

East Sussex Cultural Research Project

De La Warr Pavilion

Analysis of Generation of Social Capital

Report
by Nick Ewbank, Stephanie Mills and Fred Gray

September 2013



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Executive Summary

Icon of the Modernist movement; pioneering arts organisation; People's Palace; Bexhill's village hall - these overlapping and sometimes conflicting roles and identities characterise the De La Warr Pavilion (DLWP). In order to gain new insights into DLWP and its relationship with Bexhill, and to shed light on the challenges and opportunities they both face, East Sussex County Council (ESCC) and DLWP jointly commissioned Nick Ewbank Associates (NEA) to carry out an adventurous three-month research project aimed at analysing and strengthening the social capital generated by DLWP. This report is the outcome of the research project.

Social capital is a challenging concept. Although difficult to operationalise, it offers a means of extending the conventional understanding of the way that organisations and communities work together - one that goes beyond the orthodox economic paradigm. The core thesis of social capital theory is that "relationships matter". People connect to one another through a series of networks within which members tend to share common values and interests with other members. To the extent that these networks constitute a resource that can be drawn on in other settings, they may be seen as forming a kind of capital. Different network types can be understood in the context of "resilience thinking" - the capacity of a system to absorb shock or disturbance while still maintaining functionality. This notion has relevance to the resilience of an organisation such as DLWP and the type of social networks within which it is embedded.

NEA set out a number of ambitions for the legacy of the study. These are:

- That DLWP gains a better understanding of its engagement - and hence its generation of social capital - with Bexhill and its various communities of interest, both local and from further afield.
- That the process gives DLWP renewed energy, inspires stronger connections with local people and opens avenues for increasing resilience, thereby resulting in refreshed relationships with its funders, stakeholders and supporters.
- That the research outcomes support DLWP in developing its customer base, engaging with its customers and optimising the customer experience.
- That DLWP considers recommendations arising from the study with respect to the physical welcome offered by the building and its environs, its connectivity, people flow and other issues relating to the appropriateness of the built environment for its purpose.
- That DLWP strengthens its relationship with peer cultural organisations both in the county and in the wider region, within the context of the emerging ESCC Cultural Strategy.

The research team designed and undertook an innovative participative action research process, which drew on a diverse set of established public engagement tools - including desk-based research, mind mapping, ethnography and interviews - modified for the particular requirements of the brief.

The research revealed that DLWP's strategy builds social capital by enrolling participants from both formal and informal social networks into its programme, by adopting norms and values such as inclusion, co-operation and reciprocity and by making available space for social interaction. In straitened times, DLWP's ambitious - and socially important - local remit is often achieved with minimal resources.

The most common reasons research participants gave for visiting DLWP were: the building (it's a nice place to be); the café / culture; entertainment / event; art / architecture; food / family / friends; and it's a nice place to doze / contemplate. These and other findings highlight DLWP's role in engendering a sense of community, achieved through an interplay between the quality of the environment and a combination of ingredients that foster social relationships, including opportunities for interaction, encouraging a social mix and patterns of trust.

Toward the end of the research, a design charrette explored the impact of the DLWP's physical environment, sense of place and opportunities for social interaction. The charrette process encouraged an analysis of how different people (and groups of people) connect, engage or interact with the spatial realm of the building and its activities. This led to an understanding of the extent to which the building's interior and exterior envelope, layout and programming engenders, or inhibits, connections and interaction. In turn, this enabled the identification of constraints, challenges and potential future improvements.

Taken as a whole, the research findings demonstrate that DLWP plays a critical role both at the heart of its local community and as a nationally significant creative hub. DLWP was also shown to be an organisation in a process of rapid change. Clear, although at times diverse, views were heard in relation to its current and future roles.

i. Fairley, A. 2006:48. See p.50 of this Report.

ii. *"A modernist building of world renown that will become a crucible for creating a new model of cultural provision in an English seaside town which is going to lead to the growth, prosperity and the greater culture of our town."* Earl De La Warr, Mayor of Bexhill, Founder of DLWP, May 1935. See p.53 of this Report.

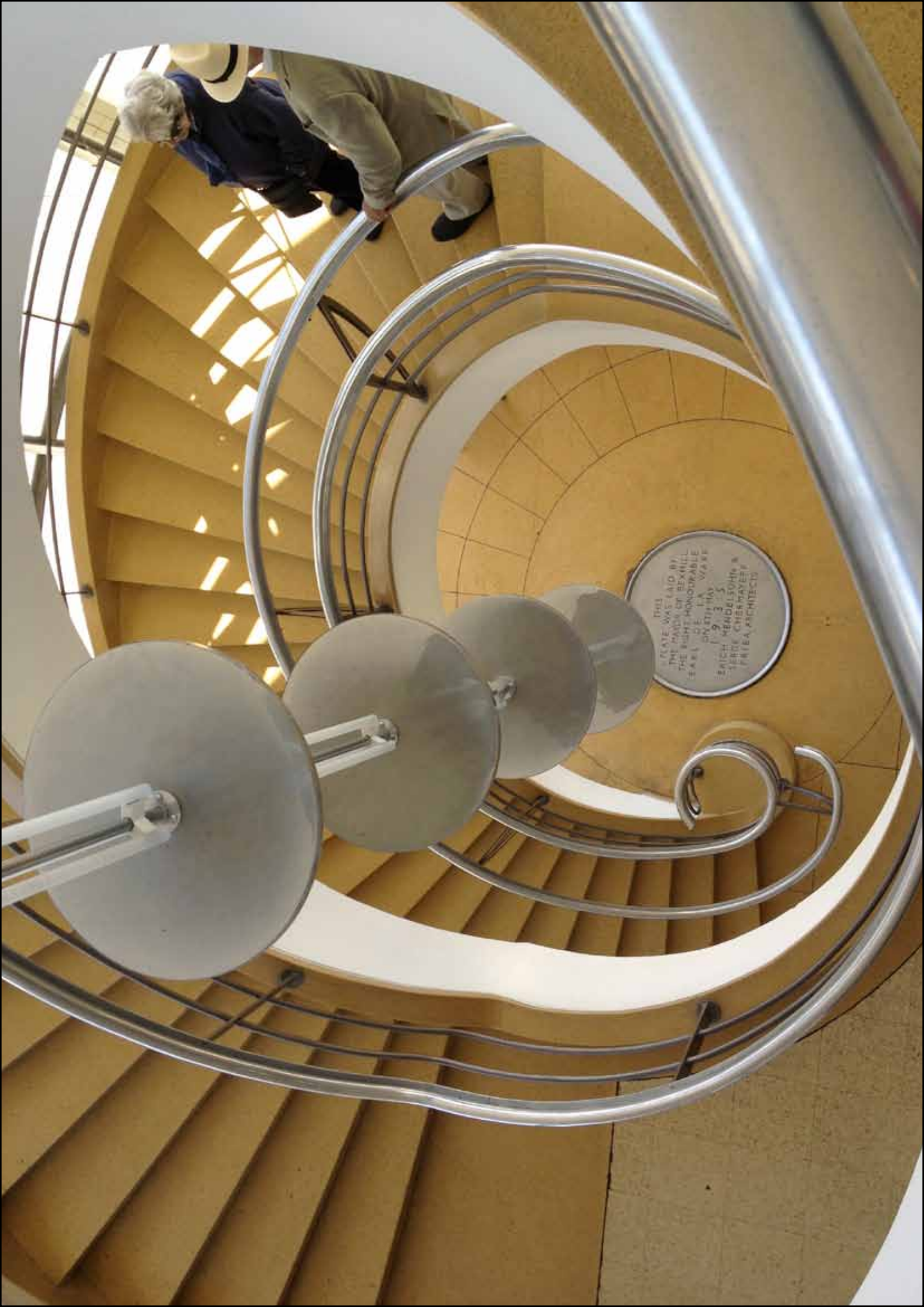
The 1930s vision behind the DLWP had *"a clear social purpose to bring prosperity to the townsfolk and to enlighten the public with the quality of the Pavilion's design and its entertainment programme."*ⁱ This vision remains relevant in the twenty-first century. The building and the organisation's programming have an opportunity to become catalysts for improving local livelihoods, economically, socially, culturally and environmentally.

The final research stage was the production of a set of ambitious, yet realistic and deliverable, recommendations for ways in which DLWP can enhance the social capital it generates.

In summary, these are:

- For DLWP to assume a leadership role in the future development of Bexhill and its environs.
- For DLWP and its stakeholders to develop a conservation and redevelopment project for the building and its locality as a key to Bexhill Town Centre renewal.
- For DLWP to use the building's heritage status as an icon of Modernism and its rich social history in new ways.
- For DLWP to develop its learning and participation programmes and its links with higher education institutions.
- For DLWP to enhance its strategies for developing audiences, marketing and earned income.

In the context of a challenging broader economic and social environment, the research conclusions are positive and timely. DLWP has an opportunity to assume a leadership role in and on behalf of Bexhill and its residents in order to consolidate its position at the heart of the community, support its own sustainability and drive forward the *"growth, prosperity and greater culture"*ⁱⁱ of the town.



THIS
PLATE WAS LAID BY
THE HANDS OF BENJAMIN
FRANKLIN THE RIGHT HONORABLE
EARL DE LA VARE
ON THURSDAY
1935
ERICH MENDELSON &
SERGE CHEZMAVEREV
PRIBA ARCHITECTS

Chapter 1

Introduction

This report outlines the process and findings of a research project titled “Analysis of Generation of Social Capital: De La Warr Pavilion”. The research was initiated by Sally Staples, Cultural Strategy Manager for East Sussex County Council (ESCC) who, together with the De La Warr Pavilion (DLWP), commissioned the work. It forms part of the larger East Sussex Cultural Research Project as one of three projects designed to produce “Statement Research to create an evidence base for the East Sussex Cultural Strategy”.

Nick Ewbank Associates (NEA) conducted the research between April and June 2013. The project team was Stephanie Mills, Fred Gray and Nick Ewbank.

DLWP is located on the seafront of the East Sussex coastal town of Bexhill-on-Sea. The Pavilion is, first and foremost, a regional and national centre for contemporary visual arts, commissioning and showing art exhibitions primarily in its two galleries and sometimes on its roof terrace and other exterior spaces.

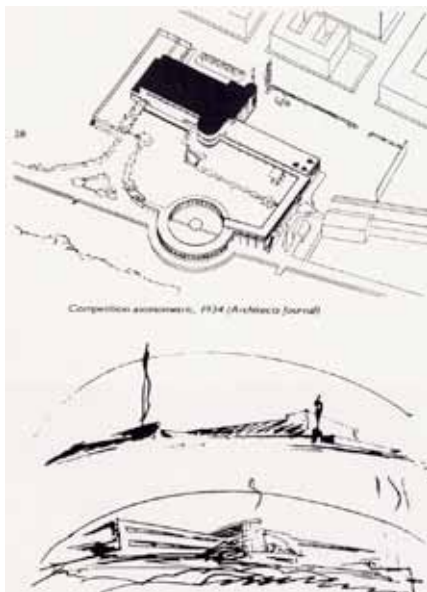
DLWP plays an important role in providing a platform for emerging artists to develop their work. DLWP also offers a varied programme of live performances and films, many of which take place in the auditorium, and a diverse learning and participation (L&P) programme, aimed at engaging young people and others in cultural activity of all kinds. Additionally the building plays important roles as an attraction for visitors to the area, as a hub for the community and as an iconic symbol for Bexhill.

The Pavilion building, a competition-winning entry designed by architects Erich Mendelsohn and Serge Chermayeff, opened in 1935. Architecturally listed as Grade I, it is widely recognised as one of the most iconic Modernist buildings in Britain.

Following a major restoration project, DLWP reopened in 2005. In the subsequent eight years, the Pavilion’s artistic programme and organisational services have evolved significantly, especially in the last two years, and these processes of development are continuing.

Rother District Council (RDC) owns the Pavilion, but the building and its operations are the responsibility of an independent organisation, De La Warr Pavilion Charitable Trust, a charity and a company limited by guarantee, under the terms of a long-term fully repairing lease. In common with many cultural organisations, the Trust’s charitable aims and objectives are focused on the twin purposes of education through the production and presentation of cultural products and promoting *“the benefit of the inhabitants of Rother, East Sussex and the surrounding area with the provision of facilities for their recreation and leisure time occupation in the interests of social welfare.”*

The Trust’s objects also cover maintaining and preserving the Pavilion and being a specialist resource in relation to the Modern Movement. DLWP receives significant public funding, principally from Arts Council England (ACE) and RDC, in recognition of its success in meeting these aims and objectives, and particularly in developing the contemporary visual arts and other art forms, attracting significant numbers of visitors and contributing to the local economy.



Competition entry drawings by Mendelsohn and Chermayeff:
Images from the Architects’ Journal 1934

Left:
DLWP Main Staircase.

In devising the social capital research brief, ESCC and DLWP identified a number of ambitious outcomes including:

- Improved understanding of the local communities with which DLWP interacts, and the nature of those interactions.
- The development of an evidence base to describe the social capital being generated by DLWP and “new language” to describe the DLWP’s impact on individuals and communities of interest.
- An examination of the untapped potential for DLWP to increase the social capital it generates and proposals and recommendations to achieve this.
- Encouragement for DLWP to take a leadership role in this area and, in turn, to build appropriate new relationships and partnerships.
- The production of Statement Research, stimulation of new ideas and the informing and attraction of future investment.

It was envisaged that that some of the methodology employed would be new, and that the research would produce “disruptive knowledge” - knowledge that will take DLWP in new directions.

The bold and demanding brief encouraged the development of an innovative and adventurous response.

NEA recognised that the central aim of the research was to understand, and to strengthen, the social capital generated by DLWP. Social network theory and analysis underpins our understanding of social capital, and this is discussed in Chapter 2.

Any analysis of the generation of social capital carries with it a series of conceptual and practical difficulties, and this project is no exception. The theoretical literature on social capital encompasses conflicting viewpoints about its very essence, its characteristics and whether or not proxy measures or metrics can be developed to measure its effectiveness or impacts.

Furthermore, DLWP is an organisation with many functions and many different identities: contemporary art gallery; seaside social centre; music and comedy venue; architectural icon; café; learning environment - and it has a complex relationship with its physical environment and its local community.

Our research process and methodology (the concern of Chapter 3) was designed to explore the connections DLWP has with the many individuals and groups who interact with it as its visitors and as residents of Bexhill.

From the project inception, we set out to enrol DLWP - and its many stakeholders - in the process of understanding the social capital it generates. We therefore developed an innovative participative action research approach, drawing on a diverse set of established public engagement tools, modified for the particular requirements of the brief. We structured our research process within a modified version of DOTT (Designs of the Time): the Design Council’s design process model which provides an iterative, inclusive action research framework for multiple participants / stakeholders. Key elements of the methodology included strategic interviews, a resource and engagement audit, desk-based research, ethnography, mind mapping, a design charrette and a concluding focus workshop for stakeholder analysis and influence mapping.

Chapter 4 identifies and discusses the findings of the research and, building on these findings, Chapter 5 draws a series of conclusions and makes recommendations in five areas. These concern:

- DLWP, Bexhill and Leadership
- The Pavilion Building and the Public Realm of Bexhill
- The Heritage of Modernism – and Social History
- Learning, Participation and Higher Education Institutions (HEIs)
- Audiences, Marketing and Earned Income.

ESCC and DLWP were eager that the research should be influential and have a practical legacy. Our recommendations are structured with these two key points in mind.

Given the ten-week research window, it is important to recognise that the picture we are able to paint in this report is a partial one - a mosaic of images, taken through different filters, of an organisation in a process of rapid change.

The measurement of social capital is by no means an exact science. One has only to reflect on the impossibility of providing a meaningful answer to the question “what is a unit of social capital?” to understand how subjective and partial any analysis must be. But this is not in any sense to discount the endeavour, nor indeed the value of the relationships and social networks that lie at the heart of our cultural institutions and our society.

Since this project began its innovative approach has been used as part of a successful bid, made by NEA working in association with Canterbury Christ Church University’s Sidney De Haan Research Centre for Arts and Health, to the Arts and Humanities Research Council (AHRC) for a major research project entitled: “Cultural Value and Social Capital: Investigating Social, Health and Wellbeing Impacts in Three Coastal Towns Undergoing Culture-led Regeneration”. We are delighted that DLWP has agreed to be part of this further research, which will build on this study as part of the national enquiry into Cultural Value.



Chapter 2

Approach to Social Capital and its Theoretical Underpinnings

1. Hanifan, L. 1916. The Rural School Community Center. *Annals of the American Academy of Political and Social Sciences*, 67, pp.130-138.

2. Bourdieu, P. 1984. *Distinction: A social critique of the judgement of taste*. Routledge, London.

3. Coleman, J. 1990. *Foundations of Social Theory*. Harvard University Press, Cambridge.

4. Putnam, R. 2000. *Bowling Alone - The Collapse and Revival of American Community*. Simon & Schuster, New York.

5. Bourdieu, P. and Wacquant, L. 1992. *An invitation to Reflexive Sociology*. University of Chicago Press, Chicago.

6. Coleman, J. 1988. Social Capital in the creation of Human Capital. *American Journal of Sociology*, 94, pp.95-120.

7. Field, J. 2008. *Social Capital: Key Ideas*. Routledge, London and New York.

The earliest specific use of the term “social capital” is attributed to Hanifan (1916:130).¹ He used it to refer to “tangible assets” such as good will, fellowship, sympathy and social intercourse shared amongst those who make up a social unit. It took until the 1980s for mainstream academic interest, both in Europe and the USA, to develop the concept. Debate at this time focussed around the works of three seminal figures: Pierre Bourdieu², James Coleman³ and Robert Putnam⁴.

Bourdieu, an influential French sociologist, anthropologist and philosopher, argued that the prevailing economic orthodoxy was limiting itself to the study of only the first of three different kinds of capital which, although overlapping, each convey different advantages or benefits. These are:

- Economic capital (relating to wealth and income);
- Cultural capital (the ability to appreciate and engage with cultural goods, and credentials institutionalised through educational success); and
- Social capital (contacts and connections which allow people to draw on their social networks).

For Bourdieu, social capital represents a collective social asset that “is the sum of the resources, actual or virtual, that accrue to an individual or a group by virtue of possessing a durable network of more or less institutionalised relationships of mutual acquaintance and recognition” (1992:119).⁵ He views cultural and social capital as privileged goods that enable an elite or dominant class to reproduce itself.

By contrast, Coleman and Putnam provide a theory of social capital as a public good. Coleman defines social capital by its function: “Like other forms of capital, social capital is productive, making possible the achievement of certain ends that in its absence would not be possible” (1988:98).⁶ This is achieved by the actions of people operating within some form of social structure or network.

Under this definition social capital depends on the good will of individual members whose social relations are underpinned by norms and characteristics such as trust, co-operation and tolerance (or sanctions). For Putnam (2000: 134) “the touchstone of social capital is the principle of generalised reciprocity”.

Thus the core thesis of social capital theory (Field 2008)⁷ is that “relationships matter”. People connect to one another through a series of networks within which members tend to share common values and interests with other members. To the extent that these networks constitute a resource that can be drawn on in other settings, they may be seen as forming a kind of capital.

As detailed in Chapters 3 and 4, NEA has investigated this notion of reciprocity (via mind mapping, interviews and a resource audit) as a key indicator of the social capital generated by DLWP and its many stakeholders.

Left:
DLWP Main Staircase.

Lin⁸ argues that the premise behind social capital is “investment in social relations with expected returns” (1999:30) and that social capital contains three ingredients against which it may be measured:

- Resources embedded in a social structure;
- Accessibility to such social resources by individuals; and
- Use or mobilisation of such social resources by individuals in purposive actions.

He offers four reasons as to why resources embedded in social structures or networks will enhance the outcomes of actions: flow of information; exerting influence; certifying social credentials; and reinforcement in the form of identity and recognition.

In interpreting Lin’s measures, we have set out to analyse the resources dedicated to the generation of social capital embedded within, and offered by, DLWP (both as an organisation and as a place). Through a series of participatory research tools we have aimed to develop an understanding of the various individuals and groups who gain access to DLWP’s resources through its facilities and its cultural and social offer, and explore how they and the organisation benefit from their mutual interaction.

There is, however, no single understanding of what is meant by social capital. It clearly means different things to different people. Brook Lyndhurst⁹ finds the use of proxies for measuring social capital particularly open to challenge.

“Although social capital is meant to be neutral in the abstract, inevitably, once it is researched or policy is developed around it, value judgments begin to be made: one version (or perspective) of social capital is measured at the expense of another; or one version is promoted by policy at the expense of another.” (Brook Lyndhurst 2010:9).

In their work for DEFRA, they identify common themes or “dimensions” of social capital from an analysis of the literature. This provides a framework for their research (2010:6-7) and allows them to consider social capital as a dynamic process in which each of four dimensions is interrelated:

1. **Informal social networks**, including friends, family and neighbours;
2. **Formal community networks**, including participation in “community life” such as clubs and societies, volunteering, political action and governance;
3. **Norms and values**, including the presence (or absence) of trust, reciprocity, co-operation, cohesion and inclusion;
4. **Place**, including how the physical, spatial and demographic characteristics of a place affect social interaction.

NEA finds this to be a useful set of dimensions for DLWP social capital research purposes, and we have thus utilised it to inform the development of our methodology:

- Mind mapping and ethnography reveals the Pavilion is used as an important local meeting place by informal social networks. This is largely due to its freely available facilities and its unique location.
- A combination of interviews, stakeholder analysis and influence mapping indicates formal community networks are fostered by growing cultural partnerships within the town and region, as well as by the DLWP learning and participation offering.
- Programming, interviews, discussions and media analysis indicate DLWP norms and values are evolving towards it becoming a more diverse, inclusive and connected organisation.

8. Lin, N. 1999. Building a Network Theory of Social Capital. *Connections* 22(1):28-51.

9. *Social Capital and Quality of Life in Rural Areas*: A Report prepared for the Department for Environment, Food & Rural Affairs by Brook Lyndhurst Ltd, May 2010.

10. Woolcock, M. 2001. The place of social capital in understanding social and economic outcomes. Isuma: *Canadian Journal of Policy Research* 2:1, pp. 1-17.

11. Milgram, S. 1967. The Small World Problem. *Psychology Today*, 1(1), May 1967. pp. 60-67.

12. Granovetter, M. 1973. “The Strength of Weak Ties”, *American Journal of Sociology*, Vol. 78, Issue 6, May 1973, pp. 1360-1380

13. Granovetter, M. 1983. “The Strength of Weak Ties: A network theory revisited”, *Sociological Theory*, I Vol.1, pp. 201-233

14. Baran, P. 1964. *On Distributed Communications Networks*. The Rand Corporation, Santa Monica.

15. Walker, B.H., et al. 2006. *Resilience Thinking: Sustaining ecosystems and people in a changing world*. Island Press, Washington D.C.

Images below:
 Network types from p.1 - Baran, P. 1964.
 (See ref. 13 opposite)



- The Design Charrette translated observations and findings from all our research methods into recommendations for improving social interaction within and around the Pavilion, as well as enhancing its wider place-based connections.

A common typology of social capital has developed in the literature (Woolcock 2001:13-14)¹⁰:

- **Bonding social capital** manifests itself between members of a social network, exemplified by strong ties among people from similar situations. These “horizontal relationships” - between family, friends and neighbours - are good for “getting by” in life.
- **Bridging social capital** refers to more distant “weak ties” between members of different social networks. These ties provide access to contacts, information and resources essential for “getting ahead” in life.
- **Linking social capital** refers to links between groups with different levels of influence and power. It is different from bonding and bridging in that these “vertical ties” enable members of the network to leverage a far wider range of resources and support than are available within any one community.

The emerging field of network theory and the concept of “small worlds” enhances our understanding of these types of social capital. The concept of small worlds was pioneered by American social psychologist Stanley Milgram (1967)¹¹ who quantitatively demonstrated the principle that humanity is linked by short chains of acquaintances. The striking algorithmic component of Milgram’s original findings showed that individuals using local information are collectively very effective at constructing short paths between two points in a social network. This interconnectivity was achieved in six steps – hence the term “six degrees of separation”.

However, sociologist Mark Granovetter (1973¹²; 1983¹³) set out to examine the most crucial social links that tie communities together. He differentiated between strong and weak ties – strong ties being based on family members, good friends and work colleagues; weak ties linking people who were just acquaintances. He demonstrated the paradox that weak ties, rather than strong ones, are the crucial ones binding social networks and providing opportunities to get ahead in life. He called these “bridges”, which, between social worlds have dramatic consequences, contributing to the “small world” phenomenon. He concluded weak links are often of greater importance than strong links because they act also as crucial ties that sew the network together; when eliminated, the network fragments into a number of isolated cliques. This fragmentation potentially reduces social resilience.

Within network theory, a parallel form of research was being developed in the mid-1960s. In particular, Paul Baran (1964)¹⁴ explored different kinds of nationwide communications networks – centralised, decentralised and distributed - and studied their ability to withstand attack. His proposed solution was a “distributed network” of devices, like a fishnet or lattice, linked by transmission lines, with no control centres of special importance. This type of distributed network has similar characteristics to socio-ecological systems and has evolved to underpin “resilience thinking”¹⁵ - the capacity of a system to absorb shock or disturbance while still maintaining functionality.

The notion and network type potentially has relevance to the resilience of an organisation such as DLWP and the type of social networks within which it is embedded.



16. Nash, V. (ed.) 2002. *Reclaiming Community*. IPPR, London.

17. Nash, V. and Christie, I. 2003. London: IPPR
http://m.ippr.org/images/media/files/publication/2011/05/making_sense_of_community_1272.pdf

18. See p.8 of http://www.rother.gov.uk/media/pdf/9/a/Bexhill_Town_Profile.pdf

19. See pp.5-8 of http://www.ageuk.org.uk/Documents/EN-GB/For-professionals/Computers-and-technology/Older%20people%20and%20digital%20inclusion.pdf?dtrk=true_

20. See p.13 of <http://webarchive.nationalarchives.gov.uk/+/http://www.bis.gov.uk/uploads/plan-digital-participation.pdf>

21. See pp.9-10 of <http://www.nao.org.uk/wp-content/uploads/2013/07/10123-001-Digital-Britain-2-Book.pdf>

Nash (2002)¹⁶ summarises how social relations contribute to our quality of life in a number of ways including:

- Social capital or “**network effects**”: The importance of who you know and how well you know them.
- “**Socialisation effects**”: The influence our social environment has on our values, perceptions and expectations.
- “**Attachment effects**”: The impact of personal or communal commitment to a place on its upkeep and success.

NEA found manifestations of these effects in our research into DLWP’s relationships with its various communities of interest and its geographic context.

Nash and Christie (2003)¹⁷ suggest that while the character and quality of local social relationships undoubtedly impact on quality of life, on opportunities and on sources of support, so too do the quality of the environment and a sense of place. This combination influences the “feel” of a neighbourhood, opportunities for interaction - including places of congregation for different groups and those that encourage a social mix - and patterns of trust.

In our ever more mobile, digitally connected and individualistic age, where family, friendship and professional networks are increasingly fragmented, communities of identity or interest may play a larger role than communities of place. Our review of digital social activity at DLWP shows it to be a rapidly growing component of stakeholder engagement with a rising expectation of interactivity and innovative new content. However, the demographics of Bexhill¹⁸ point to the possible emergence of an under-connected, ageing population, whose relative lack of engagement in digital technology puts them at risk of exclusion.^{19, 20, 21}

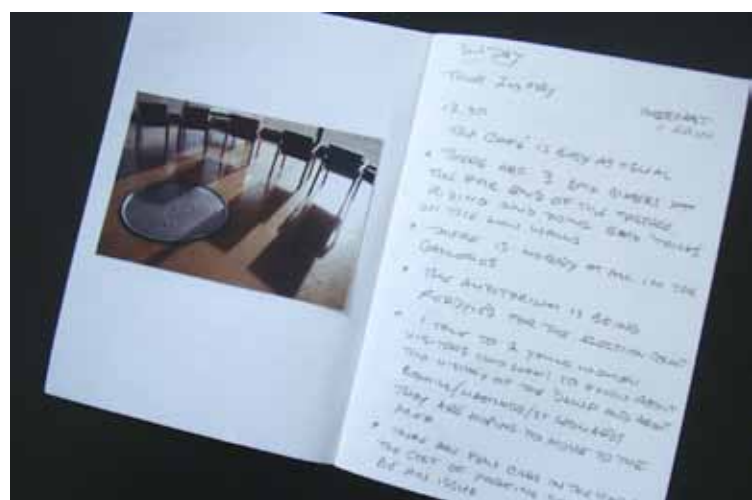
In conclusion, social capital theory offers rich and varied insights into social networks and social relationships. In essence it concerns the relationships of individuals to one another in the context of their communities. A contested concept, there are difficulties in agreeing definitions and providing useable measures of social capital. A key challenge for this research project has been to develop a methodology that relates in a useful and meaningful way to an arts and cultural organisation located in a set of overlapping communities and networks, while producing useable conclusions and results.

Top Left:

BMX cyclists ascend main staircase of DLWP to use rooftop Mini Ramp Intersection during Shaun Gladwell Exhibition ‘Cycles of Radical Will’ (2013).

Bottom Left:

Source BMX event at DLWP during Shaun Gladwell Exhibition.



Top Row Left:
Mind map wall (April-May 2013) near Café entrance on first floor of DLWP.

Second Row Left:
DLWP Auditorium. Talk-walk through the Pavilion during the design charrette (June 2013).

Third Row Left:
Design charrette presentation by Group 3 participants.

Third Row Right:
Design charrette round table session with Group 1 participants.

Fourth Row Left:
Design charrette talk-walk with Group 2 participants.

Fourth Row Right:
Volunteer ethnography diary from DLWP (April-May 2013).

Chapter 3 Our Methodology

3.1 The structuring framework

Whilst our methodology draws on the theoretical literature on social capital discussed in the previous chapter, we have been careful to ensure that it meets a number of criteria including:

- Bring creative, open, transparent and accessible;
- Being useable, both in the DLWP context and in terms of the time and resources available;
- Offering the possibility of producing findings, conclusions and recommendations of value to DLWP and its partners; and
- Being replicable, by DLWP in the future and by other arts and cultural organisations.

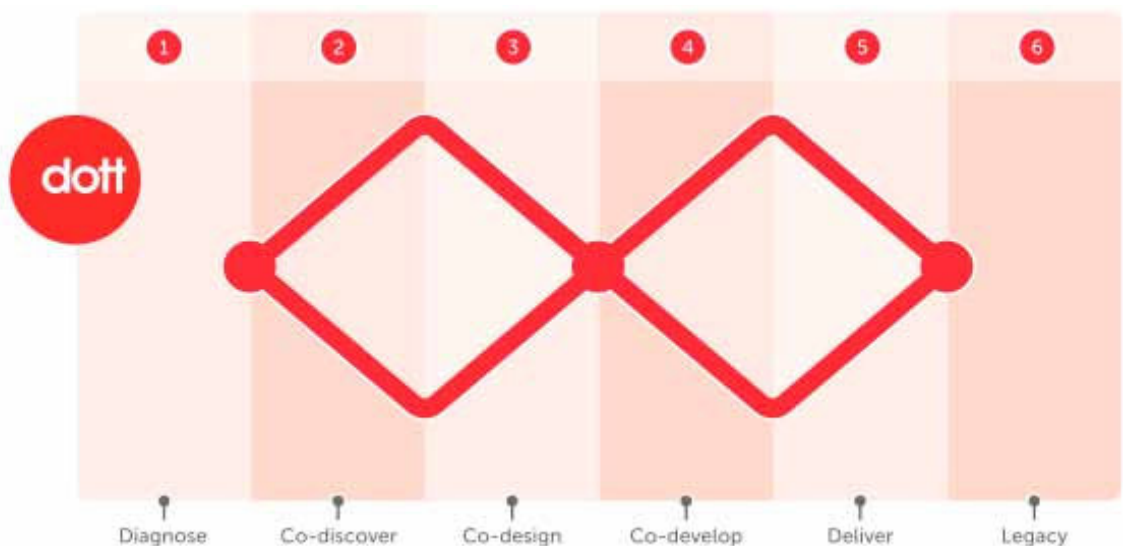
Our necessary focus has been on developing tools that provide practical information, relating to social capital and social networks, concerning:

- DLWP as an arts and cultural organisation and as a building and historic structure;
- The people (including visitors, other users and staff) and communities related to and interacting with DLWP; and,
- Mechanisms to enhance and strengthen the social capital generated by DLWP.

We have designed and undertaken an innovative participative action research process, which draws on a diverse set of established public engagement tools, modified for the particular requirements of the brief. The process ran for ten weeks during April, May and June 2013.

We structured our research process within a modified version of DOTT (Designs of the Time - *see below*): the Design Council's double diamond design process model²² which provides an iterative, inclusive action research framework for multiple participants / stakeholders. The diamond model refers to a process that alternately focuses, and then widens, the research and engagement process with points of collective review.

22. <http://www.designcouncil.org.uk/our-work/challenges/Communities/Dott-07/What-was-Dott-07/>



The following six steps describe the process:

- 1. Diagnose:** This phase is about setting up the project and diagnosing the nature of the issues to be explored. It clarifies the brief and identifies existing research and activity around the topic. It brings together the key people to be involved in the project.
- 2. Co-Discover:** This phase engages wider stakeholder groups to explore the issues using a range of established and/or emergent tools.
- 3. Co-Design:** This stage is where the team and/or community are involved in ideas generation with professionals and other experts. The design team uses research gathered in the co-discovery phase to generate new ideas and recommendations.
- 4. Co-Develop:** This stage is used to further develop the ideas and recommendations emerging from the previous phases. Outputs and outcomes at this stage vary.
- 5. Deliver:** Deliverables often include visible outputs from the project such as a written report, but can also be embedded outcomes such as the thinking, ideas and practices that emerge from a project.
- 6. Legacy:** Similarly, legacies may be visible, such as physical initiatives arising from report recommendations, or they may be embedded legacies such as new thinking and new initiatives triggered by the research project that unfold over time.

Using this DOTT process has allowed us to develop an understanding of the social capital generated by DLWP in an efficient, cost-effective, timely and replicable manner.

3.2 Our Research Methods

Step 1: Diagnose

S1.1 Strategic Interviews

A series of structured interviews was conducted with key individuals within the organisation and among its stakeholders to establish perceptions of DLWP and its different internal and relational geographies. The selection of interviewees was made in consultation with DLWP. The interviews took place from late April to Mid-May 2013.

Those interviewed are:

1. Kate Adams - Director, Project Art Works, Hastings and DLWP artist-collaborator.
2. Stephanie Allen - Relationship Manager Visual Arts, Arts Council England (South East).
3. Gregory Barker - MP for Bexhill and Battle.
4. Jeremy Birch - Council Leader, Hastings Borough Council.
5. Katy De Braux - Director of Performing Arts, Bexhill High School and former DLWP Trustee.
6. Jean Burke - Retired Children's Librarian, Bexhill.
7. Charles Clarke - Councillor, Rother District Council and East Sussex County Council.
8. Anne Hynes - DLWP Trustee; Cultural Catering and Retail Consultant; Former Commercial Manager, Southbank Centre, London.
9. Amanda King - Project Manager, Contemporary Visual Arts Network (CVAN) South East.
10. Tony Leonard - Director of Services, Rother District Council.
11. Catherine Orbach - Arts Educator and Director of Culture Shift; Former DLWP Head of Education.

12. Robin Patten - Deputy Leader, Rother District Council; DLWP Trustee
13. Natalie Trimby - DLWP Learning and Participation Co-ordinator.
14. Steve Williams - Chair of DLWP Board of Trustees; Lawyer and Company Director.

Aside from establishing personal information (name, postcode, occupation) the structured interview questions were:

- How did you first discover DLWP?
- Why do you come to DLWP?
- How do you interact with DLWP?
- How connected do you feel to DLWP (well connected, could be better connected, not well connected)?
- In what ways do you feel connected to DLWP (physical proximity, virtually, socially, culturally)?
- What resources does DLWP offer you?
- In what ways might DLWP better serve your needs / the customer experience?
- What resources, networks and connections do you (or might you) bring to DLWP?
- How do you (might you better) interact / engage with DLWP?
- How important is DLWP - to you? - to Bexhill? - to the Region?
- How might DLWP grow its customer base and become more responsive and resilient (robust) as an organisation?
- Give us a few associational words to describe DLWP as it is now? And as it might be?

While revealing personal perceptions of DLWP, these questions were designed to establish the nature of the relationship(s), inter-connections and levels of reciprocity (perceived or actual) between the respective interviewees and DLWP both as an organisation and as a place. They also aimed to ascertain the nature of resources embedded within DLWP, and how these are accessed and used by individuals and groups in purposive actions.

S1.2 Resource and Engagement Audit

A session to discuss the resource and engagement audit was held with Stewart Drew, Director and CEO of DLWP. At the outset the aim was to identify:

1. Resources currently allocated by DLWP to the generation of social capital.
2. How these resources are used to engage and connect with local people and communities.

This preliminary discussion was intended to ascertain if an audit could be designed in such a way as to be replicable by DLWP on a regular (e.g. annual) basis without the need for external input, the objective being to co-create a mechanism that will enable the organisation to monitor changes in levels of generated social capital over time.

Topics discussed included:

- DLWP vision and objectives
- DLWP annual turnover
- DLWP budget categories
- Direct expenditure on social capital
- Ways in which DLWP engages people
- DLWP committees
- Initial ideas for a social capital resource audit.

S1.3 Desk-Based Research

The objective of the desk-based research was to review and interrogate data provided by DLWP and other publicly available digital and print sources. The desk-based research included:

- A review of relevant literature to deepen our understanding of the interrelationships between DLWP and Bexhill.
- A review and analysis of DLWP audience data and postcode analysis in order to establish the geographic scope of the organisation's social and cultural networks, including catchment, distribution and densities.
- A brief overview of funding, sponsorship (including "in-kind") and revenue sources in order to understand reasons for contributions and requirements for commitments.
- Web based and social media searches to establish user traffic patterns, and extract key words, phrases or statistics from articles and reviews to assemble a perceptual profile of DLWP.

Step 2: Co-Discover

S2.1 Ethnography

A team of seven, diverse volunteer "ethnographers" from Bexhill, Hastings and Eastbourne were recruited, from DLWP volunteer lists and other sources, as participants in "A Week in the Life of the Pavilion". This entailed the volunteers gathering observational information about people and their interactions with the Pavilion at a series of locations in and around the building over a seven-day period from Tuesday 30th April 2013 to the end of Bank Holiday Monday 6th May. The days were structured into two sessions, each three and a half hours or four hours long, with a pair of volunteers assigned to each session with overlapping and mutually supporting roles for the ethnography and mind mapping (*see below*) processes.

Prior to this, a briefing session was held during which the format was explained and ground rules established. The "Week in the Life" was followed by a de-briefing session.

The purpose of the ethnographic research was to record the culture, rhythm and flow of the Pavilion, especially how visitors use the building. Volunteers were asked to discreetly roam the building at half hourly intervals and to capture in journals provided observations of people's varying experiences of the Pavilion and its usage patterns, both in its internal public spaces and outside.

S2.2 Mind Mapping

The same team of seven volunteers were tasked to facilitate a "mind mapping" process. This exercise took place over a seven day period, coinciding with the ethnography observational study. Visitors to DLWP (predominantly members of the public, but also staff) were invited to complete mind maps about their relationship with the Pavilion onto A3 sheets of card. A temporary mind map wall was constructed in the First Floor Lobby outside the entrance to the Café-Restaurant and opposite Gallery 2. As the maps were completed, they were pinned up to create a growing mosaic of perceptions and interconnections for public viewing and a forum for discussion.

The mind map instructions asked participants to:

- Take a card and a set of blue, red and green felt pens.
- Draw a dotted line down the middle of the card.
- What the Pavilion gives you: Using a blue pen, write 'Pavilion' on the right hand side of the page. Now write down the things that the Pavilion provides you with - for example: the view, the building, the programme, the spaces and so on - and connect them to 'Pavilion'.
- About you: Now using a red pen, on the left of the page write 'Me'. Tell us about what connects to you to the Pavilion, in terms of what you do, your interests and your networks.
- What you would like to see in future: Using a green pen write down some ideas that might develop the Pavilion's offering and grow your connections with it in the future.
- Once you have finished, complete the details on the attached sheet and hand it and your 'mind map' to our volunteer.

These sheets were taped to the rear of the mind maps to maintain confidentiality. Details included name, postcode, occupation and a prompt list (from A-Z) in support of the questions: What brings you here today? Or to DLWP in general?

S2.3 Internet and Social Media

A review of the organisation's internet and social media presence was undertaken with the aim of gaining an understanding of DLWP's virtual networks and interactions including platforms such as Facebook, Twitter, Vimeo and YouTube.

Initial Synthesis

At this point in the process an Interim review was held with the Project Working Group based on a presentation encapsulating the findings from the first two stages. Although earlier than anticipated in the programme due to scheduling difficulties, this provided an opportunity to review the research material generated, to provide confirmation (or amendment) of the methodological approach and to act as a springboard for the development of ideas and recommendations in the subsequent stages of the project.

Step 3: Co-Design

S3.2 Design Charrette

NEA convened a day long design charrette at DLWP on Friday 7th June 2013. The event was attended by 19 invited participants including key stakeholders, design students, design professionals, staff, trustees, DLWP collaborators and the NEA project team. A wide range of design and urban related disciplines was represented.

The aim of the event was to explore social capital notions of connectivity and reciprocity in relation to DLWP in terms of people, place and organisation. This was to include the physical and virtual connectivity of DLWP as well as the overlap between these realms as evidenced, for example, in the organisation's learning and participation and social media engagement strategies. The process encouraged an analysis of how different people connect, engage or interact with the spatial realm of the building and its activities in order to understand the extent to which the building's interior and exterior envelope, layout and programming engenders, or inhibits, connections and interaction.

This in turn led to identifying constraints, challenges and potential future improvements. The analysis extended to DLWP's relationship with Bexhill - the Town Centre and the seafront - as well as with neighbouring coastal towns and cultural venues that offer potential synergies and opportunities for collaboration.

The day commenced with an overview provided by a series of short presentations. Nick Ewbank set the scene for the design charrette by summarising NEA's findings from the DLWP social capital research project to date. This was followed by a presentation by Natalie Trimby, DLWP Learning & Participation Coordinator, on the organisation's L&P activity. Stephanie Mills then gave a brief history of the design and development evolution of Bexhill and the Pavilion while also outlining the format and tools for the day. Participants were split into three working groups, each with a facilitator.

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

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

After lunch the three groups engaged in two hour, round table design sessions. They were asked to address connectivity at two design scales:

- Scale 1: Town Centre (and region) in relation to DLWP.
- Scale 2: Understanding DLWP spaces and opportunities for improving flow, interactivity and user engagement.

The day culminated in a plenary session during which each group presented their design ideas and associated suggestions and recommendations to the wider group. The entire design charrette was filmed by James Cosens DLWP and the resulting footage has been edited into a short film that captures the day's proceedings.

Step 4: Co-Develop

S4.1 Stakeholder Analysis and Influence Mapping Focus Workshop

A focus workshop was held on 14th June 2013. It was convened by the NEA project team and attended by the Project Working Group: Sally Staples (Cultural Strategy Manager, ESCC), Stewart Drew (CEO of DLWP) and Sally Ann Lycett (DLWP Director of External Relations).

This was an evolution from the DLWP resource and engagement audit held on the 29th April, its aims being to:

- Identify resources and methods currently used to engage and connect with key stakeholders and communities of interest.
- Utilise stakeholder analysis and "influence mapping" techniques to better understand these relationships.
- Ascertain DLWP's sphere of influence, in order to see what connections and links are - and could be - used to generate social capital and increase DLWP's resilience as a cultural organisation.
- Co-develop a draft framework for an annual stakeholder management plan that is replicable by DLWP. This would inform how DLWP might

strengthen its social networks, and by association, its bonding, bridging and linking social capital.

The categories proposed by NEA for DLWP stakeholder analysis and subsequent influence mapping were:

1. Financial networks (including funding partners, donors, earned income, sponsorship in-kind and volunteers).
2. Cultural and artistic networks - past (since 2005) and present.
3. Audience networks (groupings by locality and art form, drawn from attendances, memberships and mailing lists).
4. Community networks (including building amenity users and key suppliers).
5. Learning and participation networks.

Part One of the process - stakeholder analysis - followed three steps. This required pre-workshop preparation by the "client side" participants. Part Two was influence mapping to be undertaken during the focus workshop. Part Three was the preparation of a stakeholder management plan following the workshop. What follows is an outline of the process.²³

23. http://www.mindtools.com/pages/article/newPPM_07.htm

Part One: Pre-Workshop Stakeholder Analysis

Step 1: Identify DLWP Stakeholders

The process started by brainstorming DLWPs stakeholders and preparing lists within the five categories outlined above.

Step 2: Prioritise DLWP Stakeholders

The next step was to categorise the list of stakeholders identified in Step 1, according to the following groupings:

- High power, interested people
- High power, less interested people
- Low power, interested people
- Low power, less interested people.

Step 3: Understand DLWP Key Stakeholders

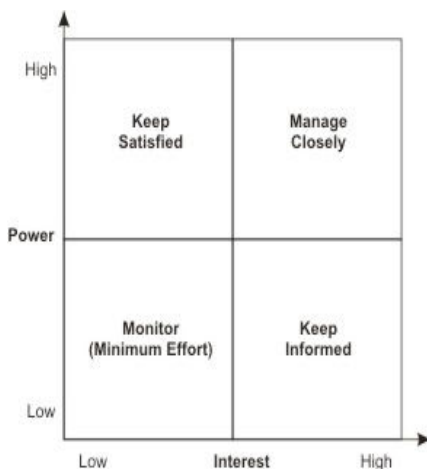
The final step was to develop an understanding of DLWP's most important (or key) stakeholders within each category and how best to engage them mapping them onto the stakeholder power / interest grid opposite.

Part Two: Focus Workshop - Influence Mapping

NEA proposed that the focus workshop be used to jointly create set of influence maps based on the five categories of the stakeholder analysis. This would subsequently be used to inform the stakeholder management plan.

Part Three: Stakeholder Management Plan

The objective was to jointly study the influence map, and identify stakeholders with the most overall influence. This is intended to form the basis for a preliminary draft of a stakeholder management plan.



Power / interest grid for stakeholder prioritization

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www.mindtools.com/rs/StakeholderAnalysis

OPEN YOUR MIND



TO

BEXHILL-ON-SEA

Text block in the bottom left corner of the poster.

Text block in the bottom middle-left corner of the poster.

Text block in the bottom middle-right corner of the poster.



By GALLUM MOORE,



Text at the bottom of the orange poster.



Step 5: Delivery

This step includes the preparation of a Final Report for Client use with an Executive Summary for public dissemination.

Step 6: Legacy

During the formulation phase of the research process, NEA set out a number of ambitions for the legacy of the study. These are that:

- DLWP gains a better understanding of its engagement - and hence it's generation of social capital - with Bexhill and its various communities of interest.
- The process gives DLWP renewed energy, inspires stronger connections with local people and opens avenues for increasing resilience thereby resulting in refreshed relationships with its funders, stakeholders and supporters.
- The study supports DLWP in developing its customer base, engaging with its customers and optimising the customer experience.
- DLWP considers any recommendation arising from the study with respect to the physical welcome offered by the building, people flow and other issues relating to the appropriateness of the built environment for its purpose.
- DLWP strengthens its relationship with peer cultural organisations both in the county and the wider region, within the context of the emerging ESCC Cultural Strategy.

*Left:
Instilling a sense of local pride: 'My Region'
display board on the platform at Bexhill
train station with local artwork of DLWP
and other visitor attractions.*

Chapter 4

Findings

This chapter is both a commentary on our methodology - the overall (DOTT) structure / process and the various research methods used - and also an account of the resultant findings.

1. Strategic Interviews

Commentary on the Strategic Interviews

There was generally an excellent response rate to interview requests, although the high profile artists approached failed to respond. Interviewees responded well to the questions, and were generally keen to articulate their opinions on the relationship between DLWP and the town of Bexhill.

The majority of interviewees were very positive in their views of DLWP, and particularly of the “direction of travel” in the past two years.

All interviewees produced valuable, nuanced insights into a diverse range of issues relating to DLWP. The particular areas of expertise of the specific interviewees came through strongly in their individual comments.

Although the social capital context of the research was explained to the interviewees in advance and the questions had been framed to elicit responses on topics such as reciprocity and access to resources embedded in DLWP, most respondents preferred to dwell on these themes only briefly. Typically, a response to a specific question was given, and then followed by more general discourse about DLWP, its history, context, challenges and potential future opportunities.

Some interviewees reported subsequently that the interview process had been helpful in making them crystallise and articulate their thoughts on aspects of DLWP.

There was a consensus that measures could be taken – some simple, others more complex – to enhance and develop DLWP’s generation of social capital. These views have formed an important basis for our conclusions and recommendations (Chapter 5).

The transcripts of the strategic interviews are summarised in detail in the Appendix. All interviewees were given the opportunity to comment on the transcript of their interview and were asked to approve the text for prior to publication.

Interview Findings

The findings are abstracted and synthesised in Chapter 5 Conclusions and Endnote.

2. Resource and Engagement Audit

Commentary on the Resource and Engagement Audit

The 'audit session' with Stewart Drew, Director and CEO of DLWP, to discuss the resources allocated to social engagement, and more specifically to the generation of social capital by DLWP, was open and wide ranging. A diversity of topics (see S1.2) was explored and helped inform many other dimensions of the research.

During this session, and subsequently, it became apparent that DLWP would be better placed to promote and develop social capital if it had more sophisticated knowledge about its visitors and their patterns of building usage:

- Until recently there was no counter on the South door although it is frequently used by visitors (more so with the Western seafront improvements). In the past this appears to have led to a significant under-counting of overall visitors.
- It would be helpful to develop a better understanding of the balance between single / infrequent visitors to the building versus frequent / regular visitors.
- Similarly, there is room for development in data gathering about specific numbers and patterns of usage of the Pavilion (for instance, visitor overlap between exhibitions, performances, the Café, the Shop or other facilities).

We consider there may be a role for skilled volunteers to research the last two points.

Resource and Engagement Audit Findings

The attempt to identify financial resources allocated to the generation of social capital was not successful.

"Almost everything DLWP spends its money on, is towards generating some form of capital". Stewart Drew

In common with other charities, DLWP works actively to promote the public good, and the majority of its resources are spent on delivering its charitable aims. It became clear in the course of the audit session that identifying financial resources specifically allocated to the generation of social capital (as opposed to, for example, marketing or education) would not be possible. This would have been of considerable help in developing a management tool for monitoring changes in investment in social capital over time, but the conclusion that the nature of social capital is too fluid and too general to make the task achievable appears inescapable.

Stewart Drew gave the following account of DLWP's resources and their use:

The building is a community and a heritage asset. Historically, DLWP was conceived as a "People's Palace" but over time it began to operate more as "Bexhill's Village Hall". It is now an important cultural venue with a current book value is £6m (depreciated from circa £9m investment cost at the time of its refurbishment in 2005). Civic pride in DLWP is also an asset. There is a shift towards DLWP becoming a more widely accessible organisation. The change of the Restaurant to a Café in recent years is an example - it has become more affordable and more appealing to a wider clientele. DLWP engages people at 'a range of points' and as they engage, they bring their connections (e.g. children, parents, grandparents, etc.) with them.

DLWP puts increasing effort into engaging children and young people. DLWP's L&P programme is active in this respect in that it aims to:

- Engage people in cultural activities and exhibitions via interpretation programmes.
- Develop artists, including the professional artists of the future.
- Extend people's access in a small seaside town to national / international artists.
- Open minds to something different.

Stewart Drew explained that the L&P programme engages some 6,000-10,000 people annually. It is a self-contained cost centre with an income stream although some of its costs are cross-subsidised from other DLWP budgets. The programme is good, but it could be more strategic. A review is in progress.

Other examples of DLWP resource access and engagement initiatives:

- Amateur dramatics
- Schools
- Prize-giving ceremonies
- Proms
- Venue hire
- Training via the Job Centre
- Business leadership courses
- Education Studio.

These activities should be viewed as ways of strengthening the social capital generated by DLWP.

DLWP also houses a treasure trove of memories that people have accumulated over time. This resonates with the point made in Chapter 2 (Nash 2002) about "attachment effects" impacting on personal or communal commitment to the upkeep and success of a place. As a major cultural venue in Bexhill, DLWP (and its L&P programme in particular) also potentially exerts "socialisation and network effects" by influencing people's values, perceptions and expectations while providing openings to new networks that might provide contacts and access to resources or opportunities.

Former DLWP CEO, Alan Haydon set six objectives for DLWP. Recently, Stewart Drew has refined these to encapsulate four key objectives:

1. Ensuring a viable business model (including addressing reliance on public funding).
2. Maintaining high quality programming.
3. Safeguarding the building (conservation, restoration).
4. Enhancing the visitor experience (an overarching objective).

Alan Haydon's other two objectives (which Stewart Drew sees encapsulated in the four objectives above):

1. DLWP as a catalyst for regeneration.
2. To be a nucleus for education.

Stewart Drew is particularly keen to:

- Rebuild local relationships, especially between Bexhill and DLWP.
- Strengthen DLWP partnerships in order to continue to erode the sense of isolation that sometimes characterises peer visual arts organisations.
- Improve the quality of DLWP customer service.

- Build the frequency of local programming in the Auditorium - which Drew sees as “a fulcrum” for spin-offs (i.e. customer attendances, spend and enjoyment) that will benefit DLWP and the local community. He views this as “the holy grail”.
- Increase programming outside - for example, running more events on terraces in the summer months.
- Sustain artists’ residencies, the commissioning new work and associated cross-fertilisation with L&P activity.

This stage of the resource and engagement audit concluded with some possible measures for an annual social capital resource audit or review:

- Identifying patterns in stakeholder networks.
- Identifying patterns - and reciprocity - in DLWP partnerships and strengthening these.
- Diversification and growth - in audiences, visitors, programming, funding and/or revenue sources.
- Improved access to and utilisation of resources.
- Improved interaction via social media.
- New partnerships with universities and colleges.

3. Desk-Based Research

Commentary on the Desk-Based Research

The primary material for the desk-based research was a variety of DLWP management information and related analysis. The information included:

- Programme analysis (attendance figures, visitor comments, etc.)
- Earlier visitor research
- Postcode analysis of database
- Learning and participation analysis
- 2006/07 Economic Impact Study (published 2007).²⁴

24. SAM and the University of Brighton. 2007. *Creative Impact: De La Warr Pavilion Economic Impact Evaluation*, commissioned by De La Warr Pavilion, Hastings and Bexhill Economic Alliance in partnership with Sea Space.

This information was, of course, derived for other purposes including marketing and financial understanding and is therefore not explicitly related to the analysis of social capital.

Desk-Based Research Findings

Of the considerable volume of visitor data we examined, the most rigorous piece of work is the 2006/07 Economic Impact Study. The 2006 study is a useful benchmark of the economic impact of DLWP soon after the re-opening. It provides evidence of the Pavilion’s local relationships including visitors to DLWP from Bexhill and Rother, average visitor spend in the Pavilion and the use of local suppliers by the Pavilion. The situation has, of course, changed since that study was completed and, as the national publicity following reopening lessened, we might expect a higher proportion of visitors, for example, to be local or from the wider East Sussex area.

With the exception of the 2006/07 economic impact study, visitor research provided to us tends to use relatively small sample sizes with correspondingly low levels of statistical significance. It often forms part of larger surveys aggregating a number of arts and cultural organisations in South-East England. DLWP helpfully made available its postcode database and, subsequently, commissioned the mapping of the “active” postcodes. The purpose of this aspect of the research was to develop a better understanding of DLWP’s audience / visitor network including its distribution, density and reach.

Postcodes are held for DLWP visitors buying tickets, principally for shows in the Auditorium. Smaller subsets include people asking to go on the mailing list, VIPs and those enrolling in L&P activities. Analysis indicates a clear and to-be-expected distance decay in visitor numbers and clusters of intensity outside Bexhill and local authority district of Rother. We considered undertaking more detailed postcode profiling and analysis linked to social and economic characterisations of each postcode derived from other datasets. We did not pursue this, partly because the visitor postcodes held by DLWP under-represent visitors to visual arts exhibitions (free and therefore largely unrecorded) - the primary artistic purpose of the Pavilion.

Because of the character of the DLWP visitor postcode database, at this point we would not recommend further postcode analysis for the purposes of social capital research. There may be value to be gained from undertaking a statistically rigorous sample survey of DLWP users, perhaps conducted by DLWP volunteers, but the benefits and costs of such an exercise would need to be assessed beforehand.

Studying visitor data and using it to draw conclusions about where DLWP's audiences come from (and their socio-economic status) is important for marketing purposes and for the targeting of future audiences, but in itself it teaches us little about the social capital generated by DLWP.

Social capital is better understood by observing DLWP through a variety of lenses and analysing the complex web of networks that DLWP supports and sustains, or helps to sustain. The data held by DLWP reveals something of this diversity, including, for example, community events it hosted in 2012/13:

- Bexhill Artists Workspace
- Bexhill Arts Society
- Bexhill Choral Society
- Royal Air Force Association (RAFA)
- East Sussex Music Service x 7 concerts
- Sussex Record Society
- Battle Abbey School
- Bexhill Light Operatic & Dramatic Society (BLODS)
- Kiss My Disco – Stay Up Late Campaign
- Bexhill Festival of Music – Back to Basie concert
- East Sussex Youth Orchestra
- Churches Together in Bexhill
- Fox Project
- 1066 Country
- St Richards School
- Front Row – Fashion Show
- Bexhill Amateur Theatrical Society (BATS)
- Nick Pilton local community Film Screening
- Action for Change
- Demelza Local Children's Charity
- Bexhill College - annual awards
- East Sussex School of Performing Arts
- Bexhill Rotary - Real Ale Festival.

As outlined in Chapter 1, DLWP is also an important organisation in terms of support for and the development of the contemporary visual arts, on a local, region, national and international scale.

Locally, DLWP supports the Artists' Critique Group and has developed an innovative scheme for engaging volunteers to help visitors to access information on gallery exhibitions. In partnership with the Bexhill Town Team, DLWP acquired 1b Western Road, an empty shop in the heart of Bexhill for six weeks during 2012/13 to use as a "pop-up" gallery space by artists from the Critique Group. Three exhibitions ran for two weeks each and showed eight artists altogether. NEA regards this local collaborative outreach initiative as an important part of generating (bonding) social capital through reciprocity - adding cultural value to the Town Centre by showcasing local talent and potentially drawing new audiences to the Pavilion.

DLWP's partnerships and links with the national and international art world further extend its artistic networks and realm of influence. These wider networks and relationships provide avenues for "bridging" social capital and help unlock inspiration, opportunities and/or resources for emerging local artists. Examples include DLWP curating and commissioning:

- Solo exhibitions by artists Jeremy Deller, Nathan Coley, Tomoko Takahashi, Susan Collins, Kate Adams, Michael Nyman, William Furlong, Matthew Houlding and Tony Bevan.
- Internationally focussed group exhibitions including Voodoo Macbeth, It Starts From Here, Myth Manners and Memory, Triple Echo and Moving Portraits.
- Collaborative exhibitions such as Modern Times, Secret Service, Ben Nicholson and Unpopular Culture and partnerships with agencies such as Photoworks, Film and Video Umbrella, Brighton Photo Biennial and CineCity.
- Major exhibitions of Joseph Beuys and Andy Warhol through the Artist Rooms initiative.
- Prestigious commissions like Ulrike and Eamon Compliant by Blast Theory at the 2009 Venice Biennale; Richard Wilson's Hang on a Minute Lads, I've Got a Great Idea and Critical Mass by Antony Gormley, on the Rooftop Space.

NEA's desk-based research, combined with mind mapping and interviews, found DLWP's L&P strategy embraces all four, interrelated, dimensions of social capital referred to in Chapter 2. This is achieved by enrolling participants from both formal and informal social networks into the L&P programme, by adopting norms and values such as inclusion, co-operation and reciprocity that inspire the generation of social capital, and by making available space for social interaction. In straitened times, DLWP's ambitious - and socially important - local remit is often achieved with minimal resources.

DLWP's diverse L&P activities during 2012/13 include:

- Engaging 5893 participants in 70 events including workshops, courses, classes and tours.
- Working with 16 artist educators and 25 volunteers (aged 16-70) while also hosting four work experience students.
- Developing a new partnership with SIBS (East Sussex County Council Siblings Service), a project for 13-16 year olds whose siblings suffer from physical disabilities.
- Supporting 10 participants in the Bronze Arts Awards.
- Hosting "You Could Be Dancing", a new weekly class for participants aged 60+ using modern dance and movement.
- Providing 20th Century Art Lectures in ten sessions with some 50 participants per session.
- Engaging 350 families in a series of creative journeys entitled "What's your Journey?"

- Achieving a Highly Commended Award for “The Campaign for Drawing”.
- Doubling “Tales for Toddlers” sessions due to their popularity, attracting an average of 45 participants every month.
- Hosting “Lift the Lid” a monthly, free, drop in workshop session for children and families, related to the exhibition programme.
- Hosting “The Summer Sing”.
- Collaborating on the summer broadcast of Bexhill FM - closely linked to the London 2012 Festival project, including a live outside broadcast from the Olympic Torch Relay developed in close association with Eddie Izzard.
- Hosting the Young People’s Film Festival attended by 100 participants in workshops and screenings.
- Providing ten free interactive activities sessions for 267 participants during the Cerith Wyn Evans season at DLWP via an interpretation team of five artists.
- Hosting the “Rhythmix” annual Christmas gig for young bands that was attended by over 300 people.

Another aspect of NEA’s desk-research was an examination of a range of historical, academic, local and national media documentation to shed light on the nature of DLWP’s relationship with Bexhill since the Pavilion’s inception. Frequent walks in the town and informal conversations with a diverse cross section of people supported this line of enquiry.

Although there is a vocal minority in Bexhill expressing “disapproval” of DLWP (on the basis of arguments such as elitism, cost, alien character and/or domination of the local by the metropolitan), in our experience these criticisms have been - and continue to be - made of arts and cultural organisations in many other coastal (and inland) locations including Margate, Hastings, St Ives and Sheffield. Such criticism “goes with the territory” and as such DLWP and its stakeholders should not be surprised by it. In the interests of generating social capital, DLWP should continue to respond positively and proactively to adverse comments while simultaneously conveying the more widely held, positive impressions it typically arouses. The latter is exemplified by a feature that came across strongly in our desk research and in discussions with members of the community, namely, that there is widespread affection for DLWP that is founded on the longstanding, deep and personal relationships that many visitors (and their families) have with DLWP and the town of Bexhill.

We found that a high proportion of local people we spoke to had:

- Performed on the stage of DLWP as a child;
- Received an examination certificate at DLWP; and/or
- Attended an important ‘life event’ such as a wedding there - indeed, one consultee told us that his grandparents had first met at the Pavilion on D-Day.

This is part of the uniquely rich social history upon which DLWP can draw. We elaborate on the interpretation aspect of this oral history and heritage in our recommendations in Chapter 5. To the best of our knowledge, no other UK ‘arts centre’ can lay claim to a similar, unbroken, eighty year period at the heart of a community. This is an undoubted strength in the generation of social capital engendered by both the organisation and the place.

4. Ethnography

Commentary on the Ethnographic Process

Volunteer “ethnographers” were provided with personal journals to discreetly observe the interaction, rhythm and flow of visitors and staff within the public spaces of the Pavilion over the course of a week. Pairs of volunteers were required to alternate this research activity with public facilitation (as required) of the mind map process during the same shift. During the debriefing session, volunteer feedback was positive about the process, although the relative brevity of the exercise was an inherent limitation on this rich form of data gathering. For example, the process carried out at another time of the year, or in the context of other exhibitions or events, would have led to additional ethnographic comments and observations.

Ethnography Findings - Selected Observations

4.1 Use of the Pavilion as a free public resource

Thursday 2nd May. 15h14 onwards. *“Man carrying two short lengths of scaffold board enters the gents. He reappears 2 minutes later and goes to look at the Taschen books display. He then exits the building.”*

Thursday 2nd May. *“Man in blue jumper comes through front door, goes into gents. 10 minutes later he emerges and exits through the front door.”*

Saturday 4th May. 14h30 *“Down to entrance hall: Slightly anxious-looking elderly lady in woolly hat with 2 bags of shopping on one of 5 chairs at bottom - may be waiting for someone in exhibition - she’s turned towards the door.”*

Saturday 4th May. *“I think people feel comfortable in this building. I always do, so could be biased, but towards the end of my two hours here, the thought strikes me - like a kind of summary of what I’ve seen.”*

Sunday 5th May. Foyer. *“Couple visiting from Cornwall - once or twice a year. Always visit DLWP. Mother lives in Eastbourne - never visited the Towner - always have lunch at DLWP.”*

Sunday 5th May. 10h50. *“Chair of the Arts Forum Hastings (Stephen Gray) with guests (+4) - very interested in all aspects. Positive! Positive!”*

“People are wandering around the building taking photographs. This happens almost every day. I do it myself!”

“There are about 50 or so people noisily assembling in the foyer. I asked the DLWP staff who they were but they had no idea? I asked one of the apparent organisers who told me that it was an organised walk “walking for health”. They will walk along the seafront before stopping for lunch/drinks - but not at the DLWP! Many were standing in front of the gallery doors, completely blocking access.”

“The DLWP is being used for the election count. Car parking is very difficult this morning. Those involved in waiting for the result, all sporting political rosettes, etc., are constantly passing us going to and from the cafe. Not one has shown any interest in what we are doing. I find that very telling!”

Below:

Volunteer ethnography diary recorded during Source BMX event at DLWP.



Below:

Enjoying the view and a moment of contemplation from seats on the ground floor beneath the Main Staircase at DLWP.



Above:

Ramblers gather in the Ground Floor Lobby of DLWP.



Top Row:
Ground Floor Lobby of DLWP with view towards Gallery 1 entrance to the left.

Second Row:
View from Gallery 1 towards Lobby.

Third Row:
Gallery 2 entrance from First Floor Lobby.



Above:
The Pavilion as amphitheatre for Source BMX event.

4.2 Visitor apprehension - and enjoyment - of the galleries

Thursday 2nd May. 15h14 onwards. *"Woman opens the door to gallery, looks in, closes door (then) looks through the display leaflets."*

"I'm approached by a woman who appears to be very angry. She asks, 'Where is the exhibition?' When I point out the galleries to her she says that the doors are closed! I point out the sign that says 'gallery open' but this does not seem to satisfy her."

"Started observing about 14h15. Overcame slight reluctance and went into Upper Gallery through stark grey portals. Amazed at space inside and huge projection of the view across sea balustrade. Two seated figures. Too dark to see at first. After 3 to 5 minutes they stood up and went out: Father and son (about 10?): Dad commenting 'very clever'. Now I am alone. Increasing noise and slow spinning a figure on bicycle making me feel a bit sick."

"Three more visitors suddenly. Darkness at end of film. Ron outside reassuring someone who then seems to come in. Now five (plus me): the two young men who wouldn't do the mind map - who remain standing - plus middle-aged women (two) and man. All look similar (i.e. the three middle aged people) - slightly stocky, not expensively dressed. They don't talk but contemplate the screen. One of the young men joins the older woman next to me. She's watching the wheeling seagulls, I think, then asks the young man in question - about the film. Couldn't hear it. Then they exit. Another older, bearded man comes in. Stands looking a while then goes out. The two older people left are a couple. They talk quietly about what they see, the man smiling."

"Odd feeling of the gallery space which could be in London at a major gallery - that is sharing such a local, familiar image."

"Voices. Through grey portals again. Inside count 14 people (!) all ages watching the screen with quiet attention. Makes me think of Henry Moore wartime Underground drawings - but they're all sitting side-by-side, not lying."

4.3 Pavilion as amphitheatre for terrace events

4th May 2013. *"Beautiful sunny day. Pavilion and outside rammed due to Source BMX event. Café very busy constantly. Around 40 people (15h20). Young men carrying two BMX bikes down the staircase. Two women plus young girl emerge from BMX Channel 2013 (exhibition in Gallery 2).*

Staircase full of people coming and going. Voice of PA announcer drifting into café level. Man comes in from balcony. Cold breeze when he opens the door. Balcony full of people watching the acrobatics of the BMX riders."

Sunday 5th May. 14h50. *"Two girls looking out of the window on the stairs: 'That's him - I like him.' 'Which one?' 'Him... don't you know him?'"*

4.4 The Café / Restaurant

Wednesday 1st May. 10h00. Fine and sunny and warmer. *"Some people were waiting outside for the Pavilion to open - in they go straight to the Café. By 10h15 there are 20 to 30 people there."*

"Feel very comfortable even though on upright chair. Often come here to sit, read, think, make plans, make notes, watch - people in a landscape, I suppose."

"Into Café - two tiny tots rush by me. Would like a coffee but the queue stretches nearly to entrance (15h53). Lots of chat. I walk through to Restaurant. It's all at least as full as before. Glad to sit down again after walking / standing for a while. When people come to visit family and Bexhill, they get brought here, I think. But there are clearly lots of other visitors too. It's 16h00. Q has eased. I get a coffee and biscuits, sit at a table near the door. Look out at this much-loved view. Mist has cleared. Waves endlessly slanting in towards the shore. Tide is still high - just on the turn. Small girl falls suddenly in doorway and mother rushes to scoop her up. Seagulls drift by on air currents. When I think back to the studio space, it seems very confined in comparison to this - which is so expensive (but it does work very well for workshops and I didn't pick up that the people there were unhappy with it). The wide, empty, endless ocean is such a perfect backdrop to all this bustle, light endlessly changing texture and colour."

"A woman and boy (mother / son?) are sitting at a table in the Café playing cards. She appeared to be teaching him to play bridge. The boy was in school uniform."

"I have a conversation with an elderly lady who said she loves the DLWP but does not like to come at weekends because of the families with young children who run around in the cafe area leaving mess and litter everywhere. 'I always try to come at quiet times'."

4.5 The Studio / Local art exhibition

"A bit of bunting round entrance to steps down to studio. Enter a different world. Small landscapes, floral pieces, portraits - carefully framed and displayed: patchwork of rectangles and colours. One or two photos. Display of cards for sale and table of batik samples, paints, etc. This space feels very separate - quite cosy in a way but separate and 'other'. The appeal is mainly local, I think - the visitors to main pavilion must be largely unaware of it, I think."

Sunday 5th May. 12h00. *"The Studio. Eight people 35 to 70 years (old). 25 in total visited Sunday morning. Sold 8 pieces to date. Artists used to exhibit in main building. Since then the building has been refurbished."*

4.6 The Upper Level and Roof Terrace

Sunday 5th May. 14h35. *"Roof - approximately 30 people outside. Inside - 12 people (including toddlers and pre-school) at the resource area. (15 years) school age (or above) filling out consent forms to use the mini ramp on the roof. Young people listening (with headphones on) and watching the TVs. Also one man aged 60 (approximately). Child climbing on stair rail (unsupervised) 5 minutes. Mother colouring picture for her child."*

4.7 The Beach

"More people on beach now - sitting on shingle and children in swimsuits playing in pool with fountains. Dog walkers. Pushchairs in family groups walking in from West past beach huts. Can still hardly see the sea - only where small waves break on shore. Groups of cyclists passing also."



*First and Second Row Left:
The Pavilion Cafe / Restaurant with
adjoining balcony is a popular destination
and meeting place.*

*Third Row Left:
The DLWP Studio space during Bexhill
Artists Workspace exhibition.*

*Fourth Row Left:
Rooftop Mini Ramp Intersection during
Shaun Gladwell Exhibition "Cycles of
Radical Will" (2013).*

*Fifth Row left:
Beach in front of the Pavilion.*

5. Mind Mapping

Commentary on the Mind Mapping Process

The mind mapping process was limited to a week, rather than the two weeks originally envisaged, because it needed to be facilitated by the NEA team and by DLWP volunteers. The volunteers also oversaw the creation of the mosaic wall from the accumulated mind maps. Despite the time limitation, the target of 100 maps was exceeded. The process was slow to start, but then gathered momentum. This was probably due to a combination of honing the instructions, growing facilitator confidence and initial reluctance by the public to spearhead the process.

NEA had tested the initial draft of the mind mapping instructions, without the need for any facilitation, and found that they produced good results in terms of individual mind maps. However when the process was "rolled out" to the general public, the instructions proved problematic, despite the presence of the volunteers who had been recruited and tasked to explain the process. As a result NEA had to progressively simplify the instructions over the course of the first 24 hours, with resulting implications for this aspect of our research.

We initially asked participants to "map your connections with DLWP" and "map your perceptions of DLWP's connections" but, in order to make the process comprehensible to the public, the wording was changed to "draw the things DLWP provides you with" and "draw what connects you to DLWP".

This change had an impact on the resulting data capture in that this process was originally intended to provide an insight into people's social networks and how they connect with DLWP. In the event the outcomes were more impressionistic, but useful nonetheless, in that they captured an overall sense of the reciprocity between DLWP and its users, albeit limited to those who visited the Pavilion during that particular week and chose to create a mind map.

The personal data sheets appended to the rear of the mind maps proved a useful snapshot of where people came from (via postcodes), their occupation and why they visit(ed) the Pavilion. It would have been helpful to have added an age range question to the brief questionnaire / response form.

The combination of engaging visitors with the mind maps and the "manning" of the mind map wall generated a lot of discussion - conversations with both mappers and those passers-by who chose not to map. People seemed to relish the opportunity to engage and to share their experiences, impressions and opinions of the Pavilion. These conversations were not recorded (except perhaps briefly in the ethnographic journals) but were shared between volunteers and NEA. They suggest a rich, shared personal history between visitors and DLWP - sometimes over the course of its history / successive generations, illustrating the notion "relationships matter" and inspiring "attachment effects" referred to earlier. We address this issue further in our recommendations.

With one exception, two ambiguous maps and a few indecipherable drawings, all the mind maps were overwhelmingly or largely positive about DLWP. One positive map was defaced with a derogatory comment and two others had a discreet word or comment added by those who were evidently not the original mapper.



*Above:
Mind mapping wall on Level One outside
the Pavilion Cafe / Restaurant during
April-May 2013.*

The following themes are extracted from the mind maps in response to questions about what the mapper would like to see in future at / from DLWP. Mind mappers were not asked to consider financial constraints or other practicalities, so what follows to some extent, is a “wish list”.

5.1 Programming

Generally there seems to be an appreciation of, and a desire for, an enhanced music offering at DLWP. This includes more diverse programming. Suggestions include light music, more classical concerts, ENO touring, more jazz music, more well-known bands (“Noah & Whale was fantastic”, “Saint Etienne - must play here!”, “Looking forward to Regina Spektor - more like this please!”) and more concerts both inside and outside. Other proposals range from using the Auditorium as a regular music venue to musicians in the Foyer at coffee / teatime for short performances that would provide “a buzzy atmosphere and variety”. Other requests included more live music outside / on weekends / summer Sunday music as well as music festivals curated by bands, more free entertainment by volunteer musicians and the request for a music school.

Some requested theatre performances “Shakespeare plays - inside or out”, fringe theatre or “live theatre like The Devonshire, Eastbourne”. A theatre school was mooted. There is also a desire by some for more popular entertainment in the Auditorium - discos, dances, music and comedy.

Film screenings at DLWP seem popular with a request for “more cinema nights / films - in the Auditorium and outside”, a continuation of “cult and interesting films”, film festivals and “more art house films”.

A number of mappers proposed literary events including a spoken word festival and more writing workshops or events with writers’ input.

Perhaps somewhat predictably, the mind maps revealed some polarized views on the visual arts. Comments on mind maps ranged from a call for “more traditional art” and exhibitions of local artists’ work - “ ‘The People’s Palace’ - why not showcase the people’s work?” to those that are satisfied with the offering “you put on very good exhibitions – Ian Brakewell, Catherine Yass and present one - why change?”; “keep it current and cutting edge, or just a bit edgy. Southbank Centre feels a bit like this, nice”. There were also requests for more photographic exhibitions (“not local amateurs!”), textile exhibitions and more exhibits on architecture and design - “put on a mid-century modern show here - Retrospective of the 50s”; “would love to see more modern designers doing shows where they create in front of you”; “a TV screen explaining the history of the place and Serge Chermayeff on being a refugee”.

The wish list included requests for a more frequent change of exhibitions and/ or quicker turnaround times for the upper gallery. “Many of the exhibitions have been superb. Is there a place for more short-term exhibitions with a more local connection or rolling displays of say the life and times of Bexhill including our contemporary selves?”

A desire for enhanced interactivity emerged from recommendations for multi -media including better (exhibition) videos, developing the online videos and an online or virtual festival. There were requests for more gallery talks and “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”.

Extended family entertainment and enhanced youth offering also emerged as themes. This included requests for more family days, family entertainment

and interaction (pantomime, skating, Christmas lights), summer children's activities, activities for the under fives, a children's play area and an ongoing place for kids to be creative like "the drawing area in the Shaun Gladwell exhibition".

Affiliated with this were requests and suggestions for "more young people-orientated attractions" and "activities involving young people" to "encourage a change in demographic" and "acceptance of youth" ranging from a continuation of the varied range of books to letting "The Source make more of the space", performing arts for young people, youth discos, live music and exhibitions to attract young people.

5.2 Learning and participation

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

5.3 Community focus

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

5.4 Preservation of the building and its offering

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

5.5 Better use of outdoor spaces

Visitors to the Pavilion evidently value its outdoor spaces (terraces, roof, forecourt) and envisage these being enhanced and better used in future for both formally and informally programmed events and entertainment. These included suggestions for films, music, parties, exhibitions, public art, fairs and

markets, skateboarding, shows and rallies. Improved connections with the beach and beach-related activities were also proposed.

5.6 Restaurant / Café and Balcony improvements

Physical enhancements included requests for more sofas generally / in the coffee shop as well as “space to just hang about”, “a quiet place for relaxation and reading”, “a music centre for small group performances / music in café” and a “shared work bench for working”. Mappers want to see a “fresh lick of paint”, better heating, “redesign the bar to be more friendly and relaxing” and the refurbishment or replacement of the Café balcony table and chairs.

Service enhancements proposed ranged from provision of a better Restaurant / Café overall, better service, menu changes, extended opening hours (variable responses from staying open until 5pm or 6pm to serving evening meals), a bar that’s open in the evening - to requests for afternoon tea dances, “foodie evenings in café”, a “seafood restaurant with live piano music (and) fresh fish from Hastings” to “a range of Sussex beers at good prices” and “small batch coffee from Brighton”.

5.7 Viability

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

Commercial opportunities suggested by mappers included: longer opening hours generally or in the summer, outside café space, additional shops, wine tasting, food festivals, farmers’ - and other - markets, music weekends and seasonal (including winter) events.

Affordability is an issue that was widely raised: this relates to widespread comments about the Restaurant / Café pricing (viewed by many as being too high / on the high side) and in some cases to ticket prices or shop merchandise. Suggestions for offsetting this include: “entertainment that is either free (sometimes), cheaper or as affordable as possible”; discounts for locals; family offers; “better events deals for local charities and/or groups - offer limited number of ‘free evenings’ - (by) ballot or submission” and “exhibition space opened up to local artists for a nominal sum”.

5.8 Marketing and promotion

Marketing and promotional suggestions from mappers included joint promotion of the South Coast or Sussex coastal galleries (DLWP, Jerwood, Towner and Turner Contemporary); improving connections between art galleries and local businesses; marketing the Pavilion in Continental Europe; improving the DLWP website and increasing interactivity via social media;

furthering new ways of thinking and visitor interaction; and provision of an information hub in the building. Public relations improvements included list of patrons, events boards in town, seasonal brochures, an AGM, “Meet the Trustees”, “Friends of DLWP” and special events tailored to attract more or particular groups of visitors.

6. Internet and Social Media

Commentary on Internet and Social Media Research

DLWP internet and social media networks and interactions were captured through web browsing, comments extracted from the strategic interviews and mind mapping process, and discussion with Ade Mills, DLWP Online Assistant.

DLWP virtual engagement is via a combination of:

- Website - <http://www.dlwp.com>
- Wordpress blog - <http://dlwpblog.wordpress.com>
- Facebook - <https://twitter.com/DLWP>
- Twitter - @dlwp - <https://twitter.com/DLWP>
- Vimeo - <http://vimeo.com/channels/dlwp>
- YouTube - <http://www.youtube.com/user/dlwp1935>
- Pinterest - <http://pinterest.com/dlwp35/dlwp/>
- It has a minimal presence on LinkedIn - <http://www.linkedin.com/company/de-la-warr-pavilion>

DLWP also features on other listings sites such as <http://www.visit1066country.com> - and undertakes co-promotion with the Jerwood in Hastings and Towner in Eastbourne.

DLWP increasingly analyses and measures the effectiveness of its online and social media traffic using various analytic software tools such Socialbro for Twitter and analytics provided by Google and Facebook.

Internet and Social Media Research Findings

As we said in Chapter 2, our review of DLWP’s online activity shows it to be a rapidly growing component of stakeholder engagement with a rising expectation of interactivity and innovative new content. Evidence of this includes the following findings:

- Many people requested improvements to the DLWP website saying it is not very ‘user friendly’ and that information is hard to find: *“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.”* Stephanie Allen, Arts Council England (South East)
- There is a growing level of interactivity with DLWP via social media. This is demonstrated by the exponential growth of DLWP’s Twitter following which has gone from 2,000 in 2012 to more than 17,800 followers in September 2013. This is achieved via regular daily tweets, Twitter interviews and diaries.
- DLWP blogs relate to news announcements and feature guest posts with comments enabled to increase social interactivity with the organisation and its followers / visitors.

- Objectives for increasing virtual content, interactivity and engagement include:
 1. Greater use of apps like 'Pixee' to enable virtual exhibition walk-throughs (used already for the Ian Brakewell exhibition).
 2. Live broadcasting "behind the scenes" with live and/or interactive content.
 3. Use of Vine app (on Twitter): a mobile service to capture and share six second looping videos.
 4. The creation of Google hangouts for group sharing and conversations.
 5. Encouragement and showcasing of other people's content - linked to DLWP L&P and perhaps to the heritage / interpretation aspect of DLWP.
 6. Involvement in L&P events like the Brighton Digital Festival during September 2013.

Whilst it is hard to gauge the extent to which these virtual networks can be regarded as generators of social capital, they are clearly a growing facet of our socio-technological world and play an important part in raising the profile of DLWP while promoting cultural value and reciprocity by meeting user demand for greater interactivity via innovative means. This enables DLWP to strengthen relationships with its various stakeholder networks including bonding with regular collaborators and visitors while simultaneously fostering 'weak ties' that serve as bridges between different socio-cultural and geographic networks.

7. Design Charrette

Commentary on the Design Charrette Process

The physical environment plays an important part in the generation (or not) of social capital in that the "physical, spatial and demographic characteristics of a place affect social interaction" (Brook Lyndhurst 2010: 15). Nash and Christie (2003) support this view by arguing that the interplay between the character and quality of local social relationships is impacted by the quality of the environment, neighbourhood "feel" or sense of place and opportunities for interaction.

As outlined in Chapter 3, the design charrette set out to explore these aspects in relation to DLWP in terms of people, place and organisation. The process encouraged an analysis of how different people (and groups of people) connect, engage or interact with the spatial realm of the building envelope and its activities. The aim was to develop an understanding of the extent to which the building's interior and exterior envelope, layout and programming engenders (or inhibits) connections and opportunities for interaction while simultaneously identifying avenues and ideas for improvement.

Normally, a design charrette will be held over three to five days, so distilling the process into a day-long event was a challenge that by its inherent limitations could only provide a snapshot of the constraints and opportunities facing DLWP in the context of Bexhill and its hinterland. That said, the session was extremely productive and it generated an intense dialogue on the day and afterwards. The suggestions and recommendations from participants have been added to the collective synthesis.

An important starting point for all debate was that the Pavilion is a wonderful building of extraordinary merit and that the Modernist principles that inform its design must be upheld and celebrated. This includes ensuring that its public areas remain clean and uncluttered. Equally important was the sense that the building, its spaces and its environs all contribute to a greater or lesser degree to the ability of DLWP to generate social capital.

Below:

Top:

DLWP Roof Terrace. Talk-walk through the Pavilion during the design charrette (June 2013).

Middle:

Design charrette participants working in groups in the Studio space.

Bottom:

Plenary presentation session during the design charrette presentation.

First Row Right:

Bexhill train station entrance.

Second Row Right:

Approach from Bexhill station to the Town Centre via Endwell Road. See point 3.

Third Row Right:

Looking South along Sackville Road. See point 4.

Fourth Row Right:

Parking forecourt to DLWP along Marina. See points 5-7.

Fifth Row Right:

Terrace and South facade of Gallery 1. See point 9.





Design Charrette Findings

Issues Raised:

1. By car, there are several different approaches to the Pavilion. The quickest routes are not necessarily the most attractive.
2. For pedestrians, there is room for improvement in the North-South physical connections across the railway line, and between the Town Centre and the Pavilion.
3. There is a lack of directional signage to the Pavilion from Bexhill Station and poor wayfinding within the town in general where locations of interest are not well signposted nor the linkages between them.
4. The historic street layout in the Town Centre does not provide direct visual lines of sight to the Pavilion along any North-South axis. The houses on the North side of Marina from the Pavilion block the view of the Town Centre and vice versa. East-West connections along the seafront and West Parade-Marina are better, the classic sea-facing frontage of the Pavilion being best viewed from the South West.
5. An un-landscaped sea of parking compromises the setting of the Pavilion from the North. It is uninviting and there is no clear pedestrian route through it to the front entrance of the Pavilion. The parking fees are expensive and are payable until 20h00. The parking area is owned and operated by Rother District Council, but these issues and impressions are unfavourably attributed to DLWP.
6. The forecourt parking area directly in front of the main entrance to the Pavilion is owned by DLWP. It is allocated as staff parking, raising eyebrows as to what this conveys about the organisation ("The People's Palace"). This area is also poorly landscaped, giving a weak impression as it is the main pedestrian access to the building from the Town Centre or for arrival by car / coach / public transport.
7. Marina is a busy road with only one pedestrian crossing in the vicinity of DLWP, making it difficult for pedestrians - including local school groups - to negotiate.
8. Drawn curtains and posters applied to external glass doors to the Pavilion Auditorium prevent views through the building from town to sea and convey an impression of DLWP being disconnected / inward looking.
9. Externally, the South façade of Gallery 1 conveys a similar impression and, internally, is (erroneously) viewed by many visitors as being closed off. In part this is due to the need to maintain a climate-controlled environment for the protection of artworks.
10. The location of Gallery 1 on the Ground Floor inhibits direct physical access to the adjoining terrace space.
11. The Entrance Lobby does not offer an arrival /information point for the Pavilion and what it has to offer. The layout of the Shop and its relationship with the Lobby means retail circulation is quite constrained.
12. The entrance to the North staircase is relatively hidden on the Ground Floor, and certainly on the First Floor. When coupled with the pattern of visitor flow through the building, this results in its being significantly underused in comparison with the South-facing spiral staircase. This is a missed opportunity.
13. The removable seating in the Auditorium can be stored under the stage, but has to be laboriously - and time-consumingly - manually stacked. The installation of a proprietary mechanical retractable seating system is constrained by various considerations.
14. Queues at the service counter in the Café / Restaurant cause blockages to the spatial flow. More could be done to draw people into (or through) the space towards the sun lounge.

Emerging Themes

Findings from the design charrette are encapsulated within the following themes and ideas. All suggestions in the following section are derived from the three design charrette groups and individual charrette participants.

7.1 Improve coastal connections

Make the current AA temporary road signs permanent and encourage vehicular traffic to turn off earlier on the seafront (from Eastbourne).

Improve bus access between Hastings, Bexhill and Eastbourne.

“There was no mention of bus routes when talking about infrastructure/transport to DLWP. Culture trail tie up with the Towner (Eastbourne) and Jerwood (Hastings) could have a designated shuttle service.”

“The walk / bike route (as I am aware) has no lighting and is shingle/stony path for the section from the St Leonard’s lido to Glyne Gap. Current state feels unsafe and am aware of people who do not make the journey due to possibly flat tyres, difficult with children (walking, on bikes and push-chairs, etc.), also would not walk it in the dark - problem in winter/after gigs, etc.”

7.2 Improve wayfinding and enhance connectivity between Town Centre, the Pavilion and key attractions

“(Provide) signage through Bexhill and along (the) walk/bike path from Hastings. This already exists so would just need extending - might consider a branded colour like Brighton / Hastings / Eastbourne and re-working the DLWP symbol.”

Improve access to the Pavilion from the Town Centre by creating an enlarged pedestrian platform across the railway line adjoining the existing railway bridge into Market Square. Street improvements to Devonshire Street would entice people to “come down here”.

Open an entrance to the train station onto Market Square and Install a focal sculpture at the end of Devonshire Street to draw people towards the Pavilion.

Improve directions and access to the Pavilion from the town centre and beyond by both public and private transport including the following:

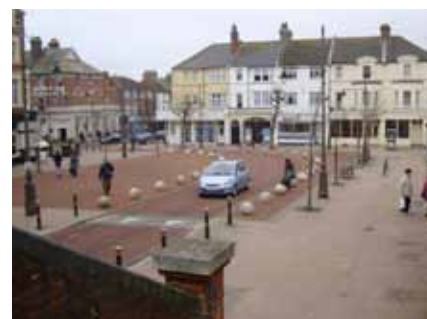
- Signage.
- Promotion and branding.
- Create a “Yellow Brick Road”.
- Create gateways at access points to the Town Centre. Incorporate public art.

Ensure the Pavilion is seen in the context of the wider Bexhill Town Centre shopping, cultural (Bexhill Museum) and community (Library) offer. This can be achieved through linking signage and character areas in order to strengthen the unusual shopping street layout.

7.3 Transform the car park and forecourt to North of the Pavilion

“Redesign the car park using architectural landscaping and lighting. The Council owned and run car park is always believed to be DLWP owned and run - (I) imagine this is extremely bad PR. Clearly defining the entrance to make it more inviting and separating / making distinct the car park from DLWP could only improve this.”

*Below:
Seafront public realm and signage improvements: The beginnings of improved wayfinding and enhanced connectivity between the Town Centre, DLWP and key attractions.*



*Above:
Market Square: an opportunity for a pedestrian platform across the railways line and improved access between the Town Centre and DLWP via Devonshire Street.*



Above:
Lighting enhancement of the approach ramp to Somerset House River Terrace. See point 7.3.

Landscape the entrance forecourt in a way that is befitting of the “People’s Palace”.

“The one idea which our team came up with which I think is very important was transforming the staff car park adjacent to the entrance into a garden. Personally I liked the idea of a water garden to reinforce the ‘ship like’ qualities of the building. The current arrangement makes a very unfortunate statement that the place is dedicated to the private convenience of the Pavilion staff (keep off - private parking, etc.) whilst the public has to pay for car parking. It also creates a depressing approach to this lovely inspiring place. I recall how powerful gardening was at the Southbank Centre (London) as an activity that builds connections with audiences and volunteers and the local community. It could have a similar effect here.”

Improve the landscape and paving to the forecourt and parking area of the Pavilion as well as the street surface of Marina from Devonshire Street to Sackville Road. The pedestrian route runs from the main entrance right through the Pavilion and should include a pedestrian crossing at Marina. Public realm improvements should include greenery, umbrellas, public art – including a big sculpture on the plinth that aligns with the main axis of the building, as originally proposed.

Improve the approach and forecourt of the main entrance to the Pavilion and the South side entrances. The appearance of the public car park can be softened with tree planting. Make this seafront more accessible through the Pavilion for those who like to use the building.

Allocate the S106 money from the new Marks & Spencer’s for public realm improvements.

7.4 Animate the public realm adjoining the Pavilion

“Events seem to work well for DLWP (audience) numbers - maybe a Summer Festival like the South Bank (London)?”

Introduce food vans providing street food with seasonal offer.

Improve temporary uses (on terraces / parking areas).

Schedule lots of (free?) performances on the terraces with lots of bars to generate revenue.

7.5 Make the building exterior more inviting

Open the Auditorium curtains - in this way you are opening the building visually to the public.

Open the Auditorium curtains to enable views through the building and to let in light. Create a digital fish tank or birdcage in the North stairwell to attract attention and provide interest.

“Light / UV levels (in Gallery 1) could be controlled with vinyls or other techniques instead of the ‘block wall’ technique currently adopted.”

“The North stairs (AKA the birdcage) could be up-lit / back projected making it much more of a feature and using a warmer glow would make DLWP more inviting.”

Provide a large sign on the North facade of the Pavilion. Provide signage



Above:
The Folkestone seagull migrates to the South Bank, London. See point 7.4.

on both the East and West facades of the building that can be seen from a distance along the approach roads. Encourage screenings on the other facade surfaces. Install changing sculptures or signifiers on the roofscape to attract attention to the Pavilion.

Reintroduce colour to the Pavilion facade, as was historically the case.²⁵

7.6 Enhance the Entrance / Auditorium Lobby

The entrance lobby should provide a welcoming experience.....It is important that the space is uncluttered and open.

“The Auditorium entrance is very bland and could do with more than some posters. Usually would expect a bar and a merchandise shop in an area like this. There could also be more of a link with the DLWP shop. Maybe (develop this) space (by) showing DLWP heritage / models / original design entries / tea dance films, etc.”

7.7 Rework the flow (rethink the layout) of the Pavilion

Option A

“The flow of the whole building is disjointed and would highly suggest the mapping / flow was reworked: In short - people enter - (no reception or greeting - the shop could “spill” out into the lobby and act as an entrance reception / ticket office. The way it is contained at the moment makes it unapproachable for information, etc. as looks like it is only a checkout.) The building affords a direct line to the main (South) stairs. Often the exhibition has felt uninviting and have seen people walk straight past and up the stairs. The flow then follows up to the Café where you are immediately confronted by the counter on your left - I would guess most people would buy a coffee and sit on the seats immediately by the window - there is no flow into the building / Restaurant area and feel this under used. The exclusivity of its current design makes it unattainable. The staff break out space by the kitchen doors is uncomfortable. I believe this space would benefit by moving the counter into the space between the kitchen doors and staff space - people go for the view so maximise it and make use of the whole floor. This would in my opinion be a good way of directing the traffic up to the roof by the East stairs. I would recommend integrated glass railings or glass barrier in the sun room at the end to stop / cut back the wind and make it a more desirable location.

The traffic would then return to Gallery 2. (I) would make this exit on the North staircase and push flow back down or up these stairs (possibly a window mezzanine into Gallery 2). The North stairs could then come out into the shop - everywhere leads out through a gift shop for a reason. Maximize sales and push the educational aspect this way - tell people about talks / courses / upcoming exhibitions, etc. (Nobody really looks at the posters on entering the building and certainly won't when it's behind them exiting.)”

Option B

Switch Gallery 1 and the Café / Restaurant. This will enable the Ground Level windows to be opened and provide more activity at ground level as well as spilling out onto the adjoining terrace. The Café / Restaurant will still have good views of the sea horizon. Having both Galleries 1 and 2 on the First Floor will provide the opportunity to programme them together with the roof terrace and North staircase.

25. Fairley, A. 2006. *De La Warr Pavilion: The Modernist Masterpiece*. Merrell Publishers Limited, London. p.77.

Mendelsohn and Chermayeff's original specification had been to render the outside of the building with a mix containing a bright aggregate such as glass, quartz or mica in the finishing layer, which would sparkle in the sunlight, would resist crazing and would be reasonably self-cleaning in rainstorms. Ultimately the mix used was ivory-white Cullamix, a proprietary render that offered a suitable cost-effective solution, and mica. It was laid in sections, in three coats on consecutive days: water-repellent cement in the first layer, Portland cement in the second, and the final Cullamix layer applied by a hand-operated spatter machine and scraped to the finished texture.

“To break up the exterior surfaces of the large auditorium walls, vertical grooves 25mm (1 in) wide and 6mm (1/4 in) deep, were pressed into the render. The initial effect was unsuccessful, however, as the grooves disappeared when viewed from a distance. Shortly before the building's opening, Mendelsohn ordered that all the strips were to be painted chocolate brown.”



Above:
Children's book event (top) in the Clore Ballroom, Royal Festival Hall, London.

Reception area, ticket sales and shop in the Institute of Contemporary Arts, London (bottom).

Examples of mobile display furniture to animate lobby space. See point 7.6.

Do away with the mezzanine balcony in the Auditorium and use this space to create another venue on the First Floor.

Galleries 1 and 2 have different opportunities and challenges. There are pros and cons to switching the Café and Gallery 1. Gallery 2 could host shorter exhibitions.

7.8 Develop the potential of the South East and North West corners of the Pavilion

Improve access to the dead ends to the East and West of the building: There is an opportunity to improve the North West corner of the Pavilion by removing the traffic roundabout and replacing it with a regular intersection with traffic lights to enable pedestrian crossings. The corner entrance space could also be opened up (by modifying perimeter walls) to create a better visual connection with the Studio / Education Space.

Open the building entrance on the South East side of the Pavilion for special events, extended restaurant opening hours, access to the Roof Terrace.

7.9 Develop the potential of the roof terrace

Provide a semi-permanent café on the roof terrace.

“The sculptures / gallery breakout space on the roof is great. Would like to see the roof terrace developed (maybe a pop-up bar in summer - presumably people keep asking for a reason especially at openings and live music nights). One half of the roof is also underutilised - looking at the model it looks like there could also be access / exit for fire regulations. A very simple model of (the London) Dalston roof park or nettle house could be adopted.”

Below:
Dalston roof park with Summer pop-up bar and cinema. See point 7.9.



7.10 Create an Interpretation Centre to convey the heritage of the Pavilion and Bexhill

Develop a heritage aspect to the Pavilion that creates a dialogue with people. This could be both educational and provide a history of the building.

The interpretation of the building and programming needs reinventing over time or periodically. An interesting aspect for example, is the health connection of this building.

It's important to include all interpretations of the building.

This should include the “the Marmite nature” of DLWP as well as the ephemeral nature of the building as it was originally conceived, cost constraints which compromised the specification and limitations in the skills and methods of the original workforce.

The Arts Council is doing / encouraging this too. It's an opportunity for reinterpretation of the building and the gallery space - including, for example, Chermayeff's use of curtains which was integral to DLWP / his other buildings (counter to design preconceptions).

7.11 Develop the web site, virtual presence and interconnectivity

“Education and learning - is there any follow up with / on the website? Are there any 'Tate Shots' style videos, etc. about DLWP and its shows, artists, etc.? Information makes websites 'sticky' and also would act like viral advertising on social networks / YouTube channel, etc.”



Above:
Architectural interpretation space at Tate Modern, London. See point 7.10.

7.12 Secure adequate funds to maintain the Pavilion

There is a need to address the right budgets and specifications to maintain the building because the wear and tear (on windows, etc.) is substantial since refurbishment only 8 years ago.

DLWP needs the right model and approach to funding / revenue generation in order to ensure the building is properly maintained.

“What an interesting challenge you have been set. On first impressions one asks the question, so what’s the problem? They have an iconic building, a turnover of £2 million plus, in a benign seaside community, and within an hour of international rail and air connections. The time bomb I guess is a corrosive climate for modern movement detailing, and a declining economy. An economy that, 50 years ago, thrived on independent boarding schools, leisure and pleasure, and today has been taken over by public services in terminal decline. So how can the Pavilion ‘friends’ create a sinking fund to sustain the iconic building and propose a business narrative that will change the community’s economic fortunes and allow Bexhill to change and develop gracefully?”

7.13 Explore tourism potential of the Pavilion with Bexhill partners

The new block of flats on the traffic roundabout to the North West of the Pavilion is largely empty and the hard surfaces and blocked windows are uninviting. A missed opportunity?

These (and other) apartments could be used for short lets / short stay guests. This could be part of a package with the Pavilion (marketing it as an international architectural icon / arts / cultural venue) to attract visitors to Bexhill. Packages could include rail fares on Eurostar, and train journeys via Lewes or Ashford to Bexhill. This will help to generate revenue and “attract wealth”.

Alastair Fairley, the author of the 2006 history of the Pavilion, argues (p.48): *“The project had a clear social purpose to bring prosperity to the townsfolk and to enlighten the public with the quality of the Pavilion’s design and its entertainment programme.”*

“These aspirations are probably just as relevant today. The building and its programming could become a catalyst for improving livelihoods, economically, socially, culturally and environmentally.

Two further ideas DLWP might pursue:

1. An annual Bexhill Pavilion Festival that is inclusive of the many facets DLWP stands for. Two weeks of events as the culmination of a year of working together.
2. Attract three-day stays from across Europe. Use the two underutilised apartment buildings sold to outside buyers as time-share.

Below:
Southern Railway: Historic poster for DLWP and Bexhill-on-Sea promoting tourism on the South Coast.



Left:
View from DLWP North Stair towards Marina - with new block of flats on the far left. See point 7.13.



8. Stakeholder Analysis and Influence Mapping Focus Workshop

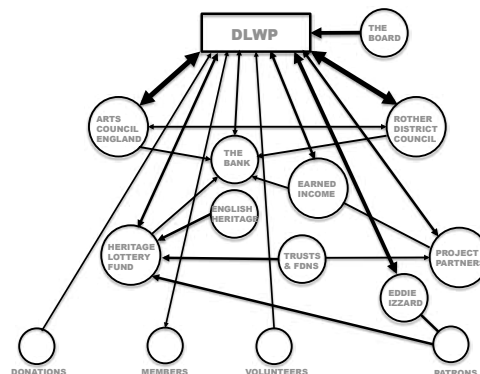
Commentary on the Focus Workshop Process

The Focus Workshop methodology is outlined in Chapter 3. In summary, the steps are as follows:

- Part One of the process - stakeholder analysis - follows three steps. This required pre-workshop preparation by the “client side” participants.
- Part Two - influence mapping - was to be undertaken during the focus workshop. The intention was to create separate influence maps of DLWP’s financial, cultural / artistic, audience, community and L&P stakeholders / stakeholder groups. Our aim, at a later stage, was to use open source software to begin to create a composite digital map of DLWP’s social / influence networks in order to understand the properties (nodes, clusters, cut-points, heterogeneity / homogeneity, etc.) of the network and its typology as discussed in Chapter 2. In this respect we were interested to ascertain the extent to which DLWP is a centralised, decentralised or distributed organisation, whilst understanding that these characteristics may vary depending on the stakeholder / stakeholder group activity focus. For example, DLWP’s funding networks may currently resemble a centrality model while its social media network might be more of a lattice model. Developing an understanding of this social ecology is potentially important for strengthening organisational resilience.
- Part Three is the subsequent co-development of a draft framework for a stakeholder management plan that is replicable by DLWP on an annual basis. This will inform where DLWP might strengthen its social networks, and by association, its bonding, bridging and linking social capital as outlined in Chapter 2.

The scope of the exercise was ambitious within the time frame and the length of the session allocated proved insufficient to complete fully the influence mapping stage. However an initial influence map of the Pavilion’s financial networks was created during the session.

*Right:
Figure showing a synthesis of the initial
DLWP financial influence map created
during the focus workshop.*



We consider that the mapping exercise needs refinement and a greater level of detail if it is to realise its potential as a valuable management tool for future use. Specifically, similar exercises need to be undertaken in respect of DLWP’s:

- Cultural and artistic networks
- Audience networks
- Community networks and
- Learning and participation networks.

We therefore propose that this element is carried forward for further development to the AHRC “Cultural Value and Social Capital” research project from October 2013.



Top Row Left:
South-facing facade of DLWP with seafront improvements

Second Row Left:
DLWP South terrace with band stand and Colonnade in the foreground left.

Third Row Left:
The dramatic splendour of DLWP's Main South Staircase with sea views.

Fourth Row Left:
View from DLWP's North Staircase towards Marina and the parking forecourt.

Fifth Row Left:
Pedestrian approach ramp towards DLWP Main Entrance as seen from the North West.

Chapter 5

Conclusions and Endnote

This final chapter, building on and developing the findings discussed in Chapter 4, focuses on practical conclusions and recommendations designed to enhance and strengthen the social capital generated by DLWP in the future. Our concern here is not to critique social capital theory, nor to provide another nuanced conceptual refinement nor even to propose a means of measuring a unit of social capital. Instead it is to be realistic about difficulties, opportunities and possibilities.

The process of examining how an organisation such as DLWP might move forward in the future inevitably throws up a wide range of ideas; ideas that vary from the subtle, free of cost and immediately actionable (such as opening the curtains in the Auditorium in the daytime so that people on Marina can see through the building to the seafront) to the totally impractical flight-of-fancy (such as putting a space rocket launch pad on Pavilion roof as proposed by one of the mind mappers). In reaching conclusions and drawing up recommendations we have taken note of the challenging financial climate in which the cultural sector, and the public sector in general, currently operate, and in particular of DLWP's lack of reserves and/or other resources to invest in enhancements and new projects.

Accordingly, we have been careful principally to highlight interventions that are realistic and deliverable, and that we believe will either deliver enhanced financial sustainability for DLWP and/or be attractive to potential funders because they have the capacity to contribute to local, regional and national strategic aims and agendas. This has not prevented us from formulating an ambitious set of recommendations; in fact, quite the opposite.

5.1 DLWP, Bexhill and Leadership

In May 1935, as the Earl De La Warr laid the plaque that can still be seen in the floor of the Pavilion's foyer, he set out his vision for:

*"A modernist building of world renown that will become a crucible for creating a new model of cultural provision in an English seaside town which is going to lead to the growth, prosperity and the greater culture of our town."*²⁶

This remains an inspirational vision -but one that present day observers, almost eighty years on, may feel has only partially been delivered. Certainly, "Buck" De La Warr delivered a modernist building, and, certainly, it has since gained world renown, perhaps even beyond his aspirations. But Buck could not have known that the very forces, that had not long before blown the Pavilion's architects, Mendelsohn and Chermayeff, from mainland Europe, to bring their international style so strikingly to the relative safety of the East Sussex shoreline, would so soon lead Britain into global conflict.

East Sussex resorts mostly prospered in the early post-war decades, but there was little capital investment in the holiday industry, particularly compared with the inter-war years. Much less could Buck have foreseen the advent of cheap air travel in the 1970s, which undermined Bexhill's tourist industry. So, although the town has since managed to avoid the worst of the deprivation that has afflicted many other UK coastal settlements, Buck's twin goals of "growth" and "prosperity" through culture have tended to pass Bexhill by, and its demographics point to challenges in terms of retaining young talent and a

26. The Architectural Review LXXX 1936, p.23.

considerably higher than average proportion of economically inactive retired residents.

“Whilst there are those who welcome the label of Costa Geriatrica that the town has, to regenerate the town will require altering this image. 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.” Tony Leonard, Director of Services, Rother District Council.

For almost 80 years, the relationship between DLWP and the town of Bexhill has ebbed and flowed, but has often been an uneasy one, partly because the ownership of the building lay with the local council - and local ratepayers found themselves responsible for meeting the not inconsiderable costs of operating and maintaining the building.

As local MP for Bexhill and Battle, Greg Barker, put it: *“(DLWP) is part of Bexhill - integral to its identity. Part of the ongoing familial battle.”*

The Pavilion arouses strong feelings, and tends to polarise opinion:

One local resident said: *“It’s just a part of my life. I can’t imagine being in Bexhill and it not being here.”*

A member of staff told us: *“I’m passionate about it - I find it very frustrating when you go to a party and it’s being criticised. The main complaint I hear is ‘there’s nothing on for me’ - but they’re not on the database and they haven’t been in for a coffee for 20 years!”*

And a regular DLWP volunteer thought: *“There’s a Berlin wall between the Pavilion and the town.”*

For DLWP Director Stewart Drew, this is all part of the Pavilion’s ‘Marmite Factor’ - you either love it or you hate it. Of course, arts organisations are no strangers to controversy, nor to hostile views from certain groups within their localities. But the Pavilion’s relationship with Bexhill does seem to be more polarised than is frequently the case elsewhere; and it is fair to say the controversy has been rumbling along for some considerable time:

“... Mr Harry Riley (the secretary) said he understood there had been a private meeting in the town to oppose the erection of the building.”
Bexhill-on-Sea Observer, 1934.²⁷

Is it fanciful to suggest that Bexhill’s stagnation and relative lack of growth is linked to this ongoing polarisation of views, and the consequent elusiveness of Buck’s “new model of cultural provision”?

Further, could the apparent reluctance of the town wholeheartedly to embrace the Pavilion - and the corresponding distancing of the Pavilion from its locale - lie at the heart of the Bexhill’s image problem?

“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.”
Cllr Charles Clark, Rother District Council and East Sussex County Council.

“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” ... there has to be another reason to visit.” Anne Hynes, DLWP Trustee.

*Below:
The top three images are of boutique shops in Bexhill Town Centre.
The fourth row image is of a six-week long exhibition - Twelve by Six - held in a vacant shop by the Pavilion’s Artist Critique Group showcasing local work during December 2012 and January 2013.*



27. Op.cit. Fairley. 2006:43. Extract from press cutting.

28. Alan Haydon (1949 - 2011) – Director of DLWP from 1999 to 2011.

29. Quote from footnote 93 (p.151), Russell Stevens and Peter Willis, 'Earl De La Warr and the Competition for the Bexhill Pavilion, 1933-34', *Architectural History* 33 (1990), pp. 134-65.

Below:

Mini Day with Richard Wilson bus on roof.

Photo: Sheila Burnett.



Above:

Seafront improvements and public realm animation along the Southern frontage of DLWP.

As CVAN Project Manager Amanda King put it: *“(The former Director) Alan Haydon²⁸ always thought that audiences would come in from London and go away again - the Pavilion didn’t really have much sense of responsibility to the wider business offer or the cultural offer in the area.”*

The Pavilion’s architects didn’t envisage it this way. On 30th March 1935 Mendelsohn wrote to his wife about Bexhill. Translated from the German, the letter reads: “Bexhill on Friday was a great joy. The situation is first-class: seen from the sea, the building looks like a horizontal skyscraper which starts its development from the auditorium. Seen from the street, it is a festive invitation. The interior is truly music.”²⁹

With the notable exception of occasions such as the Mini Day, nowadays there’s little sense of “festive invitation” as one approaches the Pavilion from the Town Centre.

But the power of cultural organisations to help regenerate our towns and cities is increasingly widely recognised and documented:

- From enhancing the public realm, to acting as a magnet for the creative industries and investment in other sectors;
- From providing a safe environment in which complex local issues can be debated and addressed, to transforming the external image of neglected or disparaged places;
- From developing local pride, civic engagement and a sense of place, to improving formal and informal learning and delivering skills;
- In summary, in generating economic, cultural and social capital.

DLWP underwent a circa £9m restoration and regeneration project in 2004, reopening in 2005. The capital project was primarily funded by National Lottery funds from Arts Council England and the Heritage Lottery Fund (HLF) and was driven by the aspiration of then Director, Alan Haydon, to create in Bexhill a contemporary visual arts organisation of international importance. Whilst the Pavilion has had considerable success in achieving this goal, and while reported visitor numbers are extremely healthy for a regional arts centre of its type, a sometimes vocal proportion of the local community nevertheless felt that they were no longer welcome at the post-refurbishment Pavilion.

“Someone at Rother Council once told me ‘the Pavilion is Bexhill’s village hall’ – slowly that’s been wrestled away. 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.” Catherine Orbach, Arts Educator and Director of Culture Shift.

“It ought to be much more democratic – the People’s Palace – the look and feel is still very elitist.” Greg Barker MP.

But things have been changing in the past two years:

“The conflict that local residents have is that it’s always been considered the People’s Palace ... It’s improving now ... Stewart Drew is very impressive. He’s listened. 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. There are 90,000 residents in Rother and the annual grant works out at only about £7 per resident - not bad really. 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. 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."

Cllr Charles Clark.

"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. The relationship with the local community is much better than it was." Cllr Robin Patten, Deputy Leader, Rother District Council and DLWP Trustee.

"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." Greg Barker MP.

"Since Stewart Drew has been in charge it has widened its appeal. He's more a man of the people. Now local people feel they can engage." Local resident.

Nevertheless, despite widespread recognition of the importance of DLWP to the town, and despite significant public sector and lottery investment in both DLWP and the adjacent seafront, the part currently played by DLWP in the regeneration of Bexhill and Rother district is "more honour'd in the breach than the observance".

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

"DLWP needs to find ways to further demonstrate its direct economic impact in the town and the wider region." Stephanie Allen.

"I always saw DLWP's chief purpose as the regeneration of Bexhill. I think 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 strengths."

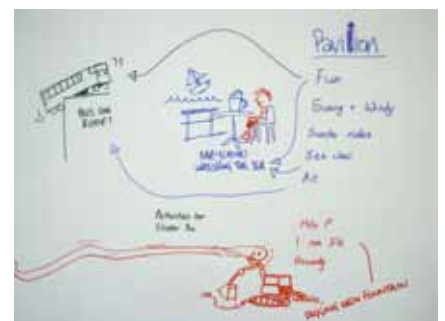
Tony Leonard.

It appears to us that the key to a more successful future, both for DLWP and for Bexhill, is a strong partnership to articulate and drive forward a new vision for the town, based around Buck De La Warr's original vision of cultural provision driving growth and prosperity. This seems to be an auspicious time to relaunch this agenda:

"DLWP is 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. It's all about getting people to come into the town. The things being done now to make it more cosmopolitan are the way we have to go." Cllr Robin Patten.

"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." Greg Barker MP.

Below:
Eddie Izzard - Olympic Torch relay 2012.
Photo: Sheila Burnett.



Above:
Mind map showing Richard Wilson's "Hang on a Minute Lads" bus installation on the Pavilion roof - a frequently-mentioned, popular visitor attraction.

“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.” Steve Williams, Chair of DLWP Board of Trustees.

In our view the time is right for DLWP to take the initiative and show Bexhill the way forward. As Cllr Patten puts it: *“I’d like to see DLWP being proactive and leading the agenda.”*

Recommendation One

That DLWP draw on its collective skills, expertise, contacts, networks and status - that is, its cultural and social capital - to take a leadership role in the future development of the town of Bexhill and its environs.

A possible mechanism for how this ambitious goal might be achieved is set out in the subsequent recommendations.

5.2 The Pavilion Building and the Public Realm of Bexhill

Observers might be forgiven for imagining that the 2004/05 refurbishment put right the building for the foreseeable future. But this was not the case. The innovative construction methods, the somewhat limited scope of the 2004/05 refurbishment, latent defects, wear and tear caused by the constant stream of visitors since the building re-opened and the continuing depredations of the corrosive marine environment have all conspired to create a pressing need for a new capital works programme in the next three to five years.

As Cllr Robin Patten puts it: *“There’s no doubt going to have to be another major capital fundraising campaign in a few years’ time.”*

We understand that the process of planning for the capital programme is beginning. Whilst perhaps a rather daunting prospect for an organisation that went through an 18 month closure period only eight years ago, this inescapable requirement nevertheless yields important new opportunities for DLWP - ones which can help deliver improved services for visitors, earn additional revenues from activities, enhance the Pavilion’s ability to generate social capital and consolidate its leadership role in Bexhill.

The design charrette, organised as part of this study, brought together DLWP staff, trustees and volunteers, representatives of key stakeholders, students, local people and expert architects and urbanists. As described in the previous chapter, the day-long event drew on the findings of the Diagnose and the Co-Discover research phases and information gathered through dialogue and observation. The charrette resulted in an initial articulation, and potential resolution, of many of the issues concerning the connectivity of both the Pavilion and its locale.

A selection of design proposals arising from the charrette is listed below. We consider that these particular suggestions, which have been chosen from the many that have been made during our research:

- Link together in a convincing narrative;
- Are of relevance to the generation of social capital; and
- Have realistic funding potential.



*Above:
DLWP balcony and Solarium area on the First Floor Level. These areas are fully exposed to the impacts of the marine environment.*

Naturally, these, and any alternate or supplementary proposals, should be the subject of detailed feasibility work.

Integration of the Pavilion and the Town Centre

- Improve pedestrian connectivity from the railway station - for example, consider re-opening the Western railway station entrance onto Market (Devonshire) Square.
- Consider creating an enlarged pedestrian platform across the railway line adjoining the existing railway bridge linking Market Square and Station Road.
- Make signage, access route and character area improvements.
- Make street improvements to Devonshire Street.
- Consider converting Marina, from Devonshire Street to Sackville Road, to shared space.
- Modify the North West perimeter walls of DLWP to create a better approach and a visual connection with the Studio space.
- Replace the staff car park with a garden / enhanced public space befitting the Pavilion's main entrance.
- Redesign the main car park using architectural landscaping and lighting.
- Adopt a range of measures (colour, lighting, signage, curtains) to make the building exterior more inviting.
- Make the seafront more accessible through the Pavilion.
- As originally proposed, place a sculpture on the plinth that aligns with the main axis of the building.
- Regularly animate the public realm adjoining the Pavilion.

Improved internal layout and facilities for the Pavilion

- Conserve the historic fabric of the building, restoring where necessary.
- Make the entrance lobby a welcoming experience, whilst ensuring it remains clean, uncluttered and open - consider utilising touchscreen technology.
- Consider moving Gallery 1 to the First Floor.
- Consider moving the Café / Restaurant to the Ground Floor, introducing the "longest bar in Sussex" along the North wall and providing easy access to the terrace with outdoor seating.
- Integrate the North staircase (the "Birdcage") into the visual arts exhibition space, perhaps as a digital space.
- Develop interpretation space / facilities (see below).
- Develop the potential of the Roof Terrace.
- Restore the Auditorium and, if possible, install automatic retractable seating.

Recommendation Two

That DLWP use the findings of the design charrette, and in particular the above proposals, as the springboard for the development of a coherent, visionary, comprehensive conservation and redevelopment project for itself and its environs, in partnership with its stakeholders, as a key to Bexhill Town Centre renewal, the furtherance of the sustainability of the Pavilion and the realisation of Earl De La Warr's 1935 vision of growth, prosperity and the greater culture of Bexhill.

*Below:
Marina could benefit from the shared approach and road surface improvements such as those implemented on Exhibition Road, London.*



*Above:
View from Marina towards the North staircase.*

5.3 The Heritage of Modernism – and Social History

As the renowned architect Lord Rogers put it, DLWP is “*one of the great Modernist buildings of the twentieth century.*”³⁰ Yet for all its acclaim as an international architectural icon, relatively little is currently done to set the building in its heritage and local context, to expound the thinking that lay behind the Modernist movement or to support the interpretation of the building.

*“It’s important to convey the idea / ideals behind the original competition brief for the Pavilion. Maybe provide an “interpretation space” on the Second Floor – with the collaboration of Docomomo.”*³¹ John Worthington.

At the same time, and surely uniquely for a regional arts centre, DLWP has a history, a complex and fascinating one, of engagement with its local community going back eight decades: it has been used for the weddings, the wakes, the parties and the cultural activities of four generations of Bexhillians.

“I’m now more aware of, and more amazed at, the range and overall quality of what (DLWP) does undertake. But in a way, this is only one of the striking paradoxes of DLWP. Another seems to be that this small, unassuming seaside town has a most unusual building which many local people value in quite straightforward ways for the resources it offers, and yet with the passage of time, the building itself could also be considered a national treasure for the intrinsic merit of its design and the particular historical circumstances which led to its creation. Personally, I’d like to see this paradox much more explicitly recognised.” Fiona Abercromby, DLWP Volunteer.

“The heritage of DLWP is very important to many people, especially in Bexhill, and is overlooked - something I believe irritates and alienates the Pavilion (from its users).” Eddie Lloyd-Dyke, Dyke & Dean Ltd.

Both the story of the building as part of the narrative of Modernism and this social history (the story of the emotional attachment and the disconnect between the building and its community) should, in our view, be part of the heritage narrative. Enhancing public understanding of our heritage - in all its aspects - through learning and participation is of considerable importance to potential funders, including the HLF.

“The interpretation of the building and programming needs reinventing over time or periodically. An interesting aspect for example, is the health connection of this building.” Steve Smith, Urban Narrative Ltd.

30. ‘Foreword, in Fairley. *De La Warr Pavilion: The Modernist Masterpiece.* Op.Cit.

31. Docomomo is a on-profit organisation devoted to the documentation and conservation of buildings, sites and neighbourhoods of the modern movement: <http://www.docomomo.com>

*Below:
Touch screen displays in the Elizabeth Garrett Anderson Museum, London:
Possible precedent for a heritage interpretation space at DLWP.*



Recommendation Three

That DLWP use its iconic architectural heritage status and its long social history to broker new relationships with its community and with external partners, to deliver new programming opportunities and to open new funding streams, both capital and revenue.

5.4 Learning, Participation and Higher Education Institutions (HEIs)

DLWP currently delivers some excellent learning and participation (L&P) activity, principally through the work of its L&P Co-ordinator, Natalie Trimby, and is helping to foster the emergence of important sub-regional cultural learning partnerships.

“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.”

Katy De Braux, Director of Performing Arts, Bexhill High School.

“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 will run an education programme as part of it - the whole ethos of the project will extend outwards to arts audiences and the public.” Kate Adams, Project Artworks.

“I’ve been involved in setting up the Hastings and Rother Arts Network with Melanie Powell at Rother District Council - it brings together schools, artists, organizations and local authorities; it’s supported by the South East Bridge.³² Over 50 people came (to the first meeting): schools from Rother and Hastings, artists, cultural organisations.” Natalie Trimby.

32. <http://www.artsworld.org.uk/south-east-bridge>

“A lot of people don’t appreciate how much they work with children. They already do a huge amount with children: free story-telling; a lot of work with art for children and families such as the Big Draw; talks to accompany exhibitions; they’ve just had the Gruffalo’s Child film; they do really good work with film-making and photography. Now they’ve got the Studio there’s scope to do smaller scale stuff with individual classes.” Local resident.

But despite these achievements, DLWP’s L&P programme is currently constrained by a lack of resources, as the following observations testify:

“(DLWP) needs to build links with education, both secondary and tertiary, and with the healthcare sector.” Steve Williams.

“Learning and participation has been quite hidden up to now, even though it’s meant to be the heart of the organisation. 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. 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.” Natalie Trimby.

“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.” Catherine Orbach.

“Schools from outside the area don’t naturally look to DLWP - especially now with the Towner in Eastbourne and the Jerwood in Hastings. 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. It’s all about money. In the past we could run joint projects, but that’s not so possible now.”

Katy De Braux.

The previous government invested significant resources in initiatives aimed at advancing creative and cultural learning for children and young people, and DLWP was a beneficiary of these policies, through programmes such as Creative Partnerships. Since the current government came to power in 2010, and against a background of major cuts across the public sector, there has been a marked reduction in the resources available for this work. This has combined with curriculum pressures on schools to reduce the ability of organisations such as DLWP to provide as broad range of learning and participation opportunities for young people as they once did. There is still funding available for high quality cultural learning and participation work, particularly from trusts and foundations, but the competition among cultural organisations for much more limited resources is intense. The case for collaboration with other organisations is increasingly compelling:

“I think Natalie (Trimby) 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?”
Amanda King.

DLWP has initiated an L&P Sub-Committee of the Board, led by Adrienne Pye of Audiences UK, in order to give new direction to DLWP’s work in this area, and NEA has presented preliminary findings to this group.

In our view, DLWP should consider a number of ways forward in terms of its L&P work:

- Continuing to resource the post of L&P Co-ordinator and delivering an ongoing L&P programme that is highly valued by many people in the local community.
- Developing fresh approaches to embedding learning and participation in all aspects of the Pavilion’s work.
- Developing the heritage interpretation potential of DLWP (see 5.3).
- Building relationships and strategic partnerships with peer organisations (such as the Jerwood in Hastings and the Towner in Eastbourne), cultural education networks and educational institutions, including schools and HEIs (see below).
- Fundraising for the expansion of L&P work.

“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. 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.” Catherine Orbach.

A significant gap in provision exists in terms of DLWP’s relationship with HEIs. Proactively developing partnerships with HEIs potentially offers multiple benefits to both DLWP and the HEIs themselves. However the process of building enhanced relationships may be time consuming and perhaps costly. DLWP can offer to HEIs its artistic programme, the building and its audiences. For HEIs these DLWP “resources” may be attractive and valuable; attractive to students and academics and valuable because of the opportunities for research funding, recruiting new student groups and enhancing the student curriculum offer. There will also be the kudos of working with an

internationally known arts and cultural organisation.

HEIs can provide DLWP with opportunities for access to academics with appropriate and useful higher-level, and sometimes new, knowledge and theoretical insights (for example, about modernism, art history, social history, marketing, architecture) research skills, students and some sources of research and other funding. Academic funding organisations such as the AHRC stress the importance of producing economically and socially relevant research and engaging end-users in the research process. Similarly, organisations such as HLF emphasise the need to develop learning opportunities as part of HLF-funded projects.

A strategic approach, with specific allocated responsibilities and resources, will be required in order to develop the available engagement opportunities. This approach should include:

- Identifying the most appropriate HEIs with which to work. The range includes local HEIs, such as the universities of Brighton and Sussex, specialised HEIs with specific and relevant expertise – the Bartlett School of Architecture, University of the Creative Arts, University of the Arts London and the Courtauld Institute of Art – and universities offering the opportunity to develop international links (such as Queen’s International Study Centre at Herstmonceaux) and/or access to, for instance, European funding.
- Prioritising specific HEIs with which to develop relationships.
- Deciding whether to work with other arts and cultural organisations in developing relationships with HEIs.
- Exploring whether a memorandum of cooperation should be used to establish a formal relationship.
- Identifying a key contact point within DLWP (and each HEI) to implement an action-plan.

Recommendation Four

- **That DLWP capitalise on its unique architectural and social heritage to extend opportunities for learning and participation.**
- **That DLWP continue to support the emergent cultural learning and participation partnerships in the locality.**
- **That DLWP determine the optimal course for the development of its learning and participation activity based on the ways forward set out above.**
- **That DLWP develop a HEI engagement strategy to be used to guide the development of its relationship with HEIs.**



*Above Top:
Leaflets advertising DLWP events.*

*Above Middle:
DLWP Main Entrance highlighting visual arts exhibitions.*

*Above Bottom:
DLWP Shop in the Entrance Lobby.*

5.5 Audiences, Marketing and Earned Income

Although it has not been a core part of our brief to review the marketing and trading operations of DLWP, any analysis of the social capital generated by the Pavilion would be incomplete without consideration of the methods utilised to engage and communicate with audiences / customers and to service their needs.

DLWP can broadly be said to have three distinct audiences:

- Audiences who buy tickets for events in the Auditorium;
- Attenders of visual arts exhibitions, who enjoy free admission;
- Visitors to the building and its facilities, who also have free admission.

There is of course considerable overlap between these groups and all three of them may also become customers of building-based services such as the Café / Restaurant and the Shop.

Because of the requirement for the Auditorium events programme to generate income through ticket sales, it is generally the case that DLWP knows more about its ticket buying audience than it does about the other groups. The process of selling tickets through the Databox system allows DLWP to capture address and other data on its ticket buyers, and thus to segment them and market direct to them via mail or email. DLWP has a large database of ticket buyers, built up over a long period. The recent increase in the volume of events in the auditorium has meant that there is a need to clean this data - and DLWP has, in the course of our research project, taken a decision to purchase new Databox software that will help with de-duplication, mapping and segmentation. Good knowledge of audiences is essential for effective targeting of event marketing.

For understandable reasons, DLWP knows less about the visitors to its exhibitions and its building than it does about its event audiences. This is an issue the organisation may wish to address further, although the principle of free entry inevitably limits room for manoeuvre, given that it might prove counter-productive to introduce potentially unwieldy systems for capturing data on non-paying visitors. Nevertheless, gaining an improved understanding of who uses the building and how, where they come from and what they think of the Pavilion is essential to maintaining and developing relationships with the various communities of interest.

As stated in the desk based research findings in Chapter 4 above, skilled volunteers could be used to deepen the organisation's understanding of visitor usage patterns.

Capitalising on the positive feelings that the Pavilion clearly engenders among many people within the local community - as it were, mobilising the "silent majority" - is an important aspect of building a strong, loyal support base whilst at the same time generating additional income. It has been observed, for example, that the membership scheme is currently relatively underdeveloped:

"I suppose I should be a Friend – that way you can get more involved. But they don't promote the Friends Scheme as they might." Local resident.

For many people, the DLWP website is their first experience of the Pavilion. As such, it needs to convey the values and heritage of DLWP whilst being clear, informative and easy to navigate. And it needs to "sell" DLWP more effectively. We have received numerous comments suggesting that the current website

could be improved, for example:

“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.” Stephanie Allen.

“The website is not as good as it might be – it’s not particularly user-friendly; you have to work hard to get where you want to go.” Local resident.

“Improve the website!!!” Mind-mapping participant.

As the availability of public sector funding continues to tighten, it is inevitable that stakeholders will look to the Pavilion to increase the proportion of its income generated from commercial activities. In addition to this “top down” pressure, (and despite the fact that we have heard some concerns during our research about the high cost of items in the shop, of tickets and of drinks and food in the Café / Restaurant), we have also heard a clear message, from both internal and external sources, that the Pavilion is not doing all it might to maximise customer spend (perhaps converting some of its social capital to economic capital).

The Café / Restaurant is at the heart of the DLWP offer and a large proportion of visitors make use of it. Mind Mapping feedback indicated that participants responding to the question “What Does the Pavilion Give You?” predominantly expressed positive opinions of the Café / Restaurant:

- Best coffee and cake in town
- 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
- Friendly staff who love the place
- Friendly – warm welcome, enthusiasm, eager to share
- Great Café
- Great coffee
- Great food
- Place of peace – views wonderful, lunch, coffee
- Place to meet and eat
- Place to meet friends
- Place to do other work or writing – wi-fi in café
- Place to socialise – meet friends, café
- Place to socialise – indoor and outdoor.

Nevertheless, some stakeholders suggested that there had been missed opportunities and concerns about the catering operation and levels of customer service in the past:

“They could make more money out of their customers. 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. I recently went to the Marcus Brigstocke comedy night with £30 in my pocket and I came home with £25 still in it.”

*Top Row Right:
Mobile coffee van, Kings Cross.*

*Second Row Right:
Eat Street, King’s Cross - temporary seating for takeaway street food from vans.*

*Third Row Right:
Richard Wentworth’s Black Maria theatre at University of the Arts, King’s Cross - a temporary structure that is part public stage, part meeting house.*

*Fourth Row Right:
Weekly Real Food Market at Southbank Centre, London.*

*Fifth Row Right:
Pop-up shop for The Source BMX in the lobby of DLWP.*



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?" Tony Leonard.

"I went to an outdoor film show a while ago - they screened Zidane (this took place in 2009) 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." Cllr Jeremy Birch, Council Leader, Hastings Borough Council.



"It's not very commercial or responsive to the town - this helps contribute to a slight 'them and us' feeling. The opening hours don't seem to match people's expectations - for example closing early and not being open on nice summer evenings." Greg Barker MP.

"Perhaps street bands, films - not necessarily Punch and Judy, but there has to be another reason to visit. 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." Anne Hynes.



"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." Amanda King.

It is important to bear in mind that any successful operation has to expect a degree of dissatisfaction from customers, particularly at busy times. However, as the following comments imply, providing excellent service should lead to satisfied customers, positive word-of-mouth, repeat visits, improved profitability and, ultimately, increased social capital.



"I've never found queuing for drinks to be an issue, but maybe they need to introduce a way to order interval drinks. Originally the Café would have been on the Ground Floor, which would have meant more people being around. They could run bars on the Ground Floor Terrace when the weather is nice." Anne Hynes.

"Customer service training (is needed) 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." Anon.



"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." Katy De Braux.

"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." Catherine Orbach.

"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. 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." Greg Barker MP.

Our sense is that the Café / Restaurant has been problematic in the past, with a lack of entrepreneurial flair in its running. But it has clearly been improving recently and the appointment of Stewart Drew as Director, with his strong commercial background, is a clear indication that the Board of Trustees is serious about addressing concerns such as these.

We understand that recent changes, some of which have been instigated since we commenced our research project, include:

- The introduction of regular "mystery shopping" assessments that are fed back to staff.
- The commencement of a customer service training programme for all staff.
- The introduction of more flexible opening hours (including the desire to increase the frequency of live events).
- The introduction of consistent staff uniform.
- Consideration being given to incentivising key staff in respect of earned income targets.
- Ongoing review of the management of the catering operation (including discussions with national caterers).
- The development of commercial (and programme-related) partnerships with external organisations (for example: cycle hire; ice cream sales; bandstand music programme).

Recommendation Five

- **That DLWP consider strategies for improving its understanding of, and further developing relationships with, its various audiences, targeting specific groups where appropriate.**
- **That the existing membership scheme is reviewed, and consideration given to how it can better engage the community with the Pavilion and its programme.**
- **That the website is redesigned and relaunched.**
- **That DLWP continue to strengthen its focus on customer service and to develop its commercial operations.**

Endnote

We have been engaged in an enquiry into the social value of a complex and rapidly evolving arts organisation - one that has a significant national profile and an important local and regional role. The social and cultural value generated by an organisation such as DLWP cannot be analysed simply in financial terms.

As Oscar Wilde famously put it: "What is a cynic? A man who knows the price of everything and the value of nothing."

DLWP is an anti-cynical institution, and ours has been an anti-cynical brief. The antonyms of cynicism are confidence, optimism and trust - all terms from the lexicon of the social capital theorist.

In exploring the nature of our society and our culture, social capital is an intriguing and demanding concept. Although difficult to operationalise, it allows innovative and valuable insights into organisations, individuals and communities.

Analysing social capital in the context of DLWP has revealed the complexity, diversity and importance of the relationships this arts and cultural organisation has with its locality and region and the artists, audiences and communities it works with and exists to serve.

In the context of a challenging broader economic and social environment, our conclusions are positive and timely. DLWP has an opportunity to assume a leadership role in and on behalf of Bexhill in order to consolidate its position at the heart of the community, support its own sustainability and to drive forward the growth, prosperity and greater culture of the town.

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- Sally Ann Lycett - Director of External Relations, DLWP

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All photos taken by Stephanie Mills unless otherwise credited.

*Top Row Left:
Beach in front of DLWP.*

*Top Row Right:
Rowers enter Boathouse below DLWP.*

*Bottom Row Left:
DLWP Bandstand with Colonnade in
background.*

*Bottom Row Right:
Bexhill Marina.*







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