

South Downs National Park Authority Cultural Heritage Mapping, Data and Research Gathering and Analysis

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1. Introduction: South Downs National Park – Why the cultural and creative sectors matter

This report provides an overview of mapping and database research to measure and describe the Cultural and Creative Industries of the South Downs National Park (SDNP). This is inclusive of Cultural Heritage. These sectors, which we define below, play a vital role in the social, economic and of course cultural development of the SDNP and environs. They are proven, through multiple studies by Government, Arts Council England and many others; to offer intrinsic value, such as the architectural and historic merit of sites protected in the national interest, or the cultural and artistic value of performance and visual art and crafts. At a local level, these sectors help to give the SDNP its unique identity and they shape a distinctive environment where layers of history influence and give meaning to contemporary life. The work of artists and creative businesses (which are part of the Cultural and Creative Industries) are shaping the cultural landscape and giving the National Park a refreshed sense of purpose and direction. There is also significant evidence developed over recent decades that Cultural and Creative Industries are also vital generators of value to the economy and society¹ - whether that is through the growth of cultural and creative tourism, increased employment in the creative industries, or learning and participation programmes which engage audiences and generate deeper and more meaningful relationships with the SDNP.

The focus of this study has been to map the **cultural and creative industries** (see below for definition) in the SDNP and within a 10 km radius of its boundary. (A list of local authorities has formed the boundary scope of the research – see below for and **Appendix 1**). This, as defined in the Brief, has included the mapping of arts, cultural and heritage organisations, agencies, companies, venues and events. The study has been carried out by Tom Fleming Creative Consultancy, commissioned by the South Downs National Park Authority (SDNPA).

1.1 Definitions

Cultural Heritage is recognised by Government as a vital contributor to the Cultural Industries, which form a significant part of the Creative Industries. While there are multiple approaches across the world to defining and measuring cultural heritage and the wider Cultural and Creative Industries, for the purposes of this study we have adopted the approach recommended by the UK Government via the **Department of Culture Media and Sports (DCMS)**. The DCMS defines the Creative Industries as:

"those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property". (Department for Culture Media and Sport, 2001).

The DCMS definition of Creative Industries includes Advertising and marketing; Architecture; Crafts; Design – including graphic, product and fashion design; Film, TV, video, radio, photography; IT software and computer services; Publishing; Museums, galleries and libraries; Music, performing and visual arts.

¹ For example, see Enriching Britain: Culture, Creativity and Growth:

The DCMS positions Cultural Heritage as being central to the Creative Industries – e.g. in the Museums, Crafts and visual arts sub-sectors (see above). This is both as an enabler for those sub-sectors (e.g. they draw on and are expressive of Cultural Heritage); and as a reference point for understanding how cultural and creative forms have developed and changed, how they vary by place, and how they are part of a lineage which links traditional and contemporary practice.

The DCMS further defines Cultural Heritage as cultural expressions operating in historical sites and buildings and other similar attractions; or the protection and management of such sites and buildings. The DCMS also points to the difference between built Cultural Heritage (e.g. buildings, sites, parks, landscape); and intangible heritage (e.g. traditions, oral histories, collective memory, folklore, crafts, skills, language and identity). (See **Appendix 3** for further details of the DCMS Creative and Cultural Industries definitions. In addition, a Glossary is included at the end of this report.)

For this study, a greater focus has been placed on the creative industries sub sectors most relevant to the Cultural Heritage of the SDNP – Crafts, film, photography, museums, galleries, music, performing, visual arts and literature as a sub sector of publishing. For example, less emphasis has been placed on identifying IT and computer software companies other than where they are involved in gaming or animation and developing tools and approaches for interaction with the public that have a Cultural Heritage dimension

Throughout this report we refer to the **cultural and creative industries** and its sub sectors to be consistent with the terminology and related definitions of the DCMS.

Defining the geographical research boundary

Much of the data available and used in this Study is only available at a local authority level. This includes Office of National Statistics Inter-Departmental Business Register data; Arts Council England Grants for Arts, National Portfolio Organisations and Active Lives data; Royal Society for the Encouragement of the Arts, Science and Manufacture Heritage Index data. As the SDNP boundary is not consistent with local authority boundaries, a methodology was discussed with South Downs National Park Authority Research and Performance as to what local authorities would be considered inside the SDNP for the purpose of this study. It was agreed that local authorities with a boundary crossing the SDNP should be considered as 'inside SDNP'.

The local authorities included as being **inside the SDNP** are follows:

Adur (West Sussex)
Arun (West Sussex)
Chichester (West Sussex)
City of Brighton and Hove
Eastbourne (East Sussex)
East Hampshire (Hampshire)
Horsham (West Sussex)
Lewes (East Sussex)
Mid Sussex (West Sussex)
Wealden (East Sussex)
Winchester (Hampshire)
Worthing (West Sussex)

The Study has also been required to survey small to large scale cultural and creative industries (inclusive of Cultural Heritage – see above definition) organisations, agencies, companies, venues and events across and within a 10k radius of the SDNP. Again, it has been necessary to define a boundary for the 10k radius based on surrounding local authority boundaries in order to draw down a data set for analysis.

The following local authorities are defined for the purposes of this Study as being **the SDNP environs**:

Basingstoke and Dean (Hampshire)
Eastleigh (Hampshire)
Fareham (Hampshire)
Hart (Hampshire)
Havant (Hampshire)
Mole valley
New Forest
Portsmouth
Rother (East Sussex)
Rushmoor
Southampton
Test Valley (Hampshire)
Waverley (Surrey).

1.2 The approach to measurement and mapping

The key components of the Cultural and Creative Industries baseline for the South Downs National Park. Based on the above definition, we have mapped the following:

- **The SDNP arts Cultural Heritage Database** – 1090 contacts have been developed to create a database which will need constant review to ensure it is updated and used as a ‘live resource’. As a relatively quick piece of research, it has not been possible to identify every relevant agency, company, venue and event across and within a 10k radius of the SDNP. A full list of sources searched is included in **Appendix 2**. The Database has also served as the basis for capturing details on learning and participatory activity being delivered by organisations and individuals and where this activity relates to the issues of climate change, the environment, folklore and traditions and the SDNP itself.
- **Analysis of Office of National Statistics Business Register and Employment Data² - number of business and employment level in the creative industries** – (See **Appendix 3** for a list of Standard Industry Codes used to search the ONS BRES dataset of creative industries).

² The Business Register and Employment Survey (BRES) is the official source of employee and employment estimates by detailed geography and industry
<https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/employmentandemployeetypes/bulletins/businessregisterandemploymentsurveybresprovisionalresults/previousReleases>

- **Analysis of Arts Council England data** including on Grants for the Arts Awards 2015-2018³, National Portfolio Organisation data 2015-2018 and 2018-2022, Active Lives data 2015-2017⁴.
- **A survey of cultural heritage and creative industries** organisations and businesses – to explore participation activities, projects and work inspired by the SDNP. The survey was sent to contacts in the Database and promoted on social media 68 responses were received.
- **Strategic Interviews** exploring the role of cultural heritage and the creative industries in the SDNP and identifying opportunities for their development in the future. (See **Appendix 4** for a list of people interviewed).
- **Desk based research of evaluation of projects and interdisciplinary research combining cultural heritage, creative industries and environment.** This includes a focus on the role of higher education institutions as active partners in developing an innovative approach to research and development in the SDNP. (A summary list of examples of research academic projects is included in **Appendix 5**).

This report summarises the data developed through this mapping research. It also provides an overview of the profile and role of the Cultural and Creative Industries and the role of specific sub-sectors, including those with greater relevance to Cultural Heritage (see above). The analysis provided by this report points to some strategic opportunities for the SDNPA and its partners as a more strategic approach to Cultural Heritage and the wider Cultural and Creative Industries is developed.

2. The Cultural and Creative Industries in and around the South Downs National Park

The Cultural and Creative industries are a growing success story for the UK. This has been most recently articulated in the Government's Industrial Strategy and subsequent Sector Deal for the Cultural and Creative Industries⁵. Among the benefits they generate are skilled, well-paid, productive jobs, their contribution to innovation and growth in the wider economy, high exports in comparison to other sectors and international prestige and profile for the UK through the success of cultural products from games to musical theatre around the globe. They are also seen as relatively resilient in the face of major technological change (such as the growth of robotics); and as generating positive spillover effects to the places in which they cluster – e.g. by supporting a distinctive retail offer and enhancing the quality of the night time economy.

³ Grants for the Arts was the funding programme for individuals, art organisations and other people who use the arts in their work offering grants from £1,000 to £100,000. In 2018 it was replaced by Arts Council England National Lottery Project Grants open for arts, museums and libraries projects.

⁴ Active Lives The Active Lives Survey explores participation in leisure and recreational activities, including sport, physical activity and culture. The survey is led by Sport England in partnership with the Arts Council, Public Health England and Department for Transport.

<https://www.artscouncil.org.uk/participating-and-attending/active-lives-survey>

⁵ <https://www.gov.uk/government/news/creative-industries-sector-deal-launched>

In 2016, there were around 284,000 Cultural and Creative Industries businesses in the UK - over one in ten of the total number of businesses in the country⁶, generating £91.8 billion for the UK economy in GVA and supporting over 3 million jobs. The geographic distribution of such businesses is dominated by London, the South East and, to a lesser extent, the South West. NESTA's Creative Nation report⁷, a comprehensive study of the UK's cultural and creative geography, captures clusters and areas with a high-density of creative businesses. It describes the Cultural and Creative Industries as a 'motor for growth'. Between 2011 and 2016, there was 11% median average Cultural and Creative Industries employment growth in Travel to Work Areas⁸ (Nesta's preferred geographic footprint for analysis), with cultural and creative business numbers up 12% in the same period. This growth is twice that of the rest of the economy.

NESTA has also identified new types of creative clusters, recognising that cultural and creative businesses often thrive when located alongside each other in areas or districts (e.g. in the Northern Quarter of Manchester or Shoreditch in London); or in smaller towns and cities which are successfully nurturing clusters and networks of creative businesses (e.g. Cambridge, Hastings and Colchester). NESTA identifies two locations close to the SDNP as significant 'creative districts': Brighton and Eastbourne. These places have high densities of small (9-49 employees) and micro (0-9 employees) creative enterprises and stable firms from a wide range of cultural and creative sectors. Nesta also identify Guildford as a 'creative conurbation', because it is a "*relatively stable location where creative firms have high survival rates. High-growth firms stronger role in job creation than in other clusters, and churn rates are generally low*".

For the SDNP, being located in and around these strong and emergent creative places, brings advantages and opportunities. Strategically, as can be seen in the Government's recently announced 'Sector Deal for the Creative Industries'⁹, it could mean new investment. Those areas which can demonstrate that they have existing clusters or densities of businesses will be in line to benefit from targeted funds such as the Cultural Development Fund, a new £20 million pot to support local cultural and creative partnerships. For the four Local Enterprise Partnerships (LEPS¹⁰) that the SDNP sits within, Cultural and Creative industries will be a key part of their new local industrial strategies, which will be used, in part, to determine the distribution of the replacement for EU funding. Understanding the Cultural and Creative Industries in the SDNP will help make the case for support and investment in the future.

2.1 The SDNP Cultural and Creative Industries Count

The definitions relating to individual Cultural and Creative industries sub-sectors are becoming increasingly convergent as sectors, infrastructure and activities combine. Whether it is Brighton Museum hosting contemporary rock music or libraries becoming venues for

⁶ DCMS Sectors Economic Estimates 2016: Business Demographics, 2018.

⁷ <http://www.nesta.org.uk/publications/creative-nation>

⁸ A Travel to Work Area or TTWA is a statistical tool used by UK Government agencies and local authorities, especially by the Department for Work and Pensions and Jobcentres, to indicate an area where the population would generally commute to a larger town, city or conurbation for the purposes of employment.

¹⁰ There are 38 Local Enterprise Partnerships across England. They are voluntary partnerships between local authorities and local private sector businesses. They play a central role in determining local economic priorities and undertaking activities to drive economic growth and job creation, improve infrastructure and raise workforce skills within the local area. (<https://www.lepnetwork.net>).

gaming workshops, it is important to look beyond standard categorisations to capture how the cultural and creative ecology operates.

In terms of Cultural and Creative Industries, there are 19,550 cultural and creative businesses inside and within a 10km radius of the SDNP¹¹. Even allowing for the fact that Cultural and Creative Industries in the UK are disproportionately based in London and the South East, this is a significant figure. For comparison there are estimated to be around 284,000 creative businesses in the whole of the UK. In England's second city, Birmingham, there are just over 6,150 creative businesses. Within the local authorities based entirely or partly inside the SDNP boundary, there are 10,390 cultural and creative businesses. This makes the cultural and creative industries a significant part of the economy of the SDNP, alongside professional services, construction and agriculture.

Furthermore, figures for Cultural and Creative industries are likely to under-estimate the actual number in and around SDNP, as the Inter Departmental Business Register (IDBR), from which they are taken, only holds data on VAT registered and businesses paying PAYE. It is widely acknowledged this data under-represents the Cultural and Creative Industries. Self-employed people and very small businesses (under £85,000 turnover per annum) are largely missing from the IDBR data. In 2000, around 12% of all people in employment were self-employed, by 2016 that had risen to 15%¹². Self-employment is a key feature of the Cultural and Creative Industries, with 47% of cultural and creative workers self-employed¹³. On this basis, if it is assumed that 47% of Cultural and Creative Industries self-employed businesses do not appear on official listing, this could mean another 9,215 creative practitioners in the authorities inside the SDNP¹⁴ and 8,125 in the SDNP environs¹⁵¹⁶. This brings the number of Cultural and Creative Industries businesses based in and around the SDNP to an estimated total of **36,890**.

Cultural and Creative Industries growth in and around the SDNP

Importantly, the Cultural and Creative Industries are growing, with business numbers up nationally by 28% between 2012 and 2015. The Government estimates that by 2023 the sector will create 600,000 new jobs and that GVA will increase from £91.8 billion to £150 billion¹⁷. Below are some headline findings regarding the profile of the Cultural and Creative Industries in and around the SDNP:

- The Cultural and Creative Industries sector inside and within 10 KM of the SDNP is growing - see Table1 below. Since 2012, the sector has grown by about 2,300 businesses in local authorities inside the SDNP and 2,000 in the SDNP environs local authorities – a 28% growth across both areas.

¹¹ Based on Office of National Statistics Inter Departmental Business Register data for the local authorities inside SDNP and its environs.

¹² Nesta The State of Small Businesses, Putting UK Entrepreneurs on the Map, 2017

¹³ Creative industries Federation, Creative Freelancers, 2017.

¹⁴ Local authorities with boundaries crossing the SDNP boundary considered as 'inside' for the purpose of this study: Adur, Arun, Chichester, City of Brighton and Hove, Eastbourne, East Hampshire, Horsham, Lewes, Mid Sussex, Wealden, Winchester, Worthing.

¹⁵ The SDNP environs local authorities Basingstoke and Dean, Eastleigh, Fareham, Hart, Havant, Mole Valley, New Forest, Portsmouth, Rother, Rushmoor, Southampton, Test Valley, Waverley

¹⁶ e.g. for Local Authorities inside SDNP, 10,390 is 53% of registered businesses. 47% are likely to be self-employed and unregistered. $10,390 / .53 = 19,604$.

¹⁷ Creative Industries Sector Deal (DCMS 2018)

- As elsewhere in the UK, 'IT, software and computer services' sub-sector make up the largest proportion of Cultural and Creative industries businesses in and around the SDNP, with this sub sector also seeing the greatest growth (37% since 2012). This sub-sector includes computer gaming, one of the fastest growing sectors in the UK, driven by huge global growth in the interactive entertainment sector. From IDBR data, it is not possible to extract data on gaming alone.
- Brighton is one of the UK's most important gaming clusters and is home to approximately 60 businesses; as is Guildford and Aldershot¹⁸.
- Music, performing and visual arts are the next largest sub-sector (these are grouped as one sub-sector by the DCMS), again dominated by Brighton with 630 businesses. A number of other areas show strengths in this sub-sector, including Chichester, Lewes, Mid Sussex and Wealden, all with between 110 and 130 music, performing and visual arts businesses.
- Crafts in the local authorities inside the SDNP, appear to have grown strongly – up 67% from 2012 to 2017, with 67 businesses. Nationally, craft has been growing strongly: in 2016 they were the fastest growing component of the Cultural and Creative industries - up 44% on 2010 and contributing £420 million to the economy.
- There has been a noticeable decline in numbers of businesses in the Museums, galleries and libraries sub-sectors (again DCMS consider these as a single sector), reflecting the national trend driven by cuts in public funding. For local authorities inside the SDNP, the decline is marked with numbers down by a third (2012-17) to 90, indicating a significant amount of cultural infrastructure has been lost.

Table 1: Number of cultural and creative industries businesses inside the SDNP and in the SDNP environs in 2012 and 2017

	Local authorities inside or part covering the SDNP			Environs - Local authorities bordering or just outside SDNP		
	2012	2017	% growth since 2012	2012	2017	% growth since 2012
DCMS Cultural and Creative Industries Sub-sectors						
Advertising and marketing total	760	870	14	625	680	9
Architecture	450	620	38	380	505	33
Crafts	30	50	67	25	10	-60
Design and designer fashion	720	880	22	580	740	28
Film TV, video, radio and photography	900	1,190	32	550	775	41
IT, software and computer services	3,350	4,660	39	3,885	5,305	37
Publishing	410	510	24	250	300	20
Museums galleries and libraries	130	90	-31	120	100	-17
Music, performing and visual arts	1,340	1,520	13	745	745	0
Total Creative Industries	8,090	10,390	28	7,160	9,160	28
Additional cultural sector not included in creative industries						
Additional Film TV and music	60	30	-50	40	30	-25

¹⁸ UKIE.org.uk

Heritage	10	20	100	15	10	-33
Total Additional cultural sector not included in creative industries	70	50	-29	55	40	-27
Total Creative and cultural sector	8,160	10,440	28	7,215	9,200	28

Source: ONS Inter-departmental Business Register¹⁹

2.2 The SDNP cultural and creative industries employment

The Cultural and Creative Industries provide significant employment in and around the SDNP. Employment in this sector is estimated at being 87,030:

- 31,175 inside the SDNP
- 38,515 in the SDNP environs
- Self-employed people, using the estimate referred to above (47% of all businesses) will add 9215, inside SDNP and 8,125 in the SDNP environs to the total employment figure.

Employment is higher in the SDNP environs compared to inside the SDNP, and yet comparatively more businesses are based inside. This suggests a greater number of bigger businesses, employing larger numbers of people, in the larger urban areas around the SDNP.

Table 2: Cultural and Creative Industries employment inside and in the SDNP environs in 2017

DCMS Sub-sectors	Inside the SDNP	The SDNP environs
Advertising and marketing	2,550	2,585
Architecture	1,740	1,310
Crafts	170	45
Design and designer fashion	1,275	1,095
Film, TV, video, radio and photography	2,320	1,845
IT, software and computer services	14,345	21,305
Publishing	3,600	6,795
Museums, galleries and libraries	1,340	1,010
Music, performing and visual arts	2,960	1,620
Total creative industries employment	30,300	37,610
Additional cultural sector employment – heritage and some film and music	875	905
Total creative and cultural sector employment	31,175	38,515

Source: ONS Inter-departmental Business Register²⁰

The highest levels of Cultural and Creative Industries employment inside the SDNP are in Brighton and Hove – 7,726 people employed, with high levels of employment in creative subsectors of IT, music, performing and visual arts; film, TV, video, photography. In the SDNP environs Southampton has the highest levels of creative employment, with publishing

¹⁹ It should be noted that for non-disclosure reasons, numbers in IDBR are rounded up or down to the nearest 10, so exact numbers will not be included. When looking at data at this granular sub-sector level, local authority numbers in some areas can be under or over represented due to the rounding up or down.

²⁰ It should be noted that for non-disclosure reasons, numbers in IDBR are rounded up or down to the nearest 10, so exact numbers will not be included. When looking at data at this granular sub-sector level, local authority numbers in some areas can be under or over represented due to the rounding up or down.

accounting for 61% of all Cultural and Creative industries employment in the city. Other significant areas of Cultural and Creative Industries employment include Winchester, Rushmoor and Basingstoke and Deane. (See Table 3 below).

Table 3: Local authorities with the highest level of Cultural and Creative industries employment in and around SDNP

Local authority	No. of employees in cultural and creative industries	Sub sector employment strengths
Brighton & Hove (inside the SDNP)	7,726	Strengths in IT; music, performing and visual arts; film, TV, video, photography
Southampton (the SDNP environs)	6,645	Strengths in publishing, 61% of the of all cultural and creative industries employees in Southampton
Winchester (inside the SDNP)	5,330	Strengths in IT and museums, galleries and libraries
Rushmoor (the SDNP environs)	5,025	Strengths in IT, 86% of the cultural and creative sector in Rushmoor.
Basingstoke and Deane (the SDNP environs)	4,430	Strengths in IT, 72% of the creative and cultural sector.

Source: ONS Inter-departmental Business Register²¹

2.3 Comparison between the Cultural and Creative Industries and other sectors

The recently produced report (March 2018) 'South Downs Economic Profile' (SDEP)²² provides a useful cross-reference for this Study, though it uses different methodologies and sector categorisations make direct comparison difficult²³. In particular, it is useful because its economic mapping counts just those businesses within the SDNP – whereas this Study includes businesses that could be outside of the SDNP boundary because the local authority boundaries do not match the SDNP boundary. The SDEP report identifies 8,000 businesses of all descriptions within the SDNP, with 98% of businesses either micro or small. The three largest sectors are professional, scientific and technical (20% of businesses), construction (11%) and agriculture, forestry and fishing third (9%).

When it comes to the Cultural and Creative Industries, the SDEP report also compares the economic profile of the SDNP to those in the four Local Enterprise Partnerships (LEPS) it sits within, as well as the South East region as a whole. It finds that the SDNP has the highest concentration of 'arts, entertainment and recreation businesses' of any of the comparator areas. It shows that cultural activities²⁴ and museums grew by over 17% in this

²¹ It should be noted that for non-disclosure reasons, numbers in IDBR are rounded up or down to the nearest 10, so exact numbers will not be included. When looking at data at this granular sub-sector level, local authority numbers in some areas can be under or over represented due to the rounding up or down.

²² <https://www.southdowns.gov.uk/wp-content/uploads/2018/04/Economic-Profile-of-the-South-Downs-National-Park.pdf>

²³ The report uses different definitions of the creative industries and is able to focus on businesses solely within the boundaries of the National Park because it uses ONS business categories e.g. 'creative: arts and entertainment industries.

²⁴ The Economic Profile of the South Downs report does not give a definition of what is included in cultural activities.

period. They are one of the sectors most densely located in the SDNP with a Location Quotient above the national average with 1,125 employees in total.

The SDEP report positions one in ten of all businesses in the SDNP within the visitor economy (835 in total) of which after 'Food and Beverages', 'creative, arts and entertainment' is the next highest category with (185 businesses or 22% of the total). The SDEP shows that the visitor economy did not grow as strongly as the wider economy over the period 2013-2017 – growth of just over 10% compared to an overall growth of just over 20%. This could be partly due to the small amount of available accommodation, meaning not enough visitors can stay the night and spend more. The visitor economy profile in the report also includes transport, which is skewed as the four other LEPS include the UK's two largest airports in Heathrow and Gatwick.

In its recommendations for the development of a Rural Economic Strategy – the Agenda for Action - the SDEP report states that Creative²⁵, Digital and IT should be one of ten priorities because:

"These knowledge-intensive businesses are relocating along the coast from Brighton through "longshore drift". With the right support and infrastructure, crucially ultrafast broadband and suitable employment space, these could be attracted to key locations in the National Park, helping to provide high skills employment and retain and attract young people bringing vibrancy to town centres."

Other priorities in the report are highly relevant to supporting the growth of the Cultural and Creative Industries and their potential role in helping grow the rest of economy. They include:

- Priority two 'Good Economic Growth' which includes developing more high value jobs in communities and reduce commuting - something the Cultural and Creative industries deliver through the high levels of self-employment and establishing small and micro-businesses.
- Priority six 'Advanced Manufacturing': Growing advanced manufacturing is something that the Cultural and Creative Industries can contribute towards in areas including design, virtual and augmented reality.
- Priority seven 'Business Support': is also to be welcomed, as cultural and creative businesses can face barriers to growth due to challenges in obtaining finance alongside the other generic start-up issues shared by most small businesses.
- Priority ten 'Influencing': Demonstrating that there is a really strong and varied economy in UK National Parks beyond land-based industry and the visitor economy. Again, the Cultural and Creative Industries are excellent examples of a diversified and growing sector, demonstrating the economic vibrancy of the SDNP.

²⁵ No definition is included in the South Downs Economic Profile (2018) as to what constitutes the 'creative' sector other than knowledge intensive businesses.

3. Cultural and Creative Industries Organisations and Practitioners in and around the SDNP

Primary research undertaken for this study has directly, through database development, identified 1090 Cultural and Creative Industries organisations and practitioners. This is inclusive of Cultural Heritage organisations and practitioners (see Section 1 for definitions). These include arts, cultural and heritage organisations, companies, venues, events and individual practitioners. 40% of database entries are located inside the SDNP²⁶. Reflecting the high concentrations of Cultural and Creative Industries identified in Brighton and Hove in Section 2.1 above, 30% of the SDNP Cultural Heritage Database contacts are based in Brighton and Hove.

It is anticipated there will be many more individual cultural and creative practitioners that could be reached in the future – via further qualitative research and through partnership and engagement work undertaken by the SDNPA and partners. For example, Arundel Gallery Trail, Chichester Open Studios, Hampshire Open Studios, Horsham Open Studios, Phoenix Brighton Open Studios between them have over 1000 artists participating in their activities (e.g. festivals, networks and programmes). The database of 1090 entries thus represents a start, shaped by the constraints of available resources. It can, if systematically developed and refreshed, build to become a more extensive and detailed resource.

As highlighted in the introduction to this report, the focus in developing the SDNP Cultural Heritage Database has been on identifying arts and cultural organisations and creative practitioners in the Cultural and Creative Industries sub-sectors of crafts, design, film, photography, museums, galleries and libraries, music, performing, visual arts and heritage. In this section, based on analysis of Arts Council England data, we can also use Arts Council England art form categories to present examples (which differ from categories used by the DCMS).

3.1 Investment in arts and culture (as part of the Cultural and Creative Industries)

Arts Council England National Portfolio Organisations

In or within 10km of the SDNP, there are 40 Arts Council England (ACE) National Portfolio Organisations (NPOs). Between them, they will bring £66,722,180 in ACE NPO funding to the area over the next 3 years. This is a significant uplift on the £37,363,947 invested between 2015 and 2018. These NPOs will also play an important role as cultural and creative leaders and connectors. All NPOs have priorities for increasing breadth and depth of engagement with diverse audiences. Some examples of good practice among NPOs in and around SDNP are included **Section 4**. Below is a short overview of NPO activity in and around the SDNP:

- Although the SDNP and its environs has 40 NPOs, just one – Glyndebourne - is actually within the SDNP boundary. However, using the methodology applied to cultural and creative industries sector analysis of local authorities that are fully within

²⁶ Each entry where a postcode is available has been checked against the list of postcodes within the SDNP provided by SDNPA. This has allowed for a much closer mapping of what is actually inside the SDNP boundary. Where a postcode could not be found the town has been the basis for identifying whether the contact is based inside the SDNP or in the environs, using the list of local authorities included in Appendix 1 and used in the SDNP creative industries analysis.

SDNP or have a boundary that crosses SDNP, a further 20 NPOs would be considered as inside the SDNP boundary.

- Brighton and Hove is the biggest beneficiary of the most recent NPO settlements, with investment of £21.5 million going to 15 organisations over the next three years. These include both organisations playing a key role as part of the local cultural infrastructure - such as Brighton and Hove Royal Pavilion and Museums, Brighton Dome and Festival, South East Dance and South East Museum Development Programme – and those with a more nationally focused remit – such as Hofesh Shechter Company, Culture 24 and Disability Arts Online.
- Glyndebourne and Chichester Festival Theatre are the single biggest NPO beneficiaries delivering activities inside the SDNP, receiving more than £6.5 million each over the three years.
- A further 19 NPOs are in the SDNP environs. Artsworld the Bridge organisations for the South East will receive £6 million and Southampton based Re:Bourne dance company will receive £5.2 million from a total £18 million to the 19 organisations.

Table 4: Arts Council England National Portfolio Organisation awards 2018-2022

<i>Applicant Name</i>	<i>Art form</i>	<i>TOTAL Portfolio grant 18/22 - £</i>	<i>Local Authority</i>	<i>Applicant Name</i>	<i>Art form</i>	<i>TOTAL Portfolio grant 18/22 - £</i>	<i>Local Authority</i>
Local authorities fully or partly within the SDNP boundary				Environs: Local authorities that share a boundary with SDNP (Havant, Waverley and Eastleigh) and are within a 10km radius of SDNP			
Glyndebourne Productions Ltd	Music	6,516,220	Lewes	The Point	Combined arts	500,000	Eastleigh
Blast Theory	Combined arts	536,628	Brighton and Hove	ZoieLogic Dance Theatre	Dance	781,200	Eastleigh
Brighton & Hove-Royal Pavilion & Museums	Museums	2,794,028	Brighton and Hove	The Spring Arts & Heritage Centre	Combined arts	480,000	Havant
Brighton Dome & Festival Limited	Combined arts	4,599,684	Brighton and Hove	Farnham Maltings Association	Combined arts	3,383,120	Waverley
Carousel Project	Combined arts	789,952	Brighton and Hove	Re:Bourne	Dance	5,176,000	Waverley
Culture24	Museums	1,184,000	Brighton and Hove	Stopgap Dance Company	Dance	1,106,616	Waverley
Disability Arts Online	Not discipline specific	400,000	Brighton and Hove	The Anvil Trust Ltd	Music	555,796	Basingstoke and Deane
dreamthinkspeak	Theatre	603,708	Brighton and Hove	Proteus Theatre Company	Theatre	274,400	Basingstoke and Deane
Fabrica	Visual arts	710,300	Brighton and Hove	Aspex Visual Arts Trust	Visual arts	448,468	Portsmouth
Hofesh Shechter Company	Dance	1,533,228	Brighton and Hove	Portsmouth New Theatre Royal	Theatre	999,800	Portsmouth
Lighthouse Arts and Training Ltd	Visual arts	459,968	Brighton and Hove	De La Warr Pavilion	Visual arts	2,033,720	Rother
New Writing South	Literature	496,768	Brighton and Hove	A Space Arts	Visual arts	400,000	Southampton
South East Dance Ltd	Dance	2,280,676	Brighton and Hove	Art Asia Trust Limited	Theatre	383,308	Southampton
South East Museum Development Programme	Museums	2,046,448	Brighton and Hove	Artsworld	Not discipline specific	6,077,588	Southampton
Vincent Dance Theatre	Dance	999,996	Brighton and Hove	John Hansard Gallery	Visual arts	2,406,044	Southampton

Photoworks	Visual arts	1,073,260	Brighton and Hove	Southampton City Council	Visual arts	400,000	Southampton
Chichester Festival Theatre	Theatre	6,960,856	Chichester	The Southampton Nuffield Theatre Trust	Theatre	3,897,396	Southampton
Outside In	Visual arts	400,000	Chichester	Turner Sims, Southampton	Music	172,488	Southampton
Pallant House Gallery	Visual arts	356,476	Chichester	Chapel Arts Studios	Visual arts	580,008	Test Valley
Towner Art Gallery	Visual arts	1,437,400	Eastbourne				

Arts Council England Grants for the Arts

Over the past three years (2015 to 2018), 499 Grants for the Arts Awards have been made to artists and arts and cultural organisations based in local authorities inside the SDNP²⁷, totalling £9.4 million. Over two thirds of the grant investment - £6.5 million - has been awarded to 338 artists in Brighton and Hove, the area with greatest concentration of Cultural and Creative Industries.

The SDNP environs have received £3.5 million investment through Grants for the Arts with 205 awards made between 2015 and 2018.

The largest investment went to theatre - £2.8 million inside the SDNP over the three years and £1 million to the SDNP environs. This was followed by combined art inside the SDNP - £1.9 million and visual arts outside the SDNP £700,000.

3.2 Investment in Cultural Heritage

Heritage Lottery Fund (HLF) investment in the SDNP and its environs was over £103 million between 2011 and 2016. The biggest investment was in the historic built environment – nearly £35 million. HLF does not provide any specific definition of what constitutes the historic built environment but it is assumed this refers to historic monuments, churches, country houses and town-scapes. £21.4 million was invested in museums and archives.

Table 5: Heritage Lottery Funding awarded in and around SDNP 2011-2016

	Inside SDNP		SDNP Environs		Total	
	Funding in '000s	No. of project	Funding in '000s	No. of project	Funding in '000s	No. of project
HLF Funding for historic built environment	24,850.8	55	9,936.6	34	34,787.4	89
HLF Funding for museums and archives	14,381.5	34	7,015.9	17	21,397.4	51
HLF Funding for industrial heritage	3,015.2	7	19,981.5	18	22,996.7	25
HLF Funding for parks and open spaces	6,428.0	9	6,894.3	6	13,322.3	15

²⁷ The 10 districts and boroughs that cross the National Park's boundaries are: Adur; Arun; Chichester; East Hampshire; Eastbourne; Horsham; Lewes; Mid Sussex; Wealden; Winchester; Worthing and the two city councils are Brighton & Hove and Winchester. In addition, there are three upper tier authorities within which the ten districts and boroughs lie. These are Hampshire, East Sussex and West Sussex.

HLF Funding for landscape and natural heritage	4,734.7	17	959.8	10	5,694.5	27
HLF Funding for cultures and memories	3,694.6	123	2,011.3	79	5,705.9	202
Total Funding	57,104.8	245	46,799.4	164	103,904.2	409

Source: RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce) data 2016

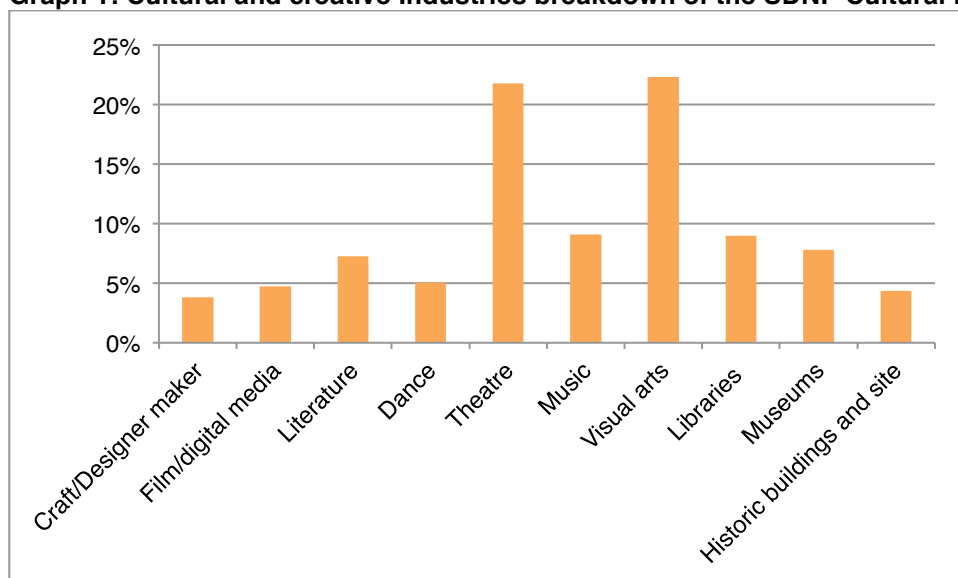
3.3 Cultural and Creative Industries Sub-Sector Profiles

Many of the organisations and individuals in and around the SDNP are working across sub-sectors as the boundaries of cultural and creative activities continue to blur and interdisciplinary practice increases.

The sections below briefly introduce some of the main arts and cultural organisations and practitioners working in particular sub-sectors in and around the SDNP acknowledging that much of their practice and activities will cross the boundaries of sub-sector definitions.

The graph below shows the different cultural and creative sub-sectors (art forms) the organisations and creative practitioners in the SDNP Cultural Heritage Database are working across²⁸.

Graph 1: Cultural and creative Industries breakdown of the SDNP Cultural Heritage Database



3.3.1 Visual arts

Hundreds of visual artists live and work in and around the SDNP. At least 1000²⁹ artists take part each year in Open Studios events in the area. These include:

²⁸ All of the database entries have at least one main art form / sub-sector. Where possible all relevant arts/cultural forms have been recorded for each contact.

²⁹ It has not been possible to include details of all the open studios artists in the SDNP Database within the time and resource available.

- *Chichester Open Studios Art Trail* – In 2018 over the first weekend in May 172 painters, ceramicists, textile artists, metal works, jewellers and printmakers opened their studios and exhibited in 132 venues around Chichester from the “*the top of the South Downs, through the valleys, down to the sea, along the coast and into the city*”.
- *Horsham Artists Open Studios* – A group of around 100 artists that meet monthly and have two showcase events a year – the HOAS Arts Trail in July and an Art Fair in October.
- *Hampshire Open Studios* – over 500 artists exhibiting in over 250 venues in Hampshire, Southampton and Portsmouth – studios and galleries – over the bank holiday weekend August.
- *Arundel Gallery Trail* “*the oldest walking art trail in the world*” involving over 150 65 locations with 150 sculptors, painters, printers, ceramicists, illustrators, textiles, tapestry, furniture makers, photographers and jewellers exhibiting in over 65 locations.

Many of the artists work in their own studios often in their own homes, as demonstrated through the multiple venues in the open studios. Many more artists work collectively and are co-located in artist studios. This includes Chapel Art Studios, (CAS) an Arts Council England (ACE) National Portfolio Organisation (NPO) in Andover (See Case Study 1). There are 19 CAS artists and a network of many more Associate Artists working on the research and social engagement which is at the core of CAS practice. Other artist/maker studios include:

- *New England House Studios*, Brighton – home to over 50 artists and makers with and Open Studios in December.
- *Phoenix Brighton*, Studios and Gallery. Phoenix has a programme of events and courses including open studios, exhibitions, art courses and workshops for practising and aspiring artists and families.
- *Unity Arts Trust* in Chichester, providing affordable studio space for emerging artists.

Leading contemporary and modern art galleries in the SDNP environs include Portsmouth’s Aspex Gallery, John Hansard Gallery at the University of Southampton, Eastbourne’s Towner Gallery and Pallant House Gallery, Chichester.

Pallant House Gallery, as well as having one of the UK’s best collections and exhibition programme of modern art, also have an award winning Community programme. An evaluation of the programme in 2016 found that the programme was helping to reduce isolation for many of the more vulnerable participant and increasing wellbeing. The programme has now become an independent Charity, Outside In, which has also become an ACE NPO in its own right. (See Case Study).

There have been 81 visual arts Grants for the Arts Awards over the three years between 2015 and 2018, to artists and arts organisations inside the SDNP and 42 to the SDNP environs³⁰. The majority of awards were made to individual artists.

3.3.2 Performing arts

Theatre venues and performance spaces in the SDNP environs include Chichester Festival Theatre; Theatre Royal Winchester; The Eastbourne Theatres – Devonshire Theatre,

³⁰ Inside the SDNP defined by local authorities inside or crossing the SDNP boundary.

Congress Theatre, Winter Gardens and Royal Hippodrome; Eastleigh Borough Council's The Point, a theatre and dance studio for contemporary performance, the Showroom a public theatre at University of Chichester; Southampton Nuffield Theatre and Portsmouth New Theatre Royal. All have young people's learning and youth theatre programmes.

Arts Centres, including performance space, include Farnham Maltings, community run Ropetackle Arts Centre Shoreham-By-Sea, The Capitol Horsham and Ashcroft Arts Centre Fareham.

There is also a number of theatre companies, from the world renowned *dreamthinkspeak* based at the Pavilion Buildings in Brighton, to smaller community theatre companies such as Lewes based The Company, a charitable theatre company specialising in site-specific theatre with professional actors working with communities.

The area is also the base for world leading dance companies such as Hofesch Schector Company, based alongside *dreamthinkspeak* at the Pavilion Buildings. The company works with schools through their Get Moving programme and in collaboration with dance development company South East Dance, also based in Brighton. Stopgap Dance Company based at Farnham Maltings produce national and international touring productions with disabled and non-disabled artists. They also run dance artist training, a youth dance programme and schools and community programmes.

There have been 174 Grants for the Arts theatre awards inside the SDNP between 2016 and 2018 and 75 made to individuals and organisations in the SDNP environs.

3.2.3 Literature

There have been 46 literature Grants for the Arts awards between 2015 and 2018 inside the SDNP. These include grants to organisations such as Lewes Priory Trust, The Charlestone Trust for the Charlestone Festival, Lewes Live Literature for live productions and performance of writing and to New Writing South who champion new writers and nurture young writers through their creative learning programmes. Brighton based Little Green Pig has had five GFTA awards for projects for their schools and out of school workshops and events and Southampton Festivals for the To Speak Words of the City Festival 2015, 2016 and 2017.

Libraries (which can be important hubs for Cultural and Creative Industries activities) have also been the beneficiaries of GFTA grants along with writers such as Annie Kirby for Writing Edward King a project inspired by King's paintings of post-war Portsmouth while resident at St James Hospital.

3.2.5 Music

Glyndebourne, located inside the SDNP, is a leading music organisation, with an international reputation. 150,000 attend the summer festival and autumn tour each year. They have built a wealth of experience of working with young people and communities through their education programme launched in 1986.

Other significant music activity includes festivals such as Boomtown Fair near Winchester and South Coast Jazz Festival. Turner Sims, an NPO, at the University of Southampton is an important music venue, with a year-round programme of classical, jazz, world and folk music.

A total of 66 music Arts Council England Grant For The Arts awards have been made between 2015 and 2018 – 44 to artists and organisations inside the SDNP and 19 in the SDNP environs. Heathfield Choral Society, East Sussex Bach Choir, Rhythmix, a music and social welfare charity that provides opportunities for music making to people in challenging circumstances and Music Beyond the Mainstream exploring and discovering gems beyond the narrow currents of UK mainstream live music, have all received GFTAs in the last three years. Brighton Early Music Festival (BREMf), work to stimulate new attitudes to approaching and presenting music from the past. They have had several Grants for the Arts that have supported projects including:

- BREMF Incubator: An Early Music programme to train artists to develop innovative new projects, work with communities and young people and reach out to new audiences.
- Orfeo: Early opera training programme for artists and communities to develop new audiences for opera.
- JUMPSTART: Strengthening the Early Music sector through a programme of training and showcasing for emerging artists; incubating cross-art/digital work and; pioneering participative work and engagement is audiences and artists with disabilities.

3.2.3 Film and digital media

There is an emerging cluster of film makers in Lewes and the town saw a new 3 screen community run cinema open in 2017, The Depot. Film makers include Factory Films the makers of Sky Arts series The Glyndebourne Opera Cup, Arts and Crafts South East and I Hate Jane Austen; Sussex Production, producers of corporate, education and event videos; and Screendog Productions who have been commission by the likes of CBBC and Disney.

Artist Alex Peckham's practice combines sculpture, sound, light and moving image. Alex is currently working on his first virtual reality project, Forever.

3.2.6 Festivals

Fifty festivals and festival producers have been identified through this study. These range from month long Brighton Festival, with hundreds of events including classical and contemporary music, theatre, dance, comedy, outdoor events and more, to art form specific festival such as the South Downs Poetry Festival and local festivals such as the Steyning Festival and Petworth Festival.

Examples of festivals inside the SDNP include:

- **Boomtown Fair**, 4 days in August. 25 'main' stages and 80 smaller stages and venues across the Matterley Estate near Winchester. Boomtown creates a town with streets and the audience become 'citizens' during the 4 days event. A new theatrical campsite with added facilities and in camp entertainment and games, has been added this year.
- **The Charleston Festival**. In 2018 the festival celebrates the centenary of women receiving the vote. Lubaina Himid, latest winner of the Turner Prize, artist Ali Smith's commission in response to Bloomsbury's Famous Women Dinner Service will be on show, Jeanette Winterson will be discussing her personal tribute to Virginia

Woolf's *Orlando* and 50th anniversary of The Man Booker Prize debate will be hosted. Charleston's new galleries, café, visitor facilities and auditorium will also be launched in 2018.

- **Petersfield Music Festival** has been promoting music-making in and around Petersfield, for over a century. The Festival brings together local singers and instrumentalists of all ages to share a platform with visiting musicians of national and international standing. The Festival takes place at the Petersfield Festival Hall, built for the purpose and officially opened in 1935.
- **Petworth Festival**, celebrates its 40th anniversary on 2018. At the core of the festival is classical music accompanied by a programme of jazz, world music, visual arts, theatre, comedy and literature over 3 weeks each summer. There is a programme of active schools participation.

Examples of festivals in the SDNP environs include:

- **South Coast Jazz Festival**, in its fourth year in January 2018. Held at the Ropetackle Arts Centre, Shoreham-by-Sea, the week-long event saw evening and lunch time performances.
- **Hat Fair**, Winchester - *"the UK's longest running festival of outdoor arts"*. Performance all around the city of the Friday and Saturday end of June and an all-day family picnic at the North Walls Recreation Ground on the Sunday. Out There takes the Hat Fair to communities all across Southampton and Off Stage sees the Hat Fair run throughout the year with site specific projects, often in unusual places. In 2017, a partnership with the Flintlock Theatre saw the creation of a new play, Four Score Years and Ten, inspired by the lives of Winchester's 90 years olds.
- **Chilled in a Field Festival**, Bentley Wildfowl and Motor Museum, Lewes. The 2018 festival is 3-5 August. A 'family-friendly' festival, with live music, street food, theatre and crafty activities. A partnership with The Making Place opens a space to engage, excite and inform the public about science through technology and making, from a jack in a box to jumping beans.
- **The Southampton Mela Festival** led by Art Asia, has become an important annual event for Southampton. In 2017, more than 25,000 people attended the Mela festival.

Other cultural and creative festivals include So Sussex (See Case Study 2), Southampton Festival's Let's Rock and Common People, Brighton Pride, Brighton Fringe, Brighton Early Music Festival, Battle Arts Fair, International Composers Festival, Winchester Jazz Festival and Winchester Poetry Festival.

3.2.7 Museums and heritage sites

The SDNP and its environs have a wealth of museums, heritage sites – including historic houses and other buildings - and monuments: 28,520 listed buildings, 1,403 scheduled monuments, 53,570 archaeological finds reported and 195 accredited and major museums. There is a greater concentration of these heritage assets inside the SDNP local authorities than in the SDNP environs.

Table 6: Historic buildings, museums, archives and artefacts in and around the SDNP

	Inside SDNP	SDNP environs	Total
Listed buildings	15,861	12,659	28,520
Scheduled Monuments	817	586	1,403
Museums (accredited by ACE)	63	51	114
Museums (major partners sponsored by DCMS)	43	38	81
Archives	69	37	106
Archaeological finds reported	34,092	19,478	53,570

Source: RSA (Royal Society for the encouragement of Arts, Manufactures and Commerce) data 2016

Historic buildings

The National Trust is an important stakeholder in the historic landscape and build environment of the SDNP. With the aim to protect and preserve built and landscape heritage for all to enjoy, their sites include Devil's Dyke and Ditchling Beacon. The National Trust also has historic houses and buildings inside the SDNP, all with programmes of participatory activity for children, adults and families:

- **Monk's House** in Lewes, former home of Leonard and Virginia Woolf, runs craft workshops such as bookbinding, needlepoint, screenprinting and wood graving, holds readings from Woolf's books and has previously run a project on the influence of the South Downs' landscape on the work of Woolf and the Bloomsbury Group.
- **Uppark House and Gardens** in Petersfield is running a Women of Uppark Season over the summer, as part of the 2018 National Truест women and power programmes. Events at Uppark include talks on women of Uppark, music and craft workshops. Uppark also run holiday family trails exploring the gardens.
- **Alfriston Clergy House** opens to visitors at the weekends.
- **Petworth House** and the **Royal Pavilion** in Brighton are leading National Trust attractions in the SDNP environs.
- **Saddlescombe Farm** runs craft workshops such as basket making.

Other historic buildings inside SDNP include:

- **Arundel Castle**, a restored medieval Castle and stately home open from March to October each year. Living history days and family history weekend engage audience in different period of history through story telling, crafts and re-enactments. There is also a programme of open air theatre.
- **Firle Place**, part of the **Firle Estate**, opening its arts collection and the house to the public between June and September. Chareleston Farmhouse at the heart of the Firle Estate is home to the Charleston Festival (see above).
- **Cowdray Heritage**, the ruins of a Tudor House in Cowdray Park Midhurst, are currently closed for renovation, reopening in 2018. **The Tower Room** at Cowdray

Heritage has been restored into a Renaissance Art Studio, with artist in residence David Cransick running week long renaissance art workshops.

Museums

The SDNP Cultural Heritage Database holds details of 85 museums

- **Ditchling Museum** of Art and Craft has an internationally important collection of work by the artists and craftspeople who were drawn to the village, including the sculptor, wood engraver, type-designer and letter-cutter Eric Gill, the calligrapher Edward Johnston (responsible for the famous Johnston typeface used for London Underground), the painter David Jones, the printer Hilary Pepler and the weaver Ethel Mairet. The museum has an active volunteer programme, works with local schools and community groups. In 2018 Ditchling Museum and Brighton Festival have co-commissioned contemporary designer Morag Myerscough's new work *Belonging*, which will be touring around Sussex throughout the summer with an accompanying workshop programme.
- **Amberley Museum** is a collection of over 40 historic building and transport machines. The museum has an emphasis on history, science, technology and engineering and runs a programme of schools workshops. 2018 is the museum 40th anniversary.
- The **Weald and Downland Museum**, a series of rescued rural buildings set in a beautiful landscape, tell the stories of the people who lived and worked in them over 1,000 years. The museum runs active Wednesday throughout the school holidays, opens in several evening for 'late nights', and host a number of festivals including a Food Festival in May, a Living History Festival in June and Vintage and Steam Fair in August.
- Other museums inside the SDNP include **Seaford Museum and Heritage Centre, based in the Martello Tower on the sea front is run entirely by volunteers; Lewes Castle and Barbican House Museum; Steyning Museum; Jayne Austen's House Museum; Petersfield Museum and Singleton Museum.**

4. Learning, Participation and Engagement

This section examines the audience for cultural and creative industries activities (inclusive of Cultural Heritage) in the SDNP, and presents examples of the wealth of participatory and education activities arts and cultural organisations and creative practitioners offer.

4.1 The Audience for Culture

Arts Councils England's recently published *Active Lives* survey data highlights that people living in and around the SDNP, have above average levels of engagement³¹ with arts and culture, both as audiences and participants.

³¹By engagement the survey captures Arts participation (doing creative, artistic, theatrical or music activity or a craft); Arts attendance (attending an event, performance or festival involving creative, artistic, dance, theatrical or music activity);

Before looking at the figures for the SDNP, it is worth looking at the national context and the overall trends it identifies to inform the types of programming and activities that engage different groups:

Younger people and older people engage with arts and culture most:

- Younger members of the population in England have greater levels of arts and culture overall. Those aged 16 to 24, are more likely to have spent time doing a creative activity or craft in the twelve months prior to interview, are more likely to have attended a festival, performance or event³² and visited a library. They were slightly less likely to have visited a museum or gallery.
- The 65 to 74 age group are also highly engaged. They are more likely to attend a museum and gallery than other age groups and like the younger age group actively participate in 'doing' and creating.

Income does influence engagement:

- Respondents within National Statistics Socio-economic classification (NS-SEC) 1 to 4 were considerably more likely to have engaged in arts and cultural activities than those within NS-SEC 5 to 8. For example, 61.0% of those within NS-SEC 1 to 4 attended an event, performance or festival in the twelve months prior to interview, compared to 36.9% of those within NS-SEC 5 to 8.

Ethnicity influences the type of culture engagement:

- Across most arts and cultural activities, respondents who identified as White Other and mixed heritage typically demonstrated higher rates of engagement in the twelve months prior to interview than those identifying as Black, Asian or minority ethnic and even marginally above white British people.
- People from Black and Minority Ethnic (BAME) backgrounds make greater use of public libraries. 48.8% of Black respondents, 43.8% of Asian respondents had used a public library or library service in the previous 12 months, compared to 33.3% of White British respondents. BAME respondents were also more frequent users of libraries.
- White British respondents were more likely to have attended an event, performance or festival (54.7%) compared to 41.9% of Black and 33.3% of Asian respondents.

Disability impacts on attendance but less so on participation:

- People with limiting disabilities were less likely than people with no disability to attend arts or cultural places and events. For example, 48.4% of respondents with no disability

Museums and gallery attendance; Use of a public library service; Participation in dance activities, including creative and artistic dance.

³² This is category of question asked in the Active Lives survey. There is no breakdown of the different types of events, performances or festivals people attend.

had attended a museum or gallery in the twelve months prior to interview, compared to 36.1% of respondents with limiting disabilities.

- However, respondents with limiting disabilities were slightly more likely to have spent time doing a creative activity or craft in the twelve months prior to interview than those without a disability.

Despite the high levels of engagement overall among residents in areas in and around the SDNP, the Active Lives data shows that there are also some still some 'cold spots' for engagement where participation and engagement in different types of cultural activity is significantly below average.

Among the local authorities within the SDNP:

- Residents in Adur, Arun and Worthing have below average attendance of museums and galleries. National average attendance is 46.5%. Adur is significantly below 38.5%, Arun 41.8% and Worthing 44.7%.
- Museum and gallery attendance has the biggest variation, from the lowest levels in Adur to highest in Brighton and Hove (63.1%) and Winchester (60.1%).
- Arun and Wealden residents are less likely than the national average of 35.0% to use a library. Lewes and Brighton and Hove residents are most likely, still only 44.6% and 44.3% respectively.
- All residents inside SDNP are more likely than the national average to spend time doing creative, artistic, theatrical, music or craft activities. 49.3% of Brighton and Hove residents spend time doing creative activities – the most active. Horsham and Adur residents are the least likely to actively participate – 36.8%.
- As elsewhere in the country, the highest levels of engagement among residents inside SDNP is with events, performances and festivals. This ranges from the most engaged in this type of activity in Winchester (65.9%) to the least engaged (54.0%) in Arun, still above national average of 52.2%

Among local authorities in the SDNP environs:

- New Forest, Eastleigh and Rushmoor have the lowest levels of engagement in arts and cultural activity. The large numbers of music, performing and visual arts organisations in the New Forest – outlined in the creative sector business figures above - are clearly not managing to engagement the more rural communities.
- New Forest, Eastleigh, Rushmoor and Havant all have below average attendance at museums and galleries. New Forest 40.5%. Highest levels of museum and gallery attendance are among Waverly (56.8%) and Mole Valley residents (53.9%).
- Eastleigh, New Forest and Hart residents are less likely to visit libraries than average. Portsmouth residents most likely, 41.2%.

- Rushmoor and New Forest residents are also least likely to be active 'doing' creative activities, below the national average. Waverley and Rother residents most active 'doers'.
- Only Rushmoor has below national attendance at events, performances and festivals – 47.0% in Rushmoor, 52.2% nationally. Waverley has the highest attendance at such events (66.2%) followed by Mole Valley (63.3%).

4.2 The SDNP - Participation and education programmes by Cultural and Creative Sub-sector (Art form)

In this section we highlight some of the good practice in and around the SDNP in terms of participation and education projects engaging people of all ages. These show how arts and cultural organisations are taking multiple approaches opening up all art forms to diverse audiences and nurturing new creative talent. They also provide examples of the numbers of people engaging with the programmes.

Arts Development

- **Artswork:** Is the 'Bridge' organisation for the South East. Arts Council England funds a network of 10 Bridge organisations to connect the arts and cultural sector and the education sector so that children and young people can have access to great arts and cultural opportunities. They work with local schools, art organisations, museums, libraries, music education hubs, local authorities, Further Education and Higher Education Institutions and many other partners to develop a network of cultural provision. They also support schools to achieve Artsmark and organisations to deliver Arts Award.

In 2017, Artswork saw 6,030 children and young people directly benefit from investments as part of its role as the Bridge organisation for South East. It worked with over 603 arts, culture and heritage organisations and youth partners. It supported 8 school-led networks, linking schools with arts and cultural organisations; Invested in 11 teaching school alliances; created 7 new Partnership Investment Frameworks, with match funding of £1.50 for every £1 of Artswork investment; engaged with 252 secondary schools and 648 primary schools.

Literature

- **New Writing South:** Over 300 classes and tutorials for aspiring writers were run for the Creative Writing Programme in Brighton and Hastings; Portsmouth Writers Hub hosted 15 networking and professional development activities for members, and reader and mentoring services were provided for over 40 writers from across the region. Young people's activities were expanded to include a new bursary programme for 10 diverse young writers, alongside ongoing writers squads and playwrights scheme.

New Writing South worked in partnership with Writers Centre Norwich and Creative Arts East to deliver the first stage of a rural touring project, taking live literature into rural pubs across the South East, and with Creative Future to provide mentoring for the winners of their annual Literary Award. The Writers' Place also played host to a

range of partner activities including Little Green Pig, Disability Arts Online, Asian Women's Reading Group, Poetry in Translation and Brighton Recovery College.

Festivals and Carnivals

- **Brighton Dome and Festival:** Its leadership roles in Our Future City (Brighton & Hove's Local Cultural Education Partnership) and SoundCity (the City's Music Hub) has enabled it to build partnerships across the city, to develop long-term plans and to reach more children and young people who would not otherwise engage with arts and culture. The overall audience reach for the organisation in 2017 financial year was a new record of 666,787. Ticketed attendance percentage levels reached a new high for the organisation with 83% total occupancy and 79% paid attendance. Ticketed audience reach across the city also increased significantly and exceeded the kpi target reaching 1 in 3.5 households (kpi target 1 in 4). Programmes include:
 - o **SPECTRUM:** Platforming unsigned local bands at Brighton Museum was a highlight. Both shows sold out. Audiences were more diverse than past events.
 - o **Primary Enrichment Day:** In partnership with Royal Pavilion & Museums, Brighton Dome and Festival annually enables 400 4-5 year olds from across the city to explore Brighton Dome and Brighton Museum. The 'seat-finding' exercise, where a child is given a ticket number and has to find their seat in the auditorium, is very popular and helps break down any barriers the children - and their families - may feel about coming to a venue.
 - o **Umbrella Club:** A membership club for children and young people with life-shortening conditions, their siblings and carers. The club provides free access and assistance to Brighton Dome family shows and workshops, as well as arts activities taken to the hospice where children are receiving treatment. In 2017 it gifted 173 tickets and held a memory making day attended by 60 children plus their families. The experiences are often a vital respite for families and provide them with opportunities to enjoy being, physically and/or emotionally outside a hospice or clinical setting.
 - o **NT Connections:** Brighton Dome was a regional host for the 10th anniversary of, the National Theatre's annual festival of new plays for schools and youth theatres. It showcased 8 productions from secondary schools from across East and West Sussex, inviting them to perform in the Studio Theatre and providing bespoke drama skills workshops for each group. The schools' backstage crews were able to work alongside venue technicians.
- **Art Asia:** The Southampton Mela is Art Asia's leading event. Art Asia continued with its series of classes in dance and music, all of which were held at local schools in Southampton. Three sessions of ten classes were run in Bollywood, Bharata Natyam and Kathak dance, tabla and dhol drumming, and harmonium and singing classes. The total number of attendees was 161.

The charity continued its education activities involving booking Asian artists to work at schools and colleges. 21 school workshops involved 950 participants.

Indian Classical Music Club in partnership with Southampton Music Hub had six performance workshops with an average attendance of 50 at each. The audience

saw a variety of artists demonstrating music as well as vocal styles from different musical traditions originating from India.

Film and digital media

- **Lighthouse:** First launched in 2006, Lighthouse's Guiding Lights supports upcoming film talent (a cohort of 17 in 2016-17) through high-level mentoring, complemented by a range of training and networking activities, and online industry Q&As. During their time on the scheme, each participant is matched with a leading film industry professional that provides advice and guidance over a 9-month period.
- **The Depot,** opened in 2017 and has brought a new 3 screen cinema to Lewes. Lewes Community Screen, who own and run the Depot, have a strong commitment to nurturing a life-long appreciation and understanding of film. As part of this they have launched a series of courses that include Book to Film, Explore Film and Sussex on Screen. They are also committed to developing future film talent with film making courses for 5-12 year olds, 12-16 year olds and 16-19 year olds.

Music

- **Glyndebourne:** The Charity aims to maximise the reach, engagement and diversity of people who experience Glyndebourne, be that live, through touring, education programmes or digital engagement. During the Festival in 2017 over 90,000 tickets were sold for 76 performances, achieving just over 96% of gross potential sales income. This included 2,000 top price seats sold to those aged 30 and under for £30 each as part of the Under 30s audience development programme. Over 40,000 people engaged with Glyndebourne's year round Education programme. The work comprises youth and community work, including subsidised performances and workshops for children and young people at Glyndebourne and the touring venues. Community outreach projects include classical music projects for people with dementia and their carers, a local schools programme with specific focus on schools with less access to arts and music provision.

Performing arts – Theatre and Dance

- **Chichester Festival Theatre:** LEAP (the Learning, Education and Participation Department) engages people in a variety of ways across all ages, from toddlers through to senior citizens, both at the Theatre and through outreach into the local area —and now across the County —from community projects to formal education. Fees for LEAP projects are low but where price is an obstacle, for people of all ages, bursaries are offered. In addition, during the year free events are offered, including pre- and post-show talks. The LEAP programme has, at its core, the development of an understanding of, and engagement with, the art of theatre in its many forms. Programmes include a Youth Theatre, work with schools classes workshops for young people and adults and family friendly productions, volunteering and work experience programmes and community outreach projects often in partnerships with community organisations.
- **Zoeilogic Dance** has a focus on males in dance, producing professional works for theatre and unconventional spaces. They also run a nationally acclaimed youth

company, FuzzyLogic, and a wider programme for young people of all ages and abilities in both vocational and non-vocational settings from Primary to Secondary, GCSE, A Level, BTEC, Degree Students and schools catering for Special Needs. Zoeillogic's website shows engagement numbers: 84,584 audience members reached, 13,329 people engaged, 437 performances and 108 works created for male performers.

Visual Arts

- **Pallant House Gallery:** Following a comprehensive review of the School's Programme, in consultation with the Gallery's Teacher's Advisory Group, a new programme was produced with four new themes that relate to cross-curricular activities that can be explored both in the gallery and back in the school environment. The extensive schools programme engages with hundreds of young people each years:
 - o In 2016, the Gallery provided a range of CPD sessions for teachers, including the launch of the Picture This project, guided tours and exhibition packs introducing the gallery's three temporary exhibitions and the Schools Programme launch. A total of 99 teachers took part in these CPD sessions.
 - o The 2016 'Picture This' work selected from the collection was Victor Willing's *Night*, with creative workshops by pupils from St Anthony's School, Jessie Younghusband School and Westbourne Primary Schools. In total 350 pupils and 15 teachers took part in this project.
 - o As an Arts Award centre and supporter, the Gallery supported 9 children to achieve silver, 13 bronze awards in 2016. A further 9 children have worked for their bronze award in 2017.
 - o A total of 51 studio sessions/workshops were provided in the financial year 2016/17 for early years, children and families and young people, attracting 524 participants 504 students visited; 14 different colleges and Universities visited, some on repeat visits
 - o There are currently 180 active members of the Community Programme. There are in addition 24 people living with Dementia/carers who also live in the Chichester district and have participated in the Community Programme in the last year. 5,723 is the total attendance at the Studio Sessions and other projects for the year 2016/17.

Of the 61,217 people visiting the Gallery in the year, 36,347 were ticketed admissions which included 933 children tickets and 1,044 student tickets. There were 1,033 school pupil visits from 44 separate schools in the district, 3,485 workshop tickets sold and 1,363 members of group visits.

- **Fabrica**, Brighton's centre for contemporary art ran 173 activities for a range of audiences in the gallery, including outreach activities to introduce Fabrica and its programme to older and younger audiences. These groups engaged with in the community were later invited to Fabrica exhibitions, with transport provided where needed. The outreach engagement programme 2016/17 included the second year of a three-year public health-funded Men in Sheds project giving men a space to come together share tools and skills. The project is a partnerships between Brighton & Hove City Council Senior Housing, Brighton College, Sussex Partnership Trust and

Equal Arts. Fabrica also run a year round volunteer programme. In 2016/17 where over 200 volunteers learnt about art, met visiting artists and helped deliver the Fabrica exhibition and events programme.

5. The SDNP Visitor Economy and Cultural and Creative Industries

the SDNP has many opportunities to learn from and adopt best practice in relation to how other National Parks across the UK have developed their cultural and heritage offer (as part of a wider approach to developing the Cultural and Creative Industries). It is clear from most robust available data, the STEAM³³ Multi Area Comparison data, that the SDNP has an under-powered offer. It is a relatively densely populated National Park, with a considerable catchment – both in terms of numbers and importantly in relation to the population's propensity for engagement with culture and heritage; but this is not reflected in terms of its economic impact.

The STEAM Multi Area Comparison data for 2014-16 illustrates SDNP has a weaker visitor economy compared to some of the other National Parks that have fewer visitors. The South Downs is the most actively used / visited national park in the UK. Just over 1 in 5 visitors to a UK national park came to the South Downs between 2014 and 2016. These extremely high visit numbers do not unfortunately convert into economic impact. The SDNP falls from first place (for visitor numbers) to sixth (out of 15) for economic impact.

By comparison, the Lake District National Park (the closest in terms of estimated visits in 2016) had an estimated economic impact of £1.34 billion compared to the SDNP which achieved only £0.34 billion. With comparable numbers the Lake District National Park is realising an impact that is almost four times greater than that experienced by the SDNP.

SDNP also experienced weaker growth than other National Parks. Over three years 2014 to 2016 the SDNP experienced 3.3% growth, broadly in line with inflation. By contrast all other UK National Parks, except for Loch Lomond and the Trossachs, and the Broads, grew by more than this figure – placing the SDNP 13th out of 15.

The Lake District NP not only achieved significantly higher economic impact in 2016 but also impressive growth figures over three years – 17.3%. Seven of the 15 National Parks had economic growth of more than 10% during this period.

Table 7: UK National Park Economic Impact 2014-16 (Ranked by three-year growth)

	2014 Economic Impact (000s)	2016 Economic Impact (000s)	2014-16 Change

³³ STEAM is a tourism economic impact modelling process which approaches the measurement of tourism from the bottom up, through its use of local supply side data and tourism performance and visitor survey data collection. The STEAM process is designed to engage the client and maximise the benefit of local tourism expertise. STEAM is capable of delivering robust outputs at a variety of geographical levels and, as such, has been adopted for use throughout the United Kingdom and overseas by tourist boards, local authorities, regional development agencies, national park authorities, and many other public and private sector organisations.

1	Yorkshire Dales NP	239,346	306,275	28.0%
2	Lake District NP	1,145,864	1,344,552	17.3%
3	New Forest NP	246,368	282,550	14.7%
4	North York Moors NP	338,113	387,563	14.6%
5	Pembrokeshire Coast NP	271,108	306,630	13.1%
6	Brecon Beacons NP	219,136	247,306	12.9%
7	Northumberland NP	69,464	77,162	11.1%
8	Snowdonia NP	446,093	489,581	9.7%
9	Dartmoor NP	131,804	144,427	9.6%
10	Exmoor NP	105,235	114,928	9.2%
11	Cairngorms NP	235,067	251,990	7.2%
12	Peak District NP	462,338	484,364	4.8%
13	South Downs NP	331,446	342,330	3.3%
14	Loch Lomond & Trossachs NP	332,036	339,898	2.4%
15	Broads NP	394,707	389,919	-1.2%
	ALL UK NPs	4,968,125	5,509,474	10.9%

Overall, the 15 UK National Parks saw their collective economic impact grow by nearly 11% during this three year period.

Although top for visitor numbers (2014-16), the SDNP has experienced stagnation in relation to visits. During this period numbers grew by just 1.4%. The Lake District saw visits grow by 12.4% and the Yorkshire Dales National Park by 23.4%. Overall, UK National Parks experienced growth of 6.2%, demonstrating that the market was undergoing a period of expansion whilst the SDNP experienced much smaller levels of growth.

In terms of duration of stay (days per visit) the SDNP achieved 1.07, while the Lake District realised 1.48. Overall, UK National Parks saw slight growth in length of stay – from 1.41 days in 2014 to 1.43 days in 2016.

These factors, highlighted above would suggest that users of the National Parks exhibit a number of key behaviours:

- The length of stay suggests that visitors are seldomly undertaking overnight stay visits and are instead ‘day-trippers’ – predominantly living within the park boundary or in nearby locations. The lack of accommodation within the SDNP highlighted in the economic profile is an issue here.
- There is real opportunity to grow the local visitors numbers especially positioning the SDNP as a place for arts, culture and heritage (as part of the Cultural and Creative Industries). The local catchment is relatively affluent, well-educated and, thus, would be expected to have a high propensity to engage with arts, culture and heritage.

There are also opportunities for arts, culture and heritage attractions and events to play a role in attracting several of the target visitor segments for National Park defined in the Team, National park Segments report 2017:

- *Gentle Adventurers* – 15% of National Park visitor share. Outdoor activities are their primary focus, but sightseeing, visiting attractions, eating out are also what they seek from a National park visit.
- *Families* – 25% of National Park visitor share. Visitor attractions and events were highlighted as part of what this group are looking for.
- *Potterers* – 45% of National park visitor share. This group, the largest visiting National Parks are key audience for arts, culture and heritage activities, as they are less focused on outdoor activities during their visit and like a mix of activities a meal out, visiting a specific attraction or going for a look at a particular town / village.
- *Overseas* – 5% of National park visitor share. A small group but higher spending if staying overnight. Visiting the ‘best of Britain’s countryside’ combined with places such as historic houses and gardens, and towns/villages, combined with eating experiences are appealing.

For those with limited experience or interest in culture and heritage their main attraction to the SDNP might be focussed upon health and exercise; food and drink; nature and the environment which offers further opportunities for cross-sector collaboration. One example of this cross-sector approach is Søren Aagaard, the Danish chef and artist drawing an affinity between the experiential realms of eating and contemporary art³⁴.

“I think of my work as something like gonzo-journalism or gonzo-anthropology, where the borders between objectivity and subjectivity are blurred. The difference between me and a journalist, however, is that I use all kind of media to tell the story – video, performance, photographic work, found objects, food, sculptures, drawings etc.” Søren Aagaard.

Developing new opportunities, particularly in relation to culture, alongside repackaging and reframing the historic environment and consistent and widespread promotion of the offer will be essential if local, national and international infrequent and non-users are to become more active users of the SDNP.

National Parks in the UK that have seen high levels of growth (Yorkshire Dales; Lake District; New Forest; North York Moors) are all well-established destinations that undoubtedly benefit from the growth in ‘Staycations’ (UK visitors and local visitors on day trips). They are also well defined by their concentration of natural and historic features which in turn makes them easier to understand as a singular destination.

Though the SDNP has a wealth of natural or historic assets, as outlined above, what it often suffers from in terms of potential audience perceptions is a paucity of centres of critical mass – that combine the natural, the historic and the contemporary together in an easily assimilated package.

The slowing in audience growth is also a sign of greater competition and arguably a sign that cultural consumers are voting with their feet, looking outside of the National Park area for their entertainment.

³⁴ <http://soerenaagaard.info>

London exerts a massive influence upon residents living in the Home Counties – a world-class offer in a world-class city is a strong draw. The impact of this is that those living within the catchment are more likely to be experienced cultural consumers. This potential consumer base constantly wants more in terms of the quality and range of the experiences they can access (which also includes the wrap-around such as hospitality, retail and accommodation etc.)

Much of what is on offer is not necessarily immediately associated with the SDNP and often lies outside of the most recognisable parts of the SDNP. This can lead to potential audiences making their associations more with an individual place such as a town or city – Brighton, Chichester, Lewes and Winchester; discrete parts of the SDNP – Ditchling Beacon, Devils Dyke, or events such as Glyndebourne. Greater partnership work and collective branding would help to raise the profile of the SDNP in public consciousness. It is clear that despite the STEAM assessment of economic impact of the SDNP, real economic impact is being delivered through cultural and creative industries as the case study of Glyndebourne economic impact shows see below.

Cultural and Creative tourism in the South Downs – Glyndebourne

Research commissioned by Glyndebourne, in 2013, supported by ACE, East Sussex County Council, Glyndebourne and the East Sussex Arts Partnership, revealed that Glyndebourne's gross economic impact in East Sussex totals £16million every year. This translates into a Gross Value Added impact of £10.8m; the equivalent of supporting 682 permanent jobs.

Glyndebourne is one of the largest businesses in the Lewes area with an annual turnover of £25million. It employs around 150 full-time staff but in addition provides employment for around 1,500 people during the course of a year in the form of visiting artists and seasonal staff.

The research addressed Glyndebourne's year-round activity examining audience spend, Glyndebourne's expenditure on wages and with local suppliers, and spending by the visiting artists who create and perform in the operas on stage.

Key findings include:

- Glyndebourne attracts a large, loyal and relatively high-spending audience into East Sussex who spend over £11m at local hotels, restaurants, shops and attractions
- Glyndebourne pays more than £3m of wages to employees living in East Sussex
- Glyndebourne spends over £1m with Lewes-based suppliers and a further £0.3million with suppliers in the rest of East Sussex
- Glyndebourne brings visitors, artists, and jobs to Lewes and its presence has encouraged specialist businesses to start up there
- Local businesses that work with Glyndebourne say that they have gained revenue, prestige and visitor footfall.³⁵

³⁵ <https://www.glyndebourne.com/about-us/glyndebourne-economic-impact-report-2014/>

6. Arts, Culture, Health, Wellbeing and Environment

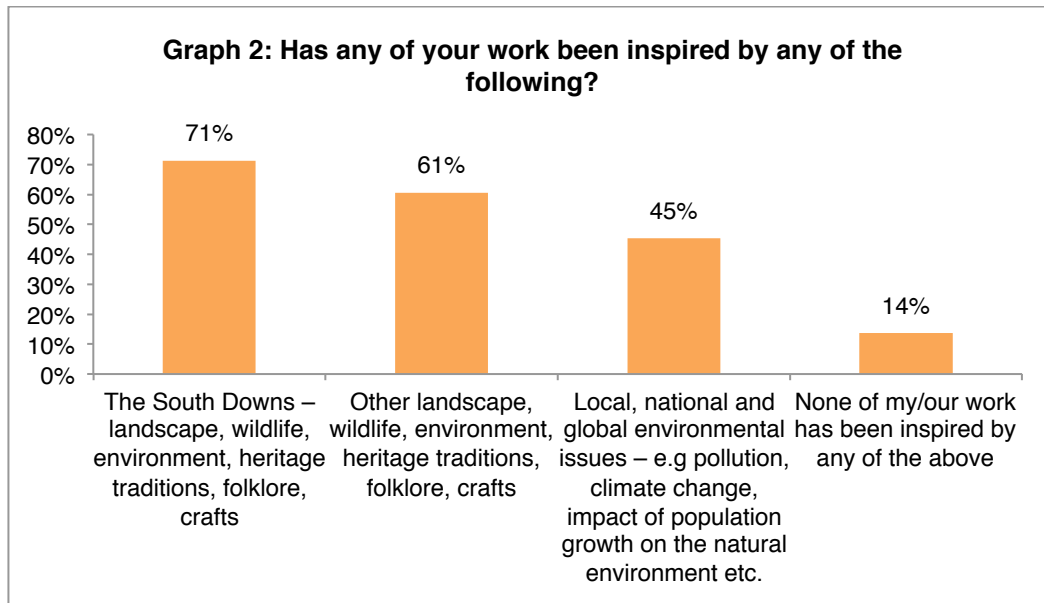
“Recent years have seen increasing overlap between culture and the environment. Although not reflected at the institutional level, there is a growing recognition of shared interests, policy aims and research inquiries. In part, this reflects the urgency of such issues as global warming and biodiversity loss, which mean that environmental policy can no longer be the exclusive preserve of the life sciences. But over and above this imperative, there have been a range of interactions, from artists addressing themes of environmental degradation in their practice, through to heritage professionals trying to preserve historic landscapes, cultural institutions trying to reduce their carbon footprint and economists seeking to conceptualise the value of non-market goods.” Tom Campbell and Sara Selwood CULTURAL TRENDS, 2018VOL. 27, NO. 1, 1–3³⁶

As the quote above, from Cultural Trends January 2018, shows there is increasing recognition of the role interdisciplinary collaborations between science and the Cultural and Creative Industries in exploring, raising awareness and affecting behaviour change in areas such as climate change and bio-diversity preservation. The SDNP already benefits from such interventions and through building relationships and partnerships with research organisations, arts producers and delivery organisations the SDNPA could ensure the park becomes a beacon for innovation and activity in the future.

Within the Cultural and Creative Industries sector, evaluation of the impacts of projects – e.g. related to cultural, creative and science/landscape/climate change cross over - is somewhat limited. 50% of those surveyed for this research say they have done some evaluation but this is mostly limited to numbers of participants and anecdotal reporting of outcomes. Academics interviewed for this Study also state that university research is really only in its infancy in terms of impact evaluation, particularly around behaviour change regarding public actions to reduce climate change and pollution. More work is starting on systematic evidencing of the impacts of different types of interventions on health and wellbeing, but again this has only really been a focus of research for the past five to ten years.

The South Downs are clearly a source of inspiration for the Cultural and Creative Industries – such as artists. This is captured in the survey undertaken for this Study, with over 70% of survey respondents saying that the landscape, heritage, wildlife, crafts folklore had inspired them. National and global environmental issues were less influential with only 45% saying these issues inspired their work.

³⁶ <https://doi.org/10.1080/09548963.2018.1415405>



Source: SDNP cultural heritage survey by TFCC (n=66)

University Research – linking the Cultural and Creative Industries to Science, Environment and other cross-sector agendas

Types of activity and partners that could be encouraged and facilitated to be active in the SDNP include South of England based universities and organisations. Relevant arts and environment projects include:

- **The AIR Network - Action for Interdisciplinary Air pollution Research lead in the UK by the University of York** as part of an international partnerships with the Stockholm Environment Institute. University of Portsmouth are also partners. The research team are bringing together residents in settlements in Nairobi (Kenya), community organisations and UK and African researchers in workshops, and mini-projects to gain a deep understanding of i) air pollution issues faced by residents of the settlements and ii) the causes of these issues. The researchers will draw from their different disciplines to explore issues. This will include using theatre, street games and participatory workshops. Options will be explored with local residents that can improve the health and wellbeing of local community members. At the end of the trial the aim is to secure funding to implement intervention options and conduct larger scale studies across Sub-Saharan Africa. The UK team is exploring the possibility of research proposal to replicate the project in the UK and Europe.
- **Horti-blueC.** The University of Portsmouth is playing a major role in a European project using agricultural and fisheries waste to develop sustainable methods and products to improve soil quality and reduce CO2 emissions.³⁷ The project is in the early stages but a public dissemination programme is planned involving artists and designers in the production of 3D virtual and foam structures based on the high level x-ray microscopy. The research team will be seeking partnerships for the public dissemination programme.

³⁷ <http://www.innovationcci.port.ac.uk/category/projects/horti-bluec/>

- **University of Winchester:** Curated and ran ‘This Changes Everything’ a multi-media art exhibition featuring works from University of Winchester staff, students and graduates, and local artists. The event was inspired by Splendid Fred, the University’s independent record label, first album of songs inspired by Climate Change. The show showcased original paintings, drawings, music and documentary videos, performance poetry, audio-visual plays, sculptures and physical installations.

Culture, Creative and wellbeing (inclusive of Cultural Heritage) is a growing agenda nationally and receiving more funding and prominence. For example, the NHS is exploring new approaches to tackling major health challenges, such as via strategic commissioning of Cultural and Creative activities and even ‘cultural prescribing’. In the North West³⁸ of England it has recently been announced that 27 National Health Service (NHS) organisations across Cheshire and Merseyside have committed to developing a social and cultural prescription plan making reading and singing on prescription a formal part of their healthcare offer. Care England list over 20 organisations that specialise in bringing culture and creativity into care homes across the country³⁹. While the two leading organisations promoting culture, heritage and wellbeing have merged into one as the **Culture, Health and Wellbeing Alliance**. Two academic partners that the SDNP could consider working with are:

- **Kings College London:** Since 2001 Kings College has been at the forefront of research into culture, creative and health and wellbeing and had the first UK Chair of medicine and the Arts. They led the research behind the influential All Party Parliamentary group on Arts, Health and Wellbeing published in 2017 following a two-year study⁴⁰. A new iteration of the successful Arts, Health and Wellbeing Innovation Programme launched in 2018. The project offers opportunities for artists and health academics at King's to work together and develop new conversations and collaborations. 2016/2017 saw projects in areas as diverse as tackling post-natal depression and oral health.
- **University of Reading:** The Heritage and Creativity group focuses on “*on the intersection between heritage and creativity and contemporary global challenges, we promote public debate on issues such as the representation of war and conflict and human responses to long-term climate change.*” The interdisciplinary approach sees a diverse range of research from using archaeology to understand diversity in roman Britain to an AHRC funded start-up start-up, Purple Stars⁴¹ which brings together artists and technologists with and without learning difficulties/disabilities to transform museum experiences and make them really inclusive.

There are a considerable number of cultural and creative practitioners and organisations in and around the SDNP who are leaders in terms of culture and the environment. Notable activities, programmes and partners that the SDNP could engage with include:

³⁸ https://www.artsprofessional.co.uk/news/doctors-move-closer-unified-plan-arts-prescription?utm_content=71133773&utm_medium=social&utm_source=twitter

³⁹ <http://www.careengland.org.uk/arts-health-wellbeing>

⁴⁰ The All Party Parliamentary group on Arts, Health and Wellbeing published its report in 2017 following a two year study

⁴¹ <https://purplestars.org.uk>

- **Elpida Hadzi-Vasilevi:** A South Downs-based Site-specific/installation artist working with varied media including sculpture, video and sound installations, photography and architectural interventions. Elpida is currently working in the forest of Dean developing a monumental work, created with the help of local boat builders, which will form part of the Forest's Sculpture trail. She is keen to work locally if funding can be secured.
- **Artswork:** The Arts Council England bridge organisation for the South East runs many programmes focused on arts, health and wellbeing. For example, in 2018 in its ICE programme over 100 young people who have experienced mental health issues have created and shared original and thoughtful artwork exploring mental health and wellbeing. Supported by Artswork, Hampshire CCG and the Coles-Medlock Foundation, *The ICE Project*, is a collaboration between Hampshire Cultural Trust and Hampshire CAMHS (Child and Adolescent Mental Health Service, provided by Sussex Partnership NHS Foundation Trust). Twenty arts and youth organisation partners have been involved, giving the opportunity for young people to work alongside professionals in an exciting range of arts forms, from filmmaking, to songwriting to hands-on visual arts.
- Other activities included **STEAM-clean Eastbourne Beach – where** 150 students from six secondary schools in Eastbourne headed to their local beach to spend the day working with artists, scientists and teachers, researching and exploring the impact of plastics on beaches and marine life. The first part of the day was spent collecting, sorting and clearing plastic and other rubbish from the beaches, with help from Eastbourne Borough Council, Surfers Against Sewage, STEM Sussex and the Marine Conservation Society. Then, from the iconic Spyglass beach hut, the team from Photoworks led a programme of creative photography activities, designed to help students investigate the collected debris.
- **Hastings and Rother Arts Education Network**⁴²: The network is now leading the Cultural Education Partnership Health and Wellbeing agenda. As part of this they have recently commissioned a study on Wellbeing in schools from Fulcrum Learning.
- **Blast Theory:** The Brighton-based NPO, collaborates with a range of partners in Higher Education to engage in research agendas in games, theatre, visual art, computer science and related fields. The Group has a long-standing collaboration with the Mixed reality lab at the University of Nottingham on developing technological platforms plus ethnographic and academic research.

Other producers who work nationally with programmes that are potentially relevant to the South Downs include:

- **Cape Farewell**⁴³: This London-based group are international leaders in bringing creative, scientists and informers together “*to stimulate a cultural narrative ... to evolve and amplify a creative language, communicating on a human scale the urgency of the global climate challenge*”. Cape Farewell are currently the arts partner in “*Visual art as a tool to trigger behavioural change in the public – exploring the*

⁴² <http://www.hraen.co.uk>

⁴³ <http://www.capefarewell.com>

psychological mechanisms" - a research project led by Professor Christian Klöckner at Trondheim University in Norway. The Pollution Pods, where visitors could experience the differing air quality of 5 cities, was installed- in the forecourt of the Royal Academy in London, formed part of the research⁴⁴.

- **Julie's Bicycle/Season for Change:** running from June to December 2018 Season for Change will be one of the largest programmes using cultural and creative activities to highlight issues around Climate Change with activities. The UK-wide programme of cultural responses, led by a partnership including leading environmental charity Julie's Bicycle and long-established arts producers ArtsAdmin, celebrating the environment and inspiring urgent action on climate change will include activities like "Passage for Par" a site-specific performance for 30 women created for and presented on Par Beach, Cornwall by Rosemary Lee.
- **Calderland:** The 2018 winner of the Royal Philharmonic Society [RPS] Music Award for Learning and Participation, was a community opera developed by 509 Arts focussed around the devastating floods in the Calder Valley. A community choir of over 150 local singers were recruited at workshops across the valleys and included four choirs from nearby primary schools, under the guidance of choir director Em Whitfield Brooks, alongside a core band of local musicians.⁴⁵

Examples of culture and environment projects inspired by South Down National Park

Exhibitions and performances

"The screen-based component of my 2017 exhibition, Memoria, features many clips of the South Downs rapidly spliced together, along with other footage, to explore memory and loss. My current ACE-funded work, Forever, is a VR piece which again will explore visual themes of domestic and the manmade contrasted against the natural world; participants experience a domestic environment which gradually dissolves to become a natural and surreal outdoor space." Alex Peckham, Brighton based, sculpture/installation artist.

"Various visual arts projects including one with Sussex University using art to illustrate the evolution of the local landscape. A current climate change and arts project jointly with The EYE Project, The Science Policy Research Unit, South Downs National Park and Shoreham Port." Ropetackle Arts Centre, Shoreham

"Many of the sculptures we have onsite reference the local landscape, cultural traditions and environmental issues. From Andy Goldsworthy to some of our Chinese artists have all appreciated our location and the environment in which we belong." Casa Sculpture Foundation

"Our current puppet show 'Doris and Delilah Make a Magic Show. It explores the beauty and magic of insects and a plant seeds looking at the way they can transform, camouflage and reveal true magic to inspire and surprise us". Long Nose Puppets, Brighton

⁴⁴ <http://www.capefarewell.com/latest/events/904-earth-day-at-somerset-house.html>.

⁴⁵ <https://www.youtube.com/watch?v=pblKsqjkJ7M>

Participatory activity

Printmaker Heike Roesel, running adult print workshops and *“creating fine art prints strongly inspired/influenced by the Sussex South Downs and coastline. Burling Gap, Beachy Head, cliff erosion”*.

“Worked with organisations such as Dharma Primary School and Grow wellbeing at Stanmer Park and Earthship: music-making exploring the environment and natural sound sources, enabling mindful listening practices, and creating songs and pieces inspired by nature.” Open Strings Music, Woodingdean

“We have supported a series of “Story Factory” events - a multi-arts based approach to developing story telling based on material drawn from local cultural traditions and environmental issues. We have also supported dance workshops for children in special schools which have drawn on local traditions (e.g. seafaring).” Sussex Arts Factory, Selsey, Chistester

(See also case studies Culture Shift and Rachel Adams).

7. Conclusions and recommendations

This report will be used to help shape the Cultural Heritage Strategy of the SDNPA. Its main outcomes are the Culture and Heritage Database and the headline data and analysis on the profile and dynamics of the Cultural and Creative Industries (inclusive of Cultural Heritage). These outcomes demonstrate the significant contribution of the Cultural and Creative Industries to the economy of the SDNP and environs. They also describe the types of activity underway and how they are delivering value – e.g. by nurturing audiences, encouraging participation, or connecting agendas (such as research, education and culture).

Although somewhat beyond its Brief, this Study does introduce data and intelligence for which there are some relevant strategic considerations and from which some outline recommendations can be shaped. Below we set out some basic strategic pointers for the SDNPA and partners to explore.

1) Support for a Growing Rural Creative Economy: The Cultural and Creative Industries are one of the main growth sectors identified by National government as well as the local authorities, County Councils and LEPS that the SDNP sits within. Data presented in this report shows that there are significant numbers of Cultural and Creative Industries activity in the SDNP and within a 10 km range. With the pressure on space in urban areas such as Brighton (the most significant cluster on the edge of the SDNP) and signs that cultural and creative businesses are already locating along the coast, there is clearly opportunity to attract businesses to the SDNP, drawn by the mix of ease of travel and lifestyle factors. Equally the Cultural and Creative Industries provide a perfect way to drive employment in ways that require limited land use through encouraging co-working spaces, growing effective and targeted business support and working from home, both of which are growing in attractiveness.

The ring of universities around the SDNP, produce large numbers of students (Brighton alone has 35,000), many of whom are in the cultural and creative sectors, with Brighton, Farnham, Portsmouth, Southampton, Winchester all having significant cultural, creative, media and digital specialisms these are another potential source of growth. As well as encouraging people to locate within the SDNP there is significant potential to grow cultural and creative employment for young people in local communities. For example, the piloting of Portfolio Apprenticeships in Brighton could provide a model for the SDNP, whereby an apprenticeship is delivered by groups of micro or small businesses who would otherwise lack the capacity.

2) Partnership working and collaboration on culture, creative, environment, health and wellbeing and education projects. There is growing interest in multi-partner projects which use culture and creative activities to engage audiences in a range of issues including the environment, health and wellbeing. The SDNP is perfectly positioned to become a national leader and centre for excellence for projects which use culture and creativity to engage audiences in issues which fit with its statutory purposes. It has the Higher Education and research presence of world class universities, the proliferation of cultural organisations and practitioners inside and around the SDNP. It also has strategic organisations such as Local Authorities, The National Trust, Artsworld and Hampshire Cultural Trust, and several cultural heritage associations, already delivering significant projects (e.g. with schools and communities). The SDNPA can become a genuinely innovative convener and strategic co-commissioner for activities which connect research, participation and a range of social and cultural outcomes.

3) Grow the audience for Culture: Inside and close to the SDNP the resident population is more engaged in culture than the national average (as evidenced in Arts Council England's audience data). However, It also has pockets which are less engaged. To drive up cultural engagement means working on both supply of cultural and creative activity and demand. Evidence from long engagement programmes, including Arts Council England's **Creative People and Places**⁴⁶ is that a mix of community engagement alongside higher profile free and outdoor activity has a big impact. The SDNP's natural and cultural environment provides a wonderful setting for cultural activities of most types – from festivals and events to site specific commissions; cultural and creative education which engages communities to walk in and explore the SDNP; to Cultural Heritage activities in crafts, literature and community. The SDNPA role would be to work with the excellent range of organisations inside and around the SDNP to build active participation in the SDNP as a cultural resource for everyone to enjoy.

4) Evaluation and research: As part of becoming a centre for excellence for culture, environment and wellbeing, there is an opportunity for the SDNPA to work with partners to develop longer-term research and evaluation into projects and programmes that are impactful for systemic agendas such as environmental sustainability, community cohesion, and local economic development. The establishment of the new Culture Health and Wellbeing Alliance will bring more prominence to the development of the evidence base for the role of the Cultural and Creative Industries in developing health and wellbeing. The SDNPA could work with Academic partners to develop evaluation frameworks which will measure the impacts and spillover effects of activity within the SDNP and become a beacon for good practice nationally.

⁴⁶ <http://www.creativepeopleplaces.org.uk/>

This report provides a baseline for the role of the Cultural and Creative Industries (with a focus on Cultural Heritage) in the SDNP. The database which accompanies it provides a resource from which relationships can be built and an evidence-based approach to partnership and strategy developed. This report also begins to set out some of the strategic implications of this baseline situation – not least how to ensure the SDNP continues to provide the enabling conditions for a range of Cultural and Creative Industries activities which in turn positively impact on the SDNP as a wonderful resource for local and visiting communities.

Case studies

Case study 1: Chapel Art Studios (CAS)

Chapel Art Studios (CAS) ACE NPO in Andover have research and socially engaged practice at the heart of their contemporary arts practice. Their focus is on supporting and developing their network of associate artists and others, and delivering arts education in the North Hampshire region. <http://www.chapelartsstudios.co.uk>



They have developed the CAS network of artists and promote creative enquiry through their flagship **Education** and **Dissent** research programmes.

- The CAS **Creative Education Programme** is delivered through Artists Residencies, workshops, public art projects and the CAS Art Bus, taking courses and workshops out to communities. They run a successful Arts and Schools Partnership applying a tried and tested model of arts and education partnership which makes it easy for schools to work with external arts practitioners in support of their creative curriculum.
- **Dissent:** Using creative dissent as a working methodology this programme explores arts' capacity to challenge, question and offer alternative ways of seeing. Over a two year period of R&D they examined the common ground between studio art practice and social output, and the question *"how do artists interact and relate to the social realm?"*. An artist research group was set up to take the work forward. In January 2018 they launched *BLOCK_CHAIN THE POWER OF TWO*. This project brings together 15 artists to interact and respond to the subject of dissent be that political, personal environmental, societal, or material dissent. <https://block-chain.chapelartsstudios.co.uk>

Case study 2: SO SUSSEX

Barcombe
<http://sosussex.co.uk>

SO SUSSEX is a family run company, founded 2009 by Nigel and Maria Greenwood. Their aim offer people a range of enjoyable, educational fun outdoor experiences in the Sussex countryside while also developing people's understanding of and appreciation for our local environment.



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Their activities include:

- **Elderflower Fields Festival** (www.elderflowerfields.co.uk). Started in 2012 to provide a unique family experience that opens children and their parents' minds to new opportunities in sport, music, the arts, the environment and food. In 2014 they moved to a bigger location

Pippingford Park. 2018 the festival is 25-28 May and the theme is Robots v animals. T-shirts for this years' festival will be designed by Hove illustrator and author Aaron Belcher.

- **Byline festival** – music, performance, talks, workshops debate 24-27 August 2018. www.bylinefestival.com.
- **Into the Trees** – weekend camping September 2018. www.into-the-trees.co.uk.
- **Spithurst hub** – a co-working space Barcombe, East Sussex BN8 5EE. Private offices, shared hot desk space, meeting spaces, cookery school and kitchen facilities. <http://spithursthub.co.uk>.

SO SUSSEX work in partnership with like-minded local organisations and individuals and aim is to provide flexible and enjoyable employment opportunities for people in the area.

Case study 3: Pallant House Gallery Learning and Engagement programmes

Pallant House Gallery provides a extensive Learning and Community Programme to increase engagement and provide opportunities for all ages and abilities to explore their enjoyment of art:

- Pallant House Gallery's has run a Community Programme since 2006, providing tailored workshops and year round activities for people with disabilities, health issues and those who are isolated including dedicated sessions for people living with dementia. An evaluation of the Community Programme in 2016 showed how the programme was helping to reduce isolation for some people and increasing wellbeing. The innovative approach to the work has been recognized through this report and other awards such as the Adapt Award for Excellence in Access. Following the evaluation the Community Programme was established as an independent charity **Outside In**, Which became an ACE NPO in 2017. Outside In aims to create a fairer and more inclusive art world. Through exhibitions, an active online community and professional training programmes, they provide a platform for artists who find it difficult to access the art world for reasons including health, disability, isolation or social circumstance.
- Pallant House Gallery's own Learning and Community department works directly with teachers and schools and have created a range of supported and self-led visiting options, to give pupils and student group the flexibility to visit and view their Collection.
- Children's Workshops at the gallery are designed for maximum levels of fun, whilst also developing creativity and helping younger audiences to feel confident in exploring the Gallery space, all supported by a skilled team of Artist Educators.
- Creating Untitled is a free creative youth group open to young people aged 13 – 18, which is run in series (four workshops per series), each with a different creative focus.
- The Gallery also has a diverse programme of adult workshops that aim to provide opportunities for all those interested in art e.g Sunday art classes on various styles



and themes.

- The Gallery also runs projects and collaborative partnerships with local organisations including St. Wilfrid's Hospice, the Carers' Support Service, Refugee Action, and the British Red Cross.

Case study 5: Culture Shift

Linklater Pavilion
Lewes BN7 2FG
www.cultureshift.org.uk



Culture Shift is a not-for-profit CIC that uses arts and culture as a vehicle for bringing about social change. They develop cross sector partnerships between the arts and cultural sector and partners in education, health and community contexts in which engagement with the arts can bring about positive impacts on wellbeing, achievement in education, and inclusive communities.

Participatory workshops for all age groups are provided, priority groups Culture Shift works with are young people and learning disabled adults.

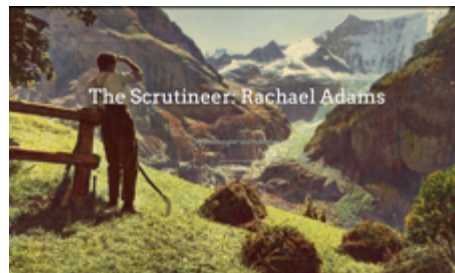
Programmes include:

- Arts Connect, for adults with learning disabilities, is a pan east and west Sussex programme, building connections with the arts, culture and heritage. An evaluation of the programme after the first three years “demonstrated the value of arts and culture in the lives of people with learning disabilities, and the opportunities it offers to connect and engage in their communities and to build skills, confidence and talent.” The project has been running since 2013 with support from East Sussex County Council, Arts Council England, East Sussex Arts Partnership and Hastings and Rother Health Inequalities Fund.
- A pan Sussex early years programme and currently work with schools on after school wellbeing programmes.
- In 2017 they ran an inclusive festival in Lewes - Every Sort of People Festival.
- The Get into Heritage project is an example of a landscape inspired programme and a Get into Nature programme was offered at Culture Shift's base at the Linklater Pavilion in Lewes.

This year Culture Shift has a heritage focus and they are working at Birling Gap, Wakehurst Place and Weald and Downland.

Case study 6: Rachael Adams <http://scrutineer.org>

Brighton based fine artist, art director and designer, with a singular passion for spirit-of-place and Edgelands (the landscapes that border the urban/rural edges). Rachael's fine-art practice encompasses painting, photography, artifacts, graphic work and printed matter.



Rachael has an on-going arts project called 'DeanLand'. Dean, meaning wooded valley, forms part of local place names of Brighton: Rottingdean, Saltdean, Woodingdean, Bevendean, Hollingdean, Coldean etcetera. These places exist, either in the margins or on the periphery of the greater urban conurbation of Brighton & Hove while geographically they nestle among the Downs. Rachael studies and records the experience of walking and experiencing the 'edges'. The landscapes that emerge in her work present an interpretation of a threshold – as a defined geographical and emotional space – created to explore and map stories and their anticipated outcomes.

Another of Rachael's projects, Arts Council funded, 'The Spinney: Landscapes of The Edgeland'. Rachael is researching the relationship people have with marginal landscape – specifically, an overlooked space, partly overgrown, sometimes fly-tipped on the edge of Woodingdean. The space is still a nature habitat and place of folklore. The Spinney involved working with the community of Woodingdean, several amateur local history experts and residents of south Woodingdean/Ovingdean, whose homes back onto an old Spinney. Social meetings were held at the local Community Centre to share folklore, stories and memories of childhood experiences of being 'over the hills and faraway', being in the woods and ideas of 'escape'. These workshops generated the sharing and accumulation of a photographic and map archive, which was shown in windows of the Community Centre.

Rachael presented 'The Spinney' project at the Sussex Modernists and Transformations in the Twentieth-Century Landscape Conference at Sussex University in summer 2017.

Glossary

Arts and cultural organisations – The term used by Arts Council England to describe the many different kinds of organisations they support and work with as partners. In this study arts and cultural organisations refers to established entities, predominantly working not for profit – e.g. charities, Community Interest Companies, companies limited by guarantee – in art form of cultural field supported by Arts Council England. This includes combined arts, dance, literature, theatre, visual art, museum, library and archives. It also includes operators of historic buildings, craft organisations, film companies and design companies that may be more profit driven. Arts and cultural organisations make up part of the cultural and creative industries.

Creative practitioner – An individual, not an organisation, including visual artists, designer-makers, writers, musicians, composers film directors and producers, designers etc.

Cultural and Creative industries – the Department for Digital, Culture, Media and Sport, defines the creative industries as being made up of nine categories and the cultural sector as being made up of nine slightly different categories. All have been included in the business count and employment for this study. The development of the SDNP Cultural heritage database has not included more commercial companies but focused on the arts and cultural – not for profit' side of the creative and cultural sector. The table below shows how the different DCMS definitions of creative and cultural map across to what is presented in the different sections of this report.

DCMS creative industry category	DCMS cultural industries category	Included in the SDNP cultural and creative industries figures	Included in SDNP Cultural Heritage Database and cultural sector profile
1. Advertising and marketing		✓	
2. Architecture		✓	
3. Crafts	Crafts	✓	✓
4. Design and designer fashion		✓	✓ (not all but designer makers and some digital design companies)
5. Film, TV, video, radio, photography	Film, TV and Music Radio Photography	✓	✓
6. IT, software and computer services		✓	
7. Publishing		✓	✓ (Only writers and literature development)
8. Museums, libraries, galleries	Museums and galleries Libraries and archives	✓	✓
9. Music, performing and visual arts	Arts Cultural education	✓	✓ (performing arts split into theatre and dance)
	Heritage	✓	✓

Crafts – including traditional and contemporary crafts such as jewellery, ceramics, weaving, textiles, metal work, woodwork, leather work.

Dance (included within performing arts) – includes dance companies, dancers, choreographers, dance schools.

Design – including digital design such as web and 3D (some cross over with IT and film), designer-maker (some. cross over with craft).

Heritage – the operation of historic buildings and sites.

Literature – writers, organisations supporting creative writing development for professional and non-professional writers.

Theatre – including theatre and arts centre venues, theatre companies producing work, some theatre directors and producers.

Visual arts – galleries, artists studios, open studios and artists networks and individual artists working in sculpture, painting, live art, digital and multi-media.

Appendix 1: Local authorities inside the SDNP and in the SDNP environs

This list of local authorities have formed the basis of the data searches of cultural and creative industries sector and participation and engagement levels.

Counties

Hampshire
West Sussex
East Sussex

Local authorities inside the SDNP

Districts, unitaries and boroughs that cover part of the SDNP

Winchester (Hampshire)
East Hampshire (Hampshire)
Chichester (West Sussex)
Horsham (West Sussex)
Arun (West Sussex)
Mid Sussex (West Sussex)
Lewes (East Sussex)
Wealden (East Sussex)
Eastbourne (East Sussex)
Worthing (West Sussex)
Adur (West Sussex)
City of Brighton and Hove

Local authorities in the SDNP environs – the basis for the 10k radius for this study

Districts and unitaries that share a boundary with SDNP

Havant (Hampshire)
Waverley (Surrey)
Eastleigh (Hampshire)

Districts and unitaries within the region but do not share a boundary or form part of the SDNP

Hart (Hampshire)
Basingstoke and Dean (Hampshire)
Test Valley (Hampshire)
Fareham (Hampshire)
Portsmouth
Southampton
Rother (East Sussex)
Mole valley
Rushmoor
New Forest

Appendix 2: Sources searched in building up the SDNP Arts and Cultural Heritage Database

- List of contacts invited to the SDNP cultural heritage conference provided by Nicola Peacock.
- Arts Council England NPO list
- Arts Council England Grants for the Arts lists 2015, 2016, 2017
- Arts Council England accredited museums
 - Local authority website including the 3 counties West Sussex, East Sussex and Hampshire and all 25 local authorities inside and in the environs of the SDNP for this study
- Linked In search of key words and locations
- National Trust
- English Heritage
- RSA
- Heritage Lottery Fund
- Department of Culture Media and Sport
- <http://www.britainexpress.com/attraction-county.htm?County=East+Sussex>

Open studios including:

- <https://www.phoenixbrighton.org/events/open-studios/>
- <https://www.chichesterarttrail.org/>
- <http://www.hampshireopenstudios.org.uk/>
- <http://www.nehopenstudios.org.uk/>
- <http://www.horshamartistsopenstudios.co.uk/>

Google searches for every named individual and organisation in the SDNP Cultural heritage Database. Where identified websites and facebook pages of organisations and individuals in the Database

Appendix 3: Creative and culture sector standard Industries codes

Standard Industrial Classifications used in Creative Industries sub-sector estimates by Department of Culture Media and Sport

Creative Industries sub-sector	SIC07	Description
1. Advertising and marketing	70.21	Public relations and communication activities
	73.11	Advertising agencies
	73.12	Media representation
2. Architecture	71.11	Architectural activities
3. Crafts	32.12	Manufacture of jewellery and related articles
4. Design and designer fashion	74.1	Specialised design activities
5. Film, TV, video, radio and photography	59.11	Motion picture, video and television programme production activities
	59.12	Motion picture, video and television programme post-production activities
	59.13	Motion picture, video and television programme distribution activities
	59.14	Motion picture projection activities
	60.1	Radio broadcasting
	60.2	Television programming and broadcasting activities
	74.2	Photographic activities
6. IT, software and computer services	58.21	Publishing of computer games
	58.29	Other software publishing
	62.01	Computer programming activities
	62.02	Computer consultancy activities
7. Publishing	58.11	Book publishing
	58.12	Publishing of directories and mailing lists
	58.13	Publishing of newspapers
	58.14	Publishing of journals and periodicals
	58.19	Other publishing activities
8. Museums, Galleries and Libraries	74.3	Translation and interpretation activities
	91.01	Library and archive activities
	91.02	Museum activities
9. Music, performing and visual arts	59.2	Sound recording and music publishing activities
	85.52	Cultural education
	90.01	Performing arts
	90.02	Support activities to performing arts
	90.03	Artistic creation
	90.04	Operation of arts facilities

Standard Industrial Classifications used in Cultural Sector sub-sector estimates by Department of Culture Media and Sport

Cultural Sector sub-sectors	SIC07	Description
Arts	90.01	Performing arts
	90.02	Support activities to performing arts
	90.03	Artistic creation
	90.04	Operation of arts facilities
Film, TV and Music	59.11	Motion picture, video and television programme production activities
	59.12	Motion picture, video and television programme post-production
	59.13	Motion picture, video and television programme distribution
	59.14	Motion picture projection activities
	60.2	Television programming and broadcasting activities
	59.2	Sound recording and music publishing activities
	18.2	Reproduction of recorded media
	32.2	Manufacture of musical instruments
	47.63	Retail sale of music and video recordings in specialised stores
Radio	60.1	Radio broadcasting
Photography	74.2	Photographic activities
Crafts	32.12	Manufacture of jewellery and related articles
Museums and Galleries	91.02	Museum activities
Library and archives	91.01	Library and archive activities
Cultural education	85.52	Cultural education
Heritage	91.03	Operation of historical sites and buildings and similar visitor attractions

Appendix 4: Interviewees

ACE	Peter Heslip
ACE	Anna Jefferson
Amberley Museum	Leanne Clements
Artswork	Richard Beales
Blast Theory	John Hunter
Brighton & Hove Arts & Creative Industries Commission	Andrew Comben
Brighton and Hove council	Val Birchall
Cass Sculpture Foundation	Misha Curson
Charleston	Nathaniel Hepburn
Chichester Festival Theatre	Dale Rooks
Ditchling museum	Lucy Jenner
DreamThinkSpeak	Tristan Sharps
East Sussex County Council	Sally Staples
Eastbourne Borough Council	Jonathan Seaman
Gilbert White/Selbourne	Joshua Godfrey
Glyndebourne	Lucy Lowe
Hampshire culture trust	Janet Owen
Kings College london	
Julies bicycle	Alison Tickell
Lost Property Arts Collective CIC	Alistair Strachan
National Trust	Tom Dommett
ONCA	Persephone Pearl
Portsmouth University	Cressida Bowyer
Scuplture	Clare Hindle
South East Museum Development Programme	Helen Derbyshire
Spinney hollow prjects	Kate
StopGap	Charlotte Mackie
So Sussex	
Sussex Arts Academy	David Sword
The lost dog (combined dance and theatre co.)	Tess Howell
Towner	Marina Castledine
Uni of Sussex	Karis Petty
Visual Artist	Elpida Hadzi-Vasileva
West Dean	Francine Norris
Winchester University	Glenn Fosbraey
Historic England	David Bade
National Trust	Hayley Peters
Visit Sussex	Jackie Ellis

Appendix 5: University Interdisciplinary Research Arts and culture /environment/climate change/traditions

AHRC funded research

Community gardening, creativity and everyday culture: food growing and embedded researchers in community transformation and connections

Lead Research Organisation: [University of Brighton](#)

Department Name: Sch of Environment and Technology

Feb 12 – Oct 13

<http://gtr.rcuk.ac.uk/projects?ref=AH%2FJ006866%2F1>

Developing a heritage focused wellbeing measure from Generic Social Outcomes to Generic Wellbeing Outcomes

Lead Research Organisation: [University College London](#)

Department Name: Museums and Collections

June 12 – May 13

<http://gtr.rcuk.ac.uk/projects?ref=AH%2FJ008524%2F1>

Cultural Planning for Sustainable Communities

Lead Research Organisation: [Brunel University](#)

Department Name: Sch of Engineering and Design

Feb 13 – Jun 13

<http://gtr.rcuk.ac.uk/projects?ref=AH%2FK00414X%2F1>

Cultural Value and Social Capital: Investigating Social, Health and Wellbeing Impacts in Three Coastal Towns Undergoing Culture-led Regeneration.

Lead Research Organisation: [Canterbury Christ Church University](#)

Department Name: Sidney De Haan Research Centre for Arts

Sep 13 - May 14

<http://gtr.rcuk.ac.uk/projects?ref=AH/L006294/1>

Increasing Recognition of the Value of Culture to Health and Wellbeing in Policy and Practice

Lead Research Organisation: [King's College London](#)

Department Name: Cultural Institute

Jul 17 – Jul 18

<http://gtr.rcuk.ac.uk/projects?ref=AH%2FP014623%2F1>

Mapping Contemporary Art in the Heritage Experience: Creation, Consumption and Exchange

Lead Research Organisation: [Newcastle University](#)

Department Name: School of Arts and Cultures

Jan 17 – Dec 19

<http://gtr.rcuk.ac.uk/projects?ref=AH%2FN007557%2F1>

The AIR Network - Action for Interdisciplinary air pollution Research

Lead Research Organisation: [University of York](#)

Department Name: Stockholm Environment Institute

Oct 17 – Mar 19

<http://gtr.rcuk.ac.uk/projects?ref=AH%2FR006059%2F1>

Other arts/science research

Climate Change and the Visual Arts

Lead Research Organisation: Institute of Psychology at NTNU, Trondheim and University of Herts in associate with artist Samantha Jury.

<http://www.herts.ac.uk/cap/projects/present/climate-change-and-the-visual-arts>

Microworld Reflections

Lead Research Organisation: **University of Portsmouth**

Departments: School of Pharmacy and Biomedical Sciences, Institute of Biological and Biomedical Sciences, University of Portsmouth Ageing Network

Using atomic force microscope images, produced at the University of Portsmouth, as an inspiration for artists to make a number of creative responses in various media. Dr James R Smith with five artists and members of Thornhill Art Group made up the project Team.

[https://researchportal.port.ac.uk/portal/en/impacts/microworld-reflections\(aaa9af6a-6d4b-4a17-a408-df50d04d5644\).html](https://researchportal.port.ac.uk/portal/en/impacts/microworld-reflections(aaa9af6a-6d4b-4a17-a408-df50d04d5644).html)

Milton's Cottage: Gardens and Retreat

Lead Research Organisation: University of Portsmouth

Departments: School of Social, Historical and Literary Studies, Centre for Studies in Literature.

Working with the Milton's Cottage Trust (<http://www.miltonscottage.org/>), Dr Rosamun Paice aims to provide routes to impact focused on environmental and mental health debates (e.g. workshops engaging participants with gardens and garden literature as spaces of retreat and recuperation) creating possibilities for cross-discipline collaborations.

[https://researchportal.port.ac.uk/portal/en/impacts/miltons-cottage-gardens-and-retreat\(4f698e82-94c1-4e61-a9a9-cdd5fd60d32f\).html](https://researchportal.port.ac.uk/portal/en/impacts/miltons-cottage-gardens-and-retreat(4f698e82-94c1-4e61-a9a9-cdd5fd60d32f).html)