points on the way of much larger journeys. As the first rest stops of their kind they provided the framework for social and cultural conversion between those from all over the country allowing for an exchange to take place, demonstrating the relevance they hold to the origins of storytelling and social interaction between a plethora of communities not only those local.

Historical Reference points

By identifying their importance as rest stops it's easier to understand how they operate as 'the continuity of physical presence' becoming the first type of material building 'processing traceable histories going back decades if not centuries' establishing them as 'relatively stable reference points within specific geographical locations' strengthening the argument they provide a framework for social and cultural conversion as 'the histories of particular pubs can live long in the memory of local residents' (Thurnell-Read 2024: 423) interpreting the value pubs have in the collection of stories and memories, pubs provide solid walls for the capture of these ideas. The fact pubs stay so geographically static means they offer true insight into the history of the area they serve. Thurnell- Read adds:

Pubs are used to shed light on experiences of social change and feelings of belonging and attachment and because many pubs are physically fixed in local communities, they become reference points for how communities are changing (Thurnell-Read 2024: 424)

evidencing that although a shell of stone and thatch, pubs are adaptable, they are everchanging by the people who make it theirs, whether it takes a group or an individual, a pub becomes what you make it. What a 'good' pub may be to one it might not be to another, many factors play into this idea: atmosphere, people and

geographical location. People tend to be comfortable in a space once it meets their specific needs which helps to define when a space becomes a place. Another way to define this is pubs acting as 'dynamic social spaces in being prime examples of 'Third Spaces', those other than work and home, where people meet and interact in varied and socially significant ways' (Hummon 1991: 423) depicting the significance of that feeling of attachment, 'third spaces' are in between spaces that people provide with a function to make a place, underpinning the idea that pubs are the places you visit while on a larger journey. Although, their original origin are as stops before the final destination, now pubs can be described as the destination, that people will journey to.

The 'Local'

This feeling of ultimate belonging is finished with a stamp of vocal ownership: calling it your 'local' when it meets your specific list of requirements and an emotional attachment is formed. A point to make is that your 'local' isn't always the pub that's closest to you as Brown exclaims:

... if you ask someone who goes to the same pub regularly, their 'local' may not necessarily be the nearest pub to their house. It's the nearest pub that calls to them, even if it's a little further away this almost pilgrimage people will make to their local shows how a sense of belonging is also a sense of ownership (Brown 2016: 40)

This sense of ownership helps characterize pubs, increasing their ability to attract human attachment, using the word 'local' sparks a feeling of familiarity in people, your sharing a place that is special to you.

Pub Typologies

A feeling of familiarity can also be addressed through pub aesthetics and the design language they adopt based on the surrounding environment. The stone walled thatched roof typology is what we commonly associate with a countryside British pub while pubs in more populated areas, like cities adopt a more classic Victorian feeling, symmetric and ornate with lots of glazing. These typologies evoke different feelings based on their surroundings. City pubs often feel very juxtaposed to their surroundings, seen in (Figure 3), *The Black Friar*, London, presenting as extremely ornate and taking up a street corner, creating a convergence point, which in turn creates a type of allure which can help influence what we refer to as a place rather than a space. As a familiar setting it evokes emotion, as it draws you in based on a typology which is familiar to you. In (Figure 4) *The White Lion* public house is seen as a post war modern interpretation of what we traditionally know as a pub, it's flat roof, plain façade and straight lines feel reminiscent of a Methodist church. However, the use of traditional pub signage, a pictorial panel, helps us to align the building with what we know to be a pub exterior. This creates a crucial link to 1393, when King Richard II passed an act making it compulsory for pubs and inns to have a sign, its own emblem (Johnson 2015b) allowing pubs to become visually distinguishable from one another. The words 'public bar' seen in the image, in the window, use a font we associate with British pubs. (Figure 5) is valuable in exhibiting that sense of familiarity through the use of certain motifs, like signage making them 'invariably distinguished from other houses' (Mass Observation 2009: 108). Through looking at (Figure 4) this sense of familiarity is also present, although the pub is situated in a postwar shell the objects such as the glasses laid out in rows and the beer pumps all create an image of

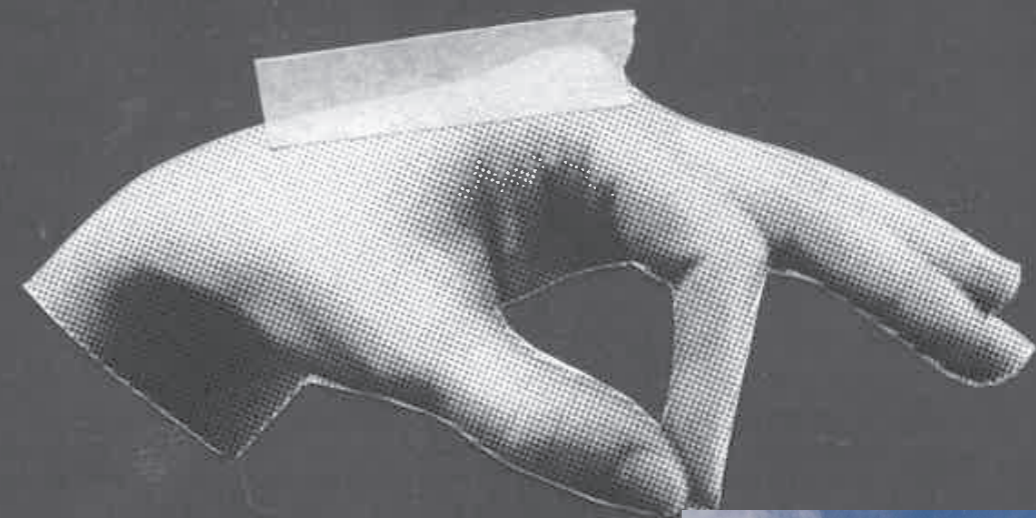


Fig. 3: Unknown maker. ca. 2025. Black Friar, Blackfirs: Full pub exterior [photograph]

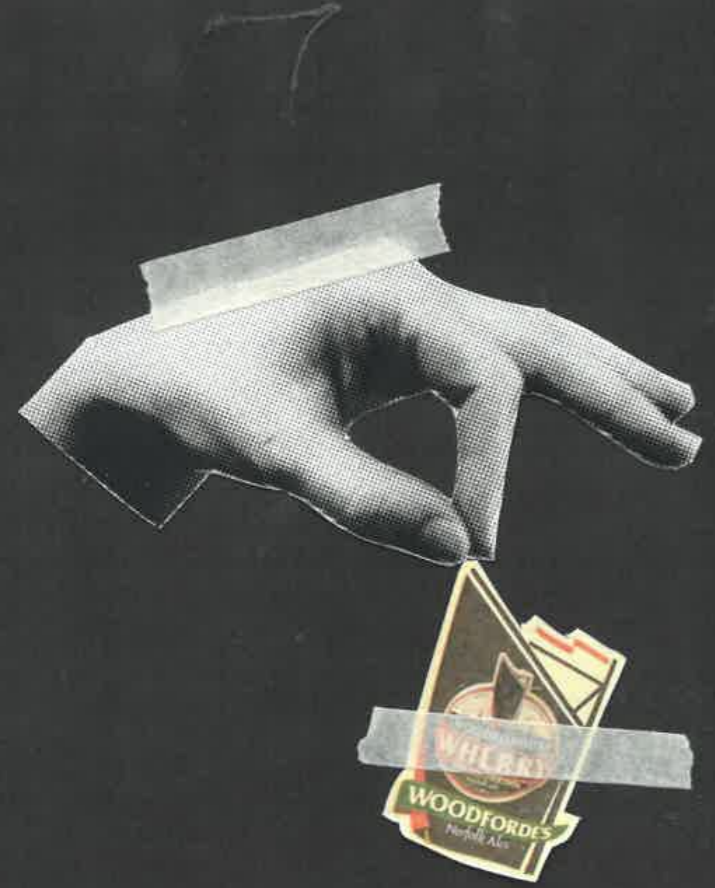
Fig. 5: W. S. Hattrell & Partners 1955. Hotel Leofric, Broadgate, Coventry: the entrance to the White Lion public house



Fig. 5: W. S. Hattrell & Partners 1955. Hotel Leofric, Broadgate, Coventry: the bar counter in the White Lion [Interior].

what we know a traditional pub to look like, this juxtaposition is what helps us to distinguish what we know as familiar. In essence, the 'pub is first of all a building, a house' (Mass Observation 2009: 108) it is a space which is not much different to the four walls of your home offering a traditional home-like set up, a space which mirrors the home itself can already prompt a strong sense of ownership, while playing host to similar activities. This sense of home through general aesthetics of a place underpins the idea that the pub is a mutual meeting ground mimicking the familiar characteristics of the home, laying the model foundations for community ownership.





Chapter 3: Community Ownership and Nudge



Community Ownership: The Fundamentals

‘Community ownership describes a reality where people collectively hold and manage the assets and resources that shape their daily lives.’ There is a collective shift that takes place to a more local consensus as well as a ‘structural shift in control, moving from distant landlords or corporations to the people who have a direct, personal stake in the well-being of their environment.’ A ‘personal stake’ encourages community resilience and action as the ‘experience with community ownership is about having a tangible connection to the places we inhabit.’ (Sustainability Directory 2025) demonstrating it can take a certain type of community to ensure the success of a project, identifying this type of community is the first step.

To further understand community ownership, it’s important to realise that ownership is more than financial, it is emotional. Ownership and investment can be psychological terms. When you psychologically invest, you invest your time and energy into it, rather than it being transactional with something material or physical and by attaching psychological ownership it takes ownership of your head space, therefore an emotional commitment becomes an emotional investment.

It just needs a little Nudge

In the case of Nudge Community Builders based in Plymouth, Union Street, it is a notable example of small scale selection working well with the reality of community ownership. Through identifying this sense of community resilience they are able to apply function to spaces quickly, ensuring their turnover in places. Nudge community builders was ‘set up in 2017 by the local people living in Stonehouse’ (Nudge 2025) and have since ‘unlocked 25% of the empty buildings along Union Street and offered spaces for local people to grow’ (Nudge 2025).

The key to their success is ‘disruption’ and encouraging activity into every ounce of space even the spaces in between, ‘disrupting how spaces feel and creating opportunities for people to bump into each other and connect’ (Nudge . n.d). Nudge’s key ‘disruption’ comes in the form of the Union Street party occurring every September which gets local people and talent together filling the streets with life, by holding up this lens of creativity and locality Nudge can use their voice to lead by example. Moreover, this theme of ‘disruption’ can be identified as what creates a place, Tuan states ‘if we think of space as that which allows movement, then place is a pause; each pause in movement makes it possible for location to be transformed into place’ (Tuan 1977: 6) illustrating if we frame ‘disruption’ as a pause, the Union Street party plays a vital role in the perception of Union Street as a place, while the street is closed or ‘paused’ it’s a place, allowing the community to form an emotional commitment.

This emotional commitment, as previously stated becomes emotional investment which creates an engaged community through inviting them into the design process and designing places which tailor to the needs of that specific community. Design should challenge the possibility these spaces have to offer, through the added element of community ownership, an added risk factor becomes involved as a project’s success, it relies on its level of engagement as ‘the potential of design can no longer remain within the realms of intent, form or representation but needs to tie these to its consequences and effects’ (Campkin and Duijzings 2020: 61). Demonstrating, true design engages with not only physical material matter but who and what it effects, community ownership allows for this insight, a stake into the outcome of a project or a chance of revival. A sense of revival is prevalent on Union Street as projects seek to ‘Nudge’ empty space. Using The Plot as an example, it’s clear to see the communities expression of ownership through not just the materials but the atmosphere of the place. (Figure 6) of *The Plot*, which is ‘home to 17 small organisations’ (Nudge .n.d), shows human influence from the bright green flooring with visible signs of wear, the chipboard shed structures that sit within the shell of the space making it flexible, this also indicates to the wear on the floor as these sheds have been moved to align with the community’s needs. The odd arrangement of items and furniture styles hint to many people’s influences which demonstrates the effect of human engagement, it feels cluttered but in a way which could be described as familiar, as filling the space is vital to its growth into a place. It’s sense of place is actively growing, these ‘seeds’ of function have been planted up and down Union Street, in

spaces such as *The Clipper*, *Union Street Corner* and *C103* 'joining the dots for people so they can make things happen' (Nudge .n.d) taking care of the admin to provide opportunity resulting in '107 hosted interventions and improvements on the street' (Nudge .n.d). Ultimately, empty buildings in private ownership cause long-term problems, they make for unengaged and hostile environments which lack life but the handover of this ownership to a collective is what makes the street a true place to visit.

An examination of Nudge Community Builders, reveals the role of community ownership in the production of place. In addition, engaged urbanism is also essential to the outcome of successful design thus reinforcing community owned pubs as places.

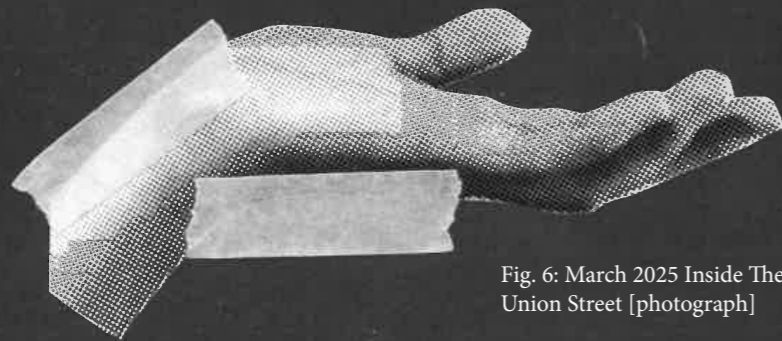


Fig. 6: March 2025 Inside The Plot, Union Street [photograph]



Fig. 7: March 2025 The Nudge buildings [collage]

Chapter 4: A Brief phenomenon of community owned pubs



A Brief phenomenon of community owned pubs

As of April 2025, 217 pubs are community-owned with another 28 community run and 78 active campaigns under way (CAMRA 2025).

Having community ownership at the heart of any space aimed at prompting human interaction creates the ideal conditions for a place to grow, this is the case for many community owned pubs as 'to date, they have a 100% success rate' (CAMRA 2025) showing the art of investing human attachment into a space to make it a place, ensuring longevity and cultivated collective loyalty. Community owned pubs offer the opportunity for communities to take control and apply identity to what they see as a place which belongs to them.

A local pub for everyone

The Ivy House is the first community owned pub and the 'first pub in the UK to be listed as an asset of community value, and the first building to be brought under the 'community right to bid' provisions of the Localism act' (House 2019) leading by example for the phenomenon to take root.

Due to the pubs historic nature and the point that it had so deeply rooted itself as a place within Peckham going back 150 years it was vital that it remained an prominent historical reference point for the community. A film directed by Sarah Turner tells the story of *The Ivy House* in Peckham and the resilience of the local community in saving it from private property developers in 2012. Making use of a Q&A Sarah did with the BFI she identified a 'creative energy in the community' in which she is a part of, depicting how it takes a certain type of collective to take on this kind of social investment, the community must present potential. She speaks of the fatigue felt from representing yourself as an individual and how the modern day economy attributes economic success to the 'triumph of the individual', this is captured by the overarching theme of the 'privatisation of communities' (BFI 2015) demonstrating the need for a shift in power.

Relationships

The first step in the saving of a pub is a decision to take action by a collective not an individual and in the case of *The Ivy House* it proves a collective can triumph over an individual and these notions of gentrification and privatisation in community lead areas, can be toppled. According to Van Vugt and Hart 'members loyalty within cooperatives is highly influenced by the level of social identity' (Van Vugt and Hart 2004: 585) proving a community needs an inherent identity to act as one effectively as 'once people start identifying with a group, their welfare becomes intertwined with the welfare of the group' (Van Vugt and Hart 2004: 586) the word 'intertwined' suggests that people will engage in a community goal even if it involves making a personal sacrifice. Even once the end goal of ownership has been achieved and a pub has been handed into the hands of the community, it's important to understand the relationship between the tenants and the community collective who own shares in it.

An interview carried out with Katherine Parsons the land lady at *The Elm Tree Inn* a community owned pub this essay will study, is a good illustration of how this relationship is conducted. She begins by explaining 'on a day to day operational basis, the pub does not differ from any other pub, it is run and managed by us

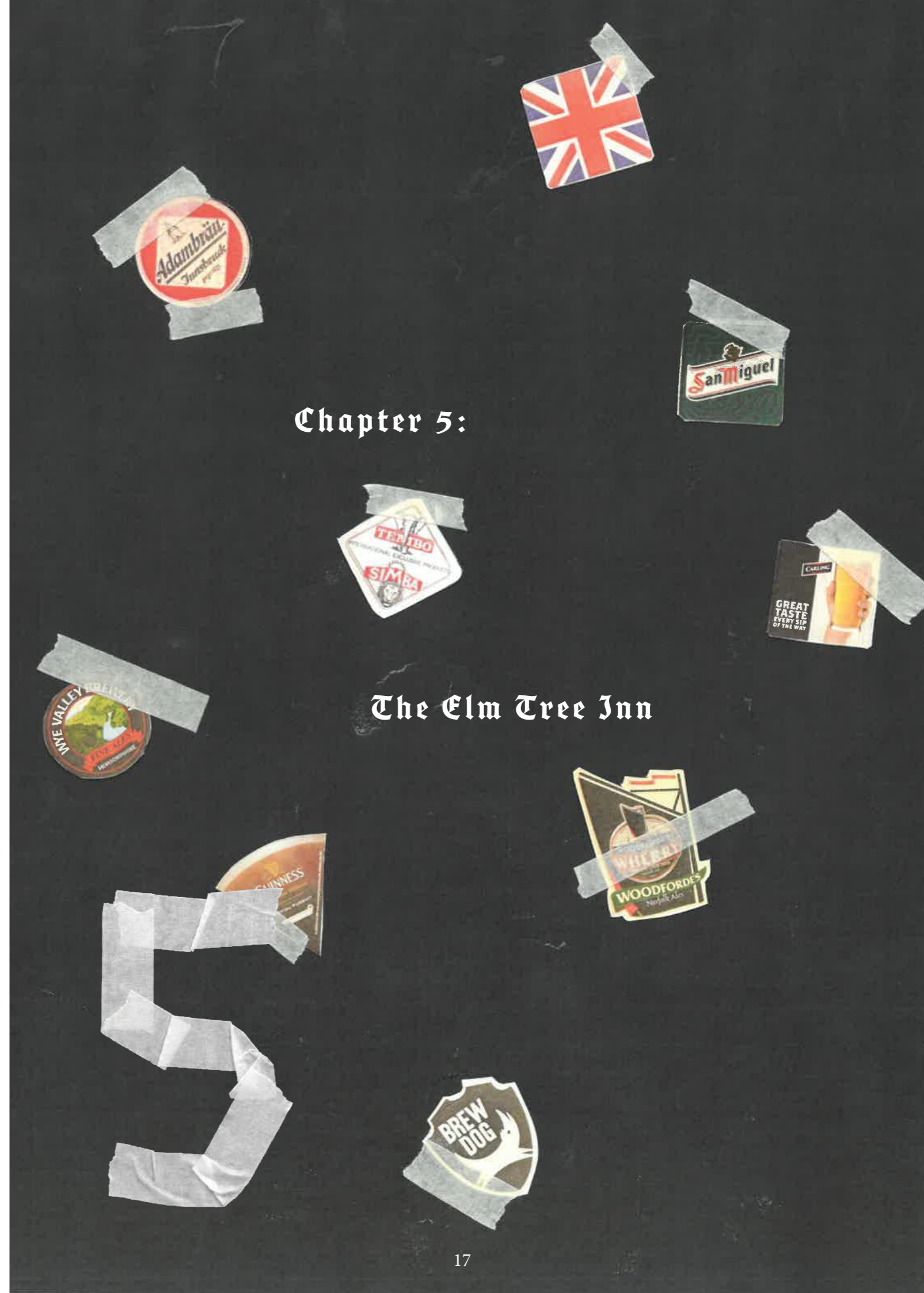
managers' (Parsons 2025: Appendix) although it is owned by *The Friends of the Elm Tree* FOTETI which is a Community Benefit Society CBS which:

...is a not-for-profit legal structure in the United Kingdom where members own and control an organisation that benefits the community, rather than distributing profits to shareholders (FOTETI 2025)

it allows for community assets to be in the right hands, the community's. This allowed for FOTETI to make the decisions as a collective about what goes on in their pub:

We as tenants report monthly but this is now changing to quarterly as we are now up and running to the FOTETI sub group on income issues regarding the building, but on a whole they let us get on with the running, but they would step in IF they felt the pub was not as they wanted (Parsons 2025: Appendix)

This shows the relationship is important to a pub maintaining its inherent character as a place, as this chapter exemplifies, the community, as a collective are the key to a pubs revival. The tenants role is to understand this and the importance pubs hold as an asset to a communities daily lives. This power shift is important to highlight as it plays into the collective, over the individual. Katherine states 'So putting it boldly – we run it, but CBS owns it' (Parsons 2025: Appendix) and finally 'FOTETI receive their income from James and I who pay rent for the pub and the accommodation above it' (Parsons 2025: Appendix). Concluding that the community is what makes community owned pubs so unique in their ability to be understood as places.



Chapter 5:

The Elm Tree Inn

The Elm Tree is more than a pub.

The Elm Tree Inn is nestled in the Dorset village of Langton Herring and has recently become community owned allowing them to reopen their doors on 14th July 2025 with Katherine and James Parsons as the new tenants (Elm Tree 2025): for the purpose of this essay an interview was conducted with Katherine, *The Elm Tree's* land lady, as previously drawn on in chapter 5, to assess what makes *The Elm Tree* such a special place under its new community owned status.

To first understand its status as a 'destination pub' (Parsons 2025: Appendix) it is important to assess its value as a place to the community. Firstly, the pub is quite literally a 'destination' as it is situated along the South West Coast path portraying the origin of pubs as places of rest along the way of much larger journeys. Through identifying its typology as a traditional country pub situated in a 'stunning location' (Parsons 2025: Appendix), (Figure 8) shows stone walls, warm wood tones, slate roofs and the pub sign pictured in the centre. It has a 'refreshed look and feel but has maintained the typical country pub feel and vibe people want when they visit a local pub' (Parsons 2025: Appendix) demonstrating that it evokes that important feeling of familiarity. The image of *The Elm Tree* exhumes the feeling of warmth and security as the signs of wear on the slate roof show it to be a standing pillar of the community, although everchanging and influenced by those around it, it will maintain its inherent architectural characteristics used to identify its historical significance.

The fact it has been a pillar of the community for so long from playing host to the Harry and Ethel spy ring and the bouncing bomb meetings (Parsons 2025: Appendix), puts it at the centre of the village, a way to monitor the communities comings and goings, as previously argued pubs remain valuable reference points to track local histories and stories. This rich cultural history ensures the 'pub means a lot of things to lots of people. It holds a lot of memories for many reasons' Katherine proceeds to list some of the reasons as: people have got engaged here, some people have had first dates and some people worked here (Parsons 2025: Appendix) illustrating that the local community use it as a framework to map important events in their lives thus increasing the pubs ability to consume human attachment and meaning. To the community, the pub becomes a valuable asset in ensuring these histories, which characterise the village, don't get lost, the pub is an archive for them. The pub now, more than ever has the most appeal with the 'combination of the fact it has been saved by the community, but it was simply just a well-loved pub' (Parsons 2025: Appendix) it's a true place for the locals.

'We've been feeling salty'

The social media campaign launched by the local community '*Friends of the Elm Tree Inn*' (FOTETI) in January 2025 caught the imagination of 1000's of people creating a greater sense of identity than ever before (Parsons 2025: Appendix) this is even demonstrated through the campaign name 'friends' implies a long standing mutual affection between two parties, a history of a bond in this case community and pub. The campaign, included 'Gen Z style videos on TikTok' (Cridland 2025) in which the pub was referred to as the G.O.A.T (greatest of all time) this type of slang used on social media is really impactful in capturing attention and the communities ability to follow Gen Z trends shows they're commitment and resourcefulness as a collective.



Fig. 8: Unknown maker. Ca. 2025. Elm Tree Inn [photograph]

This sense of collective commitment is seen in (Figure 10) the community, older, is photographed in a large group holding handmade signs with slogans such as ‘save our pub’, some of the group have their dogs with them. Photographed, amidst the success of the Crowdfunder with donations coming from as far as America there is already a strong sense of ownership felt. The use of the word ‘our’ or save ‘our *Elm Tree*’ brings the sense of ownership that has already been there to the surface, subconsciously or consciously the community feel they are already emotionally invested. *The Elm Tree*, is their pub to save. Including dogs in the protest solidifies their message as a collective, it feels real, the pub is a place for every member of the community human or not, it holds meaning to everyone. Overall, the campaign reinforces that a sense of place is truly born when it is endowed with value.

It is a hub not a pub

‘The villagers are loving it, and when we host our special food night, or quiz nights and music nights the place is alive and buzzing, which is exactly what FOTETI wanted’ (Parsons 2025: Appendix) showing it is first a community hub before a pub due to its many functional uses: ‘We also have a crochet club and a book club that meet here and the local table tennis group all end up in the pub every Thursday night for a pint and a Whisky!’ (Parsons 2025: Appendix) all these activities take up space ensuring it stays occupied as a place showing that:

...particularly in villages and rural areas pubs play an important role in stimulating community cohesion and social capital by enhancing socioeconomic activities, such as communal initiatives and business activities, within communities (Cabras 2011: 2419).

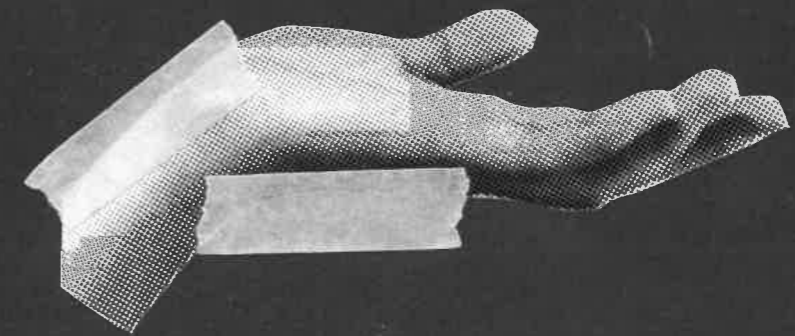
Strengthening the argument that by a human applying function to a space it becomes a place, all these functions make *The Elm Tree* a centre of activity for the village and a key facilitator in bringing people together. As one of the only community spaces for the villagers, with the closure of the pub it would have meant a significant material loss for the village. This is underpinned by Katherine’s final words: ‘It is a hub not a pub’ (Parsons 2025: Appendix). The final words confirm the *Elm Tree Inn* demonstrates a strong sense of place with its new community owned status.



Fig. 9: March 2025 The Gen Z Tik Tok Campaign [collage]



Fig. 10: Natalia Goncharenko. ca. 2025. Villagers campaigned to save the Elm Tree Inn [photograph]



Chapter 6: Conclusion



Overall, this essay demonstrates that, community ownership is what gives community owned pubs their inherent feeling of place. Although, it's important not to discourage that the fact remains that pubs have a sense of place due to the feelings of familiarity, they evoke through their material look. They do however, have this sense as a result of a communities ability to 'endow it with value' (Cresswell, 2015: 24) by occupying it and allowing it to consume human meaning until it takes root, growing into a place from a space.

Pubs offer the ideal conditions for this 'growth' from their origins as rest stops highlighting the argument that place is a 'pause' or in the case of Nudge a 'disruption', all words that connote action or an impact. The reality is that pubs root themselves so deeply in communities securing their positions as mutual meeting grounds, hosting all manner of activities proving their ability to consume so much human attachment. Communities want to save what they feel is rightfully their place, through taking action, as they have attached so much meaning to it, exemplifying that ownership is not only financial but is psychological, an emotional commitment has been made by a collective. To conclude, community ownership plays into the origins of British pubs, generating a powerful sense of place allowing for the creation of beautifully dynamic and complex social environments.

List of Illustrations

Figure 1: Ellie MARCH. 2023. *University accommodation before move in: an example of space* [photograph]

Figure 2: Ellie MARCH. 2024. *University accommodation after move in: an example of place* [photograph]

Figure 3: Unknown maker. ca. 2025. Black Friar, Blackfriars: Full pub exterior [photograph]. Pub Gallery [online] Available at: <https://pubgallery.co.uk/pubs/black-friar-blackfriars/> [accessed 15 December]

Figure 4: W. S. HATTRELL & PARTNERS. 1955. Hotel Leofric, Broadgate, Coventry: the entrance to the White Lion public house. Riba Pix [online image] Available at: https://www.ribapix.com/Hotel-Leofric-Broadgate-Coventry-the-entrance-to-the-White-Lion-public-house_RIBA78969?ribasearch=aHR0cHM6Ly93d3cucmliYXBpeC5jb20vc2VhcmNoP3E9cHVibGljK2hvdXNl# [accessed 2 December 2025]

Figure 5: W. S. HATTRELL & PARTNERS. 1955. Hotel Leofric, Broadgate, Coventry: the bar counter in the White Lion. Riba Pix [online image] Available at: https://www.ribapix.com/Hotel-Leofric-Broadgate-Coventry-the-bar-counter-in-the-White-Lion_RIBA79000?ribasearch=aHR0cHM6Ly93d3cucmliYXBpeC5jb20vc2VhcmNoP3E9cHVibGljJTlwaG91c2U=# [accessed 2 December 2025]

Figure 6: Ellie MARCH. 2025. *Inside The Plot, Union Street* [photograph]

Figure 7: Ellie MARCH. 2025. *The Nudge buildings* [collage]

Figure 8: Unknown maker. ca. 2025. Elm Tree Inn [photograph]. Elm Tree Inn [online] Available at: <https://theelmtreeinn.co.uk/> [accessed 4 December 2025]

Figure 9: Ellie MARCH. 2025. *The Gen Z Tik Tok Campaign* [collage]

Figure 10: Natalia GONCHERENKO. ca. 2025. Villagers campaigned to save the Elm Tree Inn. [photograph]. BBC [online] Available at: <https://www.bbc.co.uk/news/articles/cx24xw8pqlqo> [accessed 3 December 2025]

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Interviews

PARSONS, Katherine. 2025. Email to the tenant of the Elm Tree: What's appealing about it as a place?, 1 December 2025. Appendix.

Appendix

Interview conducted with Katherine Parsons over Whatsapp/email. Questions sent on Whatsapp reply recieved over emial. Full interview seen below:

What is appealing about it as a place:

The Elm Tree has huge appeal for many reasons, not just because of its new lease of life having been saved. Now that we have been open for 5 months, I have chatted to 100's of people and the Elm Tree means lots of things to lots of people. It holds a lot of memories for many reasons. Some I have listed below.

Some people have got engaged here

Some people of had first dates/ many date nights here

Many people of worked here, or knew people that did

It has always been a 'destination pub' giving the stunning location, and good local walks from the pub itself

People have also been connected to the Harry and Ethel - part of the Spy ring that met here (do see our

website for all the history connections)

Again people had connections with the Bouncing bomb meetings

I have even chatted to many of the previous tenants, and their families dating back to when the pub became a

pub.

With all these reasons, the main reason for its appeal is now a combination of the fact it has been saved by the

community, but it was just simply a well loved pub with 'kerb appeal'

Get the offering right - good friendly staff, good classic homemade pub food. at affordable prices, local people

will come because of its location.

People have always loved the elm Tree, but now they love it even more as locals are now very happy it is

community owned and want it to thrive so hopefully they will support it.

How does it differ from others / Explain the relationship

On a day to day operational basis, the pub does not differ from any other pub, it is run and managed by us as managers.

The set up: The pub is owned by The Friends of The Elm Tree Inn FOTETI (worth looking at their site for their constitution) which is a CBS - Community Benefit Society - which has a committee which is accountable to the shareholders that invested in the pub.

We as tenants report monthly (but this is now changing to 1/4ly as we are now up and running) to the FOTETI sub group on income/ issues regarding the building, but on the whole they let us get on with the running, but they would step in IF they felt the pub was not as they wanted, but at the moment they are overjoyed with the management.

So the day to day running is all down to James and I who were appointed after producing a management plan, and several interviews to be the people to run the pub on behalf of FOTETI.

FOTETI decided they wanted the pub run by 'professionals' rather than a group of locals that didnt really have a clue about pub management.

So putting it boldly - we run it, but the CBS owns it.

They have the responsibility of the building itself, but we have the day to day responsibility of management and making the pub profitable and more importantly keeping it open!.

FOTETI receive their income from James and I who pay rent for the pub and the accommodation above it.

Does The Elm Tree have a greater sense of identity due to the community influence

As mentioned before, The Elm Tree has always had a great sense of identity for all the reasons I mentioned above, but even more now as it has this community ownership. Thanks to all the publicity that The Elm tree received as the locals gathered together for their campaign which caught the imagination of 1000's of people, the Elm Tree most certainly has a bigger sence of Identity more than ever.

Do check out the campaign videos on tiktok (FOTETI) - it was because of these they raised the money they needed - as it went viral, and donations came in from all over the world.

Basic description of Atmosphere of place, smells, architecture etc

It is one of the best looking pubs around (not me saying this but what people say)

Thanks to the previous owners who spent 100 of 1000's of pounds renovating the Elm Tree , it now has a refreshed look and feel but has maintained the has a typical county pub feel and vibe people want when they visit a local pub.

Inside we still have the snug area - where spies, smugglers and even Mr Churchill himself sat which people just love, and soak up the atmosphere of what it must have been like back then.

The decor is classic, with rustic tables, but with expensive soft furnishings , given a touch of style.

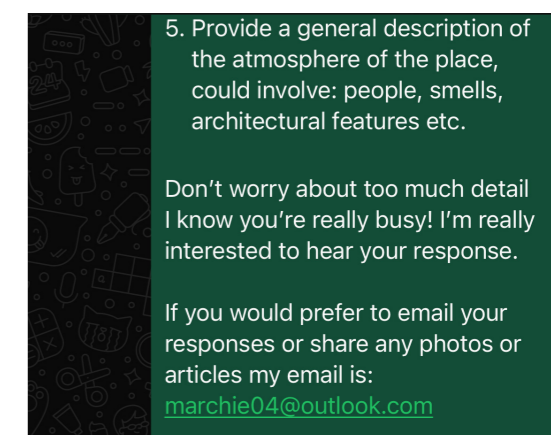
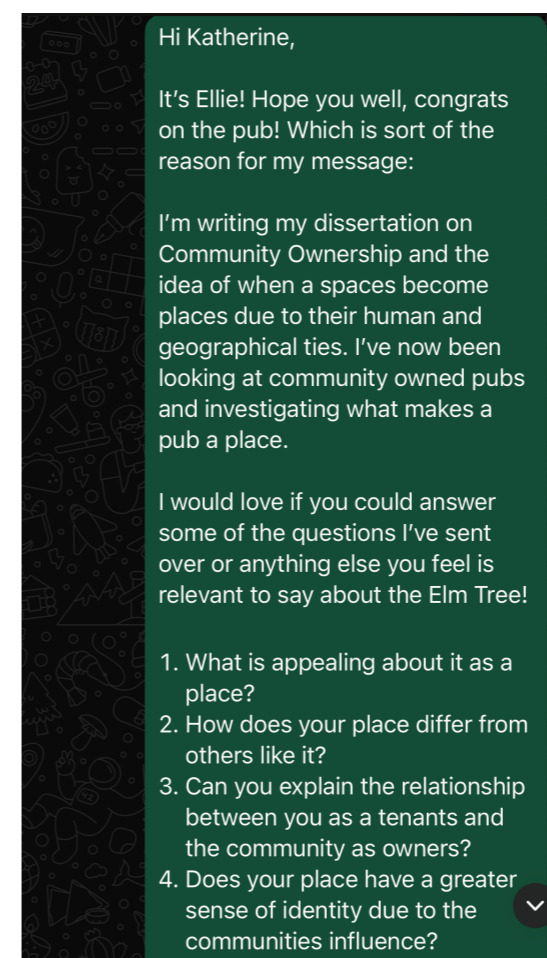
Now that the car park has been moved the Elm Tree has a wonderful garden which you walk through to enter the pub, much love on warm sunny days.

The villages are loving it, and when we host our special food night,or quiz nights and music nights the place is alive and buzzing - which is exactly what FOTETI wanted.

We also have a crochet club and a book club that meet here and the local table tennis group all end up in the pub every Thursday night for a pint and a whisky!

Smells ! The smell of good home cooked food and now that we have started lighting the 2 wood burners, it truly has the smell of a traditional country pub.

The Elm Tree is more than a pub - It is a hub not a pub.



Record of my original questions

Participant Consent Form

1. Let's go down the Local!

Does community ownership contribute to a greater sense of place in British pubs?

2. Invitation Paragraph

You will be asked to write your responses to a number of questions about your experience as a tenant at the Elm Tree Inn.

You will be able to respond by email.

3. Activity Consents

- I understand that I have given my consent for the to be interviewed.

4. Data Consents

Details of the consents being given by the participant in relation to personal data must reflect exactly what will happen to the data in the course of the research. Some examples of the different ways data may be handled are given below:

- I understand that I have given approval for my opinion to be published in the final outcome of this project.
- I understand that my involvement in this study, and particular data from this research, will remain strictly confidential. My personal details will remain anonymous. Only the researcher involved in the study will have access to the data.
- I understand that confidentiality cannot be guaranteed for information which I might disclose in the focus interview.

5. Statements of Understanding

All of the following statements must be included but not necessarily in the words given below:

- I understand what the research project is about and have been given a brief overview of what it is about.
- I understand how my interview will be used in the research project.

6. Right of withdrawal

The following statement must be included but not necessarily in the words given below:

- Having given this consent I understand that I have the right to withdraw at any time without disadvantage to myself and without having to give any reason.

7. Statement of Consent

The following statement must be included but not necessarily in the words given below:

- I hereby fully and freely consent to participation in the study which has been fully explained to me.

8. Signatures


The following section must be included.

To ensure the validity of a written consent form signatures should be obtained from:

- the participant;
- the researcher

Where not already recorded as part of the research being undertaken researchers should do their best to obtain contact details for the signatories in case you need to contact them at a later date. These details will of course be subject to the normal requirements of data protection and this should be made clear in the section on data consents.

The role and nature of each signatory should be clear and the advised format for is as follows:

Participant's name (BLOCK CAPITALS):	KATHERINE PARSONS		
Participant's signature:	Katherine Parsons	Date:	1/12/25
Principal staff/student investigator's name (BLOCK CAPITALS):	ELLIE MARCH		
Principal staff/student investigator's signature:		Date:	1/12/25

9. Contacts

For further information, please contact:

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Woodlane
Falmouth
Cornwall
TR11 4RH

em276319@falmouth.ac.uk
marchie04@outlook.com

10. Participants Record

A duplicate copy of the signed consent form should be given to the participant to keep for their own record.

