

AHRC Cultural Value Project

# Cultural Value and Social Capital

Investigating social capital, health and wellbeing impacts in three coastal towns undergoing culture-led regeneration

## Appendix: Project Research Data

by Trish Vella-Burrows, Nick Ewbank, Stephanie Mills,  
Matt Shipton, Stephen Clift and Fred Gray  
May 2014





Front cover, left to right:  
The Harbour Arm, Margate  
De La Warr Pavilion, Bexhill-on-Sea  
The Creative Quarter, Folkestone.

*Photos: Stephanie Mills*

**The authors are grateful to all the participants in this action research project who gave so generously of their time, creativity and expertise.**

**The authors warrant that all reasonable skill and care has been taken in preparing this report. Notwithstanding this warranty, the Sidney De Haan Research Centre and Nick Ewbank Associates shall not be under any liability for loss of profit, business, revenues, or any indirect or consequential damage of any nature whatsoever or loss of any anticipated saving or for any increased costs incurred by the clients or their agents or servants arising in any way whether directly or indirectly as a result of reliance on this report or any error or defect in this report.**

**© Sidney De Haan Research Centre for Arts and Health**

**ISBN 978-1-909067-29-5**

# AHRC Cultural Value Project

## Cultural Value and Social Capital:

Investigating social, health and wellbeing impacts in three coastal towns undergoing culture-led regeneration

## Project Research Data Contents

<b>1. Strategic Interviews</b>	3
Initial synthesis of findings.	
<b>2. Site Specific Group Cultural Activity</b>	19
Findings from StevensonThompson and Dancing Horizons workshop at De La Warr Pavilion.	
Review and evaluation of Lachrymose at Turner Contemporary.	
<b>3. Vox Pop Interviews</b>	31
Initial synthesis of findings from full transcripts of Lachrymose at Turner Contemporary.	
<b>3. Mind Mapping</b>	35
Initial synthesis of findings.	
<b>5. Social Media Analysis</b>	55
Initial synthesis of findings.	
<b>6. Charrette</b>	59
Initial synthesis of findings.	
<b>7. Partner Feedback</b>	73
Notes from individual feedback sessions.	

**This document serves as an Appendix to the Cultural Value and Social Capital Report (May 2014).**

# strategic interviews

# 1 Strategic Interviews

## Commentary on the strategic interviews

### Strategic Interview Questions

1. What's your name?
2. What's your home postcode?
3. What's your occupation/role?
4. What arts and creative activities do you personally participate in?
5. What cultural events do you attend?
6. With whom do you engage in these activities?
7. Why do you engage in these activities?
8. Are you familiar with the concept of social capital? (Prompt, if not) If so, what do you understand it to mean?
9. Are you aware of research linking social capital to health and wellbeing? If so, what are your views on this?
10. Do arts and cultural organisations have a part to play in developing social capital and/or improving health and wellbeing? If so, please describe their role (prompt - e.g. in terms of resources, networks and connections).
11. What, if any, are the barriers to this?
12. Does the impact of the arts on social capital and/or health and wellbeing differ according to whether people's engagement is receptive or active? (prompt if necessary – e.g. participation in a singing group or volunteering at a venue as opposed to attending an event as an audience member).
13. Are you aware of the culture-led regeneration activity in Margate, Folkestone and/or Bexhill? (Prompt, if not). If so, what, if any, are your views on their respective approaches and impacts?
14. How, if at all, might cultural organisations (either generally or specifically in these localities) enhance the ways they develop social capital and foster improved health and wellbeing in their communities?
15. How, if at all, might cultural organisations (either generally or specifically in these localities) and local, regional and national health and social care organisations better engage with each other to develop social capital and improve health & wellbeing?

Interviewees were selected on the basis of their influence on national or regional cultural policy, their expertise in arts and health and/or their specialist knowledge of one or more of the coastal towns or cultural organisations involved in the project. The strategic interviewees were:

- Julian Baggini - Writer. Co-founder The Philosophers' Magazine. Born and raised in East Kent.
- Sir Peter Bazalgette - Chairman, Arts Council England.
- Harry Cayton OBE - Chief Executive, Professional Standards Agency for Health and Social Care. Patron of Arts 4 Dementia. Trustee of Comic Relief. Chaired the Arts and Health Working Party for the Department of Health and Arts Council England.
- Cllr. Paul Carter CBE - Leader of Kent County Council.
- Damian Collins MP - Folkestone and Hythe. Chairman of Conservative Arts and Creative Industries Network. Former member of DCMS Select Committee.
- Des Crilley - Director of Customer Services, Kent County Council. Chair of Strategic Group for Arts in Kent.
- Prof Norma Daykin - Professor of Arts in Health, University of the West of England.
- Tamsin Dillon - Head of Art On The Underground and Trustee of Turner Contemporary, Margate.
- Stewart Drew - Director and CEO, De La Warr Pavilion, Bexhill.
- Helen Goodman MP - Shadow Culture Minister.
- Lord (Alan) Howarth of Newport - Former Minister for the Arts. Founder and Co-Chair of All Party Parliamentary Group on Arts, Health and Wellbeing.
- Tim Joss - Director of The Rayne Foundation. Founder Member & Chair, Arts Enterprises in Health & Social Care. Member of Steering Committee of UK Network for Arts and Health Research.
- Meradin Peachey - Director of Public Health, Kent County Council.
- Victoria Pomery OBE - Director, Turner Contemporary, Margate.
- Richard Russell - Director of Policy and Research, Arts Council England.
- Dan Thompson - Artist and Margate resident.

The sample selected for interview was not intended to be representative of the population at large - and the responses demonstrate selection bias. This is to be expected as interviewees were approached on the basis of their expertise in areas directly related to the research questions.

There was generally an excellent response to requests for interviews, perhaps as a result of the current topicality of the cultural value theme in general and the specific research focus in particular.

The interview template provided a robust formal structure which has subsequently facilitated consideration of issues relevant to the research topics. The questions asked are listed opposite left.

The interviews also proved to be an opportunity for discussion and debate of key issues. Several interviewees commented that they found the interview process stimulating and interesting, even informative. All the interviewees gave valuable, nuanced responses relevant to the research topics. There was broad consensus on some matters, but it was striking that views also differed widely on a number of points. These points, and other issues emerging from the interviews, are discussed below.

# Summary of strategic interview findings

## 1.1 Personal benefits of engaging in culture

Interviewees were first asked about their own engagement in cultural activities and attendance at cultural events, and about the benefits derived from the arts. Responses to the question: “why do you engage?” eloquently express how important involvement in the arts is to these individuals.

Responses fall into three broad categories:

### 1.1.1 Nourishment and enrichment

*For love. I can't imagine not doing them. I need them – they give me nourishment.* (Victoria Pomery, Director, Turner Contemporary)

*It's the stuff that makes life worth living.* (Dan Thompson, Artist)

*It's spiritual. I have no religion, but I'm uplifted as a result of singing ... there's a unity of self: mental, spiritual, physical – it's creative expression through all the portals that are you.* (Des Crilley, Chair, Kent County Council Strategic Group for Arts in Kent)

*Arts enrich the individual – my life would be immeasurably impoverished without the arts. I so much need them.* (Lord Howarth, Co-Chair, APPG on Arts, Health and Wellbeing)

### 1.1.2 Stimulation, interest, pleasure and satisfaction

*I get enjoyment, relaxation, challenge, interest, education and satisfaction.* (Richard Russell, Director of Policy and Research, Arts Council England)

*For my own creative satisfaction – I'm responding to a creative impulse.* (Julian Baggini, Writer)

*I enjoy them.* (Harry Cayton, Former Chair, Arts and Health Working Party for the Department of Health and Arts Council England)

*Personally, I enjoy them. I want to support the people behind them and I find it interesting. It's also interesting to see the way other people react to artworks.* (Damian Collins MP, Chairman of Conservative Arts and Creative Industries Network)

*I find them inspirational and experiential – it's about different perspectives, thinking about things differently. There's also an element of removing myself from the real world – being reflective and having a space to think.* (Stewart Drew, Director and CEO, De La Warr Pavilion)

*It's so key and integral to my life that it's difficult to pick out specific reasons – it's about constantly renewing my interest and deepening my understanding.* (Tamsin Dillon, Head, Art On The Underground)

### 1.1.3 Health and wellbeing

*I feel physically and mentally better, so I can testify to the benefits of singing – you kind of clear your mind.* (Helen Goodman MP, Shadow Culture Minister)

*Culture is like exercise for the head and the heart.* (Tim Joss, Director, The Rayne Foundation)

*One of the basic things about the arts is they broaden horizons – if in any way you*

*broaden someone's horizons you're increasing social capital; the world becomes a more expansive place and people are improved.* (Julian Baggini, Writer)

*The arts have a strong potential to deliver social empowerment, perhaps more than other interventions. For example community arts may be more successful in engaging excluded people than traditional health promotion.* (Professor Norma Daykin, University of the West of England)

*Music has a general calming effect and can reduce stress and help keep people sane.* (Cllr. Paul Carter, Leader, Kent County Council)

*I think it's good for your mental health.* (Meradin Peachey, Director of Public Health, Kent County Council)

Perhaps fittingly, given that he is Chairman of the Arts Council, Sir Peter Bazalgette gave a response that encompassed all three of the above categories:

*I get a combination of benefits: entertainment, intellectual stimulation, insight, social empathy, excitement. At the Arts Council we've developed the holistic case for the arts and culture – I've put in there the "empathetic citizen" – the arts make you a fuller citizen. There are some things dismal economists should not be allowed to reduce to numbers. Some things are a philosophical assertion of our values.* (Sir Peter Bazalgette, Chairman, Arts Council England)

It is interesting to consider why, given the profound impacts being reported above, the benefits of engaging in culture do not appear to be more widely promoted or appreciated in society. The interview process was designed to shed light on this key issue.

## **1.2 Social capital and health and wellbeing**

Interviewees were asked a series of questions about social capital, health and wellbeing and the role of arts and cultural organisations. Responses are analysed below. To introduce the topic, interviewees were asked about their understanding of the term "social capital".

Most interviewees were somewhat familiar with the language and theory of social capital, although one or two were less so:

*It's not a term I hear used a lot.* (Damian Collins MP, Chairman of Conservative Arts and Creative Industries Network)

*I think it's a bit of a funny term. For me it's more about social value. It seems to me "social capital" is an attempt to quantify qualitative social benefits.* (Victoria Pomery, Director, Turner Contemporary)

The majority of interviewees interpreted social capital as an unalloyed social good, although they differed as to whether they saw it as an attribute of individuals or of communities. Several offered succinct definitions.

Some characterised it as an intangible connective force:

*Social capital is the stuff that glues communities together: the networks and relationships that bind us together.* (Dan Thompson, Artist)

Others saw it in terms of adding value beyond conventional financial models:

*To me it means those forms of human activity which build social cohesion: a sense of value in the company of others and in doing things for others.* (Harry Cayton, Former Chair, Arts and Health Working Party for the Department of Health and Arts Council England)

*Social capital is the store of things that are valuable for society.* (Sir Peter Bazalgette, Chairman, Arts Council England)

*It can mean all things to all people ... I take it to mean the value added that is gained in a variety of positive outcomes that help and support individuals and communities.* (Cllr. Paul Carter, Leader, Kent County Council)

And some viewed it as a vehicle for change:

*I take it to mean the ability of people to engage in society and to have the resources to make change happen.* (Richard Russell, Director of Policy and Research, Arts Council England)

*I understand it in terms of a person's ability to achieve things in the social / public world. If you know lots of people, are good at social interaction, have strong networks, you have social capital.* (Julian Baggini, Writer)

The importance of trust to concepts of social capital was commented on:

*"Relationships matter"<sup>1</sup>. The more I learn about Social Capital the more I realise that the idea of trust is really important.* (Stewart Drew, Director and CEO, De La Warr Pavilion)

*Social capital is about conditions whereby trust leads to the growth of social bonds and engagement within a community – social traction.* (Des Crilley, Chair, Kent County Council Strategic Group for Arts in Kent)

Helen Goodman MP made a striking observation - not often found in the literature - that social capital is related to notions of like and dislike of other people in one's community:

*"It means the value to a community of the connections between people. So in a community with lots of social capital, people know each other and have high levels of trust. Communities with low social capital have low levels of connections and people don't like each other."* (Helen Goodman MP, Shadow Culture Minister)

Three interviewees reflected on ongoing debates around social capital theory:

*Social capital says to me Robert Putnam and the three types he distinguished: bonding, bridging, linking ... Fostering increased social capital per se is not necessarily a good.* (Tim Joss, Director, The Rayne Foundation)

*Putnam's view of social capital has been critiqued by followers of Bourdieu who have pointed out the links between social capital and inequalities. It is important to bear in mind that arts activities can exclude people and reinforce inequalities, they should not be presumed to always be beneficial.* (Professor Norma Daykin, University of the West of England)

*You can see social capital as both positive and negative. I describe it as building blocks : employment, community centres, transport links, schools, a pub. There's a direct link between social capital and a functioning, asset-based, resilient community that looks after itself – where these things don't exist there's a huge call on public services ... Arts and culture is just one of the norms of social capital alongside jobs, shops, schools and good GPs.* (Meradin Peachey, Director of Public Health, Kent County Council)

Asked about their awareness of research linking social capital and health and wellbeing, interviewees' responses again varied considerably. A small minority said they were not aware. The majority suggested they were vaguely aware and were pleased it was being investigated, but were not able to cite examples of research. Of those who responded more specifically:

1. Field, J. (2003). *Social Capital*. 1st ed. London: Routledge.

2. Citation source unknown.

3. BBC, (2014). The Politics of Architecture - BBC Radio 4. [online] Available at: <http://www.bbc.co.uk/programmes/b03k5fh2> [Accessed 23 May. 2014].

4. Gladwell, M. (2008). *Outliers*. 1st ed. New York: Little, Brown and Co.

Des Crilley cited a South Australian study<sup>2</sup> that led directly to the Folkestone Forward project he led for Kent County Council.

Stewart Drew cited Jonathan Glancey<sup>3</sup> on the increasing tendency of big commercial house builders acting on localism guidelines and designing places to enhance health and wellbeing.

Both MPs seemed well briefed on the issue. Damian Collins cited Malcolm Gladwell's book *Outliers*<sup>4</sup> and his own conversations with GPs on the topic. Helen Goodman MP explained how a £450 million government investment in the Children's Fund had come about as a result of awareness of the importance of this link.

Both Helen Goodman MP and Professor Norma Daykin reflected that social capital and health and wellbeing have not been widely explored in the context of culture and the arts.

Tim Joss said he was aware of research in this area but was sceptical about it because: *"work to translate Putnam's work into tools that are easily usable and understandable hasn't happened. Social capital is an area the health sector and the voluntary sector haven't engaged with much – the health sector is awash with scales and measures but people don't talk much about social capital."*

Meradin Peachey said she was aware of "loads" of research but that *"the language of social capital is a bit inaccessible"*. She recommended instead speaking about "resilience" as *"it gives people the chance to talk about their local facilities"*.

Dan Thompson said: *"We've got to find ways to measure social capital, but for it to be real you've got to get down and talk to people."*

### **1.3 The role of the arts in social capital and health and wellbeing**

Interviewees were asked whether *"arts and cultural organisations have a part to play in developing social capital and/or improving health and wellbeing"*? This proposition was universally supported, although some interviewees raised important caveats:

***Obviously! The answer's a resounding yes!***  
(Cllr. Paul Carter, Leader, Kent County Council)

***Yes.***  
(Victoria Pomery, Director, Turner Contemporary)

***Yes.***  
(Helen Goodman MP, Shadow Culture Minister)

***Absolutely – one hundred percent!***  
(Meradin Peachey, Director of Public Health, Kent County Council)

***I'm sure they do.***  
(Lord Howarth, Co-Chair, APPG on Arts, Health and Wellbeing)

***Yes, absolutely. Within the cultural sector we need a shift to be much more conscious of how we use what we have in order to build social capital.***  
(Stewart Drew, Director and CEO, De La Warr Pavilion)

***I've always seen galleries and centres of culture as being at the heart of communities, large and small. They're places where people gather to have a range of cultural experiences and potentially to grow themselves and establish***

*networks with the institutions themselves and with other people who use them. They have a potentially very powerful role to play – for example they can mitigate against isolation.*

(Tamsin Dillon, Head, Art On The Underground)

*Most cultural organisations, even the elite ones, seem to want to demonstrate some concept of community engagement. For the majority, exclusivity is not a sustainable strategy.*

(Professor Norma Daykin, University of the West of England)

*They do both – whether they like it or not! Cultural organisations are social objects – they’re the places we make social capital.*

(Dan Thompson, Artist)

*Yes. This is something I’m very exercised about at the moment: the intrinsic versus instrumental debate. My hypothesis is you need excellent artistic practice to maximise social impact.*

(Tim Joss, Director, The Rayne Foundation)

Yes, But ...

*Yes. I suspect the majority do both. But I also suspect the majority are not overtly aware they’re doing it – and there’s little evidence of the impact it has.*

(Richard Russell, Director of Policy and Research, Arts Council England)

*They can do. Perhaps they ought to. But it depends on the nature of the organisation. Just because something is good doesn’t mean everyone should be doing it. Some organisations might want just to focus on excellence and not have to bother about social capital.* (Julian Baggini, Writer)

*Yes ... It’s not the primary function of the arts though – that is the creative impulse on the part of the progenitor and the intrinsic benefit. It’s not why it’s done – it’s a benefit.* (Sir Peter Bazalgette, Chairman, Arts Council England)

*It’s something they can do. They’re there principally to champion art and culture, and to make it accessible to people – and there’s a social function to that.*

(Damian Collins MP, Chairman of Conservative Arts and Creative Industries Network)

*Yes – they have a part to play in both. And they do it both inadvertently and deliberately. You can’t stop the arts from developing health and wellbeing. And you can choose to make it a specific purpose. But some artists would feel very restricted that they had a function of that kind.* (Harry Cayton, Former Chair, Arts and Health Working Party for the Department of Health and Arts Council England)

*Yes, it’s self evident! But I don’t think arts and cultural organisations are able to define the impact they are able to make. They don’t trace it and make it visible. It drives me mad! They change somebody’s life and they don’t even realise!*

(Des Crilley, Chair, Kent County Council Strategic Group for Arts in Kent)

If, as Tim Joss seems to suggest (above), this question goes to the heart of the “intrinsic versus instrumental” debate about the arts, opposition to cultural instrumentalism amongst the interviewees appears muted. Only one interviewee, Harry Cayton, spoke up for artists who might feel restricted by having an instrumental function. And only one, Julian Baggini, referred to organisations that might not want to “bother about social capital.” Several respondents, including Harry Cayton, argued that social and health benefits accrue whether artists and cultural organisations are aware of it or not – which perhaps leads to the conclusion that these benefits might just as well, as Des Crilley puts it, be traced and made visible, assuming a robust method of doing so can be developed.

## 1.4 Barriers

Interviewees were asked about the barriers to cultural organisations fulfilling these functions. Responses were revealing. With one exception interviewees agreed that there were significant barriers. Responses can be analysed into six, sometimes overlapping, areas:

### 1.4.1 “Not for the likes of us” / Social class

*There are numerous barriers – or the perception of barriers. A lot of people don’t perceive things to be “for the likes of us”. You might be able to offer £10 tickets to the Royal Opera House, but a lot of people would get very nervous: “What would I wear?” Sometimes these feelings are unwittingly reinforced by cultural organisations. The British class system is such a strange and all-pervasive thing. There are all sorts of subtle signals – class cues – that people pick up on.*  
(Julian Baggini, Writer)

*It’s the image of cultural institutions. The fact that they have “High Culture” written on the pediment! This makes people feel nervous of entering; they don’t feel they have the education or understanding to appreciate it.*  
(Helen Goodman MP, Shadow Culture Minister)

*Great art has always tended to be an elite affair. Art is seen as socially elitist for fancy, poncy, elitist people.*  
(Lord Howarth, Co-Chair, APPG on Arts, Health and Wellbeing)

### 1.4.2 Communication

*It’s all about language. The publicly funded arts sector has to talk to people in a language they understand. We can’t continue to be so insular.*  
(Victoria Pomery, Director, Turner Contemporary)

*Firstly, it’s communication and marketing: how welcome people feel in approaching the organisation, and how they know what’s going on and what the opportunities are for them. Secondly, it’s about language: having a common language and common understanding. We can be innovative and high quality and challenging but I don’t think we can afford to be snobby.*  
(Stewart Drew, Director and CEO, De La Warr Pavilion)

*Arts and cultural organisations have to work very hard to make sure they make their work accessible: how do people find out about it? Do people think it’s a welcoming place for them?* (Damian Collins MP, Chairman of Conservative Arts and Creative Industries Network)

### 1.4.3 Policy and political leadership

*Some of the barriers are political, and the political environment shapes both priorities and funding. I’ve noticed that people in positions of power and leadership don’t always make the connection between their own personal love of the arts and the potential the arts have to impact on health and wellbeing.*  
(Professor Norma Daykin, University of the West of England)

*We’ve had successive philistine governments and a philistine press which thinks that arts are an elitist add-on.* (Harry Cayton, Former Chair, Arts and Health Working Party for the Department of Health and Arts Council England)

*Policy is not joined up at a national level – for example there is low engagement between the Department of Health and Arts Council England.* (Tim Joss, Director, The Rayne Foundation)

*There’s been poor leadership nationally – a fear of instrumentalism: “You’re going*

*to lessen my creative endeavour". Within the arts there's a scale ranging from passive participation to dynamic participation and on to leadership engagement. We care too much about passive participation – why should this aspect have hegemony over the other aspects? At a public funding level, I don't think we've been focused on knowing where to put the balance on this scale.* (Des Crilley, Chair, Kent County Council Strategic Group for Arts in Kent)

*You need to create an environment that's conducive to people joining in. Roger De Haan in Folkestone has created an environment where it's easier to participate – people start talking about it and you build momentum. How can local government, with its reach, help set an environment that's supportive to the arts and creative industries?* (Cllr. Paul Carter, Leader, Kent County Council)

#### **1.4.4 Education**

*People expect to be able to understand artwork quickly and easily but if they haven't been educated to understand it they won't be able to. It needs to happen in schools. Education is at the root of everything. The way we're educated allows us either to think for ourselves or not; to have an enquiring mind or not.* (Tamsin Dillon, Head, Art On The Underground)

*Arts and cultural organisations have a similar issue to sport – how do you encourage participation at all levels once you're taken out of an environment such as a school where you're forced to do it?* (Damian Collins MP, Chairman of Conservative Arts and Creative Industries Network)

*I believe there are enormous benefits to be derived from increasing social capital and improving wellbeing. It's so important to capture the hearts and minds of young people, particularly when parents have no background in arts and culture.* (Cllr. Paul Carter, Leader, Kent County Council)

#### **1.4.5 Access to resources**

*We've got great resource in London but we don't have equally great resources across the nation. We need to do something about that.* (Helen Goodman MP, Shadow Culture Minister)

*For some communities access to culture is an issue – it just isn't there.* (Sir Peter Bazalgette, Chairman, Arts Council England)

#### **1.4.6 Lack of evidence**

*Some of the barriers are self-built: we don't think through or plan the outcomes. We aren't evidential. How can you take public money and not be as focused as you can be on the outcomes? Why don't arts organisations ask themselves: "How are we going to maximise our bangs for the bucks?"* (Des Crilley, Chair, Kent County Council Strategic Group for Arts in Kent)

*There's a challenge over the evidence base – you have to balance the need for evidence with what is seen to work. One of the barriers is that arts and cultural organisations see themselves as grant funded and they can't quite see themselves as commissioned. It's a real barrier if they can't get their heads around evidence-based outcomes.* (Meradin Peachey, Director of Public Health, Kent County Council)

*You have to have the evidence ... On a scale of 1 to 5, where 1 is "someone reputable thinks it's a good idea" and 5 is a meta analysis of numerous randomised controlled trials, most arts organisations are at 1.* (Tim Joss, Director, The Rayne Foundation)

*It's hard to get people to take Arts in Health as seriously as other community*

*interventions such as community development or language and literacy. I don't think we need to wait for evidence from randomised controlled trials to understand the value of arts, but it does require a shift in perspective.*  
(Professor Norma Daykin, University of the West of England)

*We need more first class research bids – there's a chicken and egg problem until we've built up an established methodology – it's difficult for newcomers to secure research funding. Good projects keep running into the ground. We mustn't pursue perfection in terms of the body of evidence – there's enough prima facie evidence out there ... The Treasury needs to send out signals that it's OK to take risks on new, untried projects as long as you are impressed by the integrity of the people involved, the quality of the project and the value of the purposes.*  
(Lord Howarth, Co-Chair, APPG on Arts, Health and Wellbeing)

It is perhaps notable that only two interviewees drew attention to uneven regional distribution of cultural resources as a barrier – namely the Shadow Culture Minister, whose constituency is in the North East of England and the Chairman of the Arts Council, who travels the country in his role. Interestingly, the remainder of the interviewees are based in and around London, the South East and Bristol area.

As stated above, one interviewee did not feel that there are barriers to arts and cultural organisations playing a part in developing social capital and/or improving health and wellbeing. This was Richard Russell, the Director of Policy and Research at Arts Council England. He observed:

*"It's not a barrier, but some arts organisations and museums don't necessarily see developing social capital and improving health and wellbeing as their primary purpose. Their primary purpose might be to put on great art that people enjoy and engage with – for these organisations the concept of social capital may not be overt but it may be secondary. The same applies to economic benefits – many arts organisations and museums don't exist to produce economic outcomes, but they nevertheless do so. It often comes down to choice – what does an organisation choose to do and how does it carry out its functions – so not barriers as such ... "*

Richard Russell identifies an important issue: even given that the above barriers – if, indeed, they are acknowledged to exist - could be addressed (and that in itself is of course a challenging prospect), the sector must choose to engage with the agenda of social capital and health and wellbeing for the value of culture in this field is to be fully realised. But as Director of Turner Contemporary, Victoria Pomery succinctly observes: *"Some people might not want to make change."*

The following comments from other interviewees attest to some of the internal challenges facing cultural organisations considering re-orienting themselves more to this agenda:

i/ Focus on quantitative performance measures

*Organisations tend to be focused on tangible objectives such as numbers of users. A narrow focus on quantitative measures of performance can restrict the emphasis on social good. That danger increases as financial pressures mount.*  
(Anonymous interviewee)

ii/ The challenge of engaging effectively

*I think doing community engagement successfully is very challenging. I've seen examples where people are invited into traditional venues and art forms but the terms of engagement aren't changed. Community groups are present as audiences but they do not necessarily get a chance to influence the creative process. That can come across as cynical.*  
(Professor Norma Daykin, University of the West of England)

iii/ Lack of appropriate skills

*Some of the barriers are around skills – do people in the sector feel equipped to make change?* (Victoria Pomery, Director, Turner Contemporary)

iv/ Dependence and “exceptionalism”

*The subsidised arts sector has its own ideology and feels much more comfortable with grant dependence (than with being commissioned). (There is) “exceptionalism” within the arts sector ... the tendency for the arts to think they are so special that they are unlike anything else. As long as you carry on thinking like that you will be held back.* (Tim Joss, Director, The Rayne Foundation)

v/ Centrality to Mission

*How can cultural organisations enhance the ways they develop social capital and foster improved health and wellbeing? By recognising that improving social capital and health and wellbeing is central to their mission - that it's not an add-on! Some already do. The overall culture has developed very positively over the last 10 to 15 years – let's hope it continues. Those responsible for funding need to keep insisting on it!*

(Lord Howarth, Co-Chair, APPG on Arts, Health and Wellbeing)

Richard Russell goes on to say:

*“There's a lot of potential. It can start with the leadership of the organisations – Artistic Directors, Chief Executives and Boards – if they see those aspects as a core part of what they do there's no reason why they shouldn't. I definitely see Turner Contemporary in that space – Victoria [Pomery – Director] has a strong empathy for demonstrating excellence in the work and connecting with local and international audiences. The ‘Not For the Likes of You’ project<sup>5</sup> has been a very useful touchstone – one of the critical lessons is that it's about leadership – if the leadership has a concept of social inclusion at its heart, then change will happen.”*

It is appropriate to reflect at this stage that, as the interviews progressed, it became clear that there was a division between the interviewees:

a/

There were those who focused on cultural organisations delivering interventions that set out to address specific health conditions or health issues (e.g. Improving take-up of physiotherapy in hemiplegic young people through teaching magic skills; improving outcomes for COPD patients through choral singing). These interviewees tended to refer to the potential that commissioning holds.

b/

Conversely, others focused on cultural organisation that do not target specific interventions at particular health needs but nevertheless may have a role in health maintenance and health promotion among the general population and/or in improving quality of life and wellbeing in people with specific conditions.

## 1.5 Receptive or active engagement?

Interviewees were asked whether the impact of the arts on social capital and/or health and wellbeing differs according to whether people's engagement is receptive or active. The table below summarises the responses.

### a/ Active engagement has greater impact

*Yes. You need to engage.*

(Tim Joss, Director, The Rayne Foundation)

5. Takingpartinthearts.com, (2014). Taking Part in the Arts | Case Studies of Current Practice | New Audiences archive | Not for the Likes of You. [online] Available at: <http://www.takingpartinthearts.com/content.php?content=508> [Accessed 23 May. 2014].

*I think it probably does. Certainly the social capital element is stronger if there's active participation.*

(Harry Cayton, Former Chair, Arts and Health Working Party for the Department of Health and Arts Council England)

*It must do. If you're active, creative, participatory, it's self-evident that you'll have a fuller experience. There's a growing body of evidence of the value.*

(Lord Howarth, Co-Chair, APPG on Arts, Health and Wellbeing)

*From what I've seen, yes. Where people are participating, they get more out of it. People get a sense of achievement and fulfilment, and benefit from the human interaction. Singing is a good example.*

(Damian Collins MP, Chairman of Conservative Arts and Creative Industries Network)

*You asking me as to my guess what the empirical answer would be? I think that, as a rule, the more active you are the greater the benefit – this applies to sport and gardens – people who visit gardens get less benefit than active gardeners.*

(Julian Baggini, Writer)

*Yes. For the first 70 or 80 years of TV, it was completely passive – you received. Look how different it is now that we have social media – if you get people involved they will watch more, listen more, engage more.*

(Dan Thompson, Artist)

*I think the active experience is stronger – but the barriers to active experience are much greater than they are to consumption. The role of public policy is to provide things to which lots of people have access. We must be committed to access alongside excellence. I wouldn't wish to sacrifice access for excellence ... not everything can be judged on the perspective of the consumer. Why should the experience of consuming culture be privileged?*

(Helen Goodman MP, Shadow Culture Minister)

*It differs fundamentally. You get more traction when people participate rather than consume. If I learn a skill or technique as a result of participating I can deploy it whenever I need to – I'm not restricted to a particular event.*

(Des Crilley, Chair, Kent County Council Strategic Group for Arts in Kent)

#### **b/ Active engagement has greater impact, But ...**

*A resounding yes. But the quality of the experience is the key thing. People may get as much, or even more, out of a high quality receptive experience as they get from participating in something mediocre. Having the opportunity and experience of being creative is very likely to enhance and deepen the understanding of any cultural experience. I think this is more to do with such an experience helping to increase a sense of having a right to be creative.*

(Tamsin Dillon, Head, Art On The Underground)

*It probably does differ. There's research to show that if you're participating it's more likely to be a deeper engagement but it's not simple – so much depends on the person.*

(Victoria Pomery, Director, Turner Contemporary)

*There are different levels of intensity – different levels of engagement. But actually sitting here (in De La Warr Pavilion café) having a cup of tea and staring at the sea can be a really creative experience.*

(Stewart Drew, Director and CEO, De La Warr Pavilion)

#### **c/ Pass or both are important**

*There are various degrees of participation from being a viewer on to being an active participant. We should encourage people to enjoy viewing as well as to*

*participate – the greatest benefit comes from spreading the gospel of culture.*  
(Cllr. Paul Carter, Leader, Kent County Council)

*I don't think you can categorically say yes or no. There are all sorts of shades of grey. It comes down to individual differences: it may be that viewing is the only way you can engage, and that can mean a massive amount to you. It also depends on the context.*

(Professor Norma Daykin, University of the West of England)

*There are benefits from both. When you see parents watching their kids dancing on stage you think they're going to have a heart attack with pride. Their mental health just goes sky high!*

(Meradin Peachey, Director of Public Health, Kent County Council)

*What's the difference between receptive and active? You might say the difference is whether you're performing or in the audience. But the real question is: what is the level of engagement?*

(Sir Peter Bazalgette, Chairman, Arts Council England)

#### **d/ Passive consumption is more important**

*I might have thought that active engagement was more impactful - but I've just seen some research from Daniel Fujiwara that seems to show that a higher level of wellbeing accrues to passive consumption rather than active participation. It might be to do with the extent to which the self is emotionally engaged and the way you may be led to change things about your life.*

(Richard Russell, Director of Policy and Research, Arts Council England)

Sir Peter Bazalgette drew an analogy with the world of television, where well established tools are used to measure subjective audience satisfaction.

## **1.6 Culture's impact in Margate, Folkestone and Bexhill**

One of this project's three central research questions is *"What can we measure of culture's impact on people's health and wellbeing in three coastal towns undergoing culture-led regeneration?"* Five of the strategic interviewees did not have detailed knowledge of these places and did not comment (or only commented in brief). Eleven of the strategic interviewees had detailed knowledge of at least one of these three towns and their cultural regeneration programmes – they were invited to comment freely on the respective approaches and impact. Naturally, a degree of "home team" preference is to be expected from some interviewees with local connections. A summary of the comments, in particular those that pertain to impacts on social capital and people's health and wellbeing, are abstracted below.

*I'm aware of all three [locations and cultural projects]. They all embrace slightly different models. When the De La Warr Pavilion reopened in Bexhill it was very much seen as art for art's sake. I really believe in art for art's sake but I try to get it to deliver on other agendas too. Margate has got some really shocking poverty of aspiration.*

(Victoria Pomery, Director, Turner Contemporary)

*The knock-on effect of Turner Contemporary has been phenomenal. And the spin-off to the creative industries is quite extraordinary. At the moment I think Margate is gaining more traction than Folkestone. Folkestone is close behind – there are equally as many good things happening there.*

(Cllr. Paul Carter, Leader, Kent County Council)

*The identity of Folkestone as a town is now bound up in the arts activity the Creative Foundation has organised. I can see the impact of the work there over*

*many years – arts activity is operating at a whole range of different levels, becoming almost unavoidably part of people’s lives: it’s very pervasive and potentially very powerful.*

(Anonymous interviewee)

*What’s striking about Folkestone is that there’s a regeneration strategy with the arts at the centre. The social issues in Margate are a lot greater, but you don’t get a sense of it spreading through the rest of the town as you do in Folkestone. The Creative Foundation is bearing the fruits of the coherent strategy that was put in place several years ago.* (Damian Collins MP, Chairman of Conservative Arts and Creative Industries Network)

*Margate exhibits a two-tier phenomenon – there’s Turner Contemporary and then there’s a cracking sub-culture of smaller galleries and arts organisations, and both sectors support each other. I’ve never quite uncovered the creative sub-culture in Bexhill, but the De La Warr Pavilion feels very democratic. The problem for Margate is that some of the Old Town independents are already being priced out because of gentrification. Folkestone might just have cracked how to keep its edge. It comes down to recognising the value of an independent shop over chains and multiples in generating social capital – local shops are social spaces.*

(Dan Thompson, Artist)

*(In Margate) it feels like a jigsaw is being put in place. So far Turner Contemporary seems to be having a strong impact, although the growth still feels quite vulnerable – it really needs to continue to be nurtured and supported. But there’s no doubt it wouldn’t have happened without the gallery.*

(Tamsin Dillon, Head, Art On The Underground)

*There are so many projects and initiatives in Margate – sexual health, health trainers, the Margate Task Force which is working on what to do about the appalling condition of much of the housing in multiple occupancy, and the Government’s Troubled Family Unit. So it’s almost impossible to attribute any specific effect to Turner – on its own it can do nothing, but it’s part of a wider picture.* (Meradin Peachey, Director of Public Health, Kent County Council)

*There are different histories, different approaches, different contexts. In terms of regeneration they’re all young and show promising green shoots in their own ways. But the true impacts will only be seen over a much longer period.*

(Stewart Drew, Director and CEO, De La Warr Pavilion)

*I felt the approach in Margate was trying to achieve a more effective join-up between public sector agencies using Turner Contemporary as the catalyst. I saw Folkestone as more of a private sector led approach with a focus on economic development, with less draw-in of the public sector. Bexhill I felt came a bit after the fact – it only came to the cultural regeneration party quite late. The cultural profile of that part of the country has definitely shifted in the last five years.*

(Richard Russell, Director of Policy and Research, Arts Council England)

*I know quite a bit about Folkestone. I’m a great admirer of the long term and holistic approach. Margate is more the “big bang” approach. In Margate they’re clearly pleased with their success in terms of visitor numbers. Things are slower moving in Folkestone but if arts and culture can’t take a long term view then who can?* (Julian Baggini, Writer)

*What I see now is the best chance Margate has had in a generation. What’s important is the opportunity for hope to live. Hope is hanging around a bit – you see it in the pop-up shops. Risk-taking follows hope and entrepreneurialism follows that. The Creative Foundation in Folkestone is more comprehensive in its approach to cultural regeneration – more systematic and more strategic.*

(Des Crilley, Chair, Kent County Council Strategic Group for Arts in Kent)

*I'm intrigued about what makes people feel pride about their place – that it's decent place or a place with prospects. I don't know if Margate has done research on what people think of the town? The more instrumental things such as creative clusters springing up are important – but I'm interested in the more will-o'-the-wisp things (such as pride and changing perceptions).*  
(Sir Peter Bazalgette, Chairman, Arts Council England)

## **1.7 Suggestions for future action**

The two final interview questions, which are linked, concern the issue of how cultural organisations might in the future enhance their contributions to social capital and health and wellbeing and link better with the health and social care sectors. Responses were wide ranging and well informed. The narrative below extracts key points and some practical suggestions for future action.

### **1.7.1 The cultural sector's perspective**

*Major cultural organisations need to invest in outreach work, rather than waiting for people to access a central hub. They also need to engage with evidence. Not just evidence from clinical trials but from strong ethnographic and qualitative research and evaluation. The National Institute for Health Research has funded relatively little research on arts and health. The AHRC seems to be investing in this area – funding research into questions that are important.*  
(Professor Norma Daykin, University of the West of England)

*I'm concerned at the lack of bonding capital in the arts sector. The arts world is terribly atomised. We can't even sustain the National Campaign for the Arts. The learning is not being shared. Isn't it weird that the main national conference about the arts is run by a funding body? There's some infantilising going on. If you don't have decent pillars you can't build a bridge. The tactics need to be developed for commissioning of arts in healthcare – we need to find early adopters in the health service who like the arts. It's back to language, leadership, policy connection. It's a very top down system so you have to try and influence people at the top.*  
(Tim Joss, Director, The Rayne Foundation)

### **1.7.2 The Local Authorities' perspective**

*The benefit is so obvious, but how do you measure it? It's interesting in terms of public health – loneliness and isolation is as bad for individuals as smoking: an extraordinary statistic. Maybe we could do some work on this with our public health budgets to encourage arts participation. It's about raising awareness in subtle ways – running pilot programmes and evidence gathering. It would be interesting to talk to adolescent mental health services – should the arts be one of the tools they use? (Cllr. Paul Carter, Leader, Kent County Council)*

*We need new fora to bring them together. It's local authorities' responsibility to set it moving. Public health has been noted for being out on a limb, hectoring us to change our lifestyles. They need to roll up their sleeves. We need to create ways in which district councils, larger authorities, artists and cultural organisations can come together around key projects that will create dialogue and confidence. Why not have a Year of Arts and Health? We need to create a consciousness in the community of what can be done. It could be 2016 or 2017!*  
(Des Crilley, Chair, Kent County Council Strategic Group for Arts in Kent)

*One of the biggest things the arts do is bring people together for mutual support. Arts organisations should publicise the Five Ways to Wellbeing - ask themselves "is coming here good for people's mental health?" We're revamping the Live It Well strapline – maybe we could use it within cultural organisations – "would you recommend it to a friend?" We've got the Arts Unit here in the council offices, and we've got social care here but I'm not sure they work together. A big question is*

*how can culture help health and social care integration? It's all about reducing costs but improving people's quality of care. How can culture help improve the quality of life of people with long term conditions?*  
(Meradin Peachey, Director of Public Health, Kent County Council)

### **1.7.3 The Arts Council's perspective**

*We're doing a piece of work with the National Council for Voluntary Organisations around commissioning – we need to improve the ability of arts organisations to be commission-ready. A second goal is to improve the commissioning environment – this is partly about the evidence base and partly about arts and cultural organisations being seen as relevant to health and wellbeing. We've just done an evidence review of the impact of the arts and culture on people and society which supports our "Holistic Case for Investment".*  
(Richard Russell, Director of Policy and Research, Arts Council England)

*Arts and cultural organisations are not doctors or hospitals. They have a vision and they are creative. If you start making it a core purpose you're subverting what arts and culture are about. For some people who are depressed, performing arts can have an extraordinarily profound effect. For the last few years of his life my father just sat in his chair. If I'd realised how important it is to keep active and engaged I'd have made him get up and do things! It's a question of funding the areas where it can have the most beneficial effect.*  
(Sir Peter Bazalgette, Chairman, Arts Council England)

### **1.7.4 The national political perspective**

*Health and Wellbeing Boards need to realise that emotional wellbeing is part of their remit. They need to think for themselves and look around and see who can help them. We need some inspiring examples nationally. The media could be biddable – they like heart-warming stories. But many of the right wing tabloids are extremely hard nuts to crack. A media handling strategy is certainly needed. But look at how the public love Gareth Malone – it would be a brave journalist who trashed Gareth Malone.*  
(Lord Howarth, Co-Chair, APPG on Arts, Health and Wellbeing)

*Every cultural institution must have a person or a department, depending on their scale, which runs community projects. They all pretty much have education officers, but often they confine themselves to work with primary schools – and I think this focus is foolish. Local authorities and Clinical Commissioning Groups and cultural institutions should meet together and agree action and resource. In addition to putting in resource, there must be freedom in the outputs, and trust in the outcome. You can't impose social capital – you have to have a playful, facilitating approach, rather than a directing approach. Sometimes people come into my surgery presenting with a neighbour dispute, but actually it's a mental health problem – I'd like to be able to prescribe to people: "do you know there's a reading group or a writing group or an art group?" This way you'd lose the stigma about accessing mental health services. GPs are the gatekeepers, but how do you influence them to steer people towards non-medical interventions?*  
(Helen Goodman MP, Shadow Culture Minister)

*It's about working with community organisations to see how they can develop links. The new Public Health Boards and the Clinical Commissioning Groups (CCG) offer significant opportunities. The "holy grail" is that GPs refer certain people to community arts projects for their general health and wellbeing. Would they even fund community arts projects? I think it will end up being very evidence led. If one CCG adopts a model that really works, others will look to follow suit.*  
(Damian Collins MP, Chairman of Conservative Arts and Creative Industries Network)

# site specific group cultural activity

## 2 Site Specific Group Cultural Activity

### De La Warr Pavilion: Findings from Bexhill Dance Group



StevensonThompson and Dancing Horizons came together at the De La Warr Pavilion to participate in a contemporary dance and movement workshop, which was followed by a focus group discussion facilitated by the research team. The workshop was remarkable to observe, particularly given that the groups had never met and the resulting discussion highlighted the importance of the groups in the lives of their members, both from a physical and an emotional perspective.

#### **Do you think Bexhill has fundamentally changed since De La Warr Pavilion was reopened in 2005?**



*Bexhill has changed and it has a lot to do with this place. For me personally, and I don't want to speak for other people who live here – this is my holiday.....we come for coffee, we go for walk down the seafront, we come to the gallery, to Lucy's class – which I feel very possessive about – it's my class, I love it, it is something special for me – it is so refreshing. In Hastings, when you walk on the promenade, you hit the machines and amusements and it's not the same.*

#### **The connection between being involved in this project and the project being part of the building**



*No – I feel I am a part of Lucy's group.*

*We've been trying for years to get contemporary dance here, but I think that they think that it doesn't pay.*

*They will have the Russian ballet once a year, but there's no contemporary dance that would spark interest in this group and get some momentum going here.*



*There was recently a Mark Leckey exhibition about the human body – digestive system, uterus vase etc, fascinating, but they have not made the connection with real bodies and being artistic – why haven't they made that link? We are here but they are upstairs doing whatever...*

*There is pressure on them to sell art as a commodity and perhaps get Arts Council funding and they interpret that as getting big name artists to exhibit here.*



#### **Comments about participating in the dance group and its impact on health and wellbeing**

*Our families love it when we perform – they absolutely love it, and they laugh – and grandmothers are vital and can connect with grandchildren this way.*

*Dance isn't for everyone but it would be good if everyone knew about it.*

*Probably the biggest benefit is our personal wellbeing – we work hard but we laugh a lot and it is really important to our own sense of wellbeing. Because it's not about becoming Pavlova – that's not why we do it – it's about our own sense of wellbeing – and we invest in that as a company – it's about the fact that we feel beautiful and elegant and special and it's a shame if money gets in the way of that – it should be free to tap into.*

Above:  
StevensonThompson and Dancing Horizons workshop at De La Warr Pavilion on 27 November 2013.

All photos: Matt Shipton

*We have discovered a real need for this – I have two left feet and was apprehensive, but now I absolutely can't do without it in my life – it's so important and it's something that I never knew I had in me.  
And I think it's the exercise – not only of your body, but of your mind, memory*



This page and opposite:  
StevensonThompson and Dancing Horizons  
workshop at De La Warr Pavilion on 27  
November 2013.

*All photos: Matt Shipton*



*and your emotions because you are really involved in this – and your soul too.*

*The wellbeing thing isn't just because it's social – as we could do that playing bingo – but it's the movement and knowing that we can trust each other and that's the psychological benefit – and we can rejoice in other people's success – we are interdependent and we can't do without each other – we need each other and that's important.*



*It changes perceptions of your family – my partner said they didn't realise I was really like that, for example. We have one dancer who is 87, and she's such a vibrant personality. Talk about older people is so bleak in the media – illness, flu, loneliness etc. but I think we are telling a really exciting story about getting older – it doesn't have to be just sitting around.*

*I was scuba diving until I was 73 and I went from scuba diving to dancing because I couldn't get the insurance!!*

*Some people are intimidated by expectations which is why performance is important – making it accessible, with people thinking if we can do it so can they. You realise that you feel better after a few classes and you get to know people.*



*I wanted to give the male perspective – I go cycling with men, and conditioning is human and other males think it won't be challenging and that it will be sappy and they will make fools of themselves – a lot of them are afraid but don't want to admit that. I get so much and this enables me to escape that male conditioning.*



# Turner Contemporary: Findings from Lachrymose Choir

Lachrymose was a large-scale choral work that premiered at Turner Contemporary in November 2013. It was a vocal response to remembrance, lamentation and our relationship with the sea. It was conceived by Tania Holland Williams and composed by Jon Hering.

The project was supported by PRS Foundation for Music as part of their New Music Plus...UK scheme and Arts Council England.

This evaluation by Tania Holland Williams in collaboration with Turner Contemporary, considers the impact of the work on participating community singers and the reach of the work in cultivating new audiences for both contemporary music and the space in which the work premiered.

In addition to this evaluation there is a short documentary account of the project and a recording available.

## Outline of project process

We recognise that much of the success of Lachrymose in terms of participant experience was due to the personal relationships that were inspired and the ability of the creative leads to facilitate confidence and commitment among a wide and diverse group. However it may be useful in this report to give a short account of how participants were recruited and their contact experience over the period.

1. A call for singers was issued across choirs and communities of Kent, Essex and South London.
2. Participating singers went through a light touch registration process and were given access to music MP3 files prior to the start of the main rehearsal process.
3. Some participating choirs began to work with their singers in the run up to the project.
4. Participants attended four day-long rehearsals across weekends in November, during which they were filmed, did a dress rehearsal and took part in a formal recording of the work.
5. At the end of three rehearsals participants were invited to a short concert and Q&A featuring new music. These concerts were performed by professional musicians and the Q&A also introduced an invited composer.
6. Participants were encouraged to submit found poems and reflections on the rehearsals via a Lachrymose Facebook site.
7. Participants performed the work twice on the 23rd November to non-paying audiences.

## Overview of Numbers

- 121 community singers registered to take part as performers of the work.
- Audience numbers on the 23rd were estimated at 562. The total visitor numbers at the gallery on the 23rd November was 1,895. This was a rise of 42% on the average numbers of visitors on the 3 previous Saturdays.
- There was a spike attendance of 900 people at the performance times between 2pm to 3.30pm who will have experienced the music through the gallery. See graph opposite.
- Audiences for the three smaller concert and Q&A interventions for participants numbered circa: 90 per performance.
- 1 in 5 audience members were new to Turner Contemporary.
- 50% audience members were new to contemporary classical music.
- 15 participating singers were registered disabled.
- 49 participant singers had never sung a work by a living composer



Above:  
Turner Contemporary, daily summary of visitors for the whole building on 23 November 2013.

Source: Tania Holland Williams (Lachrymose evaluation).

- Participating singers came from as far afield as Dartford, Tonbridge, Thurrock and East London although the great majority (86%) came from the more local CT postcode areas.
- The age range of participants ran from 16 to 85 with a fair spread across each decade - the exception being people in their 60's who comprised a larger proportion.
- Eight artist professionals (film-maker, sound engineer, composer etc.) were new to Turner Contemporary.
- The project received core funding of £16,000. Calculating the audience beneficiaries, participant beneficiaries and artist beneficiaries this month-long programme of music interventions and engagement activities cost circa: £14.50 per head. This figure per head will decrease as the films and recordings are made available to a wider audience.

### **Comments from participating singers**

*This is my first time being involved in a project like this... especially being here at Turner Contemporary it's my first time here as well, and at the end of the day, even though your throat's tired you are tired, you just come out of here with, you just feel joy and you feel happy that you've achieved something.*

*I think the fact that when we performed this through ...there was some spontaneous applause on completion ... I think that says it all.*

*When I've been singing I always get a real buzz and in fact when we're singing in the evening I can't get to sleep for ages because I feel so good and so hyped up, and it's so positive.*

*Something off the back of what the other lady said just now, it is an absolute joy to sing. I very often feel quite tired in myself, but since coming here, even though I've been tired, it's a totally different kind of tiredness at the end of those days, it's a much more... healthy tiredness, I feel better about being tired, so it's not an exhaustion as a happy, I achieved something, I've done something and I want to continue.*

*It's just about the hardest thing I've ever learnt but it's well worth the effort ... and I'm going to be sad when it's over, what am I going to do next? I'll be looking for the next project when this is finished.*

### **Participant Impact**

The overarching aims of the project were as follows:

- To foster greater knowledge, excitement and shared access to contemporary classical music.
- To cultivate a greater sense of belonging evidenced through new friendships and cross-community conversations.
- To explore the landscape of remembrance using methodologies and creative practices that might unite people rather than isolate them.

At the beginning of the rehearsal process we took a baseline measure of several key indicators that we were hoping the project might have an impact on. We also asked participants a number of additional questions at the end of the project about what we might do differently and what they thought they would remember.

### **Attitudes and perceptions surrounding contemporary classical music**

Participants were asked to use one word to describe contemporary classical music. At the start of the project 32 out of 49 respondents used positive words to describe contemporary classical music, 14 used neutral descriptors and 3 people used negative descriptors. However the majority of the positive words might be categorised as rather bland and unspecific, examples being:

*Super, Pleasant, Inspiring, Interesting.*

At the end of the project the participants were asked the same question. This time the results showed no overtly negative responses and a much wider range of articulation across the positive and neutral descriptors including:

*Liberating, Thought-provoking, Cinematic, Risk-taking.*

This would imply that participants had grown in their ability to discuss and define opinions on contemporary classical music.

### **Participants were asked about how many living composers they knew**

There were 43 respondents to the question about how many living composers they knew. Of these over two thirds could not name more than 3 living composers.

At the end of the project the same question was asked and the results showed that 55% of respondents stated that they could name more than 3 living composers.

This is a substantial increase from the circa 30% at the start of the project.

### **Friendships that grew as a result of the project**

At the beginning of the project 54 people cited 247 friends amongst the group (on average four friends per person) and by the end of the project 30 respondents cited 345 friends amongst the group (on average 11 friends per person).

This is a significant impact on the development of the way people felt about each other and their own sense of belonging to the group.

### **Other review information:**

i/ Taking part in future projects

When asked whether people would like to take part in projects in the future all respondents said yes. This positive response has been borne out by the number of post-project e-mails requesting information about future projects. In addition The Big Sing, a local choir that took part, cultivated an additional 16 members as a result of the project and the RiverVoice community choir based in Medway attracted one new member.

All respondents requested opportunities to perform the piece again in 2014.

ii/ What is the attraction?

When asked what has been the most enjoyable aspect about taking part in Lachrymose, people responded as follows:

- Social interaction x 27
- Music-making x 37
- Learning about new composers and concerts x 21
- Coming to the gallery regularly x 15.

This indicates that although the participation in music making was clearly the most enjoyable aspect for most people, social interaction and having the opportunity to learn about new music came a close second and regularly coming to the gallery space was also strongly valued. More specifically people cited:

- Working with a range of other singers and hearing some wonderful voices x 14
- Having a challenge

- Lovely singing about the sea and watching it change throughout the day
- The opportunity to be part of the whole project and have the honour of performing a brand new work in an innovative way.

It appears that there were a number of essential elements in the attraction of the project as far as participants were concerned and alongside the ambitions of the project partners these also included the challenge of the piece, being part of something new from beginning to end, the connection between the piece and the sea and the accompanying programme of high level concert performers.

iii/ What can we improve?

When asked what we could have done differently many respondents indicated 'nothing'. Of those that did respond with a steer these are the most useful to consider in terms of future Lachrymose performances:

- Group people differently – towards fostering more confidence and so that the same voices learn the whole piece together.
- Possibly moving groups between pieces so that you are with the right people.
- Have more time between performances to help re-focus.
- More rehearsal time.
- If there is a rule about attendance then keep to it – rather than let people come to later rehearsals if they have missed the initial rehearsals.
- More warm-up exercises.

iv/ What will you remember?

- Everything
- Very interesting and music easier than originally thought
- Complex challenge but enjoyed it x 2
- Meeting new people x 4
- Very different music x 9
- The challenge x 13
- The creative participation x 6
- Two female poets' lyrics used – excellent idea x 5
- Making a new composition come fully alive for the very first time x 2
- A different 'take' on the effects of World War One x 4
- Beautiful music x 6
- Being up, out and ready to go by 10.30am on a Sunday morning x 4
- Great co-operative effect – interesting, nice rehearsal room looking at sea x 2
- The joy of singing.





Above:  
Lachrymose choir performance at Turner  
Contemporary

*All photos: Darren Hollister*



## Turner Contemporary: Findings from group discussion

At the conclusion of the Lachrymose project the research team hosted a group discussion with participants.

### **Question 1: Do you think Margate has changed since the opening of the Turner Contemporary in 2010?**

*I am a Margate person, I'm very, very proud of being a Margate person, I get really cross with people denigrating Margate. I think the Turner Contemporary has made a phenomenal difference to Margate, plus the steps in the harbour as well, and that's become a centre for local people.*

*There's a buzz about Margate now, and the other thing is property's going up. The high street is beginning to move, Margate appears on television quite regularly nowadays and we're not the poor cousin of Thanet.*

*I would say definitely, I live in Broadstairs but I work in Margate just across the road, and I've seen the number of shops that have opened, and a lot of them are only here because of the, if I dare say it, the type of customer they might get from the town centre and there's a definite, definite change in the old part of town if not further afield.*

*Lots of nice places to eat now, I live in Broadstairs and I wouldn't dream of coming to Margate to eat but I would now.*

*I think there has been a change in terms of the kind of opportunities available to us so that there's an array of more metropolitan activities, for example, there was something on here fairly recently which involved doing some life drawing which is something I do, and that provided an opportunity the like of which would not have existed before the advent of this centre. Other art galleries have sprung up as well, so culturally there's been a great change.*

*I think there's more money coming into Margate because of this and I hope some of this is going into helping the community that's been here long before the Turner got here. I perceive a great change in Margate from outside.*

### **Question 2: How has your involvement in Lachrymose changed your perception of the Turner Contemporary?**

*I guess it sort of gives you ownership of the building now, whereas before you came as a visitor, you knew it was here and you'd come and see it but now, you feel more part of the building itself.*

*It just feels like something that should just be happening in a space like this naturally. To have an interesting music program that's spotlighting new works, music is part of the arts, the galleries supporting music as well as visual arts, absolutely more, more, more, more from my perspective definitely.*

*For me it's the excitement of being in a contemporary space with contemporary music and it's not as scary as I thought it was going to be and I just think that's really important, this whole thing could feel scary to people, the gallery and the music and the whole contemporary aspect of it, and it's not, it's actually for me, any idea of elitism just isn't there, it's very inclusive.*

*It actually makes you think a lot more about what you're actually doing, like you get a nice building as well, from most places I've sung in, it actually gives you a sense of perspective where you're performing something that's different in a new space that has been sort of specially created for contemporary art and it's also*

*gives a bit more music because there's not a lot to do here and it's something nice for everyone if you're interested in music.*

*I think it's just brilliant that we've now got this cultural centre in Margate and it's not just the art, it's not just the music, there's all the stuff they're doing with schools and all the rest of it and I think its absolutely fantastic.*

*It's completely inspiring to sing with this view and in the gallery its adds to you whole experience of creating the piece, it is the view and everything about it, it's part of it for me, it's a big influence, it affects how you feel about what you're singing, looking out to the sea, singing about all the people that were lost in it and it's evocative.*

**Question 3: Has participating in this project impacted on your sense of wellbeing?**

*Well I mentioned before that I'd just retired and found I was suddenly bereft of people and I've met some wonderful people here over the last couple of weekends and also, my feeling about the Turner Contemporary being a place where I can come and do all sorts of different things has also improved my optimism if you like about what's possible in life.*

*When I've been singing I always get a real buzz and in fact when we're singing in the evening I can't get to sleep for ages because yeh, I feel so good and so hyped up, and it's so positive. However, this has been a long, hard process, and I've gone home very, very tired, full of joy and full of positivity.*

*Yeh I've loved it too, it's just about the hardest thing I've ever learnt but it's well worth the effort and it's all coming together nicely and I'm just wondering, I'm going to be sad when it's over, what am I going to do next?*

*Something off the back of what the other lady said just now, it is an absolute joy to sing. I very often feel quite tired in myself, but since coming here, even though I've been tired, it's a totally different kind of tiredness at the end of those days, it's a much more, I don't know how to explain it but it feels a much more healthy tiredness, I feel better about being tired, so it's not an exhaustion as a happy, I achieved something, I've done something and I want to continue.*

*At the end of the day, even though your throat's tired you are tired, you just come out of here with, you just feel joy and you feel happy that you've achieved something.*

# vox pop interviews



### 3 Vox Pop Interviews

#### Turner Contemporary: Commentary on the vox pop interview process

Researchers and volunteers were positioned at the bottom of the stairs leading up to the main gallery spaces, enabling them to approach visitors as they entered and ask if they would be willing to share their thoughts about the gallery and its impact on the town. There was initial reticence from many visitors about taking part, but the visual impact of the Mind Maps that were positioned on the wall helped to persuade people that they could usefully contribute to the project. What resulted was some divided opinions, but always a clear sense of ownership and engagement with the gallery, its surrounding environment, and the regeneration of Margate.

#### Selected observations from vox pop interviews

##### 3.1 Preconceptions about the gallery

*I think even before I stepped foot in the building I was excited I wanted to bring my children.....I'm very defensive about it.*

*I do (get defensive about the gallery), and I really get cross that people don't engage more with it and I've tried my best at my children's schools to try and tell them a bit more about it and what's going on.*

*I think people think it's elitist you know. Anything to do with art and music and, I don't know, I think it's such a shame, perhaps it's to do with basic education.*

*We had a Tracey Emin exhibition here, now you might not like Tracey Emin but what she has done, she has made art accessible to a whole group of people that wouldn't... because of the kind of person she is and where she comes from, her background and so on and that's great really whether you like her art or not.*

*There could be more colour or graffiti to attract the attention of young people to draw them towards the entrance and get them in.*

*When it was first under discussion there were quite a few 'flat earth' people who thought that spending that kind of money was a total waste - Margate would never benefit from something like art and culture and I'm glad to say they got it totally wrong.*

*I came here really to see that something positive is happening in Margate after many years, perhaps, of negative things.*

##### 3.2 The gallery's impact on the regeneration of Margate

*I mean it has widened the image of Margate. I mean it is a beautiful place it's just – what a terrible thing that it's gone into such a state of decline.*

*The regeneration of the old town has been very good but you'll get people up the high street who will just moan.*

*I think it's still a depressed area.*

*I love it, I think it's one of the best things that's happened to the town since I've been here.*

*There's a sense that it's affected the town but I think that there's a mindset*

*that it improves the local mindset because we've got beauty here which is sort of brought in with the exhibits. But when you stand here and look out of that window I almost start crying. You realise the beauty of where we live.*

*I think it's been an excellent things for Margate I think it's a bit ugly on the outside but rather lovely on the inside.*

*This whole area is really improved and it's lovely and it's got a nice community feel about it as well. Whether or not you could keep that as it grows I don't know but yeah I like it I'd quite like to see a bit more sort of... I saw the last time I was here they had those paper globes.*

*I know Margate very well because I come with my brother here very often and I think this end has been greatly improved since the Turner Centre came. The other end of course is... you know... perhaps it needs Dreamland back again to do that but this end has really taken off I think.*

*But some people that I meet in my local area think that this end has gone sort of excellent but the other end is not keeping up...*

*Well, we've lived in this immediate area for 10/11 years and prior to the Turner materialising Margate was, I would say dead on its feet but struggling big time and the Turner has changed that in the sense that on the periphery in the old town which was dead and in decay, various shops have started up and it's a kind of a stone in a pond, a ripple effect and Margate now, especially the old town is on the way to being a 'Brighton'.*

*I think it's a fantastic culmination of effort by local people who are passionate about bringing something creative and artistic to Margate, and, not being a Margate person, I have always held the belief that Margate would bounce back. I don't think it will gradually come back, and I think the Turner is very much the key to that sort of rebound.*

*I think there's a greater sense of optimism in the area, there are plenty of people who are prepared to have a try at running a business here again, and it's lovely to see the way the old town has recovered, and it's gradually spreading along the seafront, and I think the steps are fantastic as well.*

*It's helping to put Margate back on the map, with the Dreamland project going into the sort of, the history and Turner bringing it into the modern, you've got the two combined.*

### **3.3 The gallery environment**

*I would like to see more big oils as well and a bit more information, because you've got like boards there saying who painted it, where it was, why he took that, why he sat and painted that. More information about what the painting that he's painting, the scene that he's painting, why did he want to paint that what sort of took him to go there?*

*The contemporary art, there's not enough of it, I want more, I want more.*

*It's fantastic. The glass window is amazing and that's a piece of art in itself in a way, just being able to look out to sea, irrespective of how good or bad the weather is, that's amazing and the diversity of the exhibitions has also been great.*

*I think you could do something different with the space. There's a huge amount of space and I think it needs filling more.*

*And then as we turned around ok, car's parked, how do we get into the place and it wasn't that obvious to us, we didn't know whether we've got to go around this*

*side or this side or... So the signage was unhelpful and there seemed to be dozens and dozens of parking spaces and everything said no parking.*

*It's noticeable and it's good you can see that it's been of benefit to local shops, to local traders but I think that is being limited by the fact that Turner doesn't feel like it's part of the town it feels cut off, it feels separate from the town. I don't think it has great relationships with local businesses, local traders, or with local people either.*

*And the building is stunning, I like good architecture and this is good architecture.*

*There are no spaces in the building that let you do this, there are no spaces within this building, other than the cafe where you pay, where you can linger and spend time and admire the view, literally there aren't seats, there aren't comfortable areas. So it's quite an uncomfortable building and because of that I don't think it does create social capital as well as it could.*

*I really like it, I love the location, the sea's so beautiful, I love the greetings that you have, the exhibitions.*

*I'd like to see a little bit more of the use of the space for art I think, it always feels like it's a bit empty sometimes, you know.*

*I think it is a little bit stark in there, big doors, some of which are opaque. I think it could be made a little bit more user-friendly, looks a bit stark in terms of the number of exhibits, there seems to be a fair amount of sort of blank space. So from that point of view, I think it could be improved from that area.*

### **3.4 Impact on health and wellbeing**

*It was great that quite a few young people and we've talked to some of them over the years who have either been volunteers or actually work here, would never have dreamt of living in this area and becoming engaged in a place like this, so it's not only them it's their family their friends so it's a knock-on effect.*

*And we come here with the grandchildren every time now and it's... they're both very absorbed and mentally engaged with anything that's going on in the space upstairs and I think that in the long-term will have an effect on the way they feel about art in general.*

*I'm always slightly wary of trying to peg the arts to other agendas because I think there's a danger that we, by doing that, we forget that the arts have a intrinsic power and purpose of their own. You can see there's a big debate at the moment...*

*It can give you things that you didn't know you had or it can strike something within you when you're in a real low place and there are loads of people in a real low place right now.*

*I think it takes me out of the negativity that you hear on the radio to the news.*

*Art in general, gives you inspiration ..... makes you kind of think differently about things once you see the work of an artist.*

*I think being creative, being actively creative, or engaging with something that actually moves you, I think that can only be a good thing, I certainly find it helps me a lot.*

*I think undoubtedly it contributes to your overall quality of life and wellbeing.*

# mind mapping

# 4 Mind Mapping

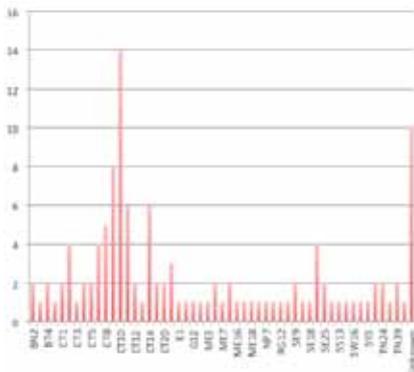
## Commentary on the mind mapping process

Nick Ewbank Associates (NEA) had previously used the mind mapping process to investigate the notion of reciprocity in the generation of social capital between De La Warr Pavilion and its various stakeholders. De La Warr Pavilion staff and visitors produced 111 mind maps between 29th April and 7th May 2013. With one exception, two ambiguous maps and a few indecipherable drawings, all the mind maps were overwhelmingly or largely positive about De La Warr Pavilion.

The personal data sheets appended to the rear of the mind maps provided data on where people came from (via postcodes), their occupation and why they visit(ed) the Pavilion. An age range question was added for the mind map research in Margate and Folkestone. The A-Z reasons for visiting were also modified.

The Turner Contemporary mind mapping process was undertaken over five days and was facilitated by the research team, Turner Contemporary staff and volunteers who also oversaw the creation of the mosaic wall from the accumulated mind maps. The target of 100 maps was exceeded with 120 mind maps produced. The content of these maps was overwhelmingly positive towards Turner Contemporary.

Thirty four mind maps were gathered at two rehearsals of the Folkestone Futures Choir held on the 3rd and 4th December 2013 in preparation for the forthcoming Folkestone Triennial. A further 55 mind maps were gathered from students and staff at the Folkestone Glassworks Sixth Form Academy on 5th December 2013. The latter mind maps display a certain amount of duplication, probably because the students were gathered in the same space over two consecutive break periods on the same day.





This page above and opposite top right:  
Mind mapping at Folkestone Glassworks  
Sixth Form Academy on 05 December 2013.

*Both photos: Stephanie Mills*



This page above, left and below:  
Mind mapping at De La Warr Pavilion Upper  
Gallery and Cafe Level during Spring 2013.

*Photos: Stephanie Mills*





This page above, below and opposite right:  
Mind mapping at Turner Contemporary  
during November 2013.

*All photos: Matt Shipton*



## 4.2 Mapper age groups

### De La Warr Pavilion

This data was not captured with De La Warr Pavilion mind maps.

### Turner Contemporary

At Turner Contemporary the majority of mappers were in their sixties (31 or 26%). In fact, 55 mappers (46%) were over the age of forty years, with only 32 mappers younger than this.

### Folkestone Choirs

The majority of the mappers for the Folkestone choirs were older than forty years (23 or 68%), with ages spanning from 25 to 76 years. One nine year old whose brother was in the choir did a mind map.

### Folkestone Glassworks Sixth Form Academy

At Folkestone Glassworks Sixth Form Academy the age range of the mappers was predominantly sixteen to eighteen year age group (90% of all mappers), the remainder being five staff over the age of 30 years and one age unknown.

## 4.3 Mapper occupations

### De La Warr Pavilion

At De La Warr Pavilion mapper occupations were diverse, with just under 20% saying they are retired.

### Turner Contemporary

At Turner Contemporary mapper occupations were equally diverse with a total of 40% saying they are either retired (44 mappers) or semi-retired (4 mappers). Seven each were either school goers or students (total 14 mappers or 12%).

### Folkestone Choirs

Folkestone choir mappers also represented a range of occupations with six teachers (18%) and the equivalent number of retirees (6 or 18%).

### Folkestone Glassworks Sixth Form Academy

At Folkestone Glassworks Sixth Form Academy 90% of all the mappers were students (a number of whom said they also work part time) with the remainder being five staff and one unknown mapper.

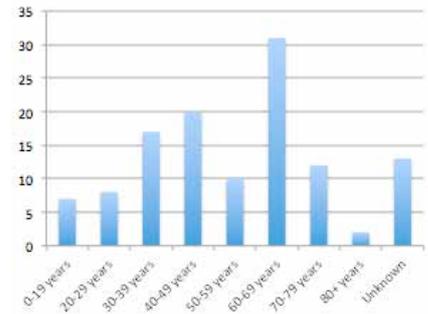
## 5.4 Reasons for visiting

### De La Warr Pavilion

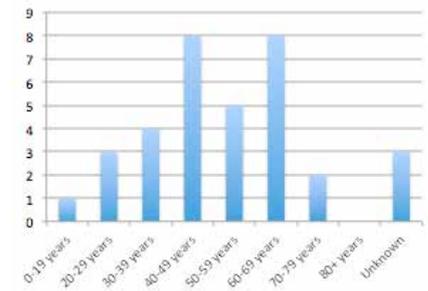
On the response forms (brief personal questionnaires, A-Z section) at De La Warr Pavilion, the most common reason cited (46 mentions) for visiting was “the building (it’s a nice place to be)”. This was followed by the café / culture (38 mentions) and entertainment / event (37 mentions). Other popular categories were art / architecture (33 mentions) and food / family / friends (31 mentions). One of the surprising responses was 16 mentions for “it’s a nice place to doze / contemplate”. These responses reflect Nash and Christie’s (2003) view, outlined in Chapter 2, that a sense of community is engendered by the interplay between the quality of the environment / sense of place and a combination of ingredients that foster social relationships including opportunities for interaction, a social mix and an atmosphere of trust. NEA’s findings suggest De La Warr Pavilion provides a platform for this process.

### Turner Contemporary

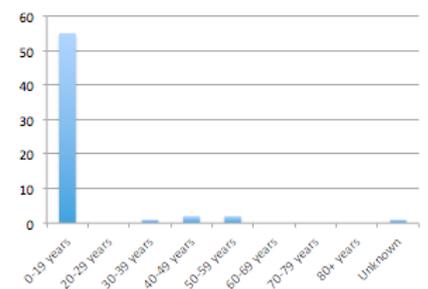
At Turner Contemporary the most often cited reason for visiting was art (85



Above:  
Turner Contemporary mind map participant age groups.



Above:  
Folkestone Triennial Choir mind map participant age groups.



Above:  
Folkestone Glassworks Sixth Form Academy mind map participant age groups.

mentions or 71% of mappers) followed by the building (51 mentions or 43% of mappers). Free (no charge) access is an important factor mentioned in both these categories. The next most cited reasons for visiting by a third of the mappers were: interesting ideas (36 mentions), learning & participation (33 mentions), a place to go with or meet family and friends (31 mentions) and the cafe (30 mentions). All these reasons suggest they stimulate a degree of social connectedness and reciprocity between the cultural organisation / venue and its visitors. More than 20% of all mappers also said they came to Turner Contemporary because they were keen to explore (28 mentions), for the cultural offer (27 mentions), to develop an understanding of what it's all about (26 mentions) and for relaxation (25 mentions).

### **Folkestone Choirs**

The Folkestone choir mappers were asked: What brings you here today? And what does Folkestone Triennial / Creative Foundation / Quarterhouse / Creative Quarter offer you in general? Unsurprisingly, the majority of mappers responded with 'participation in choir' (28 mentions or 82%). The next most cited reason was art (14 mentions or 41%), an event (12 mentions or 35%) and health & wellbeing (10 mentions or 29%). A quarter (9 mentions each or 26%) of all choir mappers also responded with learning & participation, relaxation and sociability as benefits derived.

### **Folkestone Glassworks Sixth Form Academy**

The Folkestone Glassworks Sixth Form Academy mappers were asked the same questions as the choir mappers above. Understandably the majority responded with learning & participation (42 mentions or 76%) or work (9 mentions). Sociability (8 mentions or 15%), the building (7 mentions or 13%) and meeting friends (6 mentions or 11%) were next most cited reasons for being there.



## Mapper occupations

### Bexhill

Academic x1  
Academic Researcher, Writer, Consultant x1  
Airline Cabin Crew x2  
Architect x3  
Architect, Urban Designer, Film Maker x1  
Artist x1  
Arts Professional x1  
Artist Blacksmith x1  
Builder x1  
Builder-Developer x1  
Careers advisor and tapestry weaver x1  
Carer x1  
Civil Servant x1  
Cleaner x1  
Cultural Regeneration Consultant x1  
Deputy Manager for training provider x1  
Designer Retailer x1  
Design greetings cards and catering x1  
Doctor x1  
De La Warr Pavilion Staff x14  
De La Warr Pavilion Volunteer x6  
Facilities Supervisor x1  
Furniture Designer x1  
Heritage building consultant x1  
House Mother x1  
Interior Designer x1  
Kitchen Designer x1  
National Gallery Guide x1  
NHS Technician x1  
Postman x1  
Professional embroiderer x1  
Project Manager x1  
Public relations consultant x1  
Research Director (IT) x1  
Retired (no description) x16  
Retired (Artist) x1  
Retired (Arts / TV) x1  
Retired (Change Management Consultant) x1  
Retired (Graphic Designer) x1  
Retired (Journalist) x1  
Retired (Teacher) x1  
Retired (Writer) x1  
School Child x10  
Self Employed x1  
Sex Health Advisor x1  
Student x7  
Support Worker x1  
Teacher x6  
Training Consultant x1  
Unemployed x1  
Unknown x7  
Voluntary Work x1  
Young Child x3

### Margate

Antiques x1  
Art Teacher x1  
Arts and Heritage Project Manager x1  
Artist and Poet x1  
Artist / Art Student x1  
Artist / Illustrator / Designer x1  
Artist / Mother x2  
Artist x6  
Assistant Director R&E, UCA x1  
Bus Driver x1  
Carer / Parent x1  
Caretaker x1  
Carpenter x1  
Claims Adjuster x1  
Company Director x1  
Contemporary Jeweller x1  
Creative Marketing Executive x1  
Database Co-Ordinator, The Art Fund x1  
Deputy Manager, Despatch Dept. x1  
Director, Turner Contemporary (TC) x1  
Head of Communications, TC x1  
Health Care Assistant x1  
Home Maker (widowed) x1  
Household Engineer (full time mum) and Web Co-Owner x1  
IT Project Manager x1  
Lawyer x1  
Listener x1  
Local Government Officer x1  
Musician, Researcher x1  
Nurse x1  
Optician x1  
Osteopath / Movement Therapist x1  
Photographer x1  
Professor / Scientist x1  
PR Manager x1  
Receptionist x1  
Researcher x1  
Retired / Artist x1  
Retired Electric Power Engineer x1  
Retired / Invigilator x1  
Retired IT x1  
Retired / Locum Pharmacist x1  
Retired Nurse / Arts Consultant x1  
Retired Nurse x1  
Retired / Occasional art management x1  
Retired Psychotherapist x1  
Retired Teacher x2  
Retired Teacher – TEFL – English / History / Drama x1  
Retired x32  
Semi-retired x3  
Semi-retired / NHS Administration x1  
School x7  
Senior Lecturer x1  
Software Engineer x1  
Solicitor x2  
Student / Musician x1  
Student / Music Practitioner x1  
Student x5  
Teacher x2  
Telecommunications x1  
Unemployed Programmer x1  
Unknown x6  
Writer x1

### Folkestone

Bank Official and BSL Communicator x1  
Carer x1  
Cash Collector x1  
Finance x1  
Fire Officer x1  
Glassworks Academy Staff x5  
Kitchen Assistant x1  
Medical Secretary x1  
Mum x2  
Musician x1  
Nurse x2  
Patents Manager x1  
Priest x1  
Quality Assurance x1  
Reflexologist x1  
Retail x1  
Retired Nurse x1  
Retired x5  
Senco (Special Educational Needs Coordinator) x1  
Sixth Form Students x48  
Teacher x6  
Unknown x5





## 4.6 What the Mappers want to see in future

### De La Warr Pavilion

The following themes were extracted from the mind maps in response to questions about what the mapper would like to see in future at / from De La Warr Pavilion. Mind mappers were not asked to consider financial constraints or other practicalities, so what follows to some extent, is a “wish list”. These findings are a synopsis of those contained in the NEA report findings from the summer of 2013.

#### **THEME 1: Enhanced, diverse cultural programming**

Generally there seems to be an appreciation of, and a desire for, an enhanced music offering at De La Warr Pavilion. This includes more diverse programming. Some requested theatre performances and a theatre school was mooted. There is also a desire by some for more popular entertainment in the Auditorium - discos, dances, music and comedy. Film screenings at De La Warr Pavilion seem popular with a request for “more cinema nights / films - in the Auditorium and outside”, a continuation of “cult and interesting films”, film festivals and “more art house films”. A number of mappers proposed literary events including a spoken word festival and more writing workshops or events with writers’ input. Perhaps somewhat predictably, the mind maps revealed some polarized views on the visual arts. Comments on mind maps ranged from a call for “more traditional art” and exhibitions of local artists’ work to those that are satisfied with the offering “you put on very good exhibitions – Ian Brakewell, Catherine Yass and present one - why change?”; “keep it current and cutting edge, or just a bit edgy. Southbank Centre feels a bit like this, nice”. There were also requests for more diverse visual art forms and enhanced interactivity, for a more frequent change of exhibitions and/ or quicker turnaround times for the upper gallery. “Many of the exhibitions have been superb. Is there a place for more short-term exhibitions with a more local connection or rolling displays of say the life and times of Bexhill including our contemporary selves?” Extended family entertainment and enhanced youth offering also emerged as themes. This included requests for more family days, family entertainment and interaction (pantomime, skating, Christmas lights), summer children’s activities, activities for the under fives, a children’s play area and an ongoing place for kids to be creative like “the drawing area in the Shaun Gladwell exhibition”. Affiliated with this were requests and suggestions for “more young people- orientated attractions” and “activities involving young people” to “encourage a change in demographic” and “acceptance of youth” ranging from a continuation of the varied range of books to letting “The Source make more of the space”, performing arts for young people, youth discos, live music and exhibitions to attract young people.

#### **THEME 2: Learning and participation**

Learning and participation is embedded in many of the themes extracted from the mind maps, so to an extent there is a degree of overlap here. As one Mapper wrote “the future is about growing connections. The key word for me is engagement, social engagement and interaction”, another requested “more meaningful engagement of people”. Suggestions included the provision at De La Warr Pavilion of a multi-media learning and engagement hub with digital library; the development of a 1930s study centre and/or permanent collection; (enhanced) links to local art colleges and education; increased (staff) opportunities for personal development and careers as well as opportunities to create, develop existing skills and learn new skills. In general there were requests for workshops and classes, evening art classes, training, “hands on” learning activities, more competitions and public participation activities.

#### **THEME 3: Community focus**

This theme covers De La Warr Pavilion having a stronger presence, or leadership role, at the heart of the local community. One mapper wrote “keep the Pavilion

at the centre of the community and accessible for everyone - foster a sense of pride (with) more community events". Another expressed the view "If there is unhappiness from elder residents and visitors then I would like to vox-pop them and arrange something for them too, a party for 60+ year old people once a month. Old people can be great! It does take time for them to reveal it..." There were requests for more volunteer opportunities, better links with local businesses and shops, stronger local involvement with future plans, tours around Bexhill - "We Love Bexhill" campaign as well as developing more partnerships and engagement with and support for the wider, local artistic community including involvement of the Sussex arts community.

#### **THEME 4: Preservation of the building and its offering**

This theme ranged in scale from the view that the Pavilion "needs to be seen in a wider regeneration context" of Bexhill to ensuring "the preservation of the integrity of (the) building in totality of (its) setting - exhibitions, teas, meals" as well as concern that "the building is sustainable and maintained properly / want to see building maintained and structure safeguarded - e.g. main stair window repair". Others championed the status quo "more of the same please - it's great!" and "please keep everything the way it is - charming, peaceful, full of character, relaxing, interesting".

#### **THEME 5: Better use of outdoor spaces**

Visitors to the Pavilion evidently value its outdoor spaces (terraces, roof, forecourt) and envisage these being enhanced and better used in future for both formally and informally programmed events and entertainment. These included suggestions for films, music, parties, exhibitions, public art, fairs and markets, skateboarding, shows and rallies. Improved connections with the beach and beach-related activities were also proposed.

#### **THEME 6: Restaurant / Café and balcony improvements**

Physical enhancements included requests for more sofas generally / in the coffee shop as well as "space to just hang about", "a quiet place for relaxation and reading", "a music centre for small group performances / music in café" and a "shared work bench for working". Mappers want to see a "fresh lick of paint", better heating, "redesign the bar to be more friendly and relaxing" and the refurbishment or replacement of the Café balcony table and chairs. Service enhancements proposed ranged from provision of a better Restaurant / Café overall, better service, menu changes, extended opening hours (variable responses from staying open until 5pm or 6pm to serving evening meals), a bar that's open in the evening - to requests for afternoon tea dances, "foodie evenings in café", a "seafood restaurant with live piano music (and) fresh fish from Hastings" to "a range of Sussex beers at good prices" and "small batch coffee from Brighton".

#### **THEME 7: Viability**

Some mappers expressed concern about ways and means to sustain the economic viability of the Pavilion: "Grow income and financial independence - put (the) Pavilion on a profit-making basis to reduce reliance on rate payers"; "secure adequate (non-statutory) funding". For others this was expressed in broader terms: "(develop) symbiotic and mutual relationships and interactions (to ensure) high quality progress and legacy (of De La Warr Pavilion)"; "grow communities - build audiences"; "be more open to ideas about audiences and how we relate to them - learn to listen to them and what they want" and "ensure the management and operational structures are right - a 'flatter', less hierarchical organisation, open / receptive". Others recommended developing creative ideas and solutions to: grow De La Warr Pavilion's influence, make the building a magnet / a more vibrant venue by improving the visitor experience, make better use of assets including extensive use of the building as a performance space - to "look to the future: stop living in the past" and "curate the feeling of young and old without selling out!"

Commercial opportunities suggested by mappers included: longer opening hours generally or in the summer, outside café space, additional shops, wine tasting, food festivals, farmers’ - and other - markets, music weekends and seasonal (including winter) events. Affordability is an issue that was widely raised: this relates to widespread comments about the Restaurant / Café pricing (viewed by many as being too high / on the high side) and in some cases to ticket prices or shop merchandise. Suggestions for offsetting this include: “entertainment that is either free (sometimes), cheaper or as affordable as possible”; discounts for locals; family offers; “better events deals for local charities and/or groups - offer limited number of ‘free evenings’ - (by) ballot or submission” and “exhibition space opened up to local artists for a nominal sum”.

**THEME 8: Marketing and promotion**

Marketing and promotional suggestions from mappers included joint promotion of the South Coast or Sussex coastal galleries (De La Warr Pavilion, Jerwood, Towner and Turner Contemporary); improving connections between art galleries and local businesses; marketing the Pavilion in Continental Europe; improving the De La Warr Pavilion website and increasing interactivity via social media; furthering new ways of thinking and visitor interaction; and provision of an information hub in the building. Public relations improvements included list of patrons, events boards in town, seasonal brochures, an AGM, “Meet the Trustees”, “Friends of De La Warr Pavilion” and special events tailored to attract more or particular groups of visitors.

**Turner Contemporary**

An analysis of the mind map content in response to the prompt: What the Mapper would like to see in future (Green pen) resulted in a total word count of 2,143 words. 1,438 of these were primary keywords (no common words). The most frequently mentioned keyword was ‘more’ (83 mentions), ‘art’ (53 mentions), ‘Turner’ (19 mentions), ‘local’ (18 mentions). This was followed by ‘people’, ‘exhibitions’ and ‘work’ (17 mentions each) and ‘artists’ (16 mentions). The word cloud below was created by importing all 2,143 words.

The following themes were extracted from the mind maps in response to questions about what the mapper would like to see in future at / from Turner Contemporary.



## **THEME 1: Programming**

Some Mappers did not envisage the need for change in future programming at Turner Contemporary variously expressing “I’m not sure how you can develop the Turner. It is a wonderful place to visit. I really enjoy it and it encourages me to get better at painting!!” and “keep up the good work” while also cautioning that it “will stand or fall on quality of exhibitions”. One Mapper said it is “always curated beautifully but would like to come and ‘hear’ as well as ‘see’” which resonated with requests to “include more multi-sensory exhibitions” and to “maintain the contemporary aspect (with) interactive events (that) push the boundaries with installations”. Others said: “continue to provide a mix of artwork including sculpture, photography, multi-media, objects / artifacts, ceramics, textiles and more kinetic or interactive art with the ability for visitors of all ages to touch the work, pick things up, join in” and provide “more programmes involving art or music crossover (ranging from busking artists – free music, free dance, free poetry to continued music events like the Lachrymose choir or performance art or theatre) in the gallery space”. There is the view that Turner should “showcase more local work” including “paintings / drawings of Kent and Kent associations – e.g. ships and social history” while others say “continue to exhibit emerging artists’ work but also more iconic or global artists’ works, even if the exhibition is small”. Suggested future directions for programming include an “exhibition highlighting previously un-thought of links between artists or between historical contexts and contemporary life”; “artists taking a lead and more evening events and/ or talks from artists”; “perhaps more extended shows with artists concerned with institutional critique. Fred Wilson, Doris Lawler, etc.” and more “child orientated exhibitions” or opportunities targeted specifically at local teens” including “more eclectic art – like the youth culture exhibition.” Other Mappers thought there should be artworks outside - “big works, maybe outdoors in the car park” – and that Turner might “change exhibitions more often”. One Mapper proposed “more films to show background of exhibits or like BFI events – i.e. ‘a presentation or screening of an arty film like Koyaanisqatsi with a good sound system’”

## **THEME 2: Learning and participation**

Not all Mappers were aware of Turner Contemporary’s current Learning & Participation offering so suggestions for what they envisage the gallery offering in future should be seen in this context. Mappers boldly recommended Turner offer “a broad range of art classes, courses, workshops, talks and lectures to engage and educate all age groups”; “more things for young children and families (including) stories, workshops, exhibitions”. Other Mappers said the organisation should: “continue to work with young people and engage with schools that haven’t taken the opportunity to work with Turner”; and provide “more outreach to sidelined groups and opportunities for intergenerational learning” as well as “more art or artist or exhibition related talks / seminars / discussion groups” in order to “bring new ideas and different ways of seeing things” and “cross cultural views of art and ‘serious’ debates”. In terms of outreach and engagement, Mappers variously expressed a desire for “more workshops events around Turner and Margate celebrating the area and its unique location”; and provision for “interactive educational units (especially for feedback) in the Café” as well as the creation of “research and making space(s), maybe an innovation space for radical thinking (‘political but also commercial’)” with linkages “to a wider area for student work encompassing the surrounding counties as well as Kent”.

## **THEME 3: Community role and leadership (access and outreach)**

This theme overlaps with the previous one of Turner Contemporary’s Learning & Participation remit. One Mapper wants Turner Contemporary to “help develop Margate and Thanet into an East Kent leader”; more ambitiously, another envisages “a Margate not divided by class and stricken by deprivation. Turner as a space free from profit and free from class exclusion. So links to all schools is important (selective and non-selective)”. Mapper proposals for developing outreach programmes bringing Turner into the community include: “more

programming outside the gallery, as well as inside to bring the arts to the people in their own contexts and by encouraging more access” (although “some people are not / will not be interested in contemporary art so broaden it!!”); “more community involvement like this (Lachrymose) choir, DVDs and films of community artworks, walks”; and “under the Turner banner, link with social, education and recreation settings” including, perhaps, the development of “a Turner Annex in the Library or local shops” or Turner Contemporary in unexpected places in Margate: “I’d like to see more ways the Turner could connect to its physical surroundings (not just sea paintings and art works): Maybe boat trips – art in a boat – art on a boat. More talks by artists, gardeners, curators, seamen, adventurers, archivists, restorers and more subsidies for these“. The organisation should also “forge greater links with local attractions” (e.g. Shell Grotto) for “wholesome and more widespread benefit to (the) community and (for) regeneration” thus embodying the principles of “connectivity and reciprocity”. There should be “pop up events, bar or (a) crowd happening – link up with Dreamland, the beach, events, heritage (to) put Margate on the map” or even a “Cultural City bid - if Hull can get it, so can Margate!!” by developing a Turner “connection with Quex Park, Shell Grotto, Pugin’s houses and local groups”; “Why not have an annual opportunity for local artists? Think what the RA does. There are many brilliant artists living in Kent”.

Mappers also expressed the need for “involvement of the community in future development, especially young people”; for “acknowledging the value in disagreement”; for “continuing social groups and offering wider participatory opportunities while fostering community ownership” and the desire to “provide inspiration for children and new artists to create memories and develop (local, national, international) partnerships”.

#### **THEME 4: Getting there**

Mappers at Turner Contemporary envisaged more visitors to Margate / Turner Contemporary by providing “better signage to direct visitors to the Turner”, “more customer parking”, “better transport links to Deal”, a “refurbished train station”, “cheap trips a la Mary Portas to entice visitors (with a) £20 weekend return” while another “would like to see people who live in North Kent offered cheaper train fares so they can access all this too. They might not be seen as normal cultural demographic but they might surprise you.” One Mapper proposed a “Turner boat from London and around the bay – The Emin Steamer”.

#### **THEME 5: Architecture / the building and sense of place**

Many Mappers expressed appreciation for the building and its setting: Mappers urged Turner Contemporary to “maintain stunning, voluminous space with sea views - it’s good for one’s soul” and to “keep excellent shop and great café going” while another said this is “a place cherished by many. A view worth sharing. On the map. Keep on growing! Inspiring others.” One respondent critiqued architecturally there is “a huge concrete wall separating gallery and town” and proposed “increase connections – e.g. provide co-working space, or desks and wi-fi – as well as social spaces (informal, indoor, outdoor) to soften the architecture and create social capital”. Others want Turner Contemporary to: “Consider a reference library / Turner Centre”; “create more gallery space and spaces to create – perhaps within a larger building”; “use (the) entrance for showing other works” and “make use of outside space”. Other suggestions included the introduction of “guides of some sort to escort people around the gallery” while aiming to “engender a sense of discovery e.g. the way Pallant House encourages art interventions”. Older Mappers “found the lighting rather subdued” and would like to see the gallery “provide more light to see some paintings better” and to consider “bad backs” when placing signage for paintings although, in mitigation, “the leaflets were useful”.



The following themes were extracted from the mind maps in response to questions about what the Mapper would like to see in future in Folkestone.

### **THEME 1: Town enhancements**

One Mapper seems optimistic about the future trajectory of Folkestone expressing: “Regeneration of Folkestone appears on a steady incline. Exciting. Just more of what is being done please.” Other Mappers seem concerned about empty shops in the town and the “need to promote footfall to keep the shops open”. This is coupled with the request to “do the windows in shops so they don’t look empty”, “(make) better use of empty shops for local arts & crafts” including “pop up shops (so it looks busy)” while suggesting “approach(ing) the schools to decorate shop windows / display student art” and “ a competition or pavement artist event for schools (and others) to take part in”. Mappers also want “clean streets” and ‘to feel safe’. Others say “Folkestone needs more green space, cycling and trees”, “better play areas” and “no more roads, cars, traffic or parking” - although some contradicted this by requesting “free street parking”. Mappers would also like to see a “return of the Rotunda”, “use of remembrance line (as a green walkway)” and reintroduction of the Cross Channel ferry.

### **THEME 2: Marketing and promotion**

Mappers want “more and better publicity” for Folkestone including “Promoting the future - Celebrating the present - Honouring the past” as one Mapper expressed it. Mappers also want enhanced “advertising of events and activities with leaflets, posters and a wider geographic spread” with perhaps “more school involvement in advertising of events – maybe via a school links person” while also cautioning that all this “can’t be too ‘arty’ to be inclusive for all sections of the community”.

### **THEME 3: Improved connections and involvement**

The interlinked themes of improved connections and increased involvement emerged from these Mappers who variously proposed making “more intergenerational links” between “old-young” or “OAPs and kids” with “summer events for children and seniors”. They also want to see “more special activities and events and facilities (for) integration”, to “engage NEET in projects”, to provide “more activities clubs for special needs kids alongside mainstream kids” (e.g. literary events for special needs children) while also raising “awareness of special needs conditions”. They envisage more “opportunities for children to explore the arts that are accessible and affordable as well as free or cheap activities” including “school collaboration (with the) Creative Foundation” as well as Creative Foundation visits to schools. Mappers also want “good backing from the Council” to “help with setting up businesses” and to provide “more support for Community Interest Companies”.

### **THEME 4 Specific activities and spaces requested**

Mappers requested “group activities” including “all types of workshops for children, adults and families”, “more youth groups, youth centres and things to do” as well as “(creative) holiday clubs and after school clubs”, “summer beach activities” and “family festivities”. Associated spatial requests included a “new scout district headquarters”, a “community centre for East Folkestone” and facilities (e.g. pool, mini-golf, skate-park, ice skating rink) to support “more sport activities for the public”. The wish list for culturally related activities include requests for more cinema, classic films, opera, poetry, music activities (including an open air concert on Leas and the creation of a music hub), a regular comedy club and more street entertainment (including a “flash mob” and “festivals”).



### **THEME 3: Economic opportunities**

Being in the Sixth Form, Mappers are understandably concerned with future economic opportunities in Folkestone that generate “work for students (particularly aged 16-18) not just artists” and that “give kids opportunities”. They see this being achieved via a combination of “more development of the town” “more funding for Folkestone’s rescue” and a “better local economy (with) more jobs”.

### **THEME 4: Focus on young people**

There is a strong desire amongst the Sixth Form Mappers for more of a focus on young people in Folkestone. This includes “building things for teenagers as there’s not a lot to do or go to” and by having “more things going on / more attractions / more events / places to go and chill” as well as “exciting fun places for us to go to, eat and socialise”. They want “entertainment facilities for the young generation, more stuff for teenagers and young adults” including “art workshops for young children / families”, “social stuff for teens (like) gaming and sports clubs” and they also want “somewhere to hang out” – suggestions including a “student café”, “meeting grounds”, a “common room” or “club-thing”. The powers that be should “make activities more (our) age appropriate, more interesting and appealing” while helping young people become “more aware”, to “get us involved” with avenues for “teenagers to make a contribution”. On a cultural theme, suggestions included forging “more links or opportunities for schools to work more closely with the Creative Foundation” and “school connections through performance arts” while another expressed a desire for “links to foreign / international culture”.

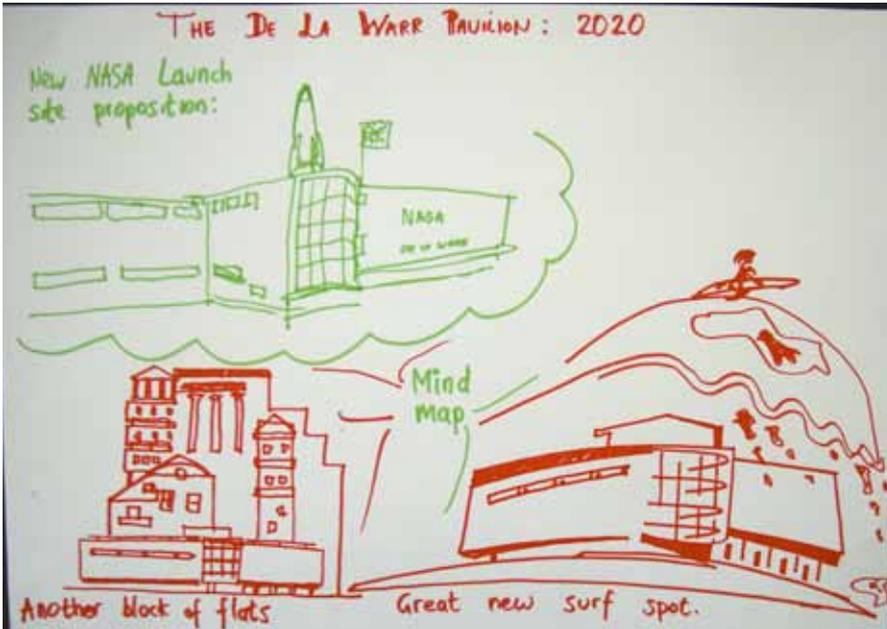
### **THEME 5: Specific activities requested**

The Mappers generated an extensive wish list of what they would like to see in the future offering of the town. These include “less galleries and art shops - more social areas” as well as (cheaper) cafes and (better) restaurants (examples cited were Nandos and McDonalds). Some want “new, bigger branded shops” and “more electronic devices shops”, a “video games merchant” as well as a “vintage record shop”. They also want “free parking” and “free to use ATM”.

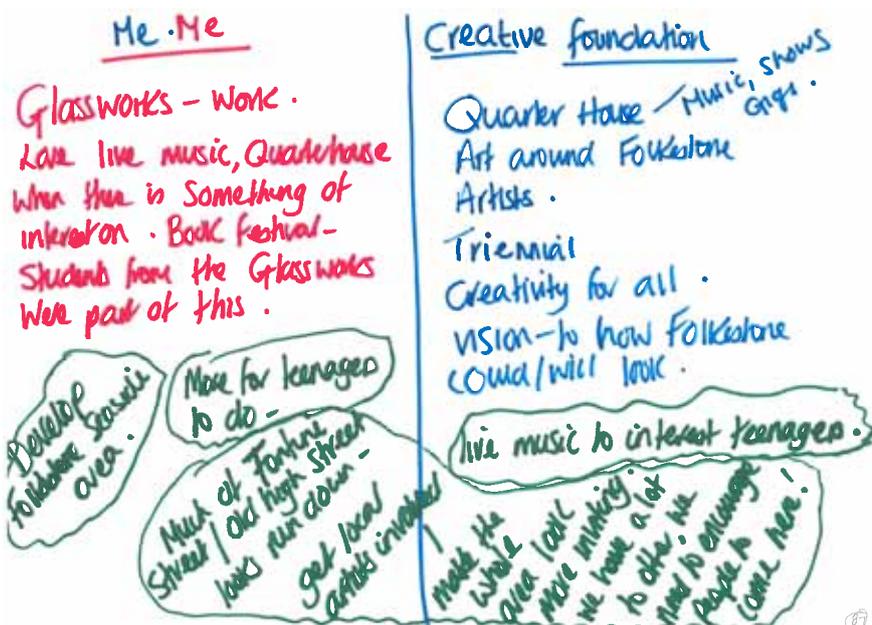
Young people variously want more fashion events – clothes – shops on Old High Street and more music based buildings, venues and events in Folkestone as well as increased musical element - Quarterhouse gigs (with rising bands), music festivals, live music to interest teenagers, song and writing competitions, promote local music scene. Others expressed a wish for “a comedy club” and/or “live comedy for all people” with comedians like Paul Foot and Eddie Izzard. The extended wish list ranges from the passive to active with the desire for a shisha lounge, (flotation) spa, nicer cinema, a place to do ballroom dance or go ice skating, a basketball hoop, bowling alley, Go Kart track and ski area as well as bigger sports centres, nicer parks and a nice dog park.

### **THEME 6: Improved connections**

Improved connections from the physical to the virtual are also part of the future improvements envisaged in Folkestone including the provision of “better transport”, “arcades”, “an internet café” and “free wi-fi” and/or “wi-fi areas”.



Opposite left:  
Examples of mind maps from Bexhill (top),  
Margate (middle) and Folkestone (bottom)



# social media analysis

# 5 Social Media Analysis

## Commentary on the Social Media Analysis

As part of the research project Dan Thompson was commissioned to produce a brief report for presentation at the Charrette, on the current scope and future potential for social media to generate social capital within the context of the three cultural organisations. Thompson reported as follows:

Social media *is* the real world, not something else:

- One out of every eight couples that get married in the United States met on the Internet.
- If Facebook were a country, it would be the third largest in the world, behind China and India but ahead of the United States.
- 46% of adult internet users are creating content.
- #riotcleanup mobilised 12,000 volunteers after the August 2011 riots in London.

All social media platforms are made up of a blend of seven key elements:

1. Identity: You can create, maintain and update a profile.
2. Conversations: You can communicate with other users.
3. Sharing: You and other users can exchange, distribute and receive content.
4. Presence: You can be 'available' online.
5. Relationships: You build an affinity with other users, which involves conversing, sharing, meeting up or just appreciating each other.
6. Reputation: You create and maintain social media standing, which is recognised by others.
7. Groups: You can create and join communities or networks with other users.

These elements are similar to those we look at when discussing social capital, particularly in terms of making connections, building trust, co-creating and cooperating.

The term 'social object' was first coined in the context of online social networks to describe the objects, like photographs on Flickr, around which the social networks form. It is now applied to social capital theory to describe the places where social capital is generated. As such, the three organisations involved in this research are as much curators of social objects as of artistic ones.

This piece of research looked at whether the organisations' use of social media is either currently, or could in the future, generate social capital. At this stage, we don't have a full analysis of social media use by each organisation, and can't clearly see whether such use is effective at generating social capital. This is therefore a snapshot, with comments on content only based on looking at social media channels for short periods. There may be variation of content over a longer period of time. Even this snapshot, however, suggests that further research might be valuable, showing how effective use of social media gives benefits, above just marketing, and that it can be used by the organisations to create social capital, demonstrating real engagement and delivering social good.

*"Loosely speaking, you can think of bonding capital as being strong ties between people you already know well – close friends and family, for example. Bridging capital is the kind of social capital that helps bridge the gap between yourself and those you don't know so well – casual acquaintances, or even strangers. The curious thing about this distinction is that while friends and family are obviously worth having, in some respects it's bridging capital that is more valuable. It helps maintain generalised levels of trust in a society, and can provide you with valuable new perspectives, information or opportunities that you would be unlikely to get from the immediate friends and family with whom you tend to surround yourself."*<sup>6</sup>

6. Pottenger, M. (2013). Social media, social capital and... lolcats?. [online] Economics Student Society of Australia (ESSA). Available at: <http://economicstudents.com/2013/09/social-media-social-capital-and-lolcats/> [Accessed 23 May. 2014]./

At this stage, we have used existing tools to measure social media use:

- Tweetreach ([www.tweetreach.com](http://www.tweetreach.com)) is a simple tool for seeing just how far a tweet or set of tweets have gone, giving you a snapshot of how many people have seen them.
- Klout ([www.klout.com](http://www.klout.com)) measures your influence based on your ability to drive action on social media. It aims to identify key influencers, people who can affect others by using social media.
- Kred ([www.kred.com](http://www.kred.com)) goes a little further than Klout, by allowing you to factor in achievements in the real world, like such as memberships of professional organisations.
- Followerwonk ([www.followerwonk.com](http://www.followerwonk.com)) is useful in allowing us to search for top Tweeters by geographical location.

## Social Media Analysis Findings

### Turner Contemporary

- Twitter: @tcmargate 37,100 followers (following 1346)
- The South East's major new gallery. We celebrate JMW Turner's association with Margate and contemporary art. FREE admission. E-news sign up.
- Klout score 66.
- Klout suggested tags: Kent Museums Music Kred scores 824/1000 influence, 7/12 outreach.
- Followerwonk (913 results – smaller as county included in search to avoid Margate, USA) Margate, Kent: @artistsmakers, @amygrigor, @the\_ambrette, @thanetcouncil, @anniesupperclub, @NessKayaaa, @tcmargate, @tcbproperty, @missgardnerl, @titchofficial, @lovemargate
- Top Tweeters about Turner Contemporary: @tcmargate, @johnkampfner, @websterng,
- Facebook: [facebook.com/turnercontemporary](https://facebook.com/turnercontemporary)
- 6,118 likes · 148 talking about this · 7,987 were here

Much of Turner Contemporary's social media use is for broadcast, either about activity at the gallery or about related artists. There are some mentions for other artists and businesses in Margate, for example The Sands Hotel.

Turner Contemporary do build social media into the broader programme around some exhibitions, for example Curiosity and Summer of Colour, and do use Twitter in particular to take the content of talks outside the room.

Turner Contemporary has Tweeted more times than the De La Warr and Creative Quarter combined, and has given a good number of Likes to local pages on Facebook.

The organisation clearly has credibility and clout. While it uses social media well when engaging with arts professionals and those already interested in the exhibitions and programmes, it could perhaps use it more for a conversation with the local community.

### De La Warr Pavilion

- Twitter: @dlwp 21,200 followers (following 2000)
- A Grade One listed modernist icon and centre for contemporary arts on the seafront in Bexhill On Sea
- Klout score 61
- Klout suggested tags: Music Sussex Museums Kred scores 787/1000 influence, 6/12 outreach
- Followerwonk (1681 results) Bexhill: @connorfinch97, @dlwp, @gregbark-ermp, @lewisbridger27, @dwilliamson204, @abbyshambles, @visionarysoap, @charlie\_robbo, @arongunningham, @charly\_farly

- Top Tweeters about De La Warr: @dlwp, @visit1066, @bexhillionsclu, @aleandarty
- Facebook: facebook.com/delawarr1
- 3,854 likes · 74 talking about this · 10,283 were here

The De La Warr Pavilion also serves largely broadcast content, although (reflecting the nature of the venue, which serves more as a civic space) this content is broader and includes more community events.

The content also covers nearby and complementary partners like the Jerwood Gallery. Most retweets, however, are of other people talking about the De La Warr Pavilion. The De La Warr Pavilion's Like on Facebook are mostly given to performers who have appeared at the venue.

The De La Warr Pavilion's diverse programming and multi-purpose building give it good opportunities to build social capital through social media channels and it has a friendly, conversational style which reflects this.

### **The Creative Foundation**

- Twitter: 9183 followers across five accounts (following 6972)
- The Creative Foundation uses separate accounts per project – some more detailed analysis would be needed to identify duplicates, i.e. people following one or more accounts.
- Folkestone's Creative Quarter, a fantastic collection of independent shops, galleries, businesses and artists in the Old High Street & Tontine Street!
- Creative Quarter @cq\_folkestone 3391 followers Klout score 46
- Kred scores 717/1000 influence, 6/12 outreach
- Followerwonk Folkestone (3098 results): @fivewayfilms, @uk\_beliebers, @marksargey10, @bigjigstoys, @benspeech, @damiancollins, @kentishexpress, @daniwilliams123, @sagaholidaysuk, @lisazombiebeach
- Just outside top ten but worth following: @fruitbatUSM
- Top Tweeters about Folkestone Creative: @Quarterhouse\_UK, @cq\_folkestone, @allegragalvin, @dandes, @followpilates
- Also:
- Folkestone Triennial @FstoneTriennial 701 followers Quarterhouse @Quarterhouse\_U 3870 followers Folkestone Book Festival @FstoneBookFest 470 followers Folkestone Artworks @FolkArtworks 751 followers
- Facebook:
- facebook.com/pages/Creative-Quarter-Folkestone/10150134599530204 1,743 likes · 60 talking about this · 302 were here

The Creative Foundation's impact is much harder to measure, spread as it is across multiple accounts – and in fact further, as sites like the Creative Quarter also have a number of businesses and organisations within them but maintaining their own presence. The account-per-project approach reflects this, as do the number of Likes given on Facebook to local organisations and businesses.

It is, therefore, perhaps the Creative Foundation's social media use which generates the most social capital; with five voices, it is given to sharing information from a wide range of connected partners, to amplifying the voice of smaller partners and in doing so, to genuine community building.

# the charrette



# 6 The Charrette

## Commentary on the Charrette

The research team convened a day long charrette at the Turner Contemporary in Margate on the 18th February 2014. Thirty two invited participants including key stakeholders, academics, artists, arts professionals and the research team attended the event. The aim of the Charrette was to understand and develop ways in which the three participating cultural organisations and the other participants might learn from each other to better connect with and engage their respective local communities and communities of interest in order to generate social capital and contribute to enhanced health and wellbeing. The foundation for this exploratory session was the aforementioned Five Ways to Wellbeing (i.e. connect, be active, take notice, keep learning and give).

## Charrette Findings

### 6.1 Our cultural partners and five ways to wellbeing

As preparation for the Charrette, the three partner cultural organisations prepared presentations about how they currently engage with the Five Ways to Wellbeing.

#### Turner Contemporary

Presentation by Karen Eslea, Head of Learning, Turner Contemporary.

#### De La Warr Pavilion

Presentation by Sally Staples, Cultural Strategy Manager, East Sussex County Council.

The input below was provided by Sally Ann Lycett, Director of External Relations, De La Warr Pavilion after the Charrette as she was unable to attend on the day. These are the ways in which De La Warr Pavilion delivers on the Five Ways to Wellbeing:

#### CONNECT

The NEA social capital report (Ewbank, Mills and Gray, 2013) evidences this in detail. We connect with people through:

- Offering open access in comfortable, inspirational surroundings.
- Our customer service focus, including our gallery volunteers.
- Fostering collective social and cultural experiences such as gigs, outdoor screening and celebrations.

#### BE ACTIVE

- We encourage gentle activity – a high proportion of our visitors walk to us along the seafront.
- We are all about access to fresh air with our balconies, terraces and big windows.
- We run dance projects.
- We're planning to launch a joint membership scheme with the local leisure centre.

#### TAKE NOTICE

- It's what we do! ... the art in the gallery, the view, this amazing building.

#### KEEP LEARNING

- Through our programme - and particularly exhibition interpretation.

- Through our learning and participation programme.
- Through our mentoring scheme.

#### GIVE

- Volunteering.
- Donating opportunities.
- Our audiences and visitors giving us their feedback and co-curate with us.

### **The Creative Foundation**

Alastair Upton, Chief Executive, The Creative Foundation, stated:

We could easily see our work delivering on all Five Ways to Wellbeing. In the last week we have:

- A theatre piece in which we connected with people.
- Started building a park to keep people active.
- Take notice - our Triennial is titled 'Lookout'
- Keep learning - we had an art lecture series that a 60 year old told me taught them more in an hour than they had learned in a year.
- Give - the theatre piece was made possible by people sharing, or giving, of themselves and their stories.

This could have been any given week for the Creative Foundation.

Look at our business plan:

- No mention of health and wellbeing.
- Clear mission - a creatively led arts charity that sets out to make Folkestone a better place to live, work, study, play and visit.
- Focus on regeneration.

We do this through five projects:

- Creative Quarter
- Quarterhouse
- Book Festival
- Folkestone Triennial
- Folkestone Artworks.

Because they deliver our five goals to creatively change Folkestone by:

- Engagement
- Its look
- Economy
- Reputation
- Being sustainable.

Love of creativity is one clear driver. One additional measure is economic regeneration.

Key performance indicators are all measurable:

- Visits
- Events
- Audience
- Web hits.

We could re-present our business plan with the Five Ways to Wellbeing highlighted in it, however it is unlikely that we will do so at present.

The Five Ways to Wellbeing are less:

- Simple
- Measurable (outputs, outcomes)
- Economy is politically pre-eminent.

The Five Ways to Wellbeing give us less political – and financial – return.

## 6.2 Plenary findings from Group Working Session 1

Participants were split into three facilitated, working groups, each representing one of the coastal towns and its cultural organisation. They were asked to develop the interim research findings in relation to the three research questions:

1. What can we measure of culture's impact on people's health and wellbeing in three coastal towns undergoing culture-led regeneration?
2. Can social capital theory and social network analysis help to provide evidence of the impact of the three cultural organisations on the health and wellbeing of their respective communities?
3. What can the Sidney De Haan Research Centre and the three cultural organisations learn from each other's evaluation and research approaches?

Each group reported their findings to a plenary session, the contents of which are summarised below from transcripts of the proceedings.

### 6.2.1 Bexhill Group

**Kate Adams, Nick Ewbank, Fred Gray, Amanda King, Phil Self, Sally Staples, Jayne Thompson, Jayne Tyler, Trish Vella Burrows.**

*We've got some fantastic visual aids prepared by one of our artists.*

*What would Bexhill be like if the Pavilion wasn't there?*

*We had one answer to that ... (picture held up). It's a flat line.*

*It really resonated. Kate Adams of Project Artworks did the line and we all knew exactly what she meant by it.*

*But qualifying it, it's more to do with the fact that the De La Warr's been there for a very long time and had huge investment from its local Borough, maybe at the expense of other things.*

*It has this very intimate relationship with Bexhill so if you were to take it away you would have to then spend a lot of time building up a lot of other resources in the town.*

*It's obviously terribly important in terms of Bexhill's sense of place and sense of being and we had a lot of discussion about what the people in Bexhill thought about the organisation and the sense of belonging, but also people arguing about it; people wanting to be there but then criticising the organisation for how it was - so a real sense of mixed notions in terms of people in Bexhill.*

*Kate Adams drew three diagrams of how this cultural organisation / community relationship works:*

*This is about engagement, and the idea that in Hastings there are people who live less than a mile away on the sea that have never been to the beach.*

*That's how the De La Warr sees itself ... that somehow a cultural organisation is a big thing in a community... (shows first picture)*

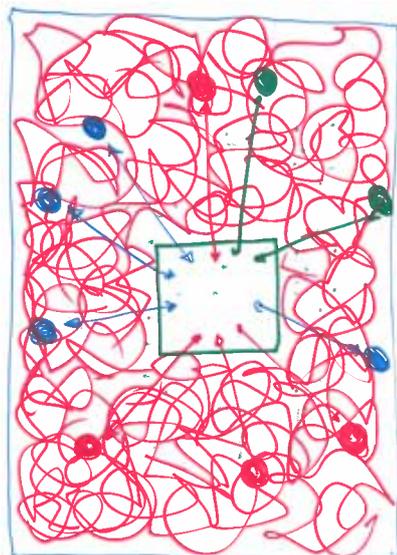
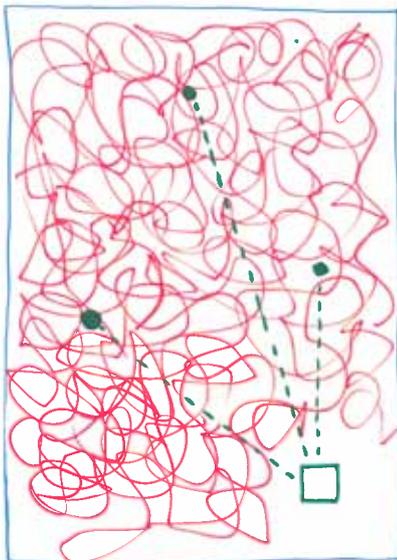
*In fact it's more like this (shows second picture) ... the mass of the community actually doesn't engage with that cultural organisation and so what needs to happen more is that the cultural organisations need to go out; it's still a building and to connect it needs to go outwards; be very out-facing (shows third picture).*

*We had a conversation about some Northern cultural organisations like FACT, which sits in the city centre and it's an incredibly out-facing cultural centre and I know this is a generalisation but the work of engagement happens out in the community rather than in the building.*

*We thought it is was really very, very valuable to be able to compare different arts organisations - we thought we understood Bexhill and the Pavilion much more by using it as a touchstone and then looking at Turner Contemporary, what is happening in Folkestone, what is happening in other Northern cities and so on - we thought that the comparison was really valuable.*

Below:  
Feedback from Bexhill Group at Turner Contemporary on 18 February 2014.

Photo: Phil Self.



We talked about how the architecture of the Pavilion in Bexhill is terribly important and allows some things to happen and other things not to happen and we compared its architecture to the architecture of the Turner Contemporary. That relates to the relationship of the sea to the Pavilion, and the way it blocks access from the town to the sea. The way the building is used has changed, so the cafe at one point was downstairs, it's now upstairs, the visual arts gallery is new - there used to be a library there and so on, so these buildings change over time. Bexhill's fascinating because it has got that 80 years of history and we can be pretty certain that this building (Turner Contemporary) will also change over time although we don't know how but it will evolve and change.

There was a Solarium originally in the way the Pavilion was designed- there was a specific health focus in the building which reinforces the points Fred was making earlier about the seaside and health.

We also talked about patronage and influential individuals or figures and the Bexhill Pavilion was very much the child of Earl De La Warr who was the local MP and Mayor of the town, very important in terms of national politics, a man of influence and money. The building really came out of his drive and determination. We thought about Folkestone and the role of Roger De Haan in terms of what was happening in Folkestone and then we thought does that also apply here in Margate? Perhaps not in terms of a single individual, but clearly Kent County Council, and one or two individuals in Kent County Council, were absolutely critical in the Turner Contemporary being here - so influence and money and power are terribly important things in trying to understand how these projects happen.

We discussed the Cathedral Factor...this came out of the East Sussex Cultural Strategy research when we did the three shared projects ... the sense that these big building-based organisations lend a quality to a place and someone from BOP Consulting described it as the Cathedral Factor, that if you live in a cathedral town you might not even engage with that cathedral but it gives the town a certain status and a certain feel.

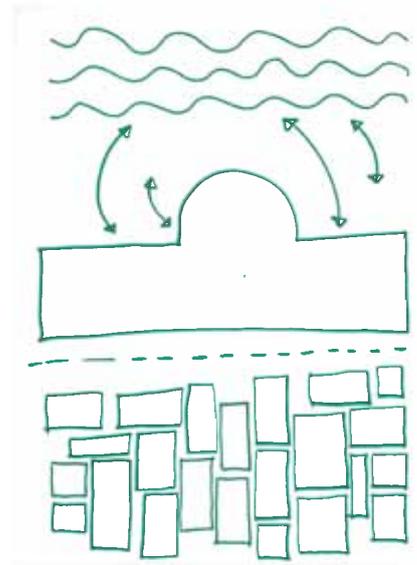
Some of the high profile visitors to Margate since Turner opened - Tracey Emin and the Queen, help with the feel-good factor. The amount of media coverage and interest in the town has been good for self-esteem among individuals and among the community at large.

We were a little bit critical of that first question and we thought that in some ways that was a very generic question that was talking about, posing the question as though an intervention by an arts organisation would have a uniform effect on the health and wellbeing of everyone and of course that's not true. Earlier in the day a point was made about social equity and Kate Adams in particular was very strong in saying that art organisations need to know which groups they are working with and why they are working with them rather than just having a general programme that people respond to.

A cultural organisation doesn't necessarily have the knowledge to reach certain groups and therefore to know what we don't know in order to be able to be inclusive because in order to create equality of access you have to treat people as different because some people need a very different approach. In order to be inclusive, I think more knowledge within our cultural organisations needs to be gained specifically.

That led to a point about larger cultural organisations needing to work with smaller, more specialist cultural organisations (and organisations more generally) in order to acquire the intelligence to address gaps in their knowledge. That Donald Rumsfeld expression, knowing what you don't know, is a fantastic way of posing it.

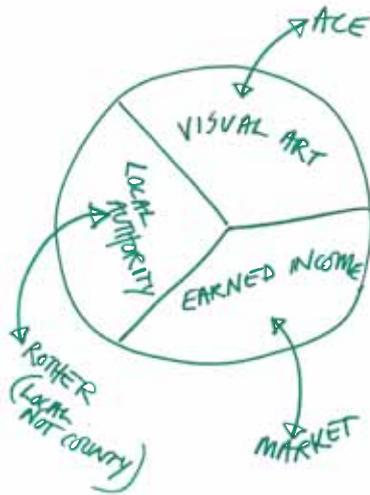
We also answered yes to question 2. But we feel that we're at an infancy stage in terms of our understanding of social investment return.



Below:  
Working session and feedback from Bexhill Group at Turner Contemporary on 18 February 2014.

Photos: Phil Self.





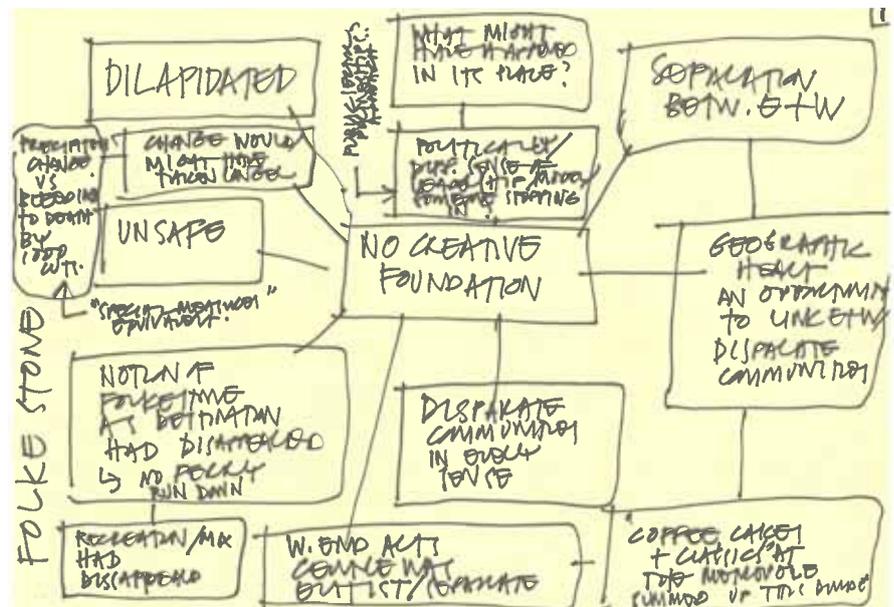
Clearly, funding is terribly important and knowing where the money comes from and which parts of the funding stream can change - what the politics are, (in this case of Arts Council funding) and how an arts organisation has served its demands on that Arts Council's budget. For the De La Warr it is about 40% from Arts Council (mainly for the visual arts programme), about 40% from the local authority, Rother District Council (not East Sussex County Council) and about 20% from earned income. Thinking about these things in the context of helping wellbeing and social capital can be quite challenging, because too often arts organisations understandably have their focus on money - especially nowadays.

A final point from Stephen Clift - the Sidney De Haan Centre has just published an evaluation of a landscape and gardening project at the healthy living centre in London, and it's clear from this that measuring the impact of activities on people's health and wellbeing is at an early stage - there's a lot to be learnt from other sectors but we shouldn't be dismayed if we feel we're in the foothills.

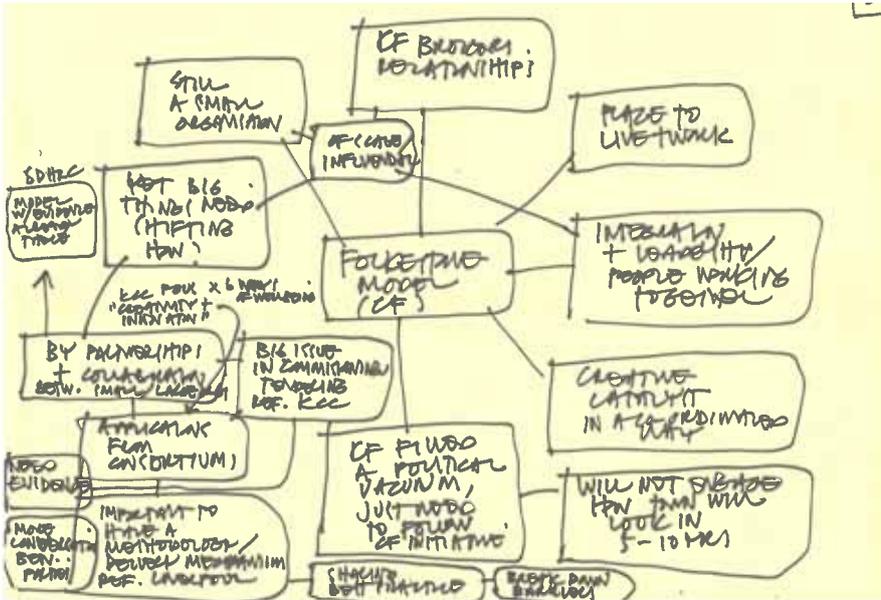
### 6.2.1 Folkestone Group

**Laura Bailey, Peter Bettley, Stephen Clift, Grenville Hancox, Stephanie Mills, Ian Morrison, David Powell, Isobel Salisbury, Alastair Upton, Maria Varvarigou, Lian Wilson.**

We started off with the question of what would Folkestone be like if there was no Creative Foundation and words that came up - 'dilapidated', 'unsafe'; the notion of Folkestone as a destination that disappeared - the ferry was no longer there and the whole idea of seaside recreation and the mix associated with a resort had gone - and then also disparate communities in every sense; the separation between the East and the West side of the town. And so the most run down part of the town, right in the centre, was an opportunity to link different people, plus there was the Metropole, the west-end art centre, which had been quite elitist and separate - with even the language ... was it coffee, cakes or coffee, croissant and classics? Coffee, Cakes and Classics ... summed up the divide.



If there'd been no Creative Foundation, what might have happened in its place? That raised quite a bit of debate about the political vacuum and what kind of leadership would have emerged and what would have happened. What would have been the impact on people's culture?



Below:  
Folkestone Group working session at Turner Contemporary on 18 February 2014.

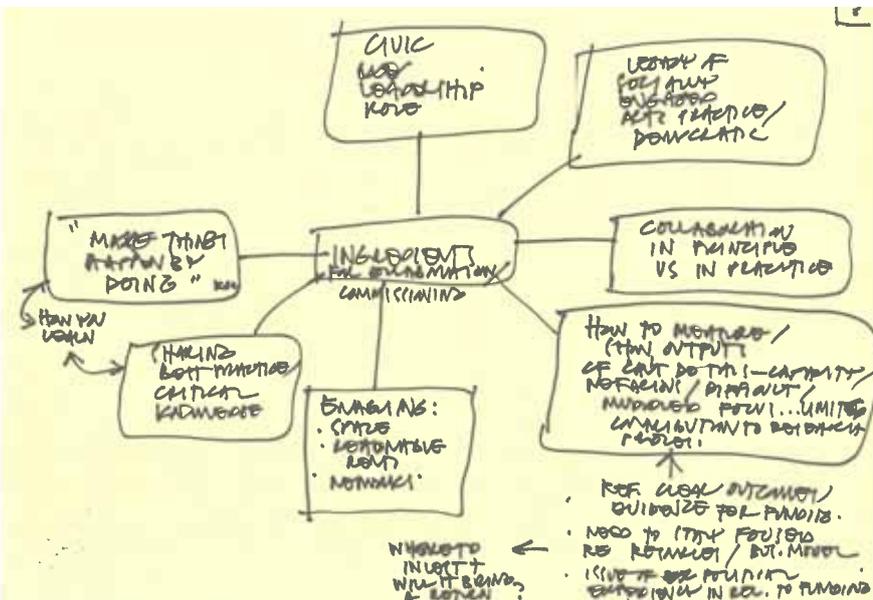
All photos: Phil Self.



Then we talked about the Folkestone model, because it's a much more dispersed model, with Creative Foundation brokering relationships, focusing more on Folkestone as a place to live and work and the idea of integration and leadership and people working together. Also the Creative Foundation being a creative catalyst in a co-ordinated way; it had filled a political vacuum and it seems as though politicians and the powers-that-be have tended to follow the initiative.

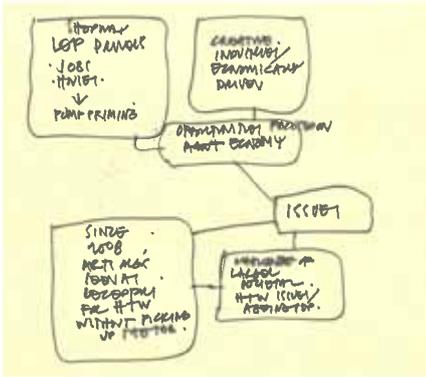


We had a very interesting discussion about Kent County Council, about the focus of its funded research and the way it's encouraging applications from consortia - the strength of the idea, and increasingly the need in these limited times for a collaborative approach between small organisations and larger ones, small and small or a mix of them, in terms of commissioning. But also the need to provide evidence and the importance of an agreed methodology and delivery mechanism.



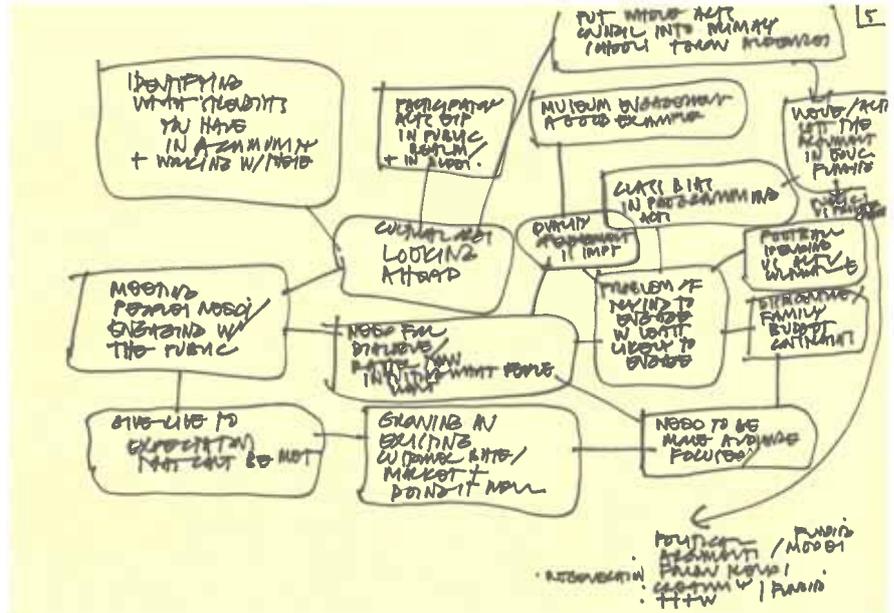
We talked about the ingredients for collaboration and commissioning: the importance of the civic leadership role in the connecting and the partnerships. And we talked about the legacy of socially engaged arts practice, democratic arts practice and perhaps the sense that it was stronger in some other places.

We raised the issue of collaboration in principle versus in practice - people perhaps paying lip service to collaboration, but also how to actually measure or show the outputs? In part it's a question of capacity and quite difficult - if you



take the Creative Foundation, for example, the importance of needing to stay focused and to optimise resources and to sustain the business model - so where does that leave them as an organisation? Perhaps in going for something like the Kent funding opportunity or not, not ruled out but perhaps not now.

So many of the LEP drivers focus on pump-priming in terms of housing and jobs, or the creative industries being economically driven and so a lot of the discussion is economic as opposed to being broader. Since 2008 there's been increasing pressure on arts organisations to be seen to be receptors for a whole lot of other things and having to pick up the tab in terms of that and part of that really relates to changing political arguments of funding modes. So at one point regeneration was the model and then we had the creative economy and now suddenly health and wellbeing's becoming quite fashionable and what's it going to be like in ten years time and how do you maintain your focus in looking ahead?



We discussed looking ahead in relation to this landscape and identifying your strengths as an organisation, a cultural organisation working in a community; the issue of meeting people's needs and engaging with them but not raising their expectations in terms of what can't be met; the need for dialogue rather than intuiting what people want; of growing the existing customer base or market and doing it well; the need to be more audience focused and what does that mean; and the problem of trying to engage with those least likely to engage -- perhaps you just have to say quality engagement and that it's hard to be everything to everyone.

We talked about class bias in programming in the arts and the conundrum of why people spend money on things like football - but perhaps not on arts and culture, and what can you do about it? We raised the disincentive of constraints on family budgets now and the importance of people going along to things because they're free in terms of museums - we can learn a lot from this in terms of engagement. One suggestion was putting the whole Arts Council budget into primary schools and growing the audiences but then perhaps we actually wouldn't have the venues to visit! And we discussed the importance of reaching a broader audience with participatory arts in the public realm like in the Folkestone Triennial or Charivari - the broader thing of actually reaching people. Some interesting, lively debate.

## 6.2.3 Margate Group

Karen Eslea, Tania Holland Williams, Andrew Jackson, Angus McLewin, Matt Shipton, Ann Skingley, Sian Stevenson, Dan Thompson, Sarah Wren.

We had a wide ranging discussion. The first word I've got in my chart here is change. We thought that the easiest thing to measure is change - that doesn't necessarily mean that we know what that change is going to be and it may not be positive it may also be negative change, but if you can measure something that's changed as a result of your activity then you're part way there to measuring your impact.



We talked a bit about currency and how do you measure change? Normally to express something you generally have to represent it in terms of something else - you have to use a system of representation. In order to do that you have to use a currency and that currency has to be the kind of currency that speaks to your audience otherwise they won't buy what you're saying. So SROI (social return on investment) for instance uses a financial proxy so that everything is measured in terms of money but that money is in fact a proxy for experience or social impact.

We talked about connections and links and bridging and one of the things we might measure is the way in which connections between people have improved or bridges between sections in the community that were previously discrete from each other are connected. We used the analogy of walking down the high street: how many people do you nod and say hello to and how many do you stop and have a conversation with? If you could measure that sense of connections between people in the community that would be one way of measuring wellbeing or health.

We had a quite a long discussion about influence and we were unsure as to how much influence the Turner should have in terms of Margate so the conversation ranged between:

- Should Turner get involved in local issues and local campaigns?
- How good is the experience of walking from the station to the gallery and is it the Turner's responsibility to think about that?
- Or is it the Turner's responsibility to stand apart from that as a centre of excellence that stands above local issues and doesn't become partisan?
- Should the institution have influence upwards, in terms of influencing policy or influencing kind of higher level of organisation rather than just looking down, as it were, to users and population?



Above:  
Margate Group working session at Turner Contemporary on 18 February 2014.

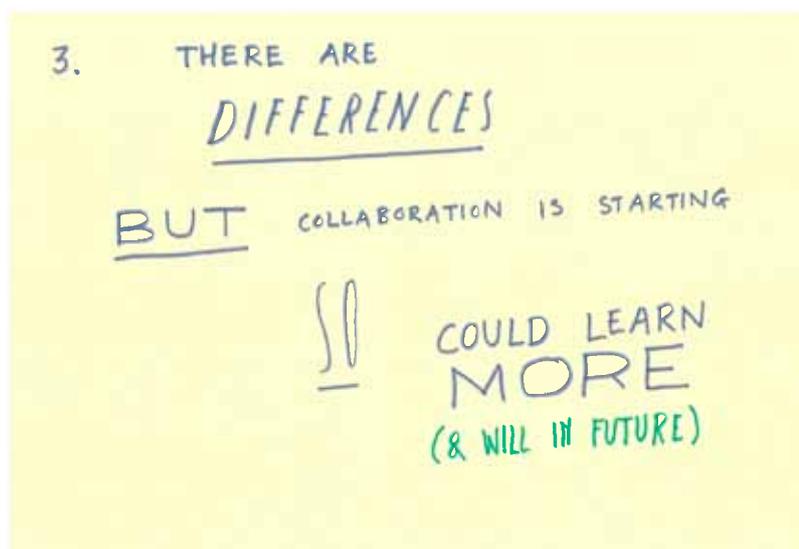
All photos: Phil Self.

We talked about Turner's leadership role as well - in terms of raising general aspirations and ambition - so the idea was that the gallery sets an example through its potency or through its ability to get things done, so it stands as a role model for people who might feel disenfranchised or disempowered. There's a sense that there are people in town who can do things and the gallery represents that kind of leadership.



For question two we've just written "yes!" We've got mapping and measuring and we talked about the idea of social networks and measuring social networks in terms of shared conversations. So how much do people share a view ... or maybe they share opposing views but they share opposing views about the same thing so there's a sense of identity or a sense of shared issues. We wondered whether you might need adversity to achieve unity - the cliché is that war brings people together and perhaps the people of Berkshire feel more united by their floods now in a way they didn't before. We also talked about the importance of doing this over time, and we acknowledged that probably we didn't have enough time. If we could do it over 10 years we'd have a really cast-iron proposal but 6 months probably isn't long enough.

Nobody around the table was familiar enough with all three organisations' activities to be able to answer the third question, which is how much can we learn from each other. The general feeling was that collaboration is improving but the barrier is that the three organisations are very different to each other and need to find more common ground.



## 6.3 Plenary findings

The day culminated in a plenary session that involved mapping linkages and collaborative initiatives, under the broad headings of the Five Ways to Wellbeing, in relation to Margate's Turner Contemporary, Folkestone's Creative Foundation and Bexhill's De La Warr Pavilion.

### CONNECT

The three cultural venues / organisations and localities connect with each other and with their respective geographic communities and communities of interest in a number of ways:

- Coastal Cultural Trail, East Sussex was instigated in June 2013 to connect (physically, conceptually and practically) the visual arts offerings of De La Warr Pavilion (Bexhill), Jerwood (Hastings) and Towner (Eastbourne) while offering a variety of special events across the three galleries as well as special offers from food and accommodation partners. The AHRC Cultural Value research project has extended these linkages into East Kent through the involvement of Turner Contemporary and the Creative Foundation.
- CVAN – Contemporary Visual Arts Network South East. De La Warr Pavilion hosts CVAN's Frame and Reference project. CVAN's mission is to strengthen and develop the contemporary visual arts sector in England, using the Network as a platform for collegiate working locally and nationally. The regional networks develop programmes of activity specific to their regional needs. This provides direct benefit to the visual arts sector, ensures an impact at grassroots level and is often informed by extensive consultation with artists and arts organisations about what their needs are. However, regional networks cannot address or deliver provision or support to every need within the visual arts, so they all work in partnership with other networks and organisations to provide mutual support. Extend CVAN connections for SE beyond the region.
- Take advantage of LEP funding for joint initiatives – maybe for a regional hub?
- The Sidney De Haan Research Centre for Arts and Health is committed to researching the potential value of music, and other participative arts activities, in the promotion of wellbeing and health of individuals (including those enduring mental health issues and people with COPD) and communities while continuing to build the case for Singing on Prescription. The Sidney De Haan Research Centre has conducted the world's first randomised controlled trial on community singing with older adults showing improvements in mental wellbeing and is researching the role of art galleries and museums in promoting wellbeing, the value of drama workshops for children with communication difficulties and the benefits of dance for people with dementia.
- SLAM South London Art Map - a user-friendly guide to galleries in South London that also runs tours and hosts a late night opening of all galleries in South London on the last Friday of every month. Based on three hubs with clusters of galleries and studios, in Bankside, Peckham and Deptford. Extend this model to SE coastal galleries?
- Initiatives like Project Artworks are a vital regional / community connector.

### KEEP LEARNING

- Harness findings from forthcoming Kent County Council Six Ways to Wellbeing research call. Opportunities for individuals within a collaborative framework.
- Learn from Kent County Council and MACH research and residencies linking Margate and Lens, France artistic communities.

- Share learning about culture in coastal towns during COAST Conference on 24th May 2014.
- Share evaluative approaches and findings.
- Sidney De Haan Research Centre - Build on inter-venue community projects.
- Learn from findings of - and develop - East Sussex Cultural Strategy Research.

#### **TAKE NOTICE**

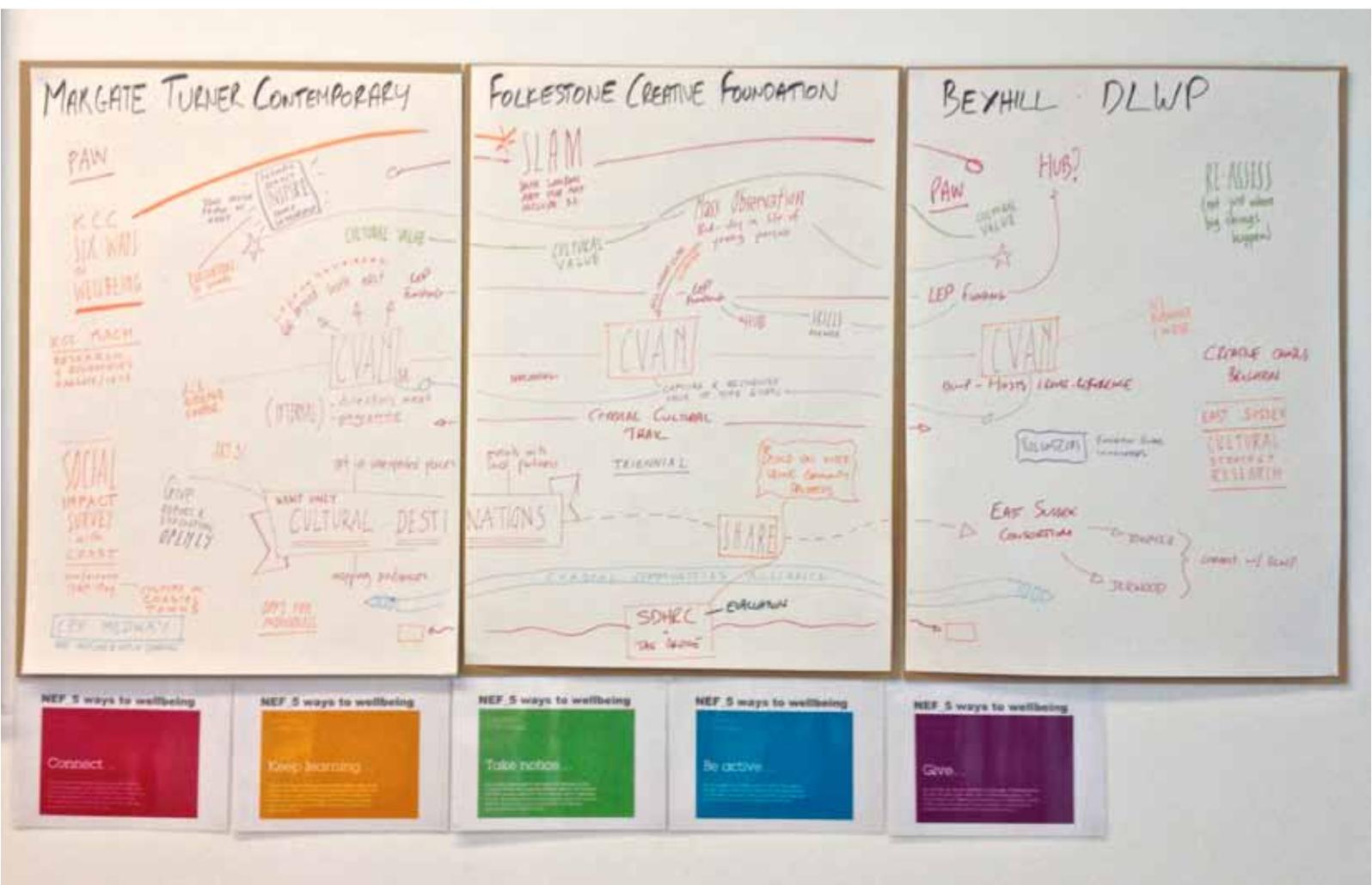
- Reassess constantly - not just when big things happen.
- Recognise and promote diverse interpretations of cultural value.

#### **BE ACTIVE**

- Coastal Communities Alliance pro-actively encourages collaboration.
- Creative People and Places, Swale and Medway - get involved in order to learn from this action research programme.
- Develop links with leisure/sports sectors.

#### **GIVE**

- Build on De La Warr Pavilion model of enrolling local volunteers as exhibition guides and invigilators (i.e. notion of reciprocity – capture and recognition of time given).
- Folkestone Triennial as exemplar for free public model for artworks dispersed through the town to encourage tourism, cultural philanthropy and regeneration.
- Kent Cultural Destinations – Encourage / share report and evaluation openly.
- Use the example of the Olympic Legacy to inspire young leadership and to develop the local (creative and cultural) skills agenda.



AHRC CULTURAL VALUE PROJECT

SDHRC in association with NEA

This page - right:  
Charrette group working sessions at Turner Contemporary on 18 February 2014.

All photos: *Phil Self.*

Opposite page - top left:  
Group working sessions at start of the day.

Photo: *Stephanie Mills*



Opposite page - left - middle row:  
Map of connections between the cultural organisations and initiatives based on the Five Ways to Wellbeing - from Charrette at Turner Contemporary on 18 February 2014.

Photo: *Stephanie Mills*



Opposite page - left - bottom row:  
Charrette final plenary session mapping connections between the cultural organisations and initiatives at Turner Contemporary on 18 February 2014.

Both photos: *Phil Self.*



# partner feedback



# 7 Partner Feedback

## 7.1 De La Warr Pavilion

### 7.1.1 Feedback provided by Stewart Drew, Director and CEO, De La Warr Pavilion

Thinking carefully about social capital has been transformative for De La Warr Pavilion. For example, the Pavilion's visual arts programme curator now works very hard to strike a balance between cutting edge contemporary work and offering a range of entry-points for audiences.

The more the Pavilion focuses on its audiences the more high quality, challenging work it is able to produce.

The social media analysis was interesting. Twitter works best for De La Warr Pavilion: it offers an immediate way to map networks within De La Warr Pavilion audiences and to track responses to events. But Twitter misses whole sections of the Pavilion's audiences who do not use it or are not online.

The Mark Leckey show at De La Warr Pavilion made the organisation think about the way cultural content is consumed – the reality of the gallery or the live experience is still needed, but Twitter and Facebook allow audiences to be tuned into what's going on without actually being there. De La Warr Pavilion is yet not fully embracing the potential.

#### Response to the research questions

In terms of measuring culture's impact on people's health and wellbeing, researchers should be putting stakes in the ground now that subsequently allow for monitoring of how De La Warr Pavilion impacts on the health and wellbeing agenda. Basing questions around the New Economic Foundation's Five Ways to Wellbeing, for example, is a neat idea. It would also be useful to look at appropriate statistics or benchmarks.

In terms of the extent to which social capital theory and social network analysis can provide evidence of impact on health and wellbeing, the NEA Social Capital Research undertaken for De La Warr Pavilion in 2013 already provides some evidence. The NEA report has heavily influenced the way De La Warr Pavilion now approaches audiences and embeds them in the core of the organisation and the programme. That in turn has helped audience levels, engagement levels and the quality of work - all have moved up in a virtuous spiral.

In terms of De La Warr Pavilion learning from Sidney De Haan Centre evaluation and research processes, it is clear that changes to health and wellbeing are complex issues to quantify. There is a groundswell of interest and work in this area and it continues to develop De La Warr Pavilion's thinking. De La Warr Pavilion would be supportive of piloting new evaluative approaches in the future.

De La Warr Pavilion has the following aspirations:

- To start to measure and quantify its impact on people's lives
- Using research to improve its programme and its access.

The questions are as much for De La Warr Pavilion curators as they are for audiences. Is there a way of developing the cultural sector's role in health and wellbeing without us becoming doctors and hospitals?

### **7.1.2 Feedback provided by Sally Ann Lycett, Director of External Relations at De La Warr Pavilion**

The StephensonThompson dance event held as part of the research programme has been a catalyst for De La Warr Pavilion, developing its dance offer.

De La Warr Pavilion is supporting its Dancing Horizons group in seeking funding to develop an inter-generational dance project, which will bring together older dancers with young people, based on the theme of “where the sea ends”.

This is part of De La Warr Pavilion’s emphasis on “active mind – active body” and social cohesion, and is in line with the original ideals of De La Warr Pavilion as a place of health and fitness.

Dance is an important opportunity for De La Warr Pavilion because of the relatively aged population of Bexhill.

## **7.2 The Creative Foundation**

### **7.2.1 Feedback provided by Alastair Upton, Chief Executive, The Creative Foundation**

The findings were interesting – the word clouds were a particularly helpful way of interpreting the data.

It was very interesting to see the importance that people placed on Quarterhouse – this will be helpful in informing discussions with trustees, funders and other stakeholders.

It was also interesting to see how The Creative Foundation seems to be held responsible for the whole town of Folkestone – the scope of what seems to be expected is beyond its powers and purposes. There is a need to manage expectations.

There are some concrete outcomes from the findings – for example the feedback from the young people about the colour scheme of The Creative Foundation building exteriors has already affected decisions about future development.

#### Response to Research Question 2

The evidence that social capital theory and social network analysis can provide can only be limited. The link between social capital and health and wellbeing is not clear. It is important not to assume that social capital and health and wellbeing are interchangeable, although there is of course a connection. Social capital can be seen as a proxy for social connectivity and social engagement.

Co-creation and co-curation by socially engaged artists (such as Jeremy Deller) is growing.

The Creative Foundation already asks people whether they enjoyed a particular event but is in the foothills of evaluation. It would welcome a tool that has been developed to measure wellbeing, especially if this could give useful management information. The key is that is simple to deliver.

The Five Ways to Wellbeing appear to map closely onto what makes a well planned and executed event – this could be adapted into a helpful tool for improving visitor services. The integrity of artistic programming has primacy and this should not be compromised. The Creative Foundation would also want to capture narrative / anecdotal responses.

## 7.3 Turner Contemporary

### 7.3.1 Feedback provided by Victoria Pomery, Director of Turner Contemporary and Karen Eslea, Head of Learning

Turner Contemporary is encouraged by the positive tone of the findings and by the diverse range of participants in the research.

The mind mapping in particular has produced information to share within the management team and to place over the top of other research that Turner Contemporary has itself commissioned such as its Social Return on Investment research project.

In terms of the comments made, there were some hard outcomes that Turner Contemporary will take further. For example the expectations about local / specific to Margate programming – this may lead Turner Contemporary to organise a showcase of interesting art emerging in the region.

Some things that were mentioned by participants as being missing are in fact already being done – this tells Turner Contemporary that it needs to make the full, broad range of what it does more visible.

There was sometimes a lack of understanding among the participants of the cost of providing additional services or facilities.

The consistent theme that emerged about the importance of keeping attendance free of charge is an important message to feed back to funders. It would be helpful to consider an event or conference to disseminate the findings.

Victoria Pomery referred to complementary research initiatives:

- Story of Change project (Mandy Barnett’s evaluation)
- The Maudsley has £10 million to test 6 ways to wellbeing (the 6th being “care”)
- The National Trust use the Five Ways to Wellbeing
- Plus Tate is working with Regeneris on economic and social impact.
- The South East LEP is placing increasing emphasis on the creative industries and the visitor economy.

Turner Contemporary is interested in the social capital it generates, particularly through dialogue and reciprocity, and plans to do further work on this. Subject on funding being available, Turner Contemporary plans to extend the forthcoming Summer of Colour project – using conversations in the gallery to infiltrate social media.

#### Response to the research questions

Measuring the impact of culture on people’s health and wellbeing has to take place over a long time period – a minimum of five years. Careful consideration has to be given to the right way to do it.

The cultural sector has not in the past been good at doing proper research: it has generally been one-off and the methodology is always changing. The Arts Council should have been doing it over the past twenty years, but they have not done so. There has also been a problem engaging with the HE research community – ten years ago they did not understand what Turner Contemporary wanted from research.

The cultural sector has tended to fear that research may be used in the wrong way and this has inhibited progress. Turner Contemporary would be happy to help pilot further research into the health and wellbeing of its audiences.



**the end**



**Sidney De Haan Research Centre for Arts and Health  
The Block  
60 Tontine Street  
Folkestone  
Kent CT20 1JR**

**[www.canterbury.ac.uk/research/centres/SDHR](http://www.canterbury.ac.uk/research/centres/SDHR)  
[isobel.salisbury@canterbury.ac.uk](mailto:isobel.salisbury@canterbury.ac.uk)  
T. +44 1303 220 870**

**Nick Ewbank Associates  
Unit 1, The Old Bank  
78 Sandgate High Street  
Folkestone  
Kent CT20 3BX**

**[www.nickewbank.co.uk](http://www.nickewbank.co.uk)  
[enquiries@nickewbank.co.uk](mailto:enquiries@nickewbank.co.uk)  
T. +44 1303 256 088**

