

East Sussex Cultural Research Project

# De La Warr Pavilion

## Analysis of Generation of Social Capital

**APPENDIX to Report**  
by Nick Ewbank, Stephanie Mills and Fred Gray

September 2013



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# De La Warr Pavilion

## Analysis of Generation of Social Capital

**This Appendix is an accompaniment to the Report of the same title dated September 2013**

### Appendix Contents

A1 Strategic Interview Synthesis	3
A2 Mind Map Synthesis and Summary of Findings	31
A3 Design Charrette Synthesis	47

*All photos taken by Stephanie Mills unless otherwise credited.*

THIS  
PLATE WAS LAID BY  
THE MAYOR OF BEXHILL  
THE RIGHT HONOURABLE  
EARL DE LA WARR  
ON 6TH MAY  
1935  
ERICH MENDELSON &  
SERGE CHERMAYEFF  
F.R.I.B.A. ARCHITECTS



# A1 Strategic Interview Synthesis

This is a synthesis of the questionnaire transcripts from those interviewed. Jean Burke (Retired Children's Librarian) is excluded on request.

## 1 What's your name?

- **Kate Adams** - Director, Project Art Works, Hastings and DLWP artist-collaborator.
- **Stephanie Allen** - Relationship Manager Visual Arts, Arts Council England (South East)
- **Gregory Barker** - MP for Bexhill and Battle.
- **Jeremy Birch** - Council Leader, Hastings Borough Council.
- **Katy De Braux** - Director of Performing Arts, Bexhill High School and Former DLWP Trustee.
- **Charles Clarke** -Councillor, Rother District Council and East Sussex County Council.
- **Anne Hynes** - DLWP Trustee; Cultural Catering and Retail Consultant; Former Commercial Manager, Southbank Centre London.
- **Amanda King** - Project Manager, Contemporary Visual Arts Network (CVAN) South East.
- **Tony Leonard** - Director of Services, Rother District Council.
- **Catherine Orbach** – Arts Educator and Director of Culture Shift; Former DLWP Head of Education.
- **Robin Patten** - Deputy Leader, Rother District Council.
- **Natalie Trimby** - DLWP Learning and Participation Co-ordinator.
- **Steve Williams** - DLWP Board Chair; Lawyer and Company Director.

## 2 What's your postcode?

Not applicable for synthesis.

## 3 What's your occupation?

See question 1 above.

## 4 How did you first discover DLWP?

### **Kate Adams**

I've lived in Hastings since I was ten years old - the DLWP's always been on my radar. I became more aware of its value when there was the possibility of Wetherspoons taking it over - I hadn't been aware of a threat to it before that. Prince McBride used to play his organ in the café on the ground floor. I visited the café a lot - that's when I became aware of the tacky nature of seaside culture.

### **Stephanie Allen**

Through my job at Artsadmin. I came to the Geraldine Pilgrim performance (Star Dust) at DLWP (reopening) in 2005.

### **Gregory Barker**

When I became an MP in 2001. Around that time it was proposed to turn it into a Wetherspoons.

Left:

*The seating at the base of the DLWP main staircase is a popular place for contemplation and for enjoying the sea view.*

**Jeremy Birch**

As a child - I used to go to the café.

**Katy De Braux**

I moved here in October 2005, just as DLWP was re-opening. They put on fantastic live music for the relaunch - Orlando Gough - and I came to that; it was really striking. Part of my remit is to be a specialist in community music.

**Charles Clarke**

It was when I first came to Bexhill in 1974. I came and had a lovely meal in the downstairs restaurant (which isn't there any more).

**Anne Hynes**

I was approached by Alan Haydon to be a Trustee. I'd known Patricia Lochans when we were both at the Southbank Centre.

**Amanda King**

When Alan Haydon got the job. I remember the first day I went down with my kids - I texted Alan to say "Wow, this is amazing - how lucky are you!"

**Tony Leonard**

When I was appointed Director in 1993. At that time it was literally falling apart.

**Catherine Orbach**

I got a job at DLWP in 2001. (Head of Education).

**Robin Patten**

My earliest memories go back to 1948. I was a school boy at Cooden and every year the Gilbert & Sullivan company put on an annual show there. I've very fond memories of it. Nowadays if I weren't a Councillor I might well bypass Bexhill.

**Natalie Trimby**

I came to a performance of Snow White when I was a child - it was a panto. When I was on the beach as a teenager we'd come in and use the toilets, as everyone else did. My granddad was front of house manager so we'd come in to see him. I remember being kicked out once when we were messing about on the top floor - we weren't supposed to be there! People still come in to use the loos in the summer - they come in wearing their swimming costumes. We're also a regular coach stop - they stop for an hour and use the loos.

**Steve Williams**

Through Alan Haydon (the former Director) - about ten years ago. I knew him through his wife, who was a friend of my wife, and through Unilever, where I was in charge of buying for the contemporary art programme. He invited me to join the Board and then I took over as Chairman in 2008. I didn't know much about Bexhill. We thought there might be more we could do with the London link - but that's proved quite difficult. The Board was refitted in quite a big way in 2008 - we were neophytes. After Alan Haydon fell ill the other Trustees and I had to get a lot more closely involved. When Alan died we put together a Management Committee which met every six weeks or so. This has now reverted to the Finance and Trading Committee. It's a very effective group, chaired by Julian Bird. Every Trustee is on a committee - we make that a rule.

## **5 Why do you come to DLWP?**

### **Kate Adams**

I come for meetings with the DLWP for professional reasons.  
I come to see art. I go to the Café. I use it as a marker point for walks and cycle rides, and as a base for bigger walks. It has very accessible amenities for Paul (Kate's son) - thinks he owns it! It's an extension of his territory - he goes there at least once a week with his carers as part of his weekly cycle.

### **Stephanie Allen**

Mainly professional - I come for gallery openings. But I also come personally for music and performances.

### **Gregory Barker**

It's an important destination and cultural asset for the community.  
I host meetings at the Pavilion and I attend in a personal capacity.  
It's a wonderful building and I enjoy the facilities.  
But I think it has the potential to do much more.

### **Jeremy Birch**

I go when I'm invited. I've been to a few previews. I haven't been to a performance there for about a year.

### **Katy De Braux**

It's the main source of cultural experience in the area. A lot of the programme is totally current and many of our kids are involved in projects. Within a year of moving here I was a Trustee of the Board - they wanted me on the board because they needed links to young people and the community. I ticked both those boxes.

### **Charles Clarke**

For recreation and leisure - when there's something of interest to me.  
We all need to be stimulated culturally sometimes.  
The DLWP is on the way to achieving a stimulating cultural offer - but there's no room for complacency.  
The conflict that local residents have is that it's always been considered the People's Palace - it needs to strike a balance between the expectations on the one hand of the Arts Council for it to provide high quality exhibitions and artistic events, and on the other hand a range of entertainments that local residents want and support.  
It's improving now, but the Pavilion's PR hasn't always been very good in the past - they've been defensive against any criticism.  
But Stewart Drew is very impressive. He's listened, he's attended a couple of meetings in the town - we had a very fruitful meeting with him last Autumn; I was very impressed.

### **Anne Hynes**

I come because I'm a Trustee.

### **Amanda King**

I go for work.  
I'm going tomorrow for a set of meetings and to talk to David Rhodes (Curator at DLWP) about the Graduate Talent Shows.  
And I go to see shows.

**Tony Leonard**

Part of my job description was to manage it and get it restored. It used to cost the local authority £1.3m per annum. Now it costs us just over £0.5m per annum. It was in a dreadful state - a cockroach fell out of the spiral staircase one of the first times I went in. There were false ceilings everywhere, sticky and horrible. But you could see the potential. I prepared a cultural strategy, working with Chris Cooper (then head of South East Arts) and held a symposium about it. Some Councillors wanted it to be turned into a Wetherspoons but we put together a Lottery application. I worked first with Howard Barnes, and then with Caroline Collier. We secured capital funding of around £10m from the Arts Council, Heritage Lottery Fund and other sources. Unfortunately some local people see it as having had their community facility removed from them.

**Catherine Orbach**

For the programme, the building and the view.

I make a point of seeing shows - I generally come about three times to each exhibition. I see three or four things in the Auditorium every year.

I do various projects with DLWP.

It's an inspirational building to be in.

**Robin Patten**

I'm a Trustee. I'm really committed for its ongoing success. It's a really important part of the regeneration package for Bexhill which is desperately in need of a boost. It tends to be the flagship around which all the efforts hang. Without the Arts Council and Rother grants it's difficult to see how it would continue. I'm really, really interested to try and ensure the trading account is profitable.

**Natalie Trimby**

For work.

I've been working here for 22 years. I started in catering.

I love the building – I come to events: film nights, ballet.

I come in for coffee, but I try to avoid it if it's my day off!

**Steve Williams**

I don't go often enough as a pure punter....a handful of times a year.

Otherwise visits are connected with the Chairmanship.

The road journey takes two and a half hours. It's very cut off.

**6 How do you interact with DLWP?****Kate Adams**

When I want to check out what's on I go to their website. I get invited to openings. I have personal email contact with several staff. Wendy (our Office Manager) works part time at DLWP as part of the Front of House team.

**Stephanie Allen**

Physically - to see things.

Digitally - via the website and Twitter.

Through the staff that work here.

Occasionally through artists here.

Through the (DLWP) Board.

**Gregory Barker**

I interact with it in my formal role as the MP for the area.

I meet Stewart Drew and the marketing people on a regular basis.

I was involved some years ago in supporting it through a difficult period -

raising money and changing direction. I'm more hands-off now as we're in calmer waters, but for a period I was very involved.

### **Jeremy Birch**

As an occasional customer. I went to the Gormley exhibition and saw the coach on the roof.

### **Katy De Braux**

Natalie Trimby (DLWP Learning & Participation Co-ordinator) is part of the Music Action Group for Bexhill, which I'm involved in. She also has a Creative Teachers Network I'm part of. I'm the link to ten teachers in my school and I also do a lot of work with primaries in the area.

I come to see the live programme, children's events and exhibitions.

### **Charles Clarke**

I interact with Sally Ann Lycett (Director of External Relations).

I did a comprehensive survey in my ward on the DLWP (I do one every year on a different topic). It helped to draw out residents' opinions. It was frustrating to me to see how much money was being spent in Hastings and Eastbourne by residents going out of Bexhill for their entertainment.

36% of the population in Bexhill is retired<sup>1</sup> and you can't expect them all to have computers - Facebook and Twitter don't reach them. I suggested when we have a major event on, give posters to all 36 Rother councillors and ask them to put them up. They've done that - it's not rocket science.

### **Anne Hynes**

I look on the website. I'm a Member so I get lots of mailings about Members' events.

I've been to shows in the Auditorium.

I talk about the Pavilion to a lot of people.

### **Amanda King**

In a variety of ways.

When I see shows I tend to go on my own.

I will go specifically for meetings with Stewart Drew, Sally Lycett and David Rhodes. I've worked with Patricia Lochans (Director of Operations) - for example when the Pavilion hosted a national event for all the Turning Point organisations (Turning Point was the national visual arts network until 2012, when it became CVAN).

### **Tony Leonard**

I always saw DLWP's chief purpose as the regeneration of Bexhill, whereas Alan Haydon saw it as a cultural arts centre that could help regenerate the town.

DLWP has in the past caused tension in the town, but this is now diminishing. We received enormous grief from a small but very vocal group, especially resisting the development of the seafront.

New people are now visiting the town - groups of families from Hastings and Eastbourne and further afield - the Keane video<sup>2</sup> has helped with this.

It's all helping to put Bexhill on the map.

The challenge is a generational one - whilst there are those who welcome the label of Costa Geriatrica that the town has, to regenerate the town will require altering this image. It's fine that people still want to retire here but we need vibrancy and activity in a clean and safe environment. Hastings has a good mix of people out in the evening - all ages mingling -that's a real community. In Bexhill at 6pm at night they switch the lights off.

There are those who oppose regeneration, as they do not want to see their environment change, who fought against the seafront development.

And there is a group of Town Centre traders who like it how it is as they know and understand the market that they serve.

1. Population of Bexhill over 65 = 31% (Hastings and Rother Commissioning Consortium CCG based on JSNA Scorecards, January 2012).  
National Average over 65 = 19.2% (Census 2011).

2. Sovereign Light Café - <http://www.youtube.com/watch?v=bH13eUiDhmo>

In terms of business, there is a lack of skills locally and a lack of people who want to work, and these factors hold back development.

When the bars and cafes at DLWP were redeveloped it caused real resentment among the people who were using it as subsidised catering. They still go in for a coffee and moan about it.

It's good that the DLWP is developing its film programme and comedy programme. But they must resist reverting to being seen as a village hall - that would not achieve the regeneration objectives for the town - there's a fear it might go too far.

There isn't currently political pressure to move in a more populist direction. Five years ago there was. The annual report videos have been a very clever way of presenting the work of DLWP to the members.

The only night club in town got closed down because of complaints about the noise of people leaving. Bexhill is a great place to grow up and bring up a family, but it is not keeping its creative people. We need to change the personality of the town.

### **Catherine Orbach**

At a job level, I work with DLWP on various projects. I've talked to Stewart and Sally as they were wanting to think freshly about education. Occasionally I rent space to put on events, working with East Sussex and Rother Councils.

I'm interested in the spaces that are available at DLWP.

I still know people from my time working here - it feels familiar.

### **Robin Patten**

I make it my business whenever I'm in Bexhill to visit DLWP. I also have a big involvement with The Next Wave (seafront regeneration) so whenever I'm there I go in for a coffee and a look around and talk to people to check everything is alright. On a more formal basis I have contact with Stewart Drew and other key members of staff like Vanda Curtis and Patricia Lochans. Our relationship is a very good and constructive one.

### **Natalie Trimby**

Through work and events.

### **Steve Williams**

As Chairman of the Board.

Some of our meetings are in London.

I speak to Stewart about once a fortnight.

It used to be more, but these days I let him get on with it.

Having lost Alan, we've lost some of those national and international connections to the art world that he brought.

We need to undertake an engagement initiative over the summer to build up a coterie of interested supporters. This is quite different from the separate sponsorship campaign we're also running.

**7 How connected do you feel to DLWP (well connected, could be better connected, not well connected)?**

**Kate Adams**

Well connected.

**Stephanie Allen**

Well connected.

**Gregory Barker**

I feel pretty well connected. Could be better - but I'm not complaining.

**Jeremy Birch**

Not very connected.

**Katy De Braux**

Very connected (although not as much as I was when I was a Trustee).

It's a small team so you get to know them well.

I was school co-ordinator for Creative Partnerships. We were a Change School.

We had a big budget and there was always a DLWP project every year.

**Charles Clarke**

Could be better connected.

**Anne Hynes**

Quite connected.

**Amanda King**

Very connected.

**Tony Leonard**

Well connected.

**Catherine Orbach**

Well connected.

**Robin Patten**

Very connected.

**Natalie Trimby**

Very connected.

**Steve Williams**

As Chairman I feel pretty connected.

## **8 In what ways do you feel connected to DLWP (physical proximity, virtually, socially, culturally)?**

### **Kate Adams**

As a place to visit - its physical proximity is good.

I feel connected in terms of work - I had a solo show there in 2008. I feel they understand my work (originally through Alan Haydon and Celia Davies, now with David Rhodes).

I enjoy the exhibition programme but I don't go and see much performance, partly because of my conditioning as a carer with restricted liberty for a very long time.

### **Stephanie Allen**

All the above ways of connecting (physical proximity, virtually, socially, culturally).

### **Gregory Barker**

I regularly visit and meet senior staff.

I occasionally come to events.

Most people come here to look out of the building - the view and the setting - rather than for what's on. It's incomparable along the South coast: the view of the headland; the unspoilt access to the beach - it's incredibly peaceful.

### **Jeremy Birch**

(Responding to prompts above) - All of those, but not to a high degree.

### **Katy De Braux**

I feel connected culturally. I come to hear live music.

I'm connected through social networking, although DLWP has quite a light social networking presence.

They support the things we do - Bexhill FM is run by the school and they organised for us to have an exclusive interview with Eddie Izzard for the Olympic Torch Relay. This year he's sponsoring us.

DLWP artists love working with our kids. My school has moved to a new site a mile further away. This has made it a bit harder.

Recently we did a Business Breakfast with ten creative businesses in partnership with DLWP (we worked with Natalie for DLWP and Julie Roberts for Culture Shift).

### **Charles Clarke**

Could be better connected.

### **Anne Hynes**

Quite connected.

### **Amanda King**

Very connected in terms of the CVA Network. They've always been one of the main drivers in the South East. And they're delivered on Frame and Reference (CVAN's online visual arts magazine for the South East); we delegated that project to them, although it's been problematic as they are not funded to take it forward.

### **Tony Leonard**

I feel well connected.

When I go for a social event I still feel it's part of my work.

**Catherine Orbach**

Well connected.

**Robin Patten**

Very connected.

**Natalie Trimby**

It's a big part of my life.

It's mainly the building and the views that I love - I like being by the sea.

**Steve Williams**

I have a great love for it: for the people and the building.

Socially I don't feel very connected. As someone in London who is interested in the arts, it seems quite a long way away.

**9 What resources does DLWP offer you?****Kate Adams**

Partnership - staff time.

A good café - we went and had a meal there for Paul and his staff team; twelve of us went. The Restaurant / Café is a bit expensive but the building and its location is good.

We've had several exhibitions there over the years - including Project Art Works' first ever exhibition in March 1997. Caroline Collier was Director at the time - a good supporter. Because of its proximity to us, trust has been established - historically they've understood and connected with our work.

**Stephanie Allen**

Artistic provision.

Entertainment.

Work meeting space.

Social meeting space.

**Gregory Barker**

I occasionally use the meeting rooms. I hosted a "round table" here to discuss skills and opportunities for school leavers. It's a good venue for community meetings, although it's not very often open to the wider community.

**Jeremy Birch**

An events space and a gallery. I may be attracted to certain shows, but I don't feel particularly connected. In the past when there were Creative Partnerships events I'd go there. There was an AIDS poetry evening a while ago. I always go in response to invitations.

**Katy De Braux**

A large performance space - in my first year we did Summer Sing. The following year it became part of the Bexhill Festival of Music. They give the venue, the staffing and the box office. They offer constant exhibitions the kids come to see. Art teachers always bring a couple of classes in. They host the Creative Teachers Network - usually this involves a workshop, a talk and a glass of wine.

Schools from outside the area don't naturally look to the DLWP - especially now with the Towner in Eastbourne and the Jerwood in Hastings.

DLWP is definitely the most active cultural venue in arts education circles.

It always provides work experience for our school. Students have done Arts Award and have gone on to do degrees and go into arts administration.

The community thinks they're very aloof - the reality is they want to engage, but it has to fit with their vision.

Natalie Trimby has had to narrow the focus onto schools rather than broader learning and participation.

### **Charles Clarke**

We're fortunate to have a Grade One listed building in the town.

We have a problem in Rother - the town / country divide. There are 90,000 residents in Rother and the annual grant works out at only about £7 per resident - not bad really.

We used to give them £750k pa and we've dragged it back now.

We were patching it up with small grants from the Heritage Lottery Fund.

### **Anne Hynes**

A chance to see artistic events and exhibitions you wouldn't see in London, and a chance to combine that with a weekend away. I'm passionate about the building, the coast, the art, the food.

In Bexhill there's the beginnings of a cluster of little boutique shops and the improvements to the seafront have made a huge difference - previously it was run down and underused - although to be frank the overwhelming impression of the town is still that it's "God's waiting room".

### **Amanda King**

Principally, the gallery programme.

They're very good on Twitter, so there's a sense that there's a lot going on.

But I don't really go down there except for work.

I know they're doing a lot of film and have a lot of bands there - but although I tell my 18 year old son about it he wouldn't go that far.

### **Tony Leonard**

Events, bar etc.

### **Catherine Orbach**

It's a major cultural resource with a lot of facilities and programme.

It's about people who want to work with you - a set of interactions and possibilities.

Personally, it's a place of inspiration.

As the first Head of Education, I'm always interested in the quality of people's interaction - I think some people have been lost along the way.

Before the reopening in 2005 there was a very broad performance programme encompassing theatre, dance, ballet, but the auditorium wasn't really fit for that kind of programme.

After the refurbishment there was a need to bring the theatre programming into the overall vision, but that was quite a challenge. The events programme had things allied to the exhibition programme once a month or so. The effect was to potentially alienate local people, because there was less going on.

All the summer outdoor programmes used to be well attended.

The café was hugely used by the older residents of Bexhill - it was a very homespun affair. I sort of feel it should be like that.

Someone at Rother Council once told me "the Pavilion is Bexhill's village hall" - slowly that's been wrestled away.

For Alan Haydon one of the challenges was "why do people in Rye contribute to DLWP through their council tax?"

If it's very clever it has the opportunity to be both global and local.

### **Robin Patten**

It's an unusual, iconic building.

It offers exhibitions that are a bit challenging and different - that you're not likely to see anywhere else.

The Warhol exhibition: I'm not a great fan of Andy Warhol, but the exhibition

of his work was fascinating and it changed my view of him.

Antony Gormley's metal bodies on the roof: for someone of my age it's very different; it makes you think a little bit.

The Richard Wilson bus on the roof: quirky and unusual, and particularly for those of us with grandchildren, fantastic.

The seafront, the rowing club, the Colonnade and the promenade are all centred on the DLWP. It's all about getting people to come into the town.

The Link Road should be a real game changer - it's all part and parcel of trying to get Bexhill into the Twenty First century.

Against that, you have a significant number of people of my age who've lived there a long time and who don't want it to change - an attitude I can quite understand.

With Alan going and now with Stewart formally appointed as his replacement, and the involvement of the Trustees, the mix is beginning to change to make it a more user-friendly establishment.

Not everyone wants to see Gormley exhibitions all the time.

If you're running a building like that all your assets need to be generating a return. One asset that's never earned a return is the Auditorium, and Stewart Drew, with the Trustees, is starting to make that really work, attracting different audiences, often from quite far away.

If you're under 30 and you come a long way to go to a band at DLWP you will go back and tell all your friends what a good evening you have had. A gallery exhibition is much more static - somehow a live show gives a much more positive, immediate reaction.

#### **Natalie Trimby**

Pay!

Training - I was given the opportunity to go back to college in 2002/2004. Alan Haydon agreed to let me take Wednesday afternoons as paid study leave for two years to do an HNC in Business.

#### **Steve Williams**

If I lived in or near Bexhill it would give me a vehicle for a shared cultural experience I'd otherwise have to travel up to London for.

## 10 In what ways might DLWP better serve your needs / the customer experience?

### **Kate Adams**

The whole Café issue could be improved. The service can be a bit .... (pause). We moved some tables and chairs for Paul's meal and a member of staff was difficult.

Staff are a bit overworked in the Café.

The range of food is not too impressive, but the coffee's good.

They could take more risks on the live programme.

There was a dreadful performance last winter - the Wizard of Oz. It was billed as interactive but it was hugely disorganised. It was booked in by DLWP - I think they would agree and be appalled by it. They showed the original film and brought it alive in the Auditorium, but it was shoddy and disappointing. They could take more risks, but apart from that they do pretty well.

### **Stephanie Allen**

A decent bar which provided evening entertainment - providing more of a social space to support the events programme.

The balcony functions well as it is, with its location on the seafront.

It's currently the only space in town that acts as a social hub.

DLWP needs to maximise opportunities from so many people coming here.

This does not necessarily need to be done through programming.

Currently the programme looks to serve the community, but if the building better served the community a closer relationship could develop.

The Ground Floor Lobby is under-utilised.

The Gallery on the Ground Floor is intended to take advantage of maximum traffic flow. But this could work better - and the building could make better links with the outside and the beach.

They need to explore how to capitalise on their assets and create an inclusive and lively environment - take a look at the Southbank Centre phenomenon. If everyone thought the building was for them it would benefit the community. They need to move away from the Café as "service provision" to "provision as experience".

It's difficult to find the events you are interested in on the website.

You need to be able to quickly and easily pinpoint what's of interest to different user groups, perhaps tailoring to individual user preferences.

### **Gregory Barker**

The opening hours don't seem to match people's expectations - for example, closing early and not being open on nice summer evenings.

It's not very commercial or responsive to the town - this helps contribute to a slight "them and us" feeling.

The price points are wrong - you should be able to have lunch for £6.00.

It's got a lot better recently but it needs a re-launch.

The service can still be appalling. I brought my team here for Christmas lunch and it was beyond parody - no one was in charge.

Why not franchise it out? - although keep aesthetic control.

It ought to be much more democratic - the People's Palace - the look and feel is still very elitist.

Access for the local community is very poor but it has been getting better - they're putting on cutting edge stuff in the galleries and crowd pleasers in the Auditorium.

A lot of people who come to my surgery say they don't feel welcome or they don't like what's on here. Of course they need to realise it's not the Village

Hall - and the danger is that in compromising too much you fall between two stools.

But many museums and galleries are fundamentally more friendly and welcoming while still maintaining their identity and their integrity. The new Director is better at this.

The people who are unreconciled (and probably unreconcilable) are a small but quite vocal minority. More important is the fact that here we are on a lovely sunny Friday afternoon and it's quite deserted here in the Café. And this in a town with Bexhill's demographic. Couldn't they have a pianist? Especially given the revival of "tea" as a cultural experience. It doesn't have to be naff.

They should franchise the catering to an entrepreneur who has a strong sense of ownership. They need to see the catering as separate from the Gallery - really it's an independent destination from the art.

They get a lot of stuff right. They do crowd-pleasers outside in the summer extremely well.

The Museum - sorry, I mean the Shop - is lovely to look at but screams "don't touch". The fact I called it a museum is probably revealing.

### **Jeremy Birch**

A better database / mailing list.

I always know what's on at the White Rock - they tell me.

I don't get regular mailings from the Pavilion.

It's the event that attracts - it wouldn't make any difference if the Café or the Bar was better.

I went to an outdoor film show a while ago - they screened Zidane on the side of the building. The customer experience was awful - they closed the Bar during and after the show, which was awful - you just walked off at the end. But the experience of seeing a film outdoors was good.

### **Katy De Braux**

It's all about money. In the past we could run joint projects, but that's not so possible now. Live music experiences relevant to students would be very valuable. But the right ensemble for a workshop won't necessarily attract an audience for an evening show.

When they do attract top name acts (Patti Smith, Michael Nyman, Vampire Weekend) people come from far and wide but local residents are unaware. World music and folk fill up with a local audience, but you can only do that a couple of times a year.

What young people want is much more commercial stuff - things that are in the charts - but that's never really been tried.

I think they have to invest in the Auditorium - particularly the sound system - to attract top bands.

I'm not sure what the strategy for the live programme is now - it's always picked over by people in the local community.

Live music programming might need to be developed.

### **Charles Clarke**

The most pleasant part of the Pavilion is the part that faces the Colonnade; the town face is quite sterile.

The architecture is what it is, but it's a concrete mass.

They originally had plans to refurbish that frontage but it got cut out of the Lottery bid.

They could work with the Bexhill Horticultural Society and get some really nice planting around the front entrance - it could be a good community project. They could put a questionnaire on the Bar - asking what type of activity you like - get some customer feedback and test the market.

**Anne Hynes**

Visually, from the Main Entrance the building doesn't feel very permeable. That's the nature of the building though - it's built to face the sea. At the Royal Festival Hall we put up big banners saying "the foyers are open all the time". There's an issue with the front doors opening outwards - it wasn't designed to current standards and you have to have Tensa barriers to stop people getting hit; that tends to make it look closed off. Even when the doors are open there's not a lot of activity in the Foyer. Originally the Café would have been on the Ground Floor, which would have meant more people being around. I've never found queuing for drinks to be an issue, but maybe they need to introduce a way to order interval drinks.

**Amanda King**

At the moment it's the customer experience it's not so good at. The Gallery is very good but once you've seen the show there's nothing else to do. They do comedy and cinema but you can't access them if you're just down for the day. More talks and events would be good - contextualising the works and the building. It's really a hidden treasure - so many people have never heard of it or been there. They could do more about its role as an architectural icon: getting the Bartlett down to run a programme; using it as a resource for students - have they ever approached the V&A? The blue sky; the beautiful white building - it's extraordinary.

**Tony Leonard**

They could make more money out of their customers. I recently went to the Marcus Brigstocke comedy night with £30 in my pocket and I came home with £25 still in it. I couldn't spend my money - the queue was so long. I'd estimate they lost £5k or £6k on the Bar that night. There were two members of staff on the Bar doing their best to cope with the queue, but front of house staff walking around, not doing anything to help. Surely they could have got behind the Bar and served? People come to Bexhill looking for a safe, tranquil, secure environment, perhaps moving from a more cosmopolitan, vibrant place. But as the Baby Boomers start reaching retirement age we need to attract the sub-set of retirees who are more into consumption / consumerism rather than the thrifty kind we have currently.

**Catherine Orbach**

The parking is challenging - a steep hourly rate and you have to pay in the evening. You don't quite get welcomed when you come into the building. There's no focal point and if you don't know the space you don't know where things are. It's a shame the education space (Studio) is disconnected from the rest of the building - so they end up using the Theatre Foyer, which is a bit depressing. Catering has been a challenge - the catering offer needs to match with the kind of people you want to invite. For a lot of people it has to be OK just to enjoy the building and have something to eat. It's the prime space in Bexhill and it should be the place to come to meet your friends. It should be just as busy during the week as it is at weekends. The acoustics in the Café are quite challenging. The upstairs Gallery is often closed off - the Galleries are not very enticing. As for the exhibition programme, there have been some fairly difficult shows - you need to toe the line between being credible in the art world and taking people with you.

**Robin Patten**

It could be 10 miles nearer where I live!

The things being done now to make it more cosmopolitan is the way we have to go. It's really important not to lose the cultural bit - we don't want to copy the White Rock's path.

There's a need to keep both Rother DC and the Arts Council on side - striking a balance.

It's an absurdity that a building of such iconic status belongs to Rother DC - it should be owned by English Heritage (although it's unlikely they'd want to take it on).

If funding was cut and the Trustees decided to give up, the building would come back to Rother.

The organisation needs to be light on its feet and able to react to any opportunity that arises.

There must be the opportunity for closer partnership working between Towner, DLWP and Jerwood.

**Natalie Trimby**

Customer service training in certain areas, particularly in catering. The service could be a lot better; the organisation and running of it could be more effective and efficient.

It's not just about the Pavilion; it's Rother Council too. For example the car park time has been extended to 8pm, which means people coming to shows get caught. It's a bit naughty - we're constantly having to deal with the complaints.

There could be more programme, and more variety of programme - both of which we're working on.

We could do with decent toilets - people get lost and can't find their way out.

The sandwiches are a little bit pricey.

Communications and marketing - a lot of events are lost; it's about finding the right place to advertise. The cinema nights have done really well - that's word of mouth.

My Tales for Toddlers get 60 to 70 each month - it's been so popular I've had to change the format.

**Steve Williams**

I see the Pavilion as an opportunity still. It has the opportunity to become the Village Hall for Bexhill and at the same time the stimulating centre for ideas.

There are many things we haven't managed to bring alive yet - our relationship with tertiary education; with health and social care.

We've got to find ways to sweat the asset.

I want to make sure the doors are open 24/7; perhaps not literally - but are we doing enough with volunteers? Are we providing enough for young kids?

The barriers are cost and imagination.

We have no reserves and no endowment.

We're thinking of setting up an Arts Club to provide gallery visitors with a chance to meet and share experiences - a social interaction as well as an intellectual interaction.

I'd like it if the local community told us that they want to see and when.

There's plenty of room for amateur theatricals and so on, but not for money-losing ideas like a beach on the roof that causes leaks!

## **11 What resources, networks and connections do you (or might you) bring to DLWP?**

### **Kate Adams**

We promote DLWP as an accessible venue; I do this both personally and through my organisation. We're just embarking on a project that I hope will be transformative in terms of awareness-raising of complex needs and issues about social care, profound intellectual impairment, challenging needs and transition services. It will alert UK-wide social care to the existence of DLWP (we'll connect with all our contacts and possibly bring them to DLWP to work with us). We will work with the DLWP on an exhibition in 2015, taking over the whole building.

The learning will happen in the build-up - part of the programme is awareness-raising to prepare the staff for potential audience responses. I think it could be a seminal event for audiences, the public and the cultural zeitgeist. It could bring profoundly marginalised groups into a mainstream visual arts setting, not as outsider artists but as people.

We will run an education programme as part of it - the whole ethos of the project will extend outwards to arts audiences and the public.

The relationship with DLWP is key to this being successful. The key to inclusion is relationships, and the fact that it can be discussed and is so well supported across DLWP is very encouraging.

### **Stephanie Allen**

National links.

Artistic contacts and connections - links with galleries, buildings, visual arts networks across the region and nationally.

Experience of other arts organisations and how they operate plus wider knowledge of different structures and models. I also let them know about strategic funding opportunities and other professional and developmental links.

DLWP is mostly using the Arts Council's national portfolio to form its partnerships, but it would also be good to build bridges with wider government and other organisations to influence arts policy and delivery. ACE Relationship Managers are increasingly performing an enabling or bridging role rather than a developmental role. There are strategic pots of money to be accessed - enabling organisations to deliver against broader agendas and strategies, including public and social benefits, where capacity allows.

Specifically regarding the UK City of Culture bidding process, ACE is staying neutral and not supporting individual bids. It is important for Hastings and Bexhill to capitalise on the opportunity it presents and maximise the impact of people coalescing around an idea.

### **Gregory Barker**

I've been a bridge to the community in the past.

The DLWP should be better at engaging with the local community.

When they're told "you're not welcome" either because they are priced out or because it's not available, they take it very personally and they take umbrage.

Why don't they have public talks like they do on a cruise ship? In some ways Bexhill is like one big cruise ship.

### **Jeremy Birch**

I'm a customer.

I occasionally encourage friends to attend.

There's no financial connection to Hastings Borough Council.

If we're trying to develop our cultural offer (Hastings and 1066 Country UK City of Culture 2017 bid) we need to be better connected.

**Katy De Braux**

I bring the Music network and the consortium network.  
I bring expertise in education and endless enthusiasm.  
We have Artsmark Gold for 2012 - it meant we needed an official partner, which was DLWP.

**Charles Clarke**

The films have been very successful - the ticket prices are very good and we don't have a cinema in Bexhill.  
88% of people in my ward wanted a Christmas panto. The Pavilion staff were worried about the costs of it but it's such a family event. But they haven't done one for years. They did one this year that only lasted for three days, which was a bit frustrating.  
Kiss My Disco (mobile club night run by people with learning disabilities, open to all) has been very popular - I've been to two of them and they're very, very good. People with disabilities get stereotyped, so it's really good to see this kind of thing; it supports a network of people with learning disabilities and their carers.  
Young people and their mums say there's nothing on - the DLWP's picked up on this with a programme of events over the summer, which is very good. If people from a young age get used to coming to the Pavilion, they'll keep it going into adult life; it keeps the community going.  
They certainly seem to be advertising more.  
When you look at the Visitors Book there's definitely a clientele that come from London and elsewhere for the exhibitions - they come for a day out - it brings money into the local economy.

**Anne Hynes**

I bring my 30 plus years working in the creative commercial sector. I'm well connected; I bring links to my London-based circles.

**Amanda King**

My Contemporary Visual Arts Network.  
I work in a cross-regional context, particularly linking with the Eastern region. Within the programme we're looking at sub-regional and themed networks - for example education / learning; marketing; the coast.

**Tony Leonard**

Recommend it to my friends - bring them to events.

**Catherine Orbach**

Schools, early years, people working in mental health and learning disabilities. There's still a big divide between Hastings and Bexhill.  
When I was Head of Education I felt my role was vital to building partnerships. The challenge is connecting with those education and learning networks - connecting with their agendas, drawing on their funding streams and building a more sustainable programme that is more sustainable as it draws on partners' resources - both in terms of pounds and of people. That's a vision of partnership that Alan Haydon wasn't necessarily comfortable with.  
The education department at DLWP is challenged by a lack of capacity currently. The circle of influence DLWP has had educationally has been limited to Bexhill - there's always been an ambition to have a wider remit, but it's not necessarily realistic.  
We're about to launch the Hastings and Rother Arts Education Network - joined up planning between educators and the cultural sector, embedding cultural learning within the curriculum.

One of Alan Haydon's challenges was understanding the relationship between learning / participation and the wider programme. Stewart Drew and the team now do get it - it needs to be embedded and flexible; it's about an approach to working in partnership.

At Farnham Maltings they let people come in and programme monthly jazz nights etc. They then bring the audiences with them. It's about openness and the sharing of ownership so other people have a vested interest in your success. The building becomes the vessel in which you co-develop things with people.

There's a challenge about the number of arts and heritage organisations along the coast; which partnerships are going to work?

### **Robin Patten**

My largest contribution is to endeavour to ensure that Rother District Council (RDC) and its elected members are aware of what's going on and of some of the problems and some of the solutions. If I say something to my fellow Councillors, as Deputy Leader, they tend to believe me (sometimes!).

Several of us Trustees are going to have to stand down at around the same time and it would make more sense to stagger the retirements so that there's continuity.

Having a fairly wide social circle, one endeavours to let them know what's coming up. The website now is better - they send out on a very regular basis what's coming up and the local paper is very worthy.

### **Natalie Trimby**

New partnerships, new organisations to work on projects. I've brought in a new audience with Tales for Toddlers. My ideal is developing relationships with young people so they feel comfortable being here; it's a big building and it's important to make them feel at home here.

I've been involved in setting up the Hastings and Rother Arts Network with Melanie Powell at RDC - it brings together schools, artists, organisations and local authorities; it's supported by the South East Bridge.<sup>3</sup> The first meeting was last week - over 50 people came: schools from Rother and Hastings, artists, cultural organisations.

It all comes down to resources. I'm programming, delivering and networking so I have little time to make funding bids. I want more links with schools and I want to run more schools projects but we need funding. There's so much I would like to expand on.

3. <http://www.artswork.org.uk/south-east-bridge>

### **Steve Williams**

I bring my connections as Chairman of the Board.

Why have we never had a relationship with the wealthy people in the area?

Have they never been asked? The Board needs to address that question.

## **12 How do you (might you better) interact / engage with DLWP?**

### **Kate Adams**

One of the impacts of the 2008 exhibition was that everyone got to know Paul. One of the legacies for our forthcoming project is that DLWP will have better reach to people with complex needs.

### **Stephanie Allen**

ACE already engages pretty well at every level - more with staff than with audiences and users.

### **Gregory Barker**

I don't think they particularly need me to do more than I do but I'm always happy to help. I always find the DLWP team very friendly. They should do a better job of inviting local Councillors - the private view for local Councillors and stakeholders was brought in at my behest.

### **Jeremy Birch**

As Council Leader involved in the City of Culture bid, we can't march people up the hill and down again. We have to follow through on what we've been talking about, even if we're not successful. We thought "why not go for it?" and brought in the Pavilion. As an Arts Council National Portfolio Organisation the Pavilion has a presence in the area - it would be strange if it wasn't part of the bid.

Does the DLWP do much in Hastings? I remember from discussions as part of the Arts Council's regional board that there was a feeling that the organisation was very much about the building.

As an individual, if I had better knowledge of the programme I might engage more.

As a local authority, we can better engage by building on the partnership that's been developing. In Hastings we have a cultural regeneration strategy, not a cultural strategy, so the DLWP is part of our offer. Do the DLWP and Jerwood make sure their openings don't clash? If one is having a very high profile show, should the other have something more low key? Is there scope for joint programming between the two galleries?

Hastings Borough Council currently delivers tourism and heritage on behalf of RDC.

### **Katy De Braux**

(No comment.)

### **Charles Clarke**

One question I have is how hard do they push their membership scheme? They could ask people if they've considered joining when they buy a ticket. It shouldn't just be a select club - why not bring in a reduced rate for pensioners?

### **Anne Hynes**

Perhaps there could be more public programmes, curator's tours of the exhibition, promotion through the internet.

They could run bars on the Ground Floor Terrace when the weather is nice. Perhaps street bands, films - not necessarily Punch and Judy, but there has to be another reason to visit.

**Amanda King**

It hasn't got a great reputation for working with artists locally. There isn't an artists' resource, for example. David Rhodes has been involved in developing off-site projects independently and with other local curators (such as Dan from Stour Valley Arts) and artists which is a positive step.

**Tony Leonard**

(No comment.)

**Catherine Orbach**

It's ad hoc at the moment. They could choose to have a partnership group, perhaps formalising existing relationships around learning and participation.

**Robin Patten**

As a Councillor your role is subtly different - you're not an elected Trustee - you're foisted on them. Whoever is appointed by the council needs to be prepared to go the extra mile. If RDC cuts its funding by £50k or £100k there's a risk the Arts Council will cut by the same amount. And there's no doubt going to have to be another major capital fundraising campaign in a few years' time.

**Natalie Trimby**

Trying to get teenagers into the building is difficult.

I've developed a project with Dv8<sup>4</sup> training organisation. They provide a tutor who delivers a film project - I give them space and showcase their work; the young people have their work shown on a monitor alongside the main gallery exhibition.

4. <http://www.dv8sussex.com/>

Learning and Participation has been quite hidden up to now, even though it's meant to be the heart of the organisation.

The plan is to recruit a new Trustee with expertise in Learning and Participation who would then hopefully make funding applications. It needs someone with art, schools and community knowledge.

I manage 20 or 30 learning and participation volunteers, and I induct all the Pavilion's volunteers. You need to nurture them.

It's the same with the relationship with schools.

It all comes down to resources.

**Steve Williams**

The plug should be jammed in tighter to the socket.

It's a broad church - there's room for everyone whilst still maintaining it as an eclectic art environment.

## **13 How important is DLWP – to you? – to Bexhill? – to the region?**

### **Kate Adams**

To me - very important.

To Bexhill - it's the Heart.

To the region - incredibly important - it brings international visitors.

### **Stephanie Allen**

To me it's very important.

It has the highest audience levels of all the galleries in the region.

The cross-artform programming is very successful and unique to the Gallery.

There are other models in the region offering similarly high-level visual arts programming, but as a model of cross-artform programming which places visual arts at its heart, it's the best in the region.

Diversifying the offer to include beer festivals or a panto for example is a difficult thing to pull off successfully - it can work as long as the offering is of a higher quality than you would find at other venues and is in line with the venue's style / brand / artistic ambition. Christmas events this year worked along these lines and I think successfully achieved this cross over.

Being confident and clear in your artistic identity is vital when you offer something different. It's a programming skill to build your brand and audience loyalty - it's about building trust. The audience needs to feel part of what you are doing. They will then trust whatever you give them is of a certain quality.

### **Gregory Barker**

To me - it's important. If it didn't have the extraordinary view it would have died years ago. It's a unique site.

It's part of Bexhill - integral to its identity. Part of the ongoing familial battle.

But in terms of the future of the town there's only so much it can leverage on its own. You need to have a strategy for Town Centre renewal.

### **Jeremy Birch**

To Bexhill - very important. Without it, there would be little visitor economy.

To me - moderately important.

To the East Sussex cultural offer - it's an important part of the picture. The Jerwood, DLWP and the Towner form a trio of contemporary cultural spaces.

### **Katy De Braux**

So incredibly important. Without it, there would just be blues in the pub around here. We wouldn't be able to do Summer Sing without DLWP - it has the ability to put on a professional event with huge numbers of people involved. The Music Service also depends on it.

Without the DLWP I'm not sure I would even have moved here.

Regionally the DLWP has a bit more experience than the Jerwood and the Towner; they're there for all of it.

### **Charles Clarke**

It's very important.

It gives the district a specific focal point and an identity.

The evening economy has to be balanced to the type of population we have - there are wider issues about attracting businesses into the local area.

Local wages are low - there are plans for a new business park off the link road which will bring more quality jobs.

I don't really see a link between the Pavilion and inward investment, although obviously it brings in visitors and they spend money in local shops.

No doubt Bexhill and Rother would be a lot poorer without the Pavilion. It's surprising how far people come to visit it.

**Anne Hynes**

To me it's important because that area needs to have access to culture. And the Pavilion is at the heart of the community. The Trustees are trying hard to steer the programme to being more popular - films, comedy and variation in the music programme.

**Amanda King**

It's the only thing in Bexhill! When you think about the Pavilion you think of a fabulous stand-alone building, not of Bexhill.

**Tony Leonard**

Very important. It's the flagship for Bexhill.

**Catherine Orbach**

Personally it's important - a landmark place, unique in what it offers. For Bexhill - it offers a unique set of possibilities. But it can be like the monster in the room, so it's important to get it in its place and working as it should. There are ways in which it could be having a better dialogue with the town. For the region, it's well-known. The rural towns around it don't venture to the coast - and people don't go much left or right. Turner Contemporary managed to get an extraordinary train deal (around £10 for a day return from London).

**Robin Patten**

To me personally I would be really disappointed if it wasn't there. It's something my wife and I derive an enormous amount of pleasure from having available. If it's success was in jeopardy I'd find it personally very upsetting. To Bexhill - I think it is incredibly important because it is the flagship building of the town, around which any future regeneration or improvement hangs. Regionally, with the Link Road and all the development in Hastings, it's really important. You wouldn't miss it till it's gone, and then there'd be a lot of upset.

**Natalie Trimby**

To me - it's very important. It's helped develop who I am. To Bexhill - it's very important: what else is there? To the region - it's been very important: the first of the galleries along the coast to have its refurbishment, before Towner, Turner and Jerwood. It puts Bexhill on the map.

**Steve Williams**

It needs to be in the minds of the burghers of Bexhill all the time. It needs to provide an offering that has something for everyone at some time. And it needs to make an intellectual contribution to the quality of life in the town. It should be bringing in stimulating things - or offering a venue for stimulating things by others. It needs to build links with education, both secondary and tertiary, and with the healthcare sector. The big missing thing is business. We've been weak at stimulating interest from business, although of course there aren't many big businesses in the area.

## **14 How might DLWP grow its customer base and become more responsive and resilient (robust) as an organisation?**

### **Kate Adams**

Does it need to grow its customer base? Seems pretty busy to me. It's not possible to be all things to all people. Some groups you're never going to win over - you might as well give up. DLWP needs to be more flat-lined as an organisation. You need to stand by the core principles of a quality programme, especially in the visual arts. It's very important to have pantos - the Auditorium has limitations as to what can be put on.

### **Stephanie Allen**

DLWP is doing a good job with audience levels and reach in the region. It needs to see where the audiences come from to enable them to develop audience relationships further, to engage people with what DLWP is trying to do and to target their offer more effectively. Next steps are to try and get more money out of the pockets of people coming through the door and levy greater bottom line income from the events programme. It's difficult to assess whether local messaging around the DLWP's offer is changing, but it is clear that Stewart Drew is doing a great job developing relationships - but difficult to find the basis of negativity and to what extent it is really based on experience or history. I think DLWP needs to change the story / narrative locally without necessarily changing the offer. There may be a fear of justifying arts spending among Rother councillors. DLWP needs to work to assess how to show its wider impact and benefit to the Council. DLWP needs to find ways to further demonstrate its direct economic impact in the town and the wider region. David Rhodes is making inroads with pop-up shops and the local artists' networks in Bexhill - this is starting to have an impact across the town and local region. Could DLWP extend the public use of the building out towards the beach? There are ways to fulfill different expectations and budgets - for example 50p cups of tea, outside booths with food and drink offerings - being seen to be providing a service for all groups. But there is a danger of being spread too thin and I understand that this takes time and resources. As public funding is cut back, arts organisations like DLWP have to optimise how they generate revenue - identifying the needs of different groups and tailoring strategies and packages for different audiences.

### **Gregory Barker**

There's more it can do to pull in the town, but that's clearly finite. It could do more to connect to the rural hinterland. It's doing a very good job attracting visitors from further afield. The challenge is to fire on all cylinders.

### **Jeremy Birch**

I can't comment on the marketing capacity - but it hasn't hit me. The programming lately has been more varied. I'm not sure how many people from Hastings go there. The road isn't bad in the evenings and the car parking is OK. There's a constituency in Bexhill who don't want anything to change. With the Link Road comes a substantial housing and business development - it could change the complexion of Bexhill, whether they like it or not. There will potentially be 2000 new homes, so the age profile of Bexhill and the DLWP's audience will change.

### **Katy De Braux**

Develop the live programme.

If the Auditorium was busier commercially it could provide more workshops for young people and generate resources that could be used to help community groups use it more cheaply. It is expensive for local societies - prohibitively so in some cases.

When events are on they put more people on the Bar; it's always the case at any venue - when it's full you get queues.

Events where you can bring drinks into the Auditorium are much more commercially successful. This is only allowed for standing events when the seats are taken out. You're not allowed to take drinks in for comedy but I'm not sure why this is.

### **Charles Clarke**

I know they're not willing to put on Tribute Acts but they're very, very successful.

I was told it's cheaper to keep the Auditorium shut than to put events on that lose money.

I can't see a situation where Rother would pull the plug. But you've got to be careful to keep the Arts Council on board. It would be a disaster if they pulled out.

We have a Bexhill Town Forum - the DLWP could do a presentation to that once a year - 20 minutes with 10 minutes of questions.

Because they weren't promoting the Pavilion as well as they might there was a negative feeling, but I think that's being addressed now. I believe they are listening. Bad news always spreads faster than good news. I think there's much less negativity of late - the local press has been much more positive.

### **Anne Hynes**

By putting on shows that people want to go to - and that sell out.

The Shop could play a bigger part - there should be more things for people passing through. Maybe there should be a weekend market on the Terrace - food, and local produce and products.

### **Amanda King**

I know they are doing all they can - it's difficult - and I think the collaborative marketing / events programming between Jerwood, Towner and DLWP is a good idea and it will be interesting to see how that goes in generating cross audiences.

They should perhaps have a look at more design themed events such as Mid-Century Modern.<sup>5</sup>

I think a relationship with HEIs is something that a number of the regional venues are developing and looking at the possibility of providing research or professional development modules for their students. Turner Contemporary is good at this. Of course DLWP has more to offer as a mixed arts venue.

I think Natalie does good work - our recent RADAR report into the regional offer for children and young people suggests more joined up activity across sub regional clusters of organisations would be an efficient and effective solution to capacity issues. Could there be more collaboration with Towner and Jerwood around education and learning programmes? I know DLWP has an elderly audience - it might bring more kids and families in?

5. <http://modernshows.com/the-shows/about-our-shows/>

### **Tony Leonard**

My sense is that visitors are encouraged to go round the experience but not to spend their money.

When people see the queue for coffee, they just give up. They should be pushing the books and other merchandise, perhaps with a floor walker.

There's not enough sales going on - they concentrate too much on getting the product right rather than sales.

**Catherine Orbach**

By broadening ownership of the programme through partnership working. Developing partnerships with other “people-based” organisations. It’s important to identify the gatekeepers, who are trusted by their own client groups.

There’s a need to look at new kinds of marketing regionally, maybe selling the experience of being here, rather than the programme.

The catering needs to be right.

Tales for Toddlers has been successful without a huge amount of marketing - it’s meeting a need.

The outdoor spaces could be better used - for example, the Friday Market at the Stade (in Hastings) has been very successful.

Maybe there could be new models of deriving income from commercial sources.

The key to fundraising is cultivating people - perhaps more could be done.

The ability to mix low and high brow - the building could put on alternative bingo nights - it has an invitation to walk that tightrope.

**Robin Patten**

There’ll always be a funding requirement.

I’m not sure about charging for entry, because you want it used. You want as many people in there, spending money in the Shop (which is much better than it was) and in the Bar and Café. It’s all about getting the trading account trading profitably.

Satisfied customers can also be encouraged to become Friends / Members.

We’re attempting to get a high profile fundraiser who can connect with wealthy donors.

It’s really important to have it as a living, jumping building.

The relationship with the local community is much better than it was. (The use of the roof has been absolutely brilliant.)

**Natalie Trimby**

Continue doing what it’s doing - building new relationships and new partnerships. We can’t do it on our own.

**Steve Williams**

The De La Warr is very keen to be part of the district-wide and county-wide regeneration strategy.

Nobody’s asked us - we’re desperate for marching orders!

We want to be part of a crusade - I speak for all the Trustees - it’s a message we feel we can deliver on now.

**15 Give us a few associational words to describe DLWP as it is now**

**Kate Adams**

Horizon, curves, stimulus, coffee, sunsets, space, open, accessible.

**Stephanie Allen**

Diverse, energetic, beautiful, iconic, experimental, ambitious.

**Gregory Barker**

(No comment.)

**Jeremy Birch**

Stunning building.

Finest staircase in Sussex – and beyond.

Stunning position.

**Katy De Braux**

Beautiful, inspiring whatever the weather, good food. Oozes creativity.

Underused.

**Charles Clarke**

Wonderful iconic building.

Lucky to have it.

**Anne Hynes**

Sleek but austere.

**Amanda King**

Iconic, friendly, surprising, hidden gem.

**Tony Leonard**

I think the DLWP has come a long way and is finally finding its original purpose. It is a regional and even national attraction and people travel to see the building and the arts programme and the events programme that is developing. It's imperative for the town it continues to build on its strength.

- Refreshingly unusual
- Challenging
- My front room.

**Catherine Orbach**

Beautiful, light, inspirational.

**Robin Patten**

Always worth a trip. Enjoyable experience.

**Natalie Trimby**

(No comment.)

**Steve Williams**

(No comment.)

## - and as DLWP might be?

### **Kate Adams**

All the same words - plus “inclusive”, “blue”.

### **Stephanie Allen**

Exemplary.

Shout more!

Providing leadership in the region and even further.

Telling the right story so it does not alienate the local demographic.

A better public realm between Bexhill Town Centre and DLWP.

### **Gregory Barker**

(No comment.)

### **Jeremy Birch**

More varied programming.

Appealing to different ages.

Fully part of Hastings and Bexhill’s cultural offer.

### **Katy De Braux**

On good days in the summer it’s really buzzing.

It would be good to see that all the time.

### **Charles Clarke**

Keeps high quality art exhibitions.

More embracing of the community.

More supported.

More of a family where everyone feels they can participate.

### **Anne Hynes**

Open.

### **Amanda King**

Lively, stylish, scholarly, buzzing.

### **Tony Leonard**

Vibrant, all ages, centre of the town’s activity.

### **Catherine Orbach**

Far ranging, broad, catholic, expect the unexpected.

### **Robin Patten**

Humming. Activity.

When Keane came the place was alive and electric.

Proactive and leading the agenda whilst remaining light on its feet so that it can react instantly and positively to any opportunity that will or might arise.

A glass half full attitude rather than a glass half empty.

### **Natalie Trimby**

(No comment.)

### **Steve Williams**

(No comment.)



*Top Row Left:  
The temporary mind mapping wall outside the Café / Restaurant entrance of the First Floor Level during April-May 2013.*

*Second Row left:  
The location of the mind mapping wall also proved a good observation point for the volunteer ethnographers as it was opposite the entrance to Gallery 2. At the time, this gallery was showing a video projection as part of the Shaun Gladwell 'Cycles of Radical Will' exhibition.*

*Third Row Left:  
Public interest grew as the wall began to fill with a mosaic of mind maps. Visitors to the Café and Gallery 2, stopped to look at, and often discuss, the maps and the mapping process with the attendant volunteers.*

*Fourth Row Left:  
The mind mapping wall contributed to the animation of the First Floor lobby space and provided an opportunity for dialogue with the visiting DLWP public.*

**Mappers came from these postcodes:**

- Unknown – 11
- B96 (Redditch, Worcestershire) – 1
- BN2 (Brighton) - 1
- BN3 (Hove) – 3
- BN7 (Lewes, East Sussex) – 1
- BN10 (Peacehaven) – 1
- BN20 (East Sussex) – 1
- BN21 (Eastbourne) – 1
- BN22 (Hampden Park, Eastbourne) - 1
- BN23 (Eastbourne) - 1
- BN24 (Pevensey) – 1
- BN27 (Herstmonceaux, Hailsham) - 2
- BR3 (Beckenham, Kent) – 1
- CT20 (Folkestone) - 1
- EN10 (Broxbourne, Hertfordshire) – 1
- GU23 (Woking, Surrey) - 2
- HP19 (Aylesbury, Buckinghamshire) – 1
- London – 2
- N10 (Tetherdown, London) – 1
- NW8 (St John’s Wood, London) - 1
- PO22 (Bognor Regis, West Sussex) - 1
- RH13 (Horsham, West Sussex) – 1
- SE21 7HR (Great Brownings, London) – 1
- SE26 (Sydenham Hill, London) – 3
- SM2 (Sutton, Greater London) - 1
- SM6 (Wallington, Greater London)- 1
- SS16 (Basildon, Essex) - 1
- TN5 (Ticehurst, Wadhurst) – 1
- TN12 (Paddock Wood, Tonbridge) - 2
- TN19 (Etchingham) - 1
- TN33 (Battle) – 1
- TN34 (Hastings) - 7
- TN37 (St Leonard’s on Sea) – 2
- TN38 (St Leonard’s on Sea) - 3
- TN39 (Bexhill) - 18
- TN40 (Bexhill) - 29
- TW9 (Richmond, London) – 1
- France – 1
- Vienna, Austria - 1

## A2 Mind Map Synthesis and Summary of Findings

### A2.1. Date completed

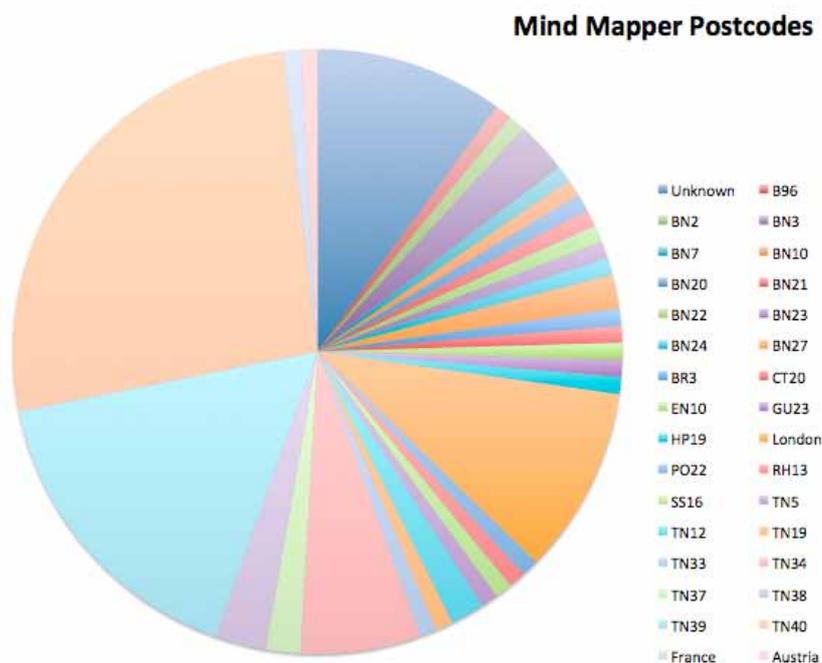
DLWP staff and visitors 111 produced mind maps between 29th April and 7th May 2013. As they were created, the maps were posted on a display wall to create a mosaic of mind maps.

Mind maps completed by date:

- Undated - 10
- 29 April – 7
- 30 April – 6
- 01 May – 4
- 02 May – 5
- 03 May – 15
- 04 May – 22
- 05 May – 20
- 06 May – 11
- 07 May – 11

### A2.2 Mapper Postcodes

Over 50% of the mappers were local.



## A2.3 Mapper Occupations

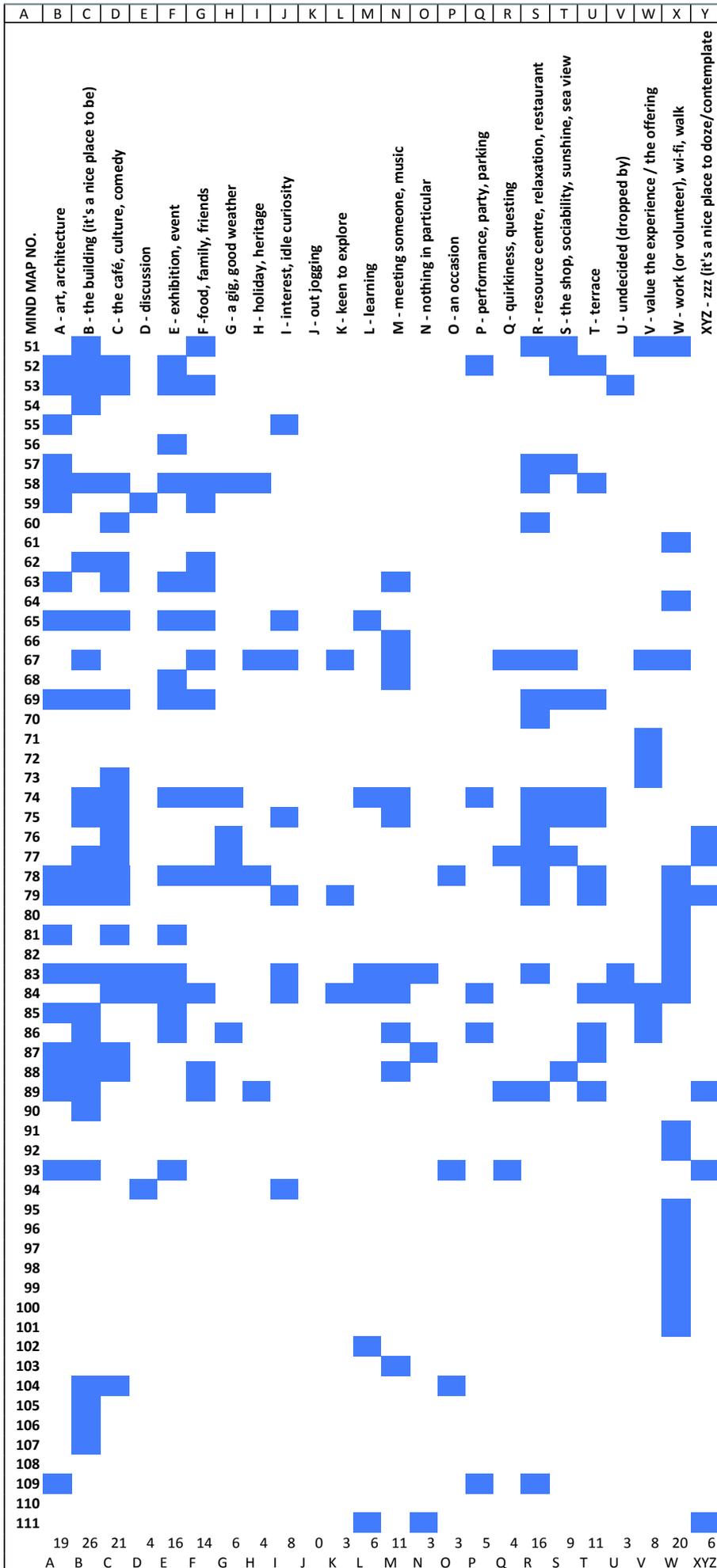
Academic - 1  
Academic Researcher, Writer, Consultant – 1  
Airline Cabin Crew – 2  
Architect – 3  
Architect, Urban Designer, Film Maker - 1  
Artist – 1  
Arts Professional - 1  
Artist Blacksmith - 1  
Builder – 1  
Builder-Developer - 1  
Careers advisor and tapestry weaver – 1  
Career – 1  
Civil Servant - 1  
Cleaner – 1  
Cultural Regeneration Consultant - 1  
Deputy Manager for training provider – 1  
Designer Retailer - 1  
Design greetings cards and catering - 1  
Doctor - 1  
DLWP Staff - 14  
DLWP Volunteer – 6 (counted twice due to other occupations)  
Facilities Supervisor - 1  
Furniture Designer – 1  
Heritage building consultant - 1  
House mother – 1  
Interior Designer -1  
Kitchen Designer -1  
National Gallery Guide - 1  
NHS Technician – 1  
Postman - 1  
Professional embroiderer – 1  
Project Manager -1  
Public relations consultant - 1  
Research Director (IT) - 1  
Retired (no description given) – 16  
Retired (Artist) - 1  
Retired (Arts / TV) - 1  
Retired (Change Management Consultant) - 1  
Retired (Graphic Designer) - 1  
Retired (Journalist) – 1  
Retired (Teacher) – 1  
Retired (Writer) - 1  
School child – 10  
Self Employed -1  
Sex Health Advisor - 1  
Student – 7  
Support Worker - 1  
Teacher – 6  
Training Consultant – 1  
Unemployed - 1  
Unknown – 7  
Voluntary work - 1  
Young Child – 3

## A2.4 What brings the mapper to DLWP?

These are total mentions for this question out of 111 mind maps:

1st position (46 mentions)	= B – the building (it’s a nice place to be)
2nd position (38 mentions)	= C – the café, culture, comedy
3rd position (37 mentions)	= E – entertainment, event
4th position (33 mentions)	= A – art, architecture
5th position (31 mentions)	= F – food, family, friends
6th position (26 mentions)	= W – work (or volunteer), wi-fi, walk
7th position (25 mentions)	= S – the shop, sociability, sunshine
8th position (23 mentions)	= R – resource centre, relaxation, restaurant
9th position (21 mentions)	= M – meeting someone, music
10th position (20 mentions)	= T – terrace
11th position (16 mentions)	= I – interest, idle curiosity
(16 mentions)	= XYZ – zzz (it’s a nice place to doze / contemplate)
13th position (15 mentions)	= G – a gig, good weather
(15 mentions)	= V – value the experience / the offering
15th position (12 mentions)	= L – learning
16th position (9 mentions)	= Q – quiriness / questing
17th position (8 mentions)	= P – performance, party, parking
18th position (7 mentions)	= D – discussion
(7 mentions)	= K – keen to explore
20th position (6 mentions)	= H – holiday, heritage
(6 mentions)	= O – an occasion
22nd position (4 mentions)	= N – nothing in particular
(4 mentions)	= U – undecided (dropped by)
24th position (0 mentions)	= J – out jogging

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	
MIND MAP NO.	A - art, architecture	B - the building (it's a nice place to be)	C - the café, culture, comedy	D - discussion	E - entertainment, event	F - food, family, friends	G - a gig, good weather	H - holiday, heritage	I - interest, idle curiosity	J - out jogging	K - keen to explore	L - learning	M - meeting someone, music	N - nothing in particular	O - an occasion	P - performance, party, parking	Q - quirkiness, queuing	R - resource centre, relaxation, restaurant	S - the shop, sociability, sunshine, sea view	T - terrace	U - undecided (dropped by)	V - value the experience / the offering	W - work (or volunteer), wi-fi, walk	XYZ - zzz (it's a nice place to doze/contemplate		
1																										
2																										
3																										
4																										
5																										
6																										
7																										
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50																										
	14	20	17	3	21	17	9	2	8	0	4	6	10	1	3	3	5	7	16	9	1	7	6	10		
	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	XYZ		



Responses per mind map to what the Pavilion offers the mapper.

## A2.5 What the Pavilion gives the mapper

Words were extracted from the 111 mind maps in response to the question: What does the Pavilion give you?

The word cloud below highlights the words most often mentioned - such as exhibitions, art, meeting, building, architecture, view, sea - from the total of 2,202 (overwhelmingly positive) unique words extracted from the mind maps. Listed opposite is an alphabetical compilation of the words / phrases from the mind maps with repeat words edited out.



- A base
- A benchmark building that adds value to the area. Goes against the trend of amusement arcades and low rent activities that do not feed the soul or promote development in people.
- A beautiful place to sit down and think
- Access to arts
- Access to auditorium gigs
- Access to community
- Access to networks
- A challenge
- Access to film, music, art locally
- Achievement
- Acres of sand
- Afternoon tea – yummy
- A great looking building
- A great space
- Air
- A job
- Alvar Aalto chairs
- Amazing architecture
- A mix of nature and humanity
- An elegant building - a sense of elegance, happiness, wellbeing
- A nice space
- A place to belong
- A place to bring friends
- A place to develop ideas
- A place to meet
- A place to meet family and friends
- A place to meet friends
- A place to shelter when weather gets bad
- A position in the local community
- A rest, shelter
- Architect Mendelsohn - (has a) personal connection
- Architecture
- Architecture, Mendelsohn, Chermayeff
- Array of shows
- Art
- Art and deco building
- Art books
- Art deco delight
- Art deco architecture - inspiring
- Art deco fantasy
- Art exhibitions
- Art gallery
- Artist networks
- Art - room for both - cutting edge and locals - think of demographic
- Art space
- Art - study
- A space on the seashore which is always available
- Atmosphere - sociable, calm
- Auditorium
- A venue, a meeting place, a location, a destination
- A view of others, activity
- A warm drink in an inviting and unique building
- Awareness workshops

- Balance
- Balcony
- Bandstand
- Battle to preserve the building
- Beauty
- Beauty and nature
- Beauty - position -wide view, building - classic, good for a cup of tea
- Beautiful building
- Beautiful, iconic building from a past age
- Beautiful setting/sea view
- Beautiful working environment
- Be challenged
- Best coffee in town
- Big part of my life

Beautiful views  
 Because it's next to the beach  
 Best coffee and cake in town  
 Best view of the sea  
 Big bubble window  
 Big sky  
 Billy Bragg  
 Bingo  
 BMX noise  
 Bright open spaces  
 Brill BMX events  
 Brilliant exhibitions  
 Books  
 Bookshop  
 Broaden horizons  
 Building - iconic  
 Building - design, space, quietness, history, icon  
 Building - life and maintenance, conservation  
 Bus on roof  
  
 Café  
 Café and restaurant - local suppliers very good;  
 healthy and a bit indulgent too  
 Café, drinks, lunch, friends  
 Café: food, drink, refreshment  
 Café/restaurant - refreshment, wi-fi - nomadic  
 working, informal meeting space,  
 Café / sea view cafe  
 Café - watching  
 Café with a view  
 Calm  
 Calm or rough sea  
 Cards  
 Career CPD  
 Career development  
 Casual employment for young family members  
 Challenges  
 Challenging art  
 Chance to bring challenging work to new  
 audience  
 Childhood memories  
 Children playing  
 Children's activities  
 Children's show and entertainment  
 Cinema  
 Circus summer school  
 Close to home  
 Coffee  
 Coffee / cakes (a bit expensive)  
 Coffee shop - lunch, afternoon break  
 Comedy stars - lots of laughs  
  
 Come here with school  
 Companionship  
 Concerts  
 Connections with high quality creative  
 professionals  
 Conserve  
 Contemporary art  
 Continuity  
 Conversation  
 Cool architectural design  
 Cool shop  
 Cool stairs  
 Courses  
 CPD  
 Creative inspiration  
 Creativity  
 Crit Group  
 Cultural experience  
 Culture  
 Culture - great to get a modern slant  
 Culture on doorstep  
 Cup of coffee  
 Cultural challenge  
  
 Dance  
 Daughter's dance in film space

Daydream  
 Day out  
 Day trip from London  
 Deep inward breath  
 Did I mention the view?  
 Discovery  
 Discuss/debate  
 Displays - art  
 Do business  
 Drama  
 Drinks  
  
 Easy to introduce young people to a different  
 and interesting view and exhibitions  
 Easy to park  
 Eat/drink  
 Educational  
 Education in visual arts  
 Employment  
 Elegant architecture  
 Elegant, Bauhaus  
 Enjoy  
 Enjoy the beach  
 Entertainment  
 Environment  
 Exhibitions - some better than others  
 Events  
 Excellent local facility  
 Exciting programmes (improving all the time  
 with films and NT shows)  
 Exhibitions  
 Exhibition / event  
 Exhibitions - school  
 Exhibitions that fascinate and make you think  
 Exhibitions - varied, eclectic, free  
 Experience something new  
 Experience the building  
 Exhibitions, books, posters, entertainment,  
 architecture, art, lectures  
 Experience  
 Expectation of a cup of coffee with views across  
 the sea and some days, sailing boats.  
 Experimental projects  
  
 Family  
 Family events  
 Family friendly - good facilities for babies  
 (feeding, changing, spacious for prams)  
 Famous stuff  
 Fantastic building  
 Fantastic range of quirky books  
 Fantastic views  
 Fantastic view, nature  
 Feel pride  
 Film  
 Films - great idea  
 Films shown  
 Find art exhibitions too elitist  
 Find out more about art  
 Focus for young ones using prom for leisure  
 Food  
 Food and drink - lunch  
 Food and fluids  
 Food - sandwiches, decaff latte, bread & oil,  
 cake (Guinness mmm)  
 Forgiveness for John McAslan - Decimus Burton  
 would have loved it  
 Free exhibitions, art, sculpture  
 Free to use  
 Friendliness / helpfulness of staff  
 Friendly faces  
 Friendly staff  
 Friendly staff who love the place  
 Friendly - warm welcome, enthusiasm, eager  
 to share  
 Friends  
 Friends and good people to know  
 Fun

Functions  
 Fun events outside  
  
 Gallery  
 Gallery, exhibitions, artists, education  
 Gallery - exhibitions, interesting, different  
 Gallery space - stimulating exhibitions  
 Game and play  
 Get married  
 Gifts for others  
 Gigs  
 Gigs and Cinema  
 Gives opportunity for me to take visitors  
 somewhere in Bexhill  
 Glamour, excitement  
 Good all weather venue  
 Good atmosphere  
 Good coffee  
 Good exhibitions  
 Good feeling  
 Good food  
 Good layout  
 Good place to arrange meetings  
 Good relationships  
 Good service  
 Good sightseeing  
 Good view  
 Great auditorium  
 Great café  
 Great coffee  
 Great films  
 Great food  
 Great movies - and the NT  
 Great place for photography  
 Great prints in the shop  
 Great shop  
 Great views  
 Green garden  
  
 Handy lift  
 Handy stairs  
 Have a coffee  
 Have lunch  
 Historic building  
 History  
 Hive of activity and creativity  
 Holiday here  
 Holidays relaxing  
 Horizon  
 Huge PR value to Bexhill  
 Human interaction - feeling part of the  
 community  
  
 Ice cream  
 Iconic architecture  
 Iconic modernist statement architecture  
 Iconic - style, art deco, statement  
 Ideas  
 I experience it as central to Bexhill, yet  
 not dominant; it and Bexhill are mutually  
 accommodating.  
 I like to go to the bandstand  
 I like to go to the beach  
 Income  
 Indoor + outdoor - all seasons Good café  
 Inspiration  
 Intergenerational stuff  
 Interest in architecture  
 Interesting exhibitions  
 Interesting, inviting interior full of interest  
 It entertains, it informs, it serves - beautifully.  
 It is a unique backdrop to the beach and the  
 seafront.  
 It is a visual delight, the style of a moment in  
 time and a connection with the philosophy of  
 the designers.

Its location enables the visitor to experience the elements in all seasons, a refuge behind the glass in winter, a café vantage point in storm and wind, and a special ledge in summer that enhances the delights of the seaside.

It's my place

It's scale and style is human. There's room for baby buggies, wheelchairs, groups, couples or single coffee drinkers.

It's the heart of Bexhill - iconic, must be valued.

Job

Kind service

Knowledge

Lamp

Learning

Learn something

Leisure

Leisure time

Levels of people

Lift the Lid

Light

Lighting

Like or dislike - irrelevant - it's open, it's here, use it!

Listening, watching, talking

Little visits - Bus on roof

Live music - younger bands, classical, etc.

Local art exhibitions

Local landmark

Local / national theatre, comedy

Location, location, location

Location - parking, coastal, close to town centre

Location - perfect

London arts

Look at art

Love it

Lovely building / space

Lovely food, coffee and wine

Lovely shop

Lunch

Maternity leave

Meeting new people

Meeting place

Meeting place - a great view - a destination and shared time environment for family and partners.

Meeting place for friends and family

Meeting place - coffee, lunch, friends

Meeting place - social and business

Meeting place with friends

Meeting point

Meet people

Meet people (colleagues and clients)

Memories

Memories of past visits

Memories - played piano on main stage aged 8

Mendelsohn and a bit of Chermayeff

Mind bending, 'confusing' toilet for ladies

Mixture of ages

Moaning

Modernist architecture

Money

Music

Music festivals

Musicals

My favourite building

My friends / visitors love it - accessible to all

My past and future

Nature, views, sun, sea, storm

Near walks, Rye, etc.

New understanding of visual art

Nice cups / pots of tea Music

Nice food

Nice people

Nice place to meet friends

Nice view

Nourishment for mind, body, soul

Observing other visitors (always so interesting)

Old badminton tournament

Open

Open space - indoor and outdoor

Opportunities

Opportunity for collaborative programming

Opportunity to contribute

Opportunity to meet incredible artists and musicians

Outdoor films

Outdoor space

Pantomime

Peace

People

People, leaflets, engagement

People watching

Perform

Performance space for large events

Personal development

Pictures

Place of peace - views wonderful, lunch, coffee

Place to meet

Place to meet and eat

Place to meet friends

Place to bring visitors

Place to do other work or writing - wi-fi in café

Place to play

Place to socialize - meet friends, café

Place to socialize - indoor and outdoor

Place to visit at lunch

Pleasant surrounding

Pleasure

Position in artistic company

Possibilities for audiences

Pride - defines the area

Professional connection partnership

Promote

Provides canvas for DLWP

Provides landmark structure in Bexhill - sense of history, modernism, etc.

Provides point of exploration for new artists and formats

PR - good coverage in the press and local publications

Quiet time to think (sometimes)

Really amazing space

Recreation

Refreshments – café

Relationships

Relationships (friends)

Relaxation

Relaxing by the sea

Resource for my students

Restaurant

Restaurant - coffee is great

Rest recharging of batteries / renewal of energy

Rooftop and staircase

Roof top - loved the beach idea last year with music

Sea

Safe haven

Salary

Salary and pension

Sales

Scope and inspiration

Scenery

Scooter rides

Sculptures

Sea

Sea and sea view - amazing  
 Sea - beach - sunny days - birds - light  
 Seafront, beautiful, great location  
 Seafront focal point  
 Seascape, seagulls  
 Seaside  
 Sea view  
 Sea views - 'Babychino' watching the sea  
 Second home  
 See a concert  
 See arts, Arts Council  
 See exhibitions  
 See something unusual  
 Sense of belonging to (a) community  
 Sense of ownership  
 Sense of place  
 Shelter from the buffering wind  
 Ship associations  
 Shop  
 Shop, books, cards, prints, tickets  
 Shop - presents  
 Shop - wide variety of art related goods  
 Shopping  
 Show art work  
 Shows  
 Skills  
 Sky, horizon, sea, beach, colonnade, windows, staircase  
 Smiley staff  
 Sociable  
 Social life  
 Social meeting point  
 Social space  
 Solitude  
 Somewhere to look at the sea  
 Somewhere to sit and talk  
 Something to talk about  
 Something to talk about with friends  
 Something to think about - don't always get it but good to be open minded  
 Something unique - particularly in Sussex  
 Somewhere for a good lunch  
 Somewhere to bring family and friends when visiting  
 Somewhere to bring friends  
 Space, light, a view, rest, relaxation  
 Spaces  
 Spiral stairs  
 Staircase  
 Status  
 Story telling  
 Status  
 Still has connections with original through TV shows and films  
 Stimulation  
 Studio space - group workshops  
 Stunning building  
 Stunning modernist architecture re a connection with a time that has been forgotten  
 Summer holidays  
 Sun  
 Sunsets  
 Sunny and windy  
 Sunny, light, joy  
 Sunshine  
 Sun terrace  
 Support artists  
 Sweeping lines  
 Sweeping staircase and view  
 Swish staircase  
  
 Tables and chairs  
 Take part  
 Take photos  
 Tea, food, seating, café  
 Tea on the balcony  
 The art, pea mint soup, the toilets, the stairs, the balcony, the sea  
  
 Theatre  
 The beach  
 The Big Draw  
 The big windows  
 The books  
 The building  
 The coffee bar  
 The exhibitions - free with it - makes me grow, excellent  
 The exhibits  
 The gallery  
 The Hop 1980s The building and its structure and history  
 The lift  
 The modernist building  
 The most stunning view  
 The name De La Warr  
 The opportunity to visit art exhibitions  
 The sea  
 The seaside, fresh air, view  
 The view  
 The Waltz  
 Think of all the improvements  
 Time killer - wife and family having hair cut so will need picking up  
 Toilets  
 Tony Benn  
 Tours, lectures, talks  
 Towner, Jerwood, AFI+2, De La Warr  
 Toy shop  
 Train and bus route  
 Tranquility  
  
 Unusual gifts in shop  
 Up on the roof  
 Upstairs lobby - public engagement space  
 User-friendly building  
  
 Varied music  
 Variety of exhibitions  
 Very white - Part of the South Coast's string of pearls  
 View - wonderful  
 Views  
 Views of sea  
 View - space  
 Violin concert  
 Visual art  
 Visit town  
 Volunteering  
 Volunteering opportunity - social, knowledge  
  
 Walk along the (sea)front  
 Walks  
 Walk (to a) bit of great culture  
 Watch movies  
 Welcome refreshing drink  
 What a beautiful day  
 Will Self was great  
 Wind  
 Window curves  
 Window on the seascape  
 Windows  
 Wonderful art deco building  
 Wonderful sea views  
 Work / profession  
 Work experience  
 Workshops  
  
 You can eat  
 You can have fun  
 You can shop

## **A2.6 What the mapper would like to see in future**

The themes relate to:

### **1.0 PROGRAMMING**

#### **1.1 MUSIC**

- More concerts in general - develop the hall as a regular music venue.
- More live music outside / on weekends / summer Sunday music
- Musicians in foyer at coffee time (11ish) and tea time (3.30ish) for short performances (20-30 minutes) - flute, strings, singing, etc. So you could bring friends for a cup of tea and know that there would be a buzzy atmosphere and variety. On a basis that local musicians could promote themselves (give out cards, sell CDs). Helping the DLWP and helping musicians in the community. This would draw people in - "I wonder what's on at DLWP today?"
- Small - medium sized venue for regular live music / events / one day music festivals curated by bands.
- Broader spectrum of live music (including) perhaps a little light music, more classical concerts, ENO touring, more jazz music.
- More free entertainment by volunteer musicians
- Need more well known bands ("Noah & Whale was fantastic").
- Local music, music venue, music festival.
- Music school.
- "Saint Etienne - must play here!"
- "Looking forward to Regina Spektor - more like this please!"

#### **1.2 THEATRE**

- Shakespeare plays - inside or out.
- Fringe theatre.
- Live theatre like The Devonshire Eastbourne.
- Theatre school.
- More popular entertainment in theatre - discos, dances, music and comedy.

#### **1.3 FILMS**

- More cinema nights / films - in the Auditorium and outside.
- Continue with cult and interesting films.
- Film festivals.
- More art house films.

#### **1.4 LITERARY**

- Book / literary events.
- Spoken word festival.
- More writing workshops or events with writers' input.

#### **1.5 EXHIBITIONS AND VISUAL ARTS**

- Continue the variety of art shown.
- Keep range of exhibitions as broad as possible.
- Would love to see more photo exhibitions (not local amateurs!)
- Textile exhibitions.
- More exhibits on architecture and design given the nature of the DLWP - Put on a Mid-Century Modern show here - Retrospective of the 50s.

- It has things to look at but needs more life injected into exhibits - more energy.
- Would love to see more modern designers doing shows where they create in front of you: Zoe Murphy upcycles interesting furniture, etc.
- A TV screen explaining the history of the place and Serge Chermayeff on being a refugee.
- Exhibitions of local artists' work. Have a selection process – a wealth of talent in the town. "The People's Palace"- why not showcase the people's work?
- More 'traditional' art.
- Less elitist art - pop art - bring back Warhol.
- You put on very good exhibitions - Ian Brakewell, Catherine Yas and present one - why change?
- Keep it current and cutting edge, or just a bit edgy. Southbank Centre feels a bit like this, nice.
- Perhaps the chance to see Grayson Perry?
- Regular change of exhibitions / quicker turnaround times for 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?
- Contemporary culture - multi media.
- Better (exhibition) videos.
- Guidance through exhibits - weekends, on web site. Would love to see more art as I am an artist - but not so obscure - sometimes I do not understand the ideas.
- Develop the online videos.
- Online / virtual festival.
- More gallery talks.

#### **1.6 FAMILY ENTERTAINMENT**

- More family days and family entertainment / interaction.
- More shows / Pantomime.
- Activities for the under fives.
- Children's play area.
- Always have a place for kids to be creative - e.g. the drawing area in the Shaun Gladwell exhibition.
- Summer children's activities.
- Roller skating rink.
- Christmas tree and lights on in evening.

#### **1.7 YOUTH OFFERING**

- More young people-orientated attractions / activities involving young people.
- Encourage a change in demographic:
  - acceptance of youth
  - continue the varied range of books
  - let The Source make more of the space.
- Performing arts for young people.
- Youth discos.
- Live music for young people.
- Keep adding exhibitions, etc. to interest the young.

## **2.0 LEARNING AND PARTICIPATION**

- Multi-media learning and engagement hub with digital library.
- Develop 1930s study centre and/or permanent collection.
- More workshops & classes / programmes / evening art classes / training.
- Hands on - learn a skill e.g. papermaking, hat making, jewellery, art techniques.
- Children's workshops – CATCH 'EM YOUNG.
- Drama / dance workshops.
- Art school.
- (Enhanced) links to local art colleges and education.
- Increased (staff) opportunities for personal development and careers - (more) opportunities to create, develop existing skills and learn new skills.
- More competitions and public participation activities.
- More meaningful engagement of people.
- The future: As the guidelines suggest, the future is about growing connections. The key word for me is engagement, social engagement and interaction.

## **3.0 COMMUNITY FOCUS**

- Keep the Pavilion at the centre of the community and accessible for everyone - foster a sense of pride - more community events.
- Offer Tours around Bexhill - 'We Love Bexhill'.
- More volunteer opportunities.
- Better links with local businesses and shops.
- Stronger local involvement with future plans.
- Develop more partnerships.
- Encourage involvement of the Sussex arts community.
- More engagement with and support for wider, local artistic community - artist shows from Hastings / Bexhill - Local artist weekend at the Pavilion.
- More evening programmes.
- Maybe we can do (an) open party for everyone once a month.
- Celebrations.
- 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.
- Organise ladders (leaders?) for advance of social activity as in past years.

## **4.0 PRESERVATION OF THE BUILDING & OFFERING**

- The preservation of the integrity of (the) building in totality of setting - exhibitions, teas, meals.
- More of the same please - it's great!
- Please keep everything the way it is - charming, peaceful, full of character, relaxing, interesting.
- Building - Front of House staff 'uniform', needs TLC, longer hours in summer, sponsored light shows on external walls.
- Essential to ensure the building is sustainable and maintained properly / Want to see building maintained and structure safeguarded - e.g. main stair window repair.
- Needs to be seen in a wider regeneration context / more regeneration needed.

## **5.0 BETTER USE OF OUTDOOR SPACES**

- In general, use the outside space more.
- More entertainment on the Terrace.
- Make better use of the bandstand / make it weatherproof.
- More outdoor music / films / outside events.
- More public art both inside and outside - Beautiful, interactive sculptures on the putting greens.
- More use of the roof - e.g. parties.
- Do more things on the beach / More exhibitions on beaches / sand sculptures and statues.
- Greater use of terrace for outdoor sculpture, craft fair, Xmas market, concerts, events, bands, big games of chess, local art for sale.
- DLWP to be used as a constant for youth events (or coaching) in BMX and skateboarding.
- Using outside space to engage visitors in making art or experiencing it e.g. mazes, walking, coloured pathways, filming in real time - show on screen.
- Use forecourt for shows and rallies, jumble sale.
- Use local brass and military bands available.

## **6.0 INTERIOR AND BALCONY IMPROVEMENTS**

- More sofas generally / in the coffee shop.
- Space to just hang about.
- A quiet place for relaxation and reading.
- Shared work bench for working.
- A music centre for small group performances / music in Café.
- Redesign the Bar to be more friendly and relaxing.
- Refurbish / replace outdoor café tables / chairs.
- Fresh lick of paint.
- Better heating.
- Paper towels in toilets.

## **7.0 RESTAURANT / CAFÉ IMPROVEMENTS**

- Better Restaurant / Café overall.
- Better service.
- Serving food later (5-6pm?).
- Open Restaurant for evening meals.
- Bar that's open in the evening.
- Afternoon tea dance.
- Foodie evenings in Café.
- Seafood restaurant with live piano music - fresh fish from Hastings fish market - some evenings people would travel to eat quality seafood in a beautiful location like this.
- Menu changes - lunch could be better, allow fish and chips, develop breakfast / brunch menu.
- A range of Sussex beers at good prices.
- Better coffee (small batch coffee from Brighton to DLWP)
- Syrup for coffees.

## **8.0 COMMERCIAL OPPORTUNITIES**

- Longer opening hours generally / in the summer.
- Regular / part openings in the evenings.
- Open summer for drinks.
- Develop outside space for Café.
- Wine tasting.
- Vegetarian festival.

- Farmers' market.
- Food / music weekends.
- Artisan / vintage markets.
- Antique fairs.
- Arts and crafts market (e.g. summer evenings and weekends - sunset market).
- Xmas market.
- Winter - ice skating rink (winter wonderland) in front of Gallery 1 - seaside - mulled wine, rides, market, sparkly lights, etc.
- Additional shops / Shops in Colonnade would help.
- More interesting gifts in the Shop.

## **9.0 VIABILITY**

- Grow income and financial independence - put Pavilion on a profit-making basis to reduce reliance on rate payers.
- Secure adequate funding / Succeed in getting funding for a radical partnership by 2015 - with a non-statutory funding base.
- Ensure the management and operational structures are right ('flatter', less hierarchical organisation, open / receptive).
- Maintain a continuous programme of diverse and thought provoking events, a variety of programming and offering, quality visitor experience.
- More creative ideas / solutions to:
  - Make the building a magnet
  - Grow its (the organisation's) influence
  - Make (the venue) more vibrant
  - Improve the visitor experience
  - Make better use of assets
  - Make extensive use of the building as performance space.
- Curate the feeling of young and old without selling out!
- Look to the future - stop living in the past.
- More special events - "Evenings with ..."
- 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.
- Better links / new relationships with (local) audiences:
  - Cater more for an average age of Bexhillians
  - Developing young people
  - Something for everyone
  - Something for returning visitors.
- Generally continue moves towards more cohesive offer for both Gallery and Auditorium as well as for local, regional, national audiences.
- Like to see greater balance / focus on excellence and accessibility in Auditorium as in the Gallery.
- Increased social capital – cultural value, wellbeing, accessibility, sustainability, engagement.
- (Develop) symbiotic and mutual relationships and interactions (to ensure) high quality progress and legacy (of DLWP).

## **10.0 AFFORDABILITY**

- More entertainment that is either free (sometimes), cheaper or as affordable as possible.
- Discounts for locals.
- Better events deals for local charities and/or groups - offer limited number of 'free evenings' - (by) ballot or submission.

- Exhibition space opened up to local artists for a nominal sum.
- Love the shop - but quite expensive.
- Would love to attend the shows but the ticket prices are too high.
- Cheaper drinks / food.

#### **11.0     MARKETING AND PROMOTION**

- Promote South Coast or Sussex coastal galleries jointly - complementarity with Jerwood (Towner and Turner Contemporary).
- Better connections to Hastings / Eastbourne / Bexhill - art galleries, regular business, etc.
- Market and publicise Pavilion in Continental Europe.
- Improve the web site!!!
- More use of social media.
- Furthering new ways of thinking and visitor interaction.
- 'Friends of DLWP'.
- Family adverts (offers?).
- Provide contact via FaceBook (seems to have stopped).
- E-mails about new openings.
- (Provide an) information hub.
- Better PR - list of patrons, events boards in town, seasonal brochures, an AGM, "Meet the Trustees".
- Encourage more visitors to come - (via special events such as) - good family get together once a year, a culture show for everyone to watch, open the restaurant until 11pm for a night party.

# Group 1\_walk route\_1hr



# Group 2\_walk route\_1hr



# Group 3\_walk route\_1hr



Left:  
Maps of the three Town Centre talk-walk routes for the Design Charrette.

# A3 Design Charrette Synthesis

## A3.1 Charrette participants and groups

### OVERALL CO-ORDINATION

- **Stephanie Mills** - Architect, Consultant, Associate, NEA

### GROUP 1

- **Sean Albuquerque** - Principal at ABQ Studio, Chartered Architects
- **Nick Ewbank** - Director, NEA
- **Oliver Hensley** - 2nd year Architecture Student, Liverpool University
- **Anne Hynes** - Cultural / Retail Consultant, Trustee, DLWP, Former Commercial Manager, Southbank Centre
- **Natalie Trimby** - Learning & Participation Coordinator, DLWP
- **John Worthington** - Director, Academy of Urbanism (A of U), Co-founder of DEGW architects and space planners.

### GROUP 2

- **Fiona Abercromby** - DLWP Volunteer
- **Stewart Drew** - Director and CEO, DLWP
- **Prof Fred Gray** - Associate, NEA
- **Eddie Lloyd-Dyke** - Dyke & Dean / 14 Claremont, Hastings; Industrial Designer-Retailer
- **Biljana Savic** - Architect / Urban Designer; Interim Operations Manager, Prince's Regeneration Trust
- **Sally Staples** - Cultural Strategy Manager, East Sussex County Council

### GROUP 3

- **Stephanie Allen** - Relationship Manager Visual Arts, ACE South East
- **Tom Budd** - 2nd year Architecture Student, University College London
- **Felix Lozano** - Wave, Hastings - Graphic and Web Design Co-operative
- **Sally Ann Lycett** - Director of External Relations, DLWP
- **Steven Smith** - Architect / Urbanist - Director, Urban Narrative

## A3.2 Routes taken for talk-walks

The introductory session for the design charrette was followed by a guided tour of the Pavilion and its environs to enable participants to explore and analyse the interconnectivity between the Pavilion's interior and exterior spaces as well as how DLWP relates to its immediate surrounds, to its users / visitors / the public in general.

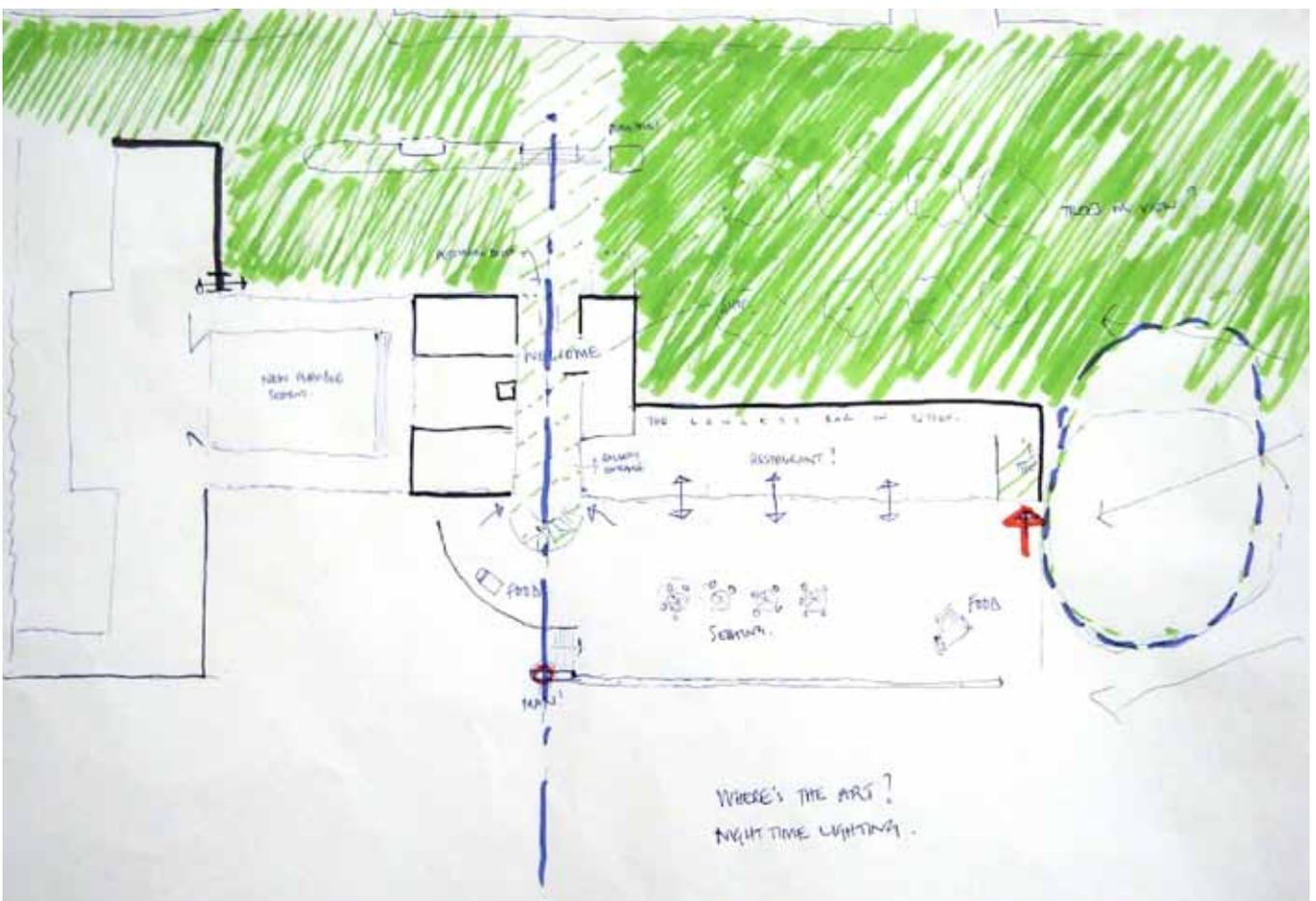
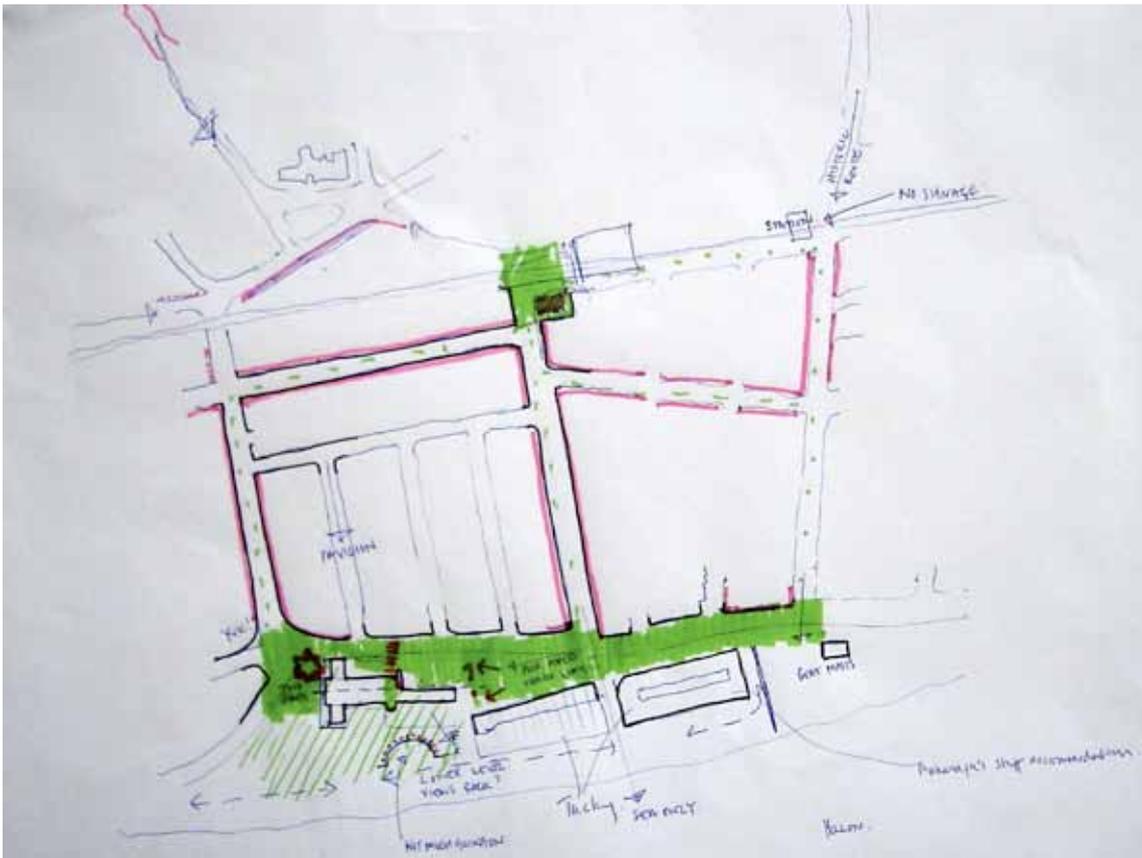
Equipped with route maps (shown opposite left), the three groups then undertook 60 minute talk-walks in Bexhill Town Centre. Participants were asked to critically observe and comment on their perceptions of how the Pavilion relates to the Town and how this might be improved.

## A3.3 Issues raised and emerging themes

These are contained in the main Report on pp.44-50.

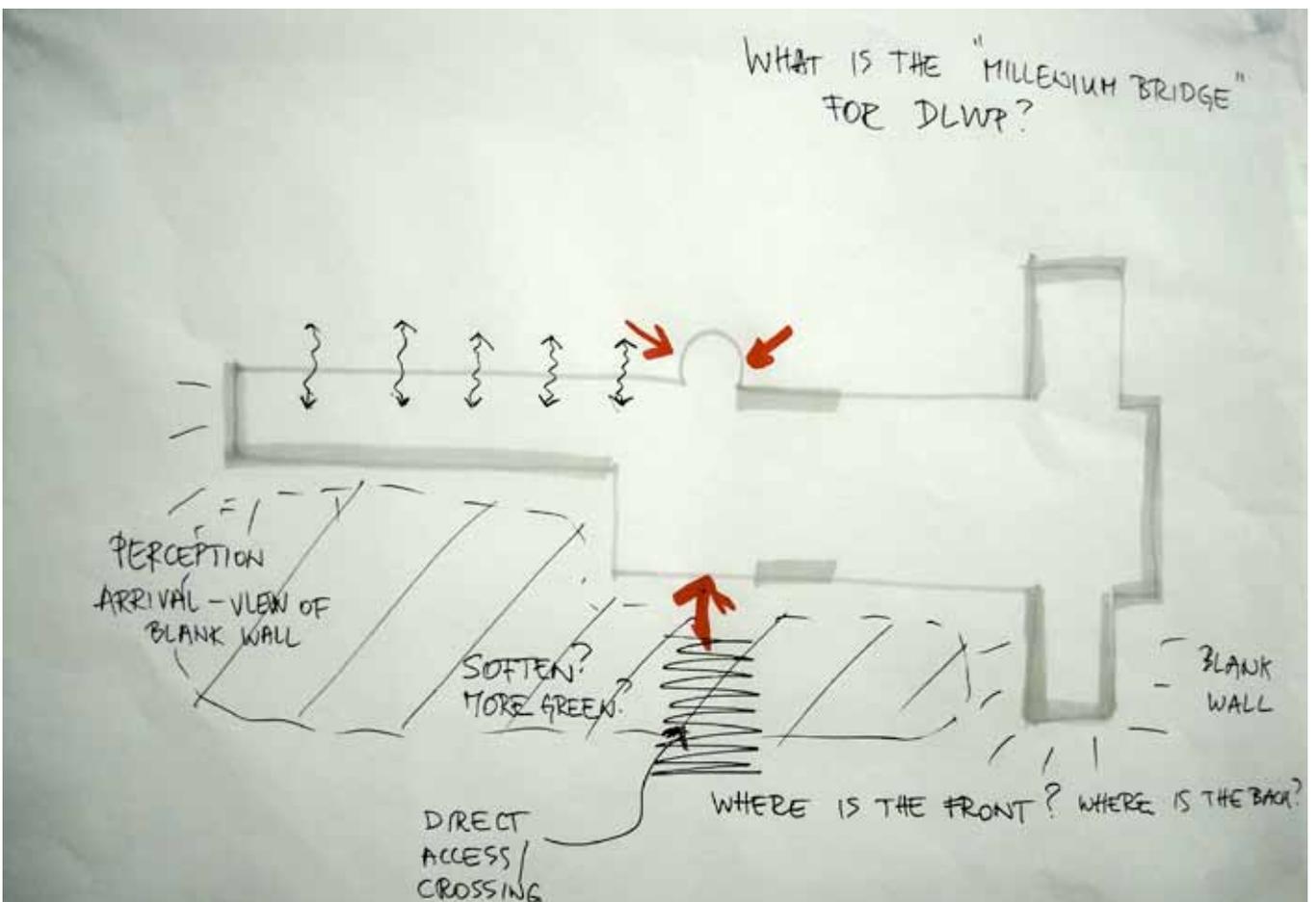
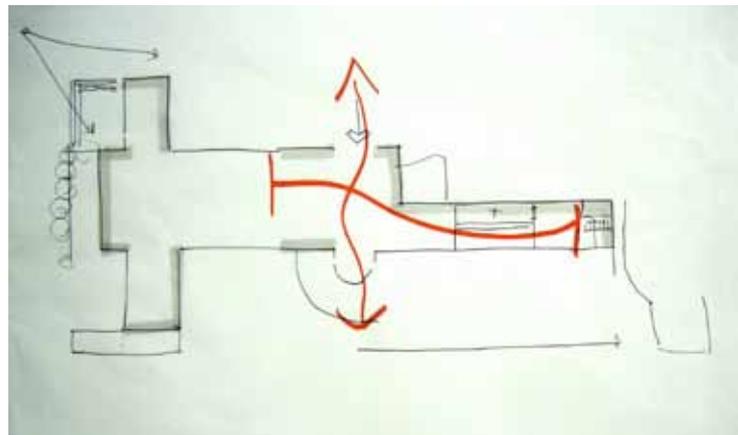
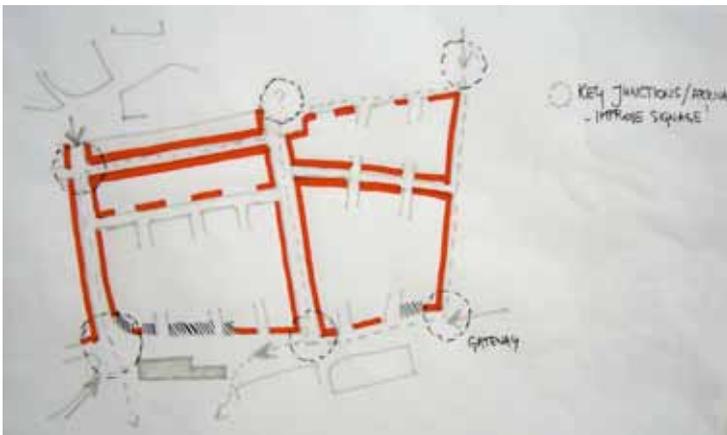
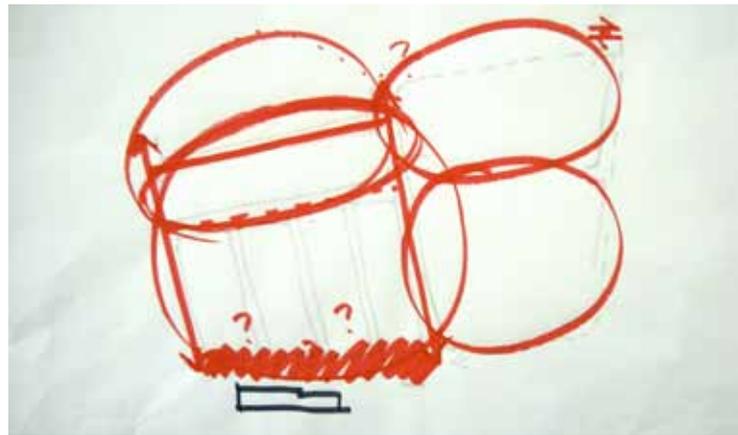
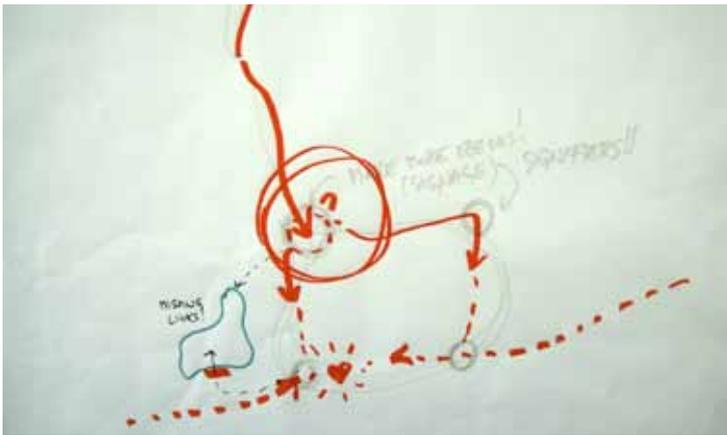
Sketches and ideas from each of the three design charrette groups are shown on the following pages, as well as photographs capturing the day's proceedings.

# Design Group 1 Charrette Presentation

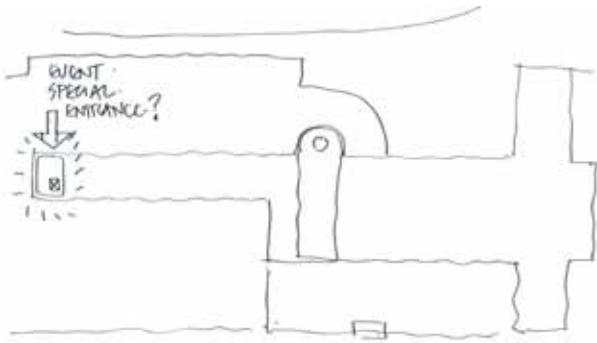


# Design Group 2

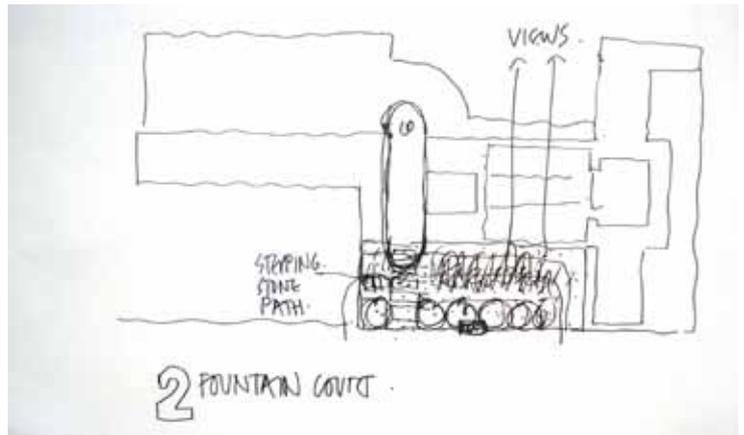
## Charrette Presentation



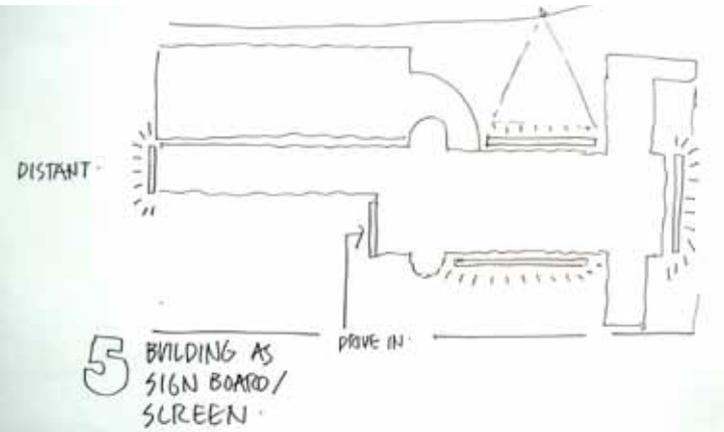
# Design Group 3 Charrette Presentation



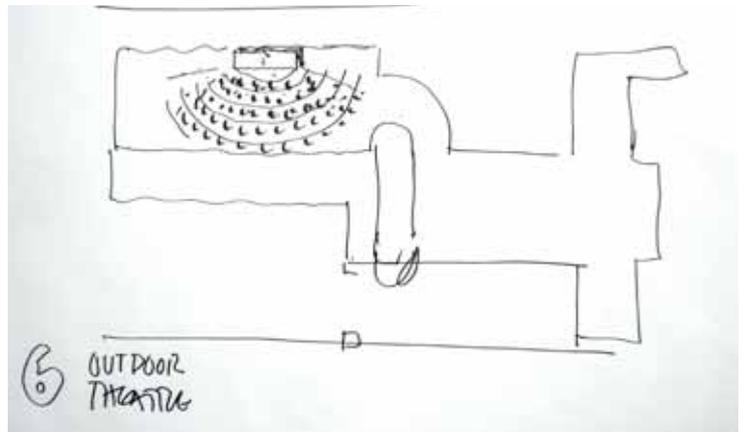
1 OUT OF HOURS.



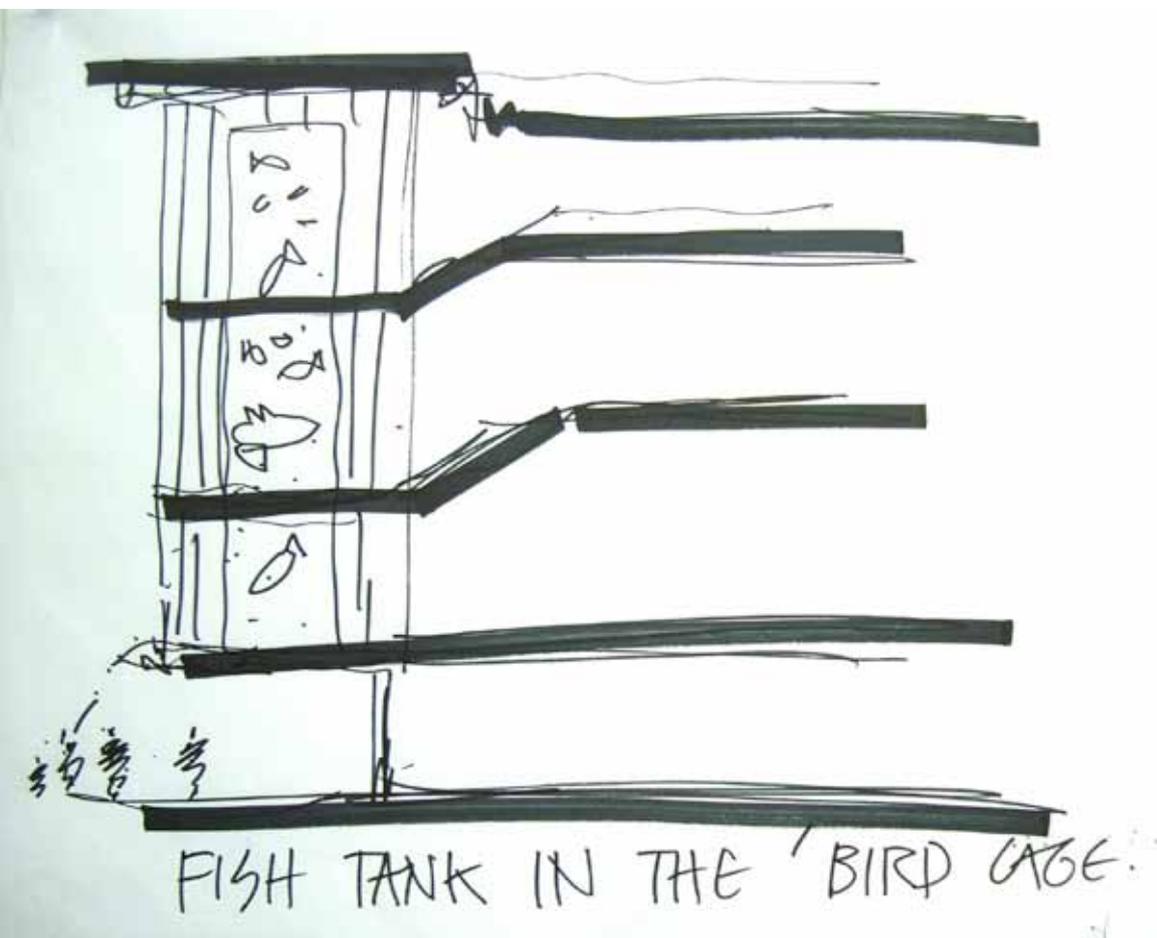
2 FOUNTAIN COURT.

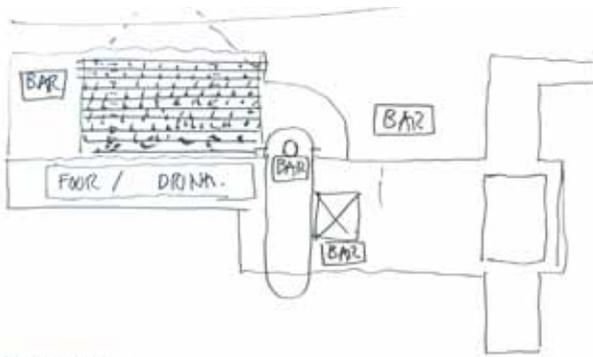
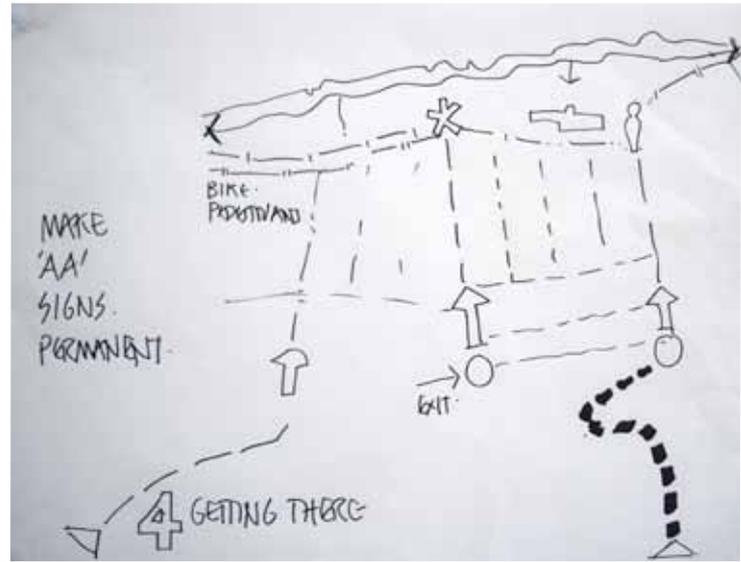
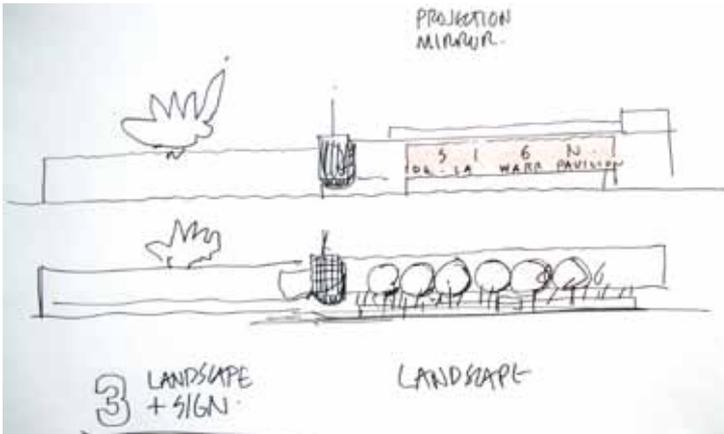


5 BUILDING AS SIGN BOARD / SCREEN.

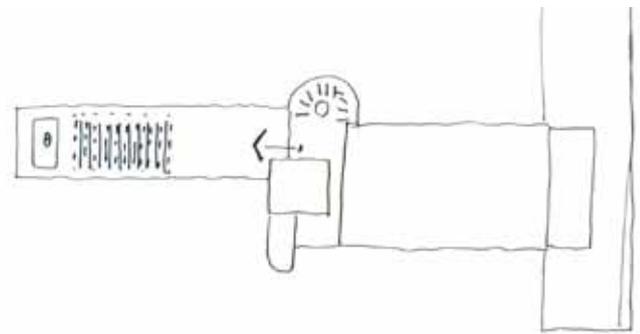


6 OUTDOOR THEATRE.

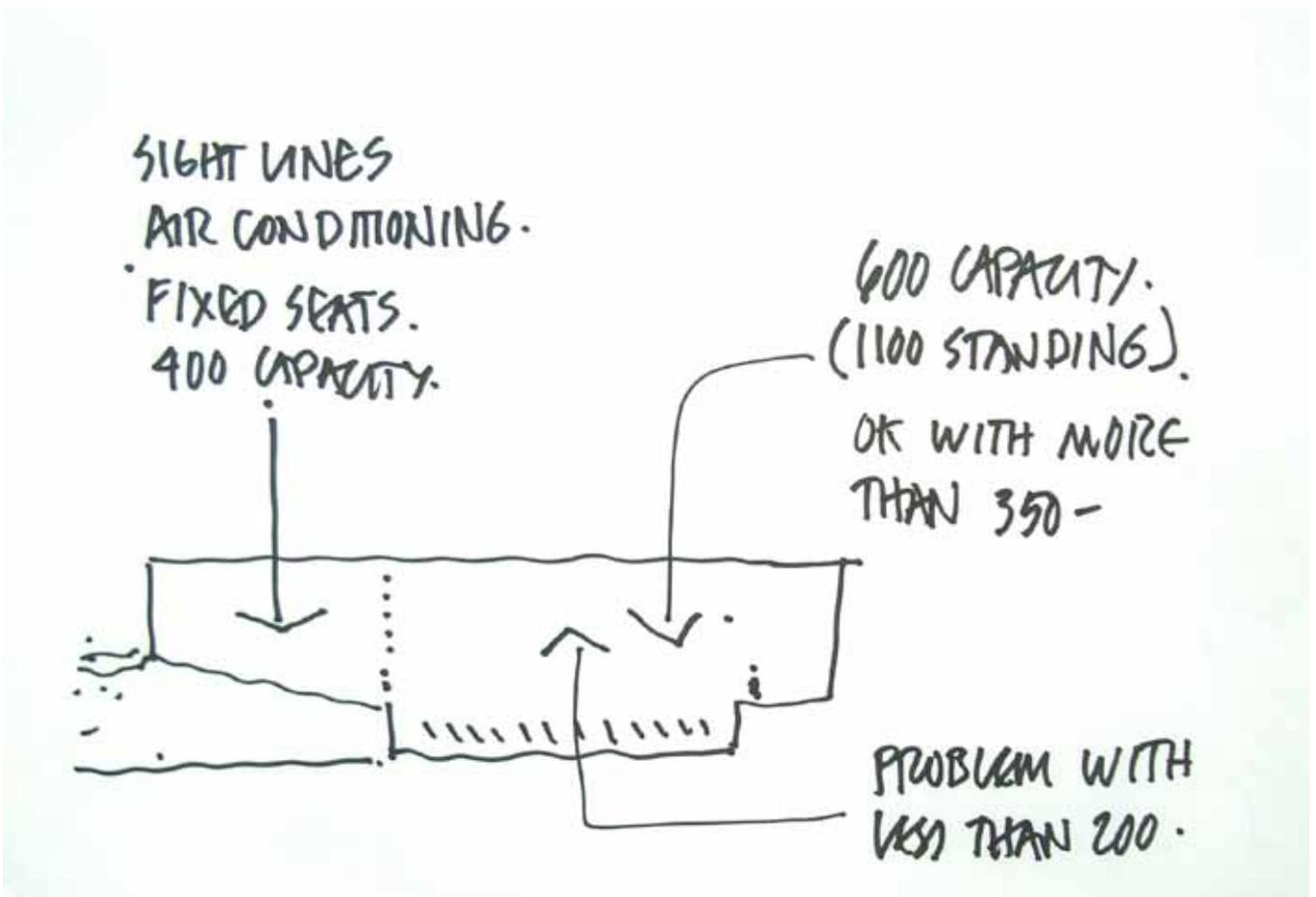




7 BIG THEATRE.  
BIG BARS



8 ROOFTOP PERFORMANCE.



*Top Row Left:  
Design charrette participants approach  
the main entrance to DLWP along the  
pedestrian ramp.*

*Top Row Right:  
Group 2 round table design session.*

*Bottom Row Left:  
Group 3 round table design session.*

*Bottom Row Right:  
Group 1 round table design session.*







**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**



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