

FLOURISHING CULTURE

THE NORTHERN DEVON CULTURE STRATEGY:
APPENDICES



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APPENDIX A

CONSULTATION SUMMARY

Public Survey

596 people responded to an 18 question survey, distributed online, across Northern Devon via Things Made Public CIC and stakeholders. Over 60% of respondents stated they participated either weekly or daily in the cultural activities presented. 83% of those who participated in the survey were aged 45+.

Key Takeaways:

Main barriers to participation in culture:

- I don't hear about what is going on - 42.64%
- Cost - 38.7%
- There isn't enough going on - 37.3%
- Too far to travel/transport issues - 37.1%

Main reasons for participation in culture:

- Enjoyment - 74.5%
- Wellbeing - 69.3 %
- Learning new things - 67.62%

Culture people want to see more of:

- Live music - 62.77%
- Theatre - 57.87%
- Heritage - 57.87%

Where people most experience culture:

- Barnstaple - 80.9%
- Bideford - 46.9%
- Torrington - 42.38%

Environmentalism:

Environmental issues were very important to those that responded to the survey. 16.86% stated that 'they support and lead change', 51.77% state that they 'do their bit' and 25.8% expressed a desire to 'know/understand more'

Cultural Sector Survey

31 people responded to an online survey in long answer format. The survey gave stakeholders the ability to provide deeper analysis of the cultural sector in Northern Devon, their current view of the offer and their aspirations for the future. Below we provide a sample of answers from some of the key questions in the survey.

How would you describe the creative scene in North Devon and Torrridge?

- "There is a lot to be proud of"
- "Lack of connectivity and fragmentation within the sector"
- "A lot bubbling under the surface but not 'out there'"
- "More local support is needed"

Tell us the great things about North Devon and Torrridge.

- "Great larger organisations e.g Museums, Libraries, The Burton, The Plough etc"
- "Landscape (coast and countryside)"
- "Communities (welcoming and friendly)"
- "Heritage"

What could be improved and why?

- "More communication/ cooperation between providers"
- "Joined up planning"
- "Better promotion of what is happening"
- "A sustained commitment to developing a cultural economic model"
- "More opportunities for Creatives e.g meanwhile space, support, networking, development of young artists"

What are the barriers to participation in Northern Devon?

- "Travel and poor transport"
- "Apathy"
- "Cost"
- "Isolation"
- "Diversity of offer"

Are there any particular themes you would like to see explored as part of this strategy?

- "Communication and connectivity"
- "Indigenous culture"
- "Links to education and schools"
- "Diversity of offer"
- "Street culture"
- "Public support and funding"
- "Health & wellbeing"

Are there any specific projects that should be a priority?

- "Promoting Northern Devon, raising its profile"
- "All arts projects. Joining up the dots between organisations"
- "Projects that engage with our youth and are inclusive"
- "Green based activities"

What do you want Northern Devon's cultural and creative offer to look like in the next 5 years?

- "Inspiring and engaging"
- "Inclusive"
- "Vibrant"
- "More connected"
- "A base for future economic growth"
- "Affordable"
- "Sustainable & thriving"

Schools Workshops

Three creative workshops were conducted with 20 Yr 10 drama students at Chulmleigh Secondary School, 60 Yr 6 students at Chulmleigh Primary School and 18 English as a Second Language students through a Sunrise Diversity Project class at Barnstaple Library. Through a combination of creative activities and open discussion about young people's experiences of Northern Devon, understanding of culture and the role it plays in their lives and their aspirations for culture in Northern Devon.

Chulmleigh Primary School

- **A Broad View of Culture** - Pupils demonstrated an overarching understanding of what 'culture' means and included the following in their descriptions: 'diverse beliefs', 'lifestyles', 'how people are different'. Interestingly whilst they saw religion, food and farming as cultural activities, they didn't view music or theatre as such.
- **Importance of Nature and Outdoors** - Nature was a recurring theme about what is important to their lives in Northern Devon with many stating they found it 'peaceful' and liked 'all of the nature and trees' around them. Many pursuits that were listed as hobbies were linked to the outdoors from horse riding and dog walks through to going to the beach and hiking.
- **Future Aspirations** - While outdoor and nature focused careers dominate future aspirations, creative careers also feature including architect, fashion designer, makeup artist, artist, photographer and interior designer. Professional gaming was also frequently mentioned.
- **Isolation** - 'Sometimes I feel cut off from the rest of the world', 'I dislike how far away I live from all of my friends', 'it's hard to get around', 'the only annoying thing about Ashreigny is that is SOOOOOO far away from everything'

Chulmleigh Secondary School

- **Activism in Culture** - Whilst they understood that creative expression such as painting, cooking and theatre form a part of cultural activity, they were keen to express how it also embodied environmentalism and activism.
- **Travel a Major Barrier** - The group found accessing cultural activity difficult citing poor travel options as a major issue. They expressed that this also promotes introverted behaviour as it is difficult to socialise with friends or participate in group activities outside of school. Price was also a barrier to culture, once the cost of travel and tickets is factored in, it can be really expensive.
- **Lack of Cultural Diversity** - Participants viewed the older generation as closed minded with 'hostile' opinions and attributed this to the fact that they hadn't been exposed to different ways of life and culture. They believe that this feeds in to the lack of diversity of the cultural offer in Northern Devon
- **Lack of Opportunity** - Every single student stated that they would have to leave Northern Devon to enable their career of choice.
- **Cultural Democracy** - The group viewed politics as 'something that happens in London' and didn't know it existed on a local level or how to access conversations. They did not feel encouraged to speak out or express their views. Lack of trust was seen as a key barrier, pupils said that they trust people who treat them as equals, explaining further that the best teachers are the ones that are supportive yet have fun and laugh with them.
- **Mental Health** - Students expressed that there was an overwhelming pressure to get good grades and felt that this was put above their welfare. Mental health was a recurring theme throughout the workshop, with many vocalising the benefits culture can have on mental health.

Sunrise Diversity Project

- **Diversity in Background and Location** - Students came from a broad range of backgrounds with ages ranging from 8 to 60+, nationalities from across Europe, Asia and South America and based in towns and villages across Northern Devon.
- **Everyday Culture** - Cultural activities for the group centre on everyday, hands on activities like gardening, dress making, crochet & knitting, makeup and beauty, flower arranging, home decoration, sport, art and film.
- **Connection with Place** - Participants were deeply connected with their natural surroundings speaking about the sea, nature and parks as their favourite aspects of living in North Devon, with some making the link with their work in farming.
- **Doing Together** - Activities such as community meals were mentioned as important parts of their cultural life. Most of the participants engage in some form of creative activity and their key desire was for more opportunities to do these in more communal settings, giving Braunton Cooking Club as an example.

Sector Engagement

- **'Can do' Attitude** - The spirit of making things happen, often in a very independent way, was a common thread in conversations. With references to community spirit and a making use of the resources at hand
- **Concerns for Young People** - Concerns were centred around young people, including visibility of local role models, lack of things to do and not enough youth services. This was also framed as a desire to connect and link generations to find common ground.
- **Fragmentation in the Sector** - There was an overall agreement that the sector doesn't link together as effectively as it could, which possibly contributed to a lower level of ambition than there could be. This was also echoed in a strong willingness to pledge time and support for developing networks and improving this aspect of the sector.
- **Spaces of Culture to Thrive** - There is a strong desire for more cultural infrastructure, including spaces for activity to happen, studio and creative workspace.
- **Creative Careers** - The ability for people to sustain creative careers and the subsequent ability to maintain a pool of talent for the sector was a major concern
- **Landscape and Culture** - The unique link between Northern Devon's landscape and the identity of its culture were very strong throughout conversations

APPENDIX B

SUMMARY OF NORTHERN DEVON'S CULTURAL SECTOR

Cultural People & Places

An audit carried out for this strategy suggests there are at least 43 venues where arts and heritage events are regularly taking place, including galleries, museums, theatres and live music venues. Given this does not include the large number of informal venues that play a vital role in cultural consumption across the region such as village halls and pubs this is likely to be an underestimate.

Ranging from large venues such as the Landmark Theatre in Ilfracombe and Queen's Theatre in Barnstaple, through local arts centres such the Plough Arts Centre in Great Torrington to micro-museums or social clubs putting on occasional live music nights, this infrastructure provides a vital web for cultural activity regionally. They not only provide centres for local cultural activity but also radiate activity outwards through outreach programmes like the Burton at Bideford's travelling Art Box.

Animating this infrastructure is an ecosystem of arts organisations that produce or facilitate culture. Details of many of these who have participated in the development of this strategy are outlined above and it shows the high potential and creative diversity that Northern Devon has to offer.

The strengths of the cultural offer are reflective of the unique challenges of producing culture in rural and isolated locations like Northern Devon with organisations specialise in creating work in non-traditional locations, in the outdoors, facilitating rural touring and creating culture deeply rooted in place.

However, the sector also faces a number of challenges including:

- **Funding** - Northern Devon has historically been underfunded by Arts Council England (ACE) with just 2 National Portfolio Organisations (NPO) at the lower end of the funding tiers and annual funding per head at 75% of non-London averages. As a result most organisations are heavily reliant on earned income, have small core staff and rely significantly on volunteers.
- **Strategic Support** - Linked to this funding issue is a lack of strategic funding and support ensuring the sector is well coordinated and therefore more than the sum of its parts. Local authorities lack dedicated arts development teams and while NPOs such as Beaford Arts play an important linking role in the region they lack the scale and capacity to achieve this across the entire sector in addition to delivering their core activities.
- **Audience Diversity** - Organisations and local people report challenges of widening audience pools, speaking of similar audiences attending arts and culture events across the region and difficulties in reaching new audiences.
- **Profile** - Many local residents suggest they have difficulty knowing what is happening culturally in Northern Devon and how to access it. This is reflected in external perceptions. Northern Devon is known for its landscape and surfing, but doesn't enjoy a national reputation as a cultural destination in comparison for example to parts of Cornwall.

Museums and Heritage

The heritage offer of Northern Devon is supported by a large number of local museums including 11 accredited by Arts Council England. Many of these are sustained by local volunteers and coordinated by the local authority, as well as a number of independent and commercial museums that range from local history to special interest museums to tourist attractions.

These organisations play a vital role in preserving, interpreting and engaging local communities with their shared physical, oral and environmental heritage. They create the link from Northern Devon's rich history as a sea-trading region, a hotbed of intellectual independence, religious dissent and an industrial centre of ceramics and glove making, with its present day cultures, traditions and identities.

Heritage is integral to Northern Devon's region's tourism industry with visitors drawn to major heritage destinations like Clovelly as well as the area's historic towns boasting over 4,500 listed buildings and 300 scheduled monuments.

Despite this richness there are a few key areas of need within the heritage offer:

- **Precurity** - Many local museums rely heavily on a volunteer base that is largely elderly. Others also face infrastructure issues, such as Ilfracombe Museum, due to the costs or challenges of premises.
- **Identity** - Despite the rich heritage of the region this is not always visible or connected through activities such as heritage trails or festivals. As such the region does not necessarily attract the level of heritage tourism that other similar regions may attract.
- **Heritage Buildings** - A number of heritage buildings face uncertain futures due to the changing nature of town centres. In particular, a number of the region's pannier markets have difficulties in the face of the decline of retail and alternative approaches to shopping. These spaces are an important link to the social narrative and civic life of Northern Devon.

Artists and Freelance Creatives

Northern Devon has an extraordinary abundance of artists, makers and creative freelancers. The Artmakers network has identified at least 400 artists and makers operating in the region, ranging from internationally recognised to early career and this doesn't begin to scratch the surface of creative freelancers across other artforms and the creative industries.

The variety and richness of makers and creators alone blurs the lines between art, craft and manufacturing, from nationally recognised artists such as Merlyn Chesterman to contemporary ceramicist Taz Pollard through to instrument makers and surfboard designers. This strength connects strongly with a rich history of ceramics and making throughout Northern Devon, highlighted by collections and exhibitions at the Burton at Bideford, the Museum of Barnstaple & North Devon and heritage destinations like Clovelly.

Overall, creative freelancers in Northern Devon represent a vital but largely invisible group. By proportion of population, the density of artists, makers and creative freelancers would challenge that of many major urban centres, however they are spread over 2,000 square kilometres, meaning they are often invisible, isolated and unheard.

Maximising this unique strength will require addressing some key challenges:

- **Insecurity of Careers** - A targeted survey of 90 Northern Devon artists and makers by ArtMakers showed 26% are earning a professional living, 47% are professional but want to increase their income, 28% are early career or semi-professional and 14% are amateur. Most are not aware of or accessing artist development funding with only 9 artists successfully receiving emergency relief funding during the Covid-19 pandemic and few successful individual applications to Project Grants and Developing Your Creative Practice in the past decade.
- **Skills and Professional Support** - 36% have no form of online sales currently, highlighting the current reliance on in-person sales either through owned premises or markets, as well as the broader lack of business support for these creative practitioners. 74.3% said that they had no business support information or training. 'Marketing Advice' was the primary need in terms of skills and business support requested by artists and makers.
- **Paid Opportunities** - Beyond the visual and plastic arts, many creative freelancers report challenges in receiving fair pay for work, due to a culture of volunteering, 'play for exposure' and an overall lack of paid opportunities

Creative Industries

Northern Devon boasts a number of innovative creative industries companies in the fields of immersive media, advertising and design. Film is also an emerging sector of potential importance to the region, with Northern Devon being used as a filming location for productions such as A Very English Scandal, Netflix's production of Rebecca and Aquaman 2.

Culture and quality of life is a key draw for many of these companies and their workers. Affiliations to surf culture, access to nature and a vibrant creative scene can be differentiators between locating a creative business in a more connected, urban location, and choosing an area like Northern Devon.

There are an estimated 345 creative and cultural industries businesses operating in the region employing around 1,250 people or 1.81% of total employment in Northern Devon. This is notably under the sector size for Devon (2.54%) and well below the national proportion of 4.57%.

To put this in perspective, lifting the level of Northern Devon’s creative industries sector to that of Devon would raise the overall contribution of the creative industries to Northern Devon GVA by £32.75m. Even assuming this were to take the form of displacing existing average jobs, it would still create an estimated £3.89m net uplift in GVA to the local economy in the form of increased productivity.

| Sector | North Devon | Torridge | Total |
|---|-------------|------------|------------|
| 6202 : Computer consultancy activities | 65 | 30 | 95 |
| 7111 : Architectural activities | 25 | 15 | 40 |
| 7410 : Specialised design activities | 25 | 10 | 35 |
| 6201 : Computer programming activities | 25 | 5 | 30 |
| 7311 : Advertising agencies | 20 | 10 | 30 |
| 9003 : Artistic creation | 20 | 5 | 25 |
| 5911 : Motion picture, video and television programme production activities | 15 | 5 | 20 |
| 7420 : Photographic activities | 15 | 5 | 20 |
| 5814 : Publishing of journals and periodicals | 5 | 5 | 10 |
| 5819 : Other publishing activities | 5 | 5 | 10 |
| 7312 : Media representation | 5 | 5 | 10 |
| 9001 : Performing arts | 5 | 5 | 10 |
| 5912 : Motion picture, video and television programme post-production activities | 5 | 0 | 5 |
| 7021 : Public relations and communication activities | 5 | 0 | 5 |
| Total | 240 | 105 | 345 |

Key challenges to addressing these gaps include:

- **Digital Infrastructure** - Improving access to high quality internet is vital. Most creative businesses will rely on high levels of digital activity, particularly film and media. While physical isolation is becoming less and less of a barrier, slow digital speeds is an immediate red flag for aspiring creative businesses.
- **Workspace** - Most creative businesses are small scale and flexible, requiring premises that offer short leases and reasonable cost with the ability to scale up and down according to the growth of the business. Currently, this kind of offer is difficult to find in Northern Devon and is compounded by broader high costs, whether living or commercial rent.
- **Workforce** - With no higher education offer in Northern Devon, and challenges of retaining young people outlined above, Northern Devon businesses have a distinct issue of attracting the right talent, often needing to draw workers from other parts of the country.
- **Visibility and Business Streams** - Due to the small overall scale of the region’s creative industries there is a notable lack of a joined-up voice raising the profile of the creative business offer, as well as the kind of specialist support for creative businesses.

Culture in the Community

People living in North Devon have a very clear sense of place and identity. In a recent survey of 2,000 households, 94% of people identified with ‘North Devon’ when asked “where do you consider you live”. Culture plays an important role within this, often acting

as an expression of place as much as an act of consumption or individual expression. Food, crafts, local traditions, gardening, faith, games and arts all interlink to create a web of everyday culture that underpins the lives of people across the region.

This can be seen visibly in the wealth of festivals, carnivals and fairs across Northern Devon. Alongside large successful commercial festivals like OceanFest and respected arts festivals like Barnstaple’s Theatrefest and the Appledore Book Festival, there is an undercurrent of distinctive traditional local celebrations like the Hunting of the Earl of Rone in Combe Martin, the Pilton Green Man Festival, Clovelly Herring Festival and the Turning of the Devil’s Stone in Shebbear, usually volunteer run and continuations of traditions that provide key anchors to the cultural life of places year on year.

Such festivals are an expression of a wider trend of informal and voluntary cultural activity that provides essential opportunities for creativity and community particularly in Northern Devon’s more rural locations. These encompass a rich vein of amateur theatre groups, choirs, community orchestras, film groups, arts classes, music nights and countless other activities taking place in village halls, churches, community centres, and pubs across the region. Some of these are organised by parish councils, faith groups or charities, but the vast majority are informal, voluntary, community-led activities reliant on passionate individuals giving their time, talent and energy.

Organisations like Sunrise Diversity show how culture and creativity are providing a vital ways to knit together social groups, welcoming new arrivals to the area, connecting local identities with global cultures and enriching the diversity, variety and strength of community identities in Northern Devon.

A Snapshot of Everyday Culture: Bradworthy

Bradworthy is a village of 750 people near Holsworthy in Torridge, purported to have largest village square in England. The nearest train station is 35 minutes by car and nearest dedicated cultural venues are similar distances of travel.

Instead, local social and cultural activity is concentrated on locations such as the Bradworthy Inn which hosts monthly live music nights and a gallery room featuring work by local artists, Bradworthy Memorial Hall and Social Club which holds knitting clubs, dance sessions and short mat bowling and St John’s Church which hosts occasional music events including the Bradworthy Chamber Choir which links with other community choirs and orchestras in Bude and Hartland.

Worthy Pottery, home to ceramic artist Lynette Hare is situated just outside the village who in the past has also run pottery classes from the pottery.

The Bradworthy carnival is a notable annual cultural event which also runs fundraising activities throughout the year, while the Bradworthy Young Farmers also run a number of youth focused cultural activities that include an annual pantomime.

In 2019 Bradworthy hosted the Bradworthy Arts Festival that spread across the village, occupying venues including the Bradworthy Inn, Bradworthy Memorial Hall, Worthy Pottery, Bradworthy Chapel, the village square, Bradworthy Primary School, a local furniture store and South Worden Farm. Activities included photography, art and craft exhibitions, workshops by noted artists and potters, oral heritage activities led by Beaford Arts and live music. However the festival hasn’t been repeated during the pandemic.

Bradworthy also saw the launch of ‘Hefted’ a play by David Lane produced by Multistory Theatre Company supported by Beaford Arts that explores 600 years of life in North Devon inspired by Beaford’s oral history collection and work with local schools and communities.

These layers of organised and community activity don’t begin to touch on the creativity that takes place inside people’s homes. Northern Devon is one of the few places in the UK where you walk into a village and see people engaging in glass blowing or pottery throwing in their garage and you don’t find it surprising.

Despite this rooted community culture there are a number of challenges to ensure this continues in the future:

- **Community Fragmentation** - The popularity of Northern Devon for retirees and second home owners has pushed up property prices over recent decades and made Northern Devon a harder place for people to live who were born here. This has knock on effects on community cohesion, with populations who carry long traditions and festivals either being priced out of their areas, or new arrivals feeling they cannot participate in tighter community culture.
- **Generational Divides** - Many people report generational differences between younger and older residents, with young people feeling under-represented and older groups feeling that younger people are unwilling to take forward the traditions, volunteering activities and movements that have been central to community culture.
- **Infrastructure** - Many communities have seen the loss of key community infrastructure such as pubs and community centres that are particularly important in rural isolated regions.
- **Loss of Ways of Life** - The decline of traditional sectors such as agriculture and fishing has had a knock on impact on community culture, with less people working land there is a risk of a broader loss of connection over time.

Culture and Landscape

The relationships between environment, culture and art are deep and intertwined in Northern Devon. A connection and identification with surroundings is something that is broadly common across diverse demographic groups across the region, from towns to villages, farmers to surfers, digital creatives to conservationists, newly arrived migrants, teenagers, second-homers and everyone in between.

It is perhaps unsurprising given the exceptional characteristics of the surrounding natural landscape that is recognised as a UNESCO designated Biosphere, encompassing unique ecologies such as Braunton Burrows, the North Devon Coast Area of Outstanding Natural Beauty, parts of the national parks of Dartmoor and Exmoor, 63 Sites of Special Scientific Interest, 71 County Wildlife Sites, a Special Area of Conservation, and six Local Nature Reserves as well as attractions such as the Tarka Trail.

Many of Northern Devon's conservationist, environmental and nature organisations also directly overlap with cultural activity. The Biosphere Foundation and UNESCO designation were defined by a concept of landscape that embraces people, culture and ways of life as well as natural phenomena. Progressive organisations like Quince Honey Farm, Courage Copse Creatives and RHS Rosemoor regularly host cultural events and seek to integrate cultural activity into environmental education and awareness activities.

This symbiosis of activity also is clear at the informal community level. Perhaps the best example of how nature, lifestyle, community, culture and art blend is in Northern Devon's dynamic surfing community. North Devon recently became the first place in the UK to be selected as a World Surfing Reserve (WSR) having welcomed surfers since the 1900s. Its community, closely centred in the beaches surrounding Saunton Sands, is deeply involved in efforts to protect the sustainability of the local marine environment. The community is multigenerational and tightly embedded in cultural scenes in places like Braunton, including music, art, festivals and heritage.

Cultural Opportunities and Disparities

Northern Devon covers a 2,071 square kilometer area, spanning towns of varying sizes, villages, small settlements and large areas of open countryside. The diversity of communities is matched by broad variations in wealth, deprivation and education both across different communities and within communities. Together these create a landscape where access, engagement and opportunities for culture differ significantly based on where you live and who you are.

Addressing these disparities and ensuring that culture is addressing broader social and health challenges in the region is vital. Otherwise even a thriving cultural sector risks being limited to those who can most afford or access culture.

Cultural Participation

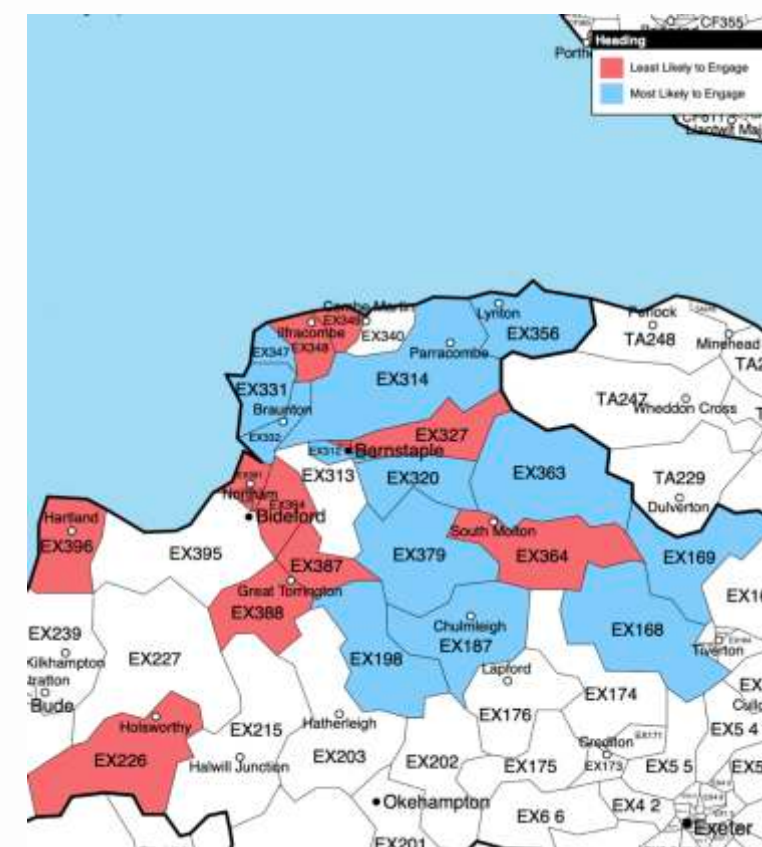
Analysis by the Audience Agency suggests that the following postcode areas have the highest proportion of residents who are most and least likely to be engaging regularly in arts and culture activities. Note these are based on demographic data only indicating likelihood to engage due to social, economic and location differences. It is not a direct indication of high current engagement in arts and culture.

Least Likely to be Accessing Arts and Culture

- EX39 2 Bideford (Incl Northam, Lundy Island)
- EX32 8 Barnstaple (Incl Fort Hill)
- EX32 7 Barnstaple (Incl Goodleigh, Brayford)
- EX39 4 Bideford (Incl Instow)
- EX38 8 Torrington (Incl Langtree, Little Torrington)
- EX39 3 Bideford (Incl Northam, Westward Ho)
- EX38 7 Torrington (Incl St. Giles, Huntshaw, Kingscott)
- EX34 9 Ilfracombe (Incl Berrynarbor, Watermouth)
- EX31 1 Barnstaple (Incl Pottington)
- EX39 1 Northam, Westward Ho
- EX22 6 Holsworthy (Incl Pyworthy)
- EX39 6 Hartland, Welcombe
- EX34 8 Ilfracombe (Incl West Down, Lee, Two Potts)
- EX36 4 South Molton (Incl Bishops Nympton)

Most Likely to be Accessing Arts and Culture

- EX16 8 Witheridge, Rackenford, Pennymoor
- EX16 9 Bampton, Shillingford, Oakford
- EX37 9 Chittlehampton, High Bickington
- EX31 4 Barnstaple (Incl Chivenor)
- EX32 9 Victoria Street, Barnstaple
- EX18 7 Chulmleigh (Incl Chawleigh)
- EX34 7 Woolacombe (Incl Morteheo)
- EX33 1 Braunton (Incl Croyde, Georgeham)
- EX19 8 Winkleigh (Incl Dolton, Beaford, Roborough)
- EX31 2 Sticklepath, Bickington
- EX36 3 South Molton (Incl North Molton)
- EX32 0 Landkey, Bishops Tawton
- EX35 6 Lynton (Incl , Barbrook, Brendon, Oare)
- EX33 2 Braunton (Incl Wrafton, Knowle, Velator)



Deprivation & Health

In Northern Devon, people in the most deprived communities can expect to die 15 years earlier than those living in the most affluent ones. Factors that influence this are wide ranging and complex, including quality of housing, income, education, access to healthy food, social isolation and access to quality local services. One Northern Devon has been formed in recognition that many of these challenges are inherently place-based rather than clinical. Arts and culture plays an important role in this. It can help tackle isolation, improve self-confidence and mental health and ensure people live active, fulfilled lives.

As such, in addition to addressing low engagement audiences, the cultural sector should prioritise areas of higher deprivation. Below highlights neighbourhoods called LSOAs (Lower Super Output Areas) with the highest levels of deprivation across different metrics across Northern Devon.

| Health | Income | Education | Child Poverty | Mental Health |
|------------------|------------------|------------------|------------------|------------------|
| North Devon 001B | North Devon 001B | North Devon 010B | North Devon 010B | North Devon 008A |
| North Devon 008A | North Devon 008A | Torrige 004F | North Devon 010C | North Devon 001B |
| North Devon 010B | North Devon 010B | Torrige 004A | North Devon 008D | North Devon 001A |
| North Devon 001A | Torrige 001C | North Devon 001A | North Devon 001A | North Devon 010F |
| North Devon 007D | Torrige 004A | North Devon 010C | North Devon 002D | North Devon 003A |
| North Devon 008D | Torrige 003A | North Devon 008D | North Devon 001B | Torrige 003C |
| Torrige 003C | North Devon 008D | Torrige 008C | North Devon 007D | Torrige 001C |
| North Devon 003A | North Devon 001A | Torrige 001C | North Devon 008B | North Devon 003D |
| Torrige 003A | North Devon 003A | North Devon 007D | North Devon 007C | Torrige 004A |
| Torrige 004A | North Devon 010C | North Devon 001B | North Devon 013E | North Devon 007D |

Youth, Education & Skills

| Age | Northern Devon | England | Index | Scale |
|------------|----------------|---------|-------|-------|
| Age 0 - 4 | 4.50% | 6.30% | 71 | |
| Aged 5-9 | 5.50% | 5.60% | 98 | |
| Aged 10-14 | 5.60% | 5.80% | 97 | |
| Aged 15-19 | 4.80% | 6.30% | 76 | |
| Aged 20-24 | 4.10% | 6.80% | 60 | |
| Aged 25-29 | 4.80% | 6.90% | 70 | |
| Aged 30-34 | 5.10% | 6.60% | 77 | |
| Aged 35-39 | 4.90% | 6.70% | 73 | |
| Aged 40-44 | 5.20% | 7.30% | 71 | |
| Aged 45-49 | 6.10% | 7.30% | 84 | |
| Aged 50-54 | 7.30% | 6.40% | 114 | |
| Aged 55-59 | 7.90% | 5.70% | 139 | |
| Aged 60-64 | 7.50% | 6.00% | 125 | |
| Aged 65-69 | 6.90% | 4.70% | 147 | |
| Aged 70-74 | 7.30% | 3.90% | 187 | |
| Aged 75-79 | 5.30% | 3.10% | 171 | |
| Aged 80-84 | 3.50% | 2.40% | 146 | |
| Aged 85+ | 3.50% | 2.20% | 159 | |

Like many rural and coastal areas, Northern Devon has faces challenges in the retention of young people. Under 24 year olds make up 24% of the population compared with 31% nationally and there is a significant drop-off in numbers at the 18+ stage suggesting many young people move away from Northern Devon either for employment, study or work. Populations of 25-50 year olds are also low making it clear that a substantial proportion do not return and are not replaced with other younger newcomers.

A number of factors, ranging from lack of education opportunities including no university, to low wage prospects (average weekly earnings of £518 are the lowest in Devon) and high cost of living (median house prices in North Devon have risen 46% in 10 years). However, our consultation with young people found that cultural perspectives may also be playing a significant role.

The most common words, when asked, that 14-15 year olds associated with the place they live were “isolated”, “lacking diversity”, “closed”, “limited” and “boring” with “ nature” and “landscape” being the only strong positive associations. Young people also reported a perception that Northern Devon isn’t a place where young people are listened to or valued.

This is a concern when considering that children and young people comprise a quarter of the population of Northern Devon. When their potential is released the impacts can be significant, as can be seen in the vibrant skateboarding and surfing scenes, pockets of high quality music and a passion around social movements such as the first UK Black Lives Matter protests in Barnstaple.

However, with only 60 students studying arts subjects at college level, heavily reliant on the Art, Craft and Design courses at Petroc College, there are real concerns about how young people can enjoy the opportunities that engaging with cultural activity brings and the sustainability of Northern Devon’s cultural ecology and economy without the energy, innovation and diversity that young talent brings to the sector.

APPENDIX C

NORTHERN DEVON CULTURAL AUDIT MAPPING

In order to explore the extent of the Northern Devon cultural sector an initial audit of organisations and infrastructure was conducted drawing on a combination of desk research and engagement.

These maps represent cultural assets that can be pinpointed to a clear location and that have a visible presence of ongoing cultural activity.

It provides an indication of the extent of activity within the region, however it should not be seen as an exhaustive list of cultural organisations operating in the region.

The map is available as an open source resource that can be edited and added to via the link below:

<https://www.google.com/maps/d/u/1/edit?mid=1Y1gseUsaHwkkE6nU1tXQzvgqY1mSSJWR&ll=50.98537878936374%2C-4.085314499999986&z=10>

Map Index

1. Cultural Presentation

Theatres and Arts Centres

The Plough Arts Centre
Queen's Theatre
The Landmark Theatre
Holsworthy Amateur
Theatrical Society
The Space Ilfracombe

Galleries and Visual Arts

The Burton at Bideford
Studio KIND.
Broomhill Sculpture Park
Ilfracombe Art And Craft
Society
White Hare studio
Blindwell

Museums and Heritage

Museum of Barnstaple & North
Devon
Ilfracombe Museum
Museum of British Surfing
Braunton & District Museum
Combe Martin Museum
Holsworthy Museum

Lyn and Exmoor Museum
Mortehoe Museum

North Devon Maritime Museum
South Molton & District
Museum
Great Torrington Museum
The Pilton Story
Barnstaple Guildhall
Steamship Freshspring
Hartland Abbey
Fisherman's Cottage
Fremington Quay
Cobbaton Combat Collection

Live Music

The Palladium Club
The Champ
The Royal Hotel
Joiners Arms
The Appledore Social Club
Saunton Road Studios
The Red Barn

Cinemas

Lynton Cinema
Embassy Ilfracombe Cinema
Scott Cinemas
Bideford College Film Society

2. Cultural Production

Multi-Arts & Arts Networks

Beaford
The Maker Series
ArtMakers

Performing Arts

Multi Story Theatre Company
Holsworthy Amateur
Theatrical Society
Red Herring Productions

Visual Arts

Unit 6 Art Studios
Pilton Arts Group
North Devon Arts

Music

Channel Arts
The Aerial Studio
Saunton Records 24
Barnstaple Concert Band
NG Music
Ransom Studio
Record Mix Master
Wren Music
Winkleigh Singers
North Devon Choral Society
Landkey Sings

Abbotsham Players
The Voice Studios

Film

North Devon Moving Image CIC

Community Arts

Arts Destination South Molton
North Devon Sunrise CIC
Flying Fish Artists
Ashford Society
Youth House
Holsworthy Memorial Hall
The Resurgence Centre
Learn Devon - Bideford Arts
Centre
West Anstey Village Hall

3. Cultural Education

Secondary Schools & Further Education

Petroc College
Great Torrington School
Atlantic Academy
The Park Community School
The Ilfracombe Academy
Chulmleigh College
Braunton Academy
Bideford College

Performing Arts

Stagecoach Performing Arts
North Devon
Unlimited Dance Company &
South West Dance Teacher
Training Centre
Project Dance Devon
Dancing Feet Academy Of
Dance
Neat Feet Dance Academy
Sarah Anne Westcott School
of Dance & Performing Arts
Studios
Groove EZ Academy

Music

North Devon Academy of
Music

Visual Arts & Craft

The Arts Society North Devon
Rowden Atelier Woodworking
School
North Devon Ceramics
Academy
Courage Copse Creatives

4. Creative Industries & Enterprise

Commercial Art & Craft

Doodles Gallery
The Old Schoolroom Craft
Gallery
Viva Violins
Absolute Museum & Gallery
Products Ltd
Catherine Bishop
James Bishop Jewellery
Wanderlust Life
Kit Heath Limited
HOLTS Jewellery
Roger Cockram Ceramics
Vicky Lindo Ceramics
Valerie & John Ceramics
Welcombe Pottery
Clovelly Pottery
Sam Isaac Carpentry

Jill Rousseau Gallery
Appledore Gallery
The Calf Street Pottery
Dartington Crystal Ltd
Clovelly Silk
Aluna Collective
Tanja Marx
Echo Beach Gallery
Magenta Fine Art
Fleek Gallery
Ilfracombe Art And Craft
Society
The Gallery
Gallery Jessica Dove
Mill Street Gallery

Design

CG Graphic Design
Highgrove Creative - Graphic
Design Company
Tendon Creative
Digifunk
DS Design
Design By Pie
Sims Designs
Inventive
SK Web Design North Devon
Enterprise Web Design
Matrix Print & Design
Inspira Digital Ltd
Victory Digital (Bideford)
Nubel Digital Ltd.
Digital Viper

Digital Media, Film & Photography

Laurence Liddy Commercial
Photography & Film
Positive Exposure Films
Jayne Poole Photography
LT Projects
South West Films
Pete Cox Film & Photography
Richard Neal Film &
Photography
EQfilms
Freeformimages Photography
Bray Leino Events

Salt Media
Shoreline Photographic
Imagery

PR & Marketing

Seahorse Creative
MOJO Creative Studio Ltd
Roots Creative
Bluesoup Communications
3sixfive

Literature and Publishing

The North Devon Gazette

Architecture

Trewin Design Architects
D & J May Architectural
Services
Woodward Smith Chartered
Architects LLP
RGP Architects Ltd
Sam Nolan RIBA Architect
Thomas Custom Architectural
Services Ltd
LM Architecture Studio
Peregrine Mears Architects
OCR Architecture
JB Architects
Deborah Somerville Chartered
Architect

5. Nature, Environment and Markets

Environmental Protection

North Devon Biosphere
Service
North Devon AONB
Exmoor Zoological and
Conservation Centre
Hartland Devon Heritage
Coast

Markets

Barnstaple Pannier Market
South Molton Pannier Market
Farmers Market
Cawthornes Foodmarket

Bideford Pannier Market
Great Torrington Pannier Market

Gardens and Visitor

Attractions

RHS Garden Rosemoor
Quince Honey Farm
Marwood Hill Gardens
Halsdon Nature Reserve
Docton Mill Gardens & Tea
Rooms
Castle Hill

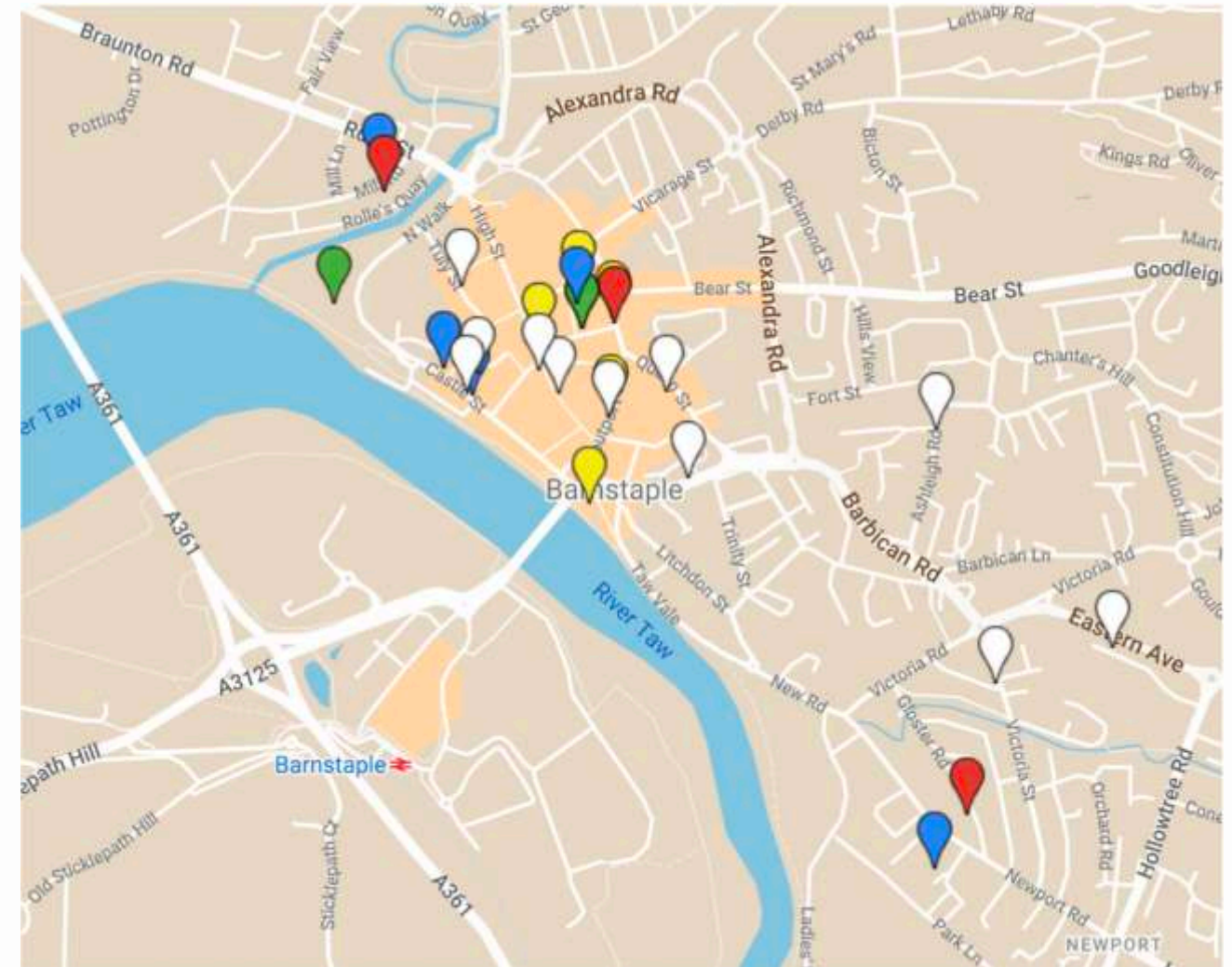
Maps

Map Key

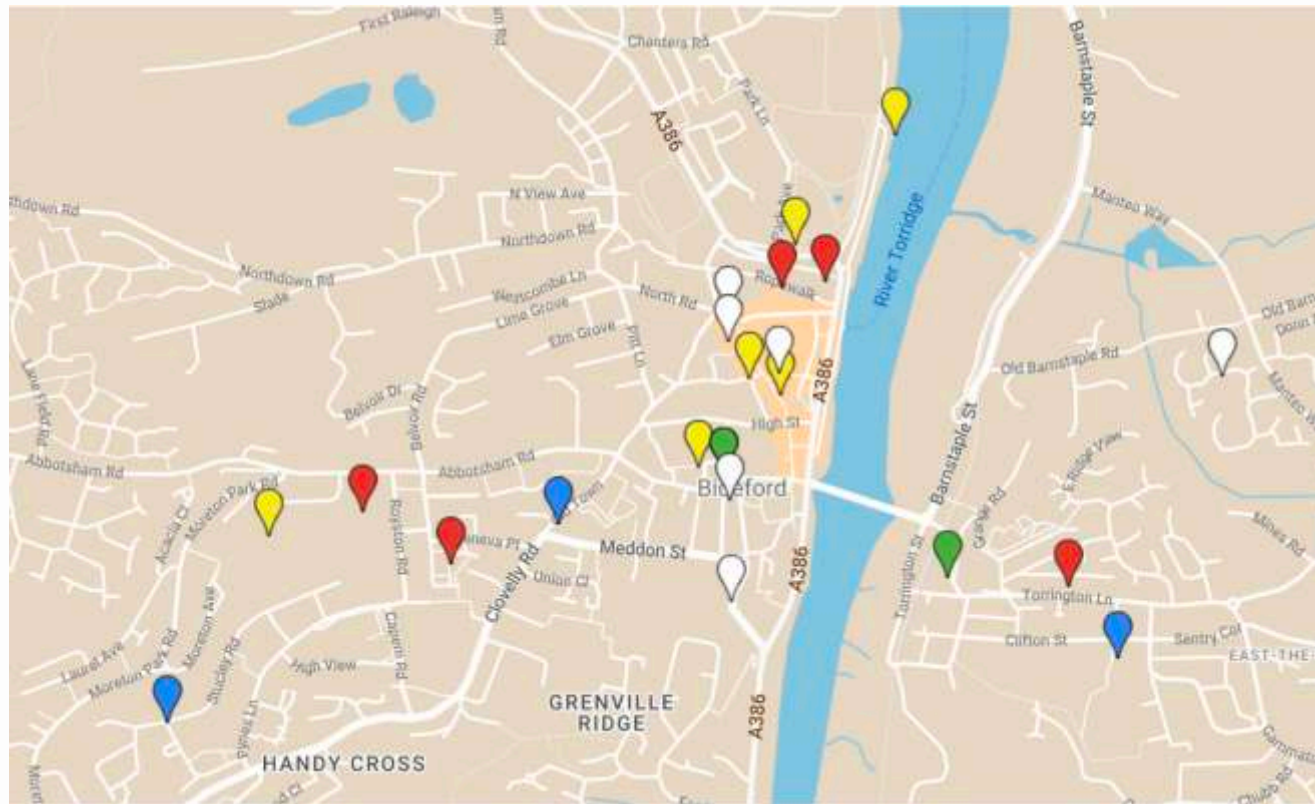
- 📍 1. Cultural Presentation
- 📍 2. Cultural Production
- 📍 3. Cultural Education
- 📍 4. Creative Industries and Enterprise
- 📍 5. Nature, Environment and Markets



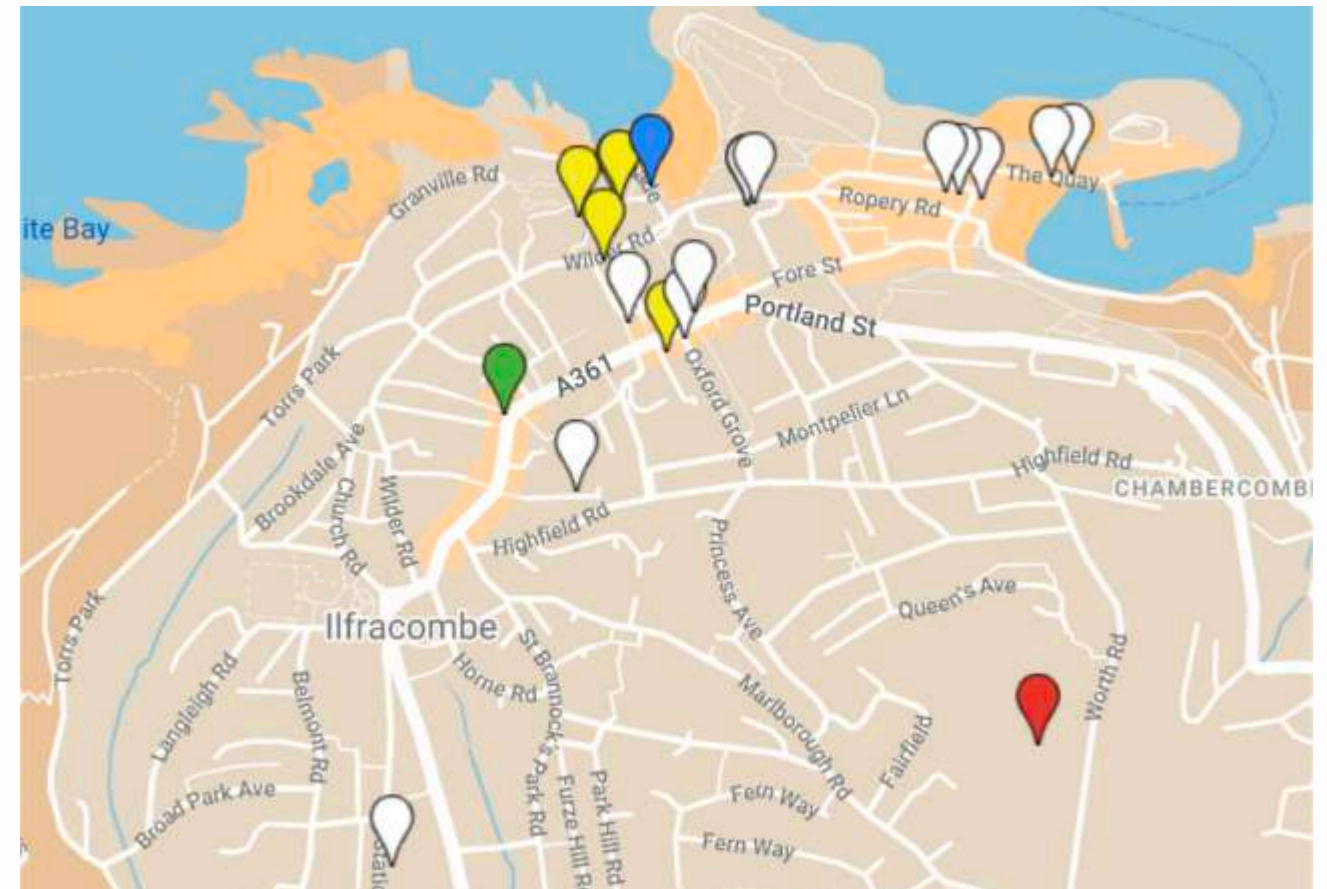
Barnstaple



Bideford



Ilfracombe

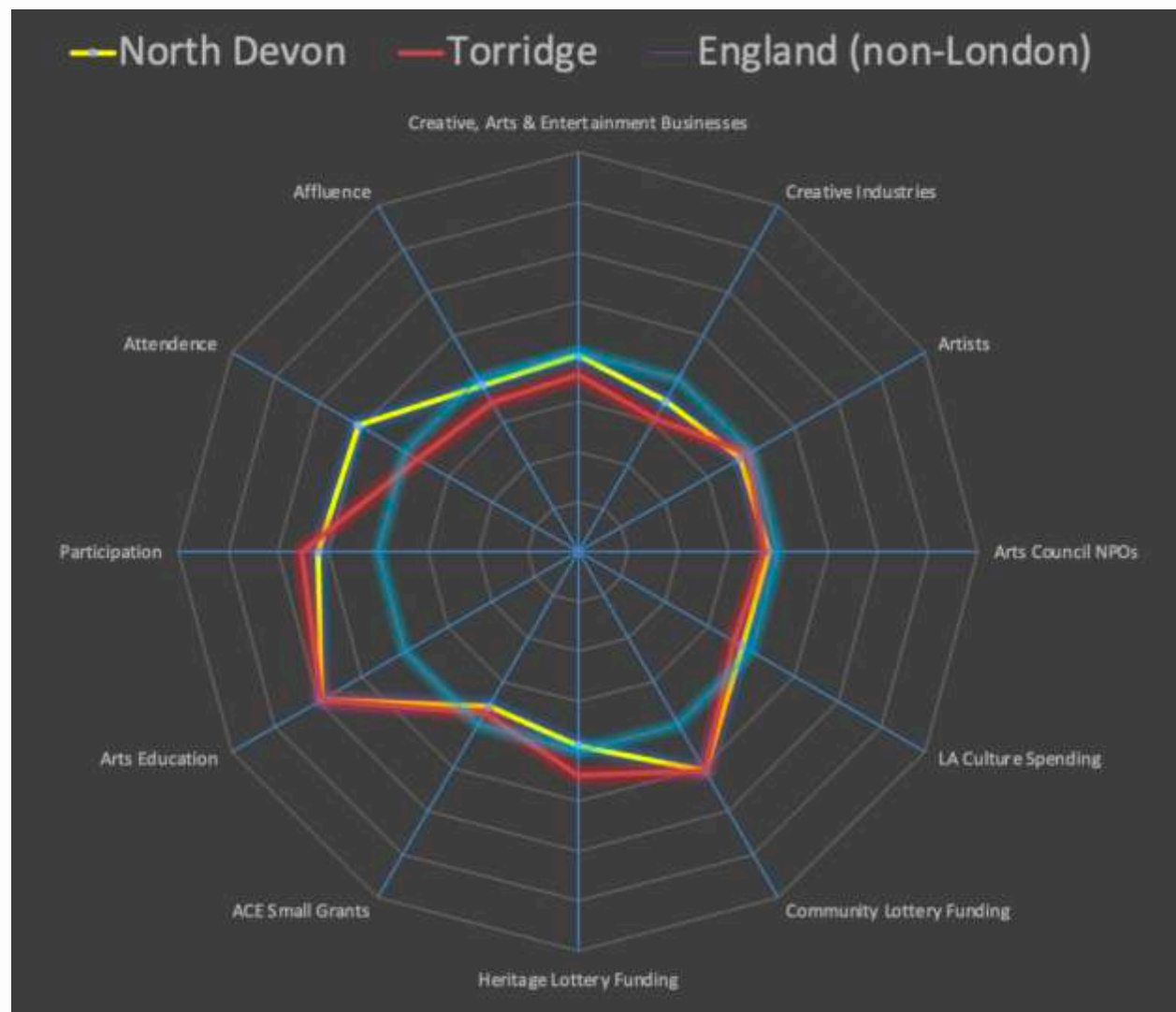


APPENDIX D

NORTHERN DEVON CULTURAL DATA

The Cultural Sustainability Tool analyses open data for all Local Authorities in the UK to compare per capita levels of cultural investment, activity, participation, education and deprivation. The index for non-London boroughs excludes London authorities from the baseline measures due to the tendency for London investment levels to skew averages.

The tool provides a baseline conversation points as to where challenges in a place's cultural ecosystem exist:



Cultural and Creative Businesses

The total number of arts organisations (SIC Code 90) in Torridge and North Devon are below national averages with 22 businesses per 100,000 people in Torridge and 31 in North Devon compared with an average of 33 in non-London boroughs.

Creative industries levels are also notably below average with 250 per 100,000 people in North Devon and 154 in Torridge compared with a 373 average in non-London boroughs.

This indicates the broad business base within the sector generally low¹.

Cultural Funding

Arts funding is below average across most measures including ACE funding for individual artists (including DYCP and Emergency Relief Funds for individual artists), regularly funded National Portfolio investment from Arts Council England, Projects Grants investment and Local Authority investment per capita.

National Portfolio Investment is currently £9.40 in North Devon and £4.91 in Torridge compared with £21.62 in other non-London boroughs. Small grants funding is just £1.68 per head in North Devon from 2015-20 and £3.26 in Torridge compared with £6.39 in non-London boroughs. Strategic grants, not measured within this tool, are similarly low.

Beyond Arts Council England, most recent council budgets suggest a £6.62 per head spend on arts, culture and heritage in North Devon and £3.38 in Torridge compared with £10.22 across non-London boroughs.

Funding across broader cultural forms including Heritage and Community are more positive. Per head funding through Community Lottery Fund since 2015 are £35 in Torridge and £35 in North Devon compared with £21 in other non-London Boroughs. Heritage Lottery spending is £44.70 per head in Torridge and £26.27 in North Devon since 2013 compared to £29.97 in non-London boroughs.

Together this paints a picture of underfunding across most levels of cultural investment, from individual artists and small organisations to larger organisations and strategic programmes.²

Cultural Participation

Indicative levels of participation appear to be stronger in Northern Devon compared to most parts of the country. According to the most recent Taking Part Survey 2017/18, 40.39% of people in North Devon and 41.98% of people in Torridge spent time doing a creative, artistic, theatrical or music activity or a craft compared with a national average of 34.67%.

58.53% of people in North Devon and 50.44% of people in Torridge attend arts or culture events compared to 52.22% nationally. 45.77% attend museums or gallery in North Devon and 41.82% in Torridge compared with 46.5% nationally suggesting engagement is slightly lower than average by that measure.

Library attendance, not highlighted in the tool, is also lower than average at 33.86% in North Devon and 29.21% in Torridge compared with a 35% average.

Overall deprivation, measuring by the Indices of Multiple Deprivation are generally higher in the region than nationally (more deprived) measured as 20.56 in North Devon and 23.27 in Torridge compared to a 19.55 average. High deprivation is commonly linked to higher barriers to participation in culture and attendance at cultural events.

This suggests that there is an engaged audience for culture within the region with particularly high participation (people actively making and doing themselves) but attendance is more varied depending on location with broad attendance slightly lower than average.³

¹ Business data from UK Business Counts, ONS

² Funding data is drawn from open data publications by each funding body. Local authority data is drawn from LGA Insight.

³ All participation data is taken from estimates drawn from the Active Lives Survey 2017/18, DCMS (most recent version with data at local authority level)

APPENDIX E

NORTHERN DEVON DEMOGRAPHIC & AUDIENCE DATA

Audience Spectrum Profiles

The most prominent Audience Spectrum segments in Northern Devon are Home & Heritage, Trips & Treats and Dormitory Dependables. 63% of the target population belong to one of these three segments, compared with 60% of the base population as a whole.

- Home & Heritage: Conservative and mature households who have a love of the traditional (Medium engagement)
- Trips & Treats: Suburban households, often with children, whose cultural activities usually are part of a day out or treat (Medium engagement)
- Dormitory Dependables: Regular but not frequent cultural attenders living in city suburbs and small towns (Medium engagement)

| Audience Spectrum segment | North Devon and Torridge | | Devon | | Index | |
|---------------------------|--------------------------|-----|---------|-----|-------|-----|
| | Count | % | Count | % | | |
| Metroculturals | 33 | 0% | 2,044 | 0% | 8 | -92 |
| Commuterland Culturebuffs | 10,158 | 7% | 85,182 | 12% | 58 | -42 |
| Experience Seekers | 725 | 1% | 40,666 | 6% | 9 | -91 |
| Dormitory Dependables | 28,221 | 20% | 126,984 | 19% | 109 | 9 |
| Trips & Treats | 28,922 | 21% | 135,959 | 20% | 104 | 4 |
| Home & Heritage | 31,000 | 22% | 147,378 | 22% | 103 | 3 |
| Up Our Street | 21,220 | 15% | 73,097 | 11% | 142 | 42 |
| Facebook Families | 11,904 | 9% | 42,634 | 6% | 137 | 37 |
| Kaleidoscope Creativity | 792 | 1% | 6,660 | 1% | 58 | -42 |
| Heydays | 6,408 | 5% | 23,046 | 3% | 136 | 36 |

Mosaic 6 Group profiles

The most prominent Mosaic groups in your target catchment area are C Country Living, D Rural Reality and E Senior Security. 65% of the target population belong to one of these three groups, compared with 51% of the base population as a whole.

- C Country Living: Well-off owners in rural locations enjoying the benefits of country life
- D Rural Reality: Householders living in inexpensive homes in village communities
- E Senior Security: Elderly people with assets who are enjoying a comfortable retirement

| Mosaic group | North Devon and Torridge | | Devon | | Index | |
|-----------------------|--------------------------|-----|---------|-----|-------|-----|
| | Count | % | Count | % | | |
| A City Prosperity | 6 | 0% | 1,652 | 0% | 2 | -98 |
| B Prestige Positions | 2,710 | 2% | 33,415 | 5% | 40 | -60 |
| C Country Living | 42,264 | 30% | 162,703 | 24% | 127 | 27 |
| D Rural Reality | 37,703 | 27% | 121,172 | 18% | 152 | 52 |
| E Senior Security | 12,499 | 9% | 72,030 | 10% | 85 | -15 |
| F Suburban Stability | 4,810 | 3% | 29,138 | 4% | 81 | -19 |
| G Domestic Success | 3,063 | 2% | 34,031 | 5% | 44 | -56 |
| H Aspiring Homemakers | 11,114 | 8% | 68,196 | 10% | 80 | -20 |
| I Family Basics | 7,359 | 5% | 31,512 | 5% | 114 | 14 |
| J Transient Renters | 8,014 | 6% | 32,398 | 5% | 121 | 21 |
| K Municipal Tenants | 441 | 0% | 4,173 | 1% | 52 | -48 |
| L Vintage Value | 5,184 | 4% | 33,515 | 5% | 76 | -24 |
| M Modest Traditions | 3,697 | 3% | 16,458 | 2% | 110 | 10 |
| N Urban Cohesion | 118 | 0% | 5,473 | 1% | 11 | -89 |
| O Rental Hubs | 2,589 | 2% | 45,669 | 7% | 28 | -72 |

Audience Groups

Below we outline the overall levels of population against a variety of demographic characteristics, along with postcode regions with the highest proportion of people falling within different audience characteristics such as age, ethnic diversity, disability, deprivation and health. This is designed to help organisations target areas of higher need for particular programmes, outreach and projects as well as to benchmark their own audience data to estimate how well they are reaching communities more in need.

Age

| Age group | North Devon and Torridge | | Devon | | Index | |
|-------------|--------------------------|----|--------|----|-------|-----|
| | Count | % | Count | % | | |
| Age 0 - 4 | 8.171 | 5% | 37.479 | 5% | 103 | 3 |
| Age 5 - 9 | 7.892 | 5% | 36.332 | 5% | 103 | 3 |
| Age 10 - 14 | 8.779 | 6% | 40.518 | 5% | 103 | 3 |
| Age 15 | 1.965 | 1% | 8.845 | 1% | 105 | 5 |
| Age 16 - 17 | 3.876 | 2% | 17.586 | 2% | 104 | 4 |
| Age 18 - 19 | 3.365 | 2% | 18.977 | 3% | 84 | -16 |
| Age 20 - 24 | 7.846 | 5% | 42.929 | 6% | 87 | -13 |
| Age 25 - 29 | 7.199 | 5% | 36.415 | 5% | 94 | -6 |
| Age 30 - 34 | 7.532 | 5% | 35.776 | 5% | 100 | 0 |
| Age 35 - 39 | 8.440 | 5% | 40.326 | 5% | 99 | -1 |
| Age 40 - 44 | 10.723 | 7% | 50.468 | 7% | 101 | 1 |
| Age 45 - 49 | 11.567 | 7% | 54.882 | 7% | 100 | 0 |
| Age 50 - 54 | 10.937 | 7% | 50.689 | 7% | 102 | 2 |
| Age 55 - 59 | 10.630 | 7% | 49.122 | 7% | 103 | 3 |
| Age 60 - 64 | 12.798 | 8% | 57.629 | 8% | 105 | 5 |
| Age 65 - 69 | 10.842 | 7% | 48.512 | 6% | 106 | 6 |
| Age 70 - 74 | 8.262 | 5% | 37.908 | 5% | 103 | 3 |
| Age 75 - 79 | 6.686 | 4% | 31.230 | 4% | 101 | 1 |
| Age 80 - 84 | 5.021 | 3% | 25.016 | 3% | 95 | -5 |
| Age 85+ | 4.975 | 3% | 25.760 | 3% | 92 | -8 |

Children (U14)

- EX32 8 Barnstaple (Incl Fort Hill)
- EX32 7 Barnstaple (Incl Goodleigh, Brayford)
- EX38 7 Torrington (Incl St. Giles, Huntshaw, Kingscott)
- EX31 4 Barnstaple (Incl Chivenor)
- EX39 4 Bideford (Incl Instow)
- EX32 9 Victoria Street, Barnstaple
- EX34 8 Ilfracombe (Incl West Down, Lee, Two Potts)
- EX32 0 Landkey, Bishops Tawton
- EX39 3 Bideford (Incl Northam, Westward Ho)
- EX34 9 Ilfracombe (Incl Berrynarbor, Watermouth)

Young People 14-19

- EX32 0 Landkey, Bishops Tawton
- EX32 8 Barnstaple (Incl Fort Hill)
- EX38 7 Torrington (Incl St. Giles, Huntshaw, Kingscott)
- EX34 8 Ilfracombe (Incl West Down, Lee, Two Potts)
- EX32 7 Barnstaple (Incl Goodleigh, Brayford)
- EX39 4 Bideford (Incl Instow)
- EX32 9 Victoria Street, Barnstaple
- EX21 5 Shebbear, Ashwater
- EX38 8 Torrington (Incl Langtree, Little Torrington)
- EX39 3 Bideford (Incl Northam, Westward Ho)

20-40 year olds

- EX32 8 Barnstaple (Incl Fort Hill)
- EX31 4 Barnstaple (Incl Chivenor)
- EX32 7 Barnstaple (Incl Goodleigh, Brayford)
- EX39 2 Bideford (Incl Northam, Lundy Island)
- EX32 9 Victoria Street, Barnstaple
- EX31 1 Barnstaple (Incl Pottington)
- EX39 4 Bideford (Incl Instow)
- EX39 3 Bideford (Incl Northam, Westward Ho)
- EX34 9 Ilfracombe (Incl Berrynarbor, Watermouth)
- EX38 7 Torrington (Incl St. Giles, Huntshaw, Kingscott)

40-65 year olds

- EX22 7 Bradworthy, Bridgerule, Sutcombe
- EX35 6 Lynton (Incl , Barbrook, Brendon, Oare)
- EX37 9 Chittlehampton, High Bickington
- EX21 5 Shebbear, Ashwater
- EX18 7 Chulmleigh (Incl Chawleigh)
- EX16 8 Witheridge, Rackenford, Pennymoor
- EX39 5 Woolsery, Buckland Brewer

- EX39 6 Hartland, Welcombe
- EX38 8 Torrington (Incl Langtree, Little Torrington)
- EX32 0 Landkey, Bishops Tawton

Retirees (65-75)

- EX39 1 Northam, Westward Ho
- EX19 8 Winkleigh (Incl Dolton, Beaford, Roborough)
- EX35 6 Lynton (Incl , Barbrook, Brendon, Oare)
- EX34 0 Combe Martin
- EX39 6 Hartland, Welcombe
- EX18 7 Chulmleigh (Incl Chawleigh)
- EX37 9 Chittlehampton, High Bickington
- EX21 5 Shebbear, Ashwater
- EX34 7 Woolacombe (Incl Morteohoe)
- EX31 2 Sticklepath, Bickington

Elderly (75+)

- EX39 1 Northam, Westward Ho
- EX33 1 Braunton (Incl Croyde, Georgeham)
- EX31 2 Sticklepath, Bickington
- EX35 6 Lynton (Incl , Barbrook, Brendon, Oare)
- EX31 1 Barnstaple (Incl Pottington)
- EX36 3 South Molton (Incl North Molton)
- EX39 2 Bideford (Incl Northam, Lundy Island)
- EX22 6 Holsworthy (Incl Pyworthy)
- EX19 8 Winkleigh (Incl Dolton, Beaford, Roborough)
- EX33 2 Braunton (Incl Wrafton, Knowle, Velator)

Ethnicity

| Ethnic group - overview | North Devon and Torrridge | | Devon | | Index | |
|-----------------------------|---------------------------|-----|---------|-----|-------|-----|
| | Count | % | Count | % | | |
| White | 154.763 | 98% | 728.073 | 98% | 101 | 1 |
| Mixed/multiple ethnic group | 1.214 | 1% | 6.520 | 1% | 88 | -12 |
| Asian/Asian British | 1.106 | 1% | 8.710 | 1% | 60 | -40 |
| Black/Black British | 209 | 0% | 1.413 | 0% | 70 | -30 |
| Other | 214 | 0% | 1.683 | 0% | 60 | -40 |

Minority Ethnic Groups

EX32 9 Victoria Street, Barnstaple
 EX31 1 Barnstaple (Incl Pottington)
 EX32 8 Barnstaple (Incl Fort Hill)
 EX32 7 Barnstaple (Incl Goodleigh, Brayford)
 EX31 4 Barnstaple (Incl Chivenor)
 EX34 9 Ilfracombe (Incl Berrynarbor, Watermouth)
 EX39 2 Bideford (Incl Northam, Lundy Island)
 EX32 0 Landkey, Bishops Tawton
 EX35 6 Lynton (Incl , Barbrook, Brendon, Oare)
 EX39 3 Bideford (Incl Northam, Westward Ho)
 EX36 3 South Molton (Incl North Molton)

Health Problems or Disabilities

| Long-term health problem or disability | North Devon and Torrridge | | Devon | | Index | |
|--|---------------------------|-----|---------|-----|-------|----|
| | Count | % | Count | % | | |
| Day-to-day activities limited a lot | 14.296 | 9% | 63.834 | 9% | 106 | 6 |
| Day-to-day activities limited a little | 17.543 | 11% | 81.345 | 11% | 102 | 2 |
| Day-to-day activities not limited | 125.667 | 80% | 601.220 | 81% | 99 | -1 |

Long Term Health Problems or Disabilities

EX39 1 Northam, Westward Ho
 EX39 2 Bideford (Incl Northam, Lundy Island)
 EX34 9 Ilfracombe (Incl Berrynarbor, Watermouth)
 EX31 2 Sticklepath, Bickington
 EX22 6 Holsworthy (Incl Pyworthy)
 EX34 0 Combe Martin
 EX35 6 Lynton (Incl , Barbrook, Brendon, Oare)
 EX39 6 Hartland, Welcombe
 EX31 1 Barnstaple (Incl Pottington)
 EX19 8 Winkleigh (Incl Dolton, Beaford, Roborough)

Social Class

| Approximated social grade | North Devon and Torrridge | | Devon | | Index | |
|---------------------------|---------------------------|-----|--------|-----|-------|-----|
| | Count | % | Count | % | | |
| AB | 7.511 | 17% | 46.783 | 22% | 76 | -24 |
| C1 | 12.026 | 27% | 63.880 | 30% | 89 | -11 |
| C2 | 13.447 | 30% | 54.051 | 25% | 118 | 18 |
| DE | 12.041 | 27% | 48.841 | 23% | 117 | 17 |

Class (DE Approximate Social Grade)

EX32 8 Barnstaple (Incl Fort Hill)
 EX34 9 Ilfracombe (Incl Berrynarbor, Watermouth)
 EX32 7 Barnstaple (Incl Goodleigh, Brayford)
 EX34 8 Ilfracombe (Incl West Down, Lee, Two Potts)
 EX39 4 Bideford (Incl Instow)
 EX39 2 Bideford (Incl Northam, Lundy Island)
 EX38 7 Torrington (Incl St. Giles, Huntshaw, Kingscott)
 PL15 9 Launceston
 EX39 3 Bideford (Incl Northam, Westward Ho)
 EX39 1 Northam, Westward Ho

Economic Activity

| Economically active | North Devon and Torrridge | | Devon | | Index | |
|--|---------------------------|-----|---------|-----|-------|----|
| | Count | % | Count | % | | |
| Employed or self-employed: all | 72.074 | 92% | 341.115 | 92% | 100 | 0 |
| Employee: Part-time | 18.295 | 23% | 84.667 | 23% | 103 | 3 |
| Employee: Full-time | 36.453 | 47% | 181.896 | 49% | 95 | -5 |
| Self-employed with employees: Part-time | 624 | 1% | 2.738 | 1% | 108 | 8 |
| Self-employed with employees: Full-time | 3.338 | 4% | 14.146 | 4% | 112 | 12 |
| Self-employed without employees: Part-time | 4.265 | 5% | 20.126 | 5% | 101 | 1 |

Unemployment

EX34 9 Ilfracombe (Incl Berrynarbor, Watermouth)
 EX39 2 Bideford (Incl Northam, Lundy Island)
 EX39 4 Bideford (Incl Instow)
 EX39 1 Northam, Westward Ho
 EX34 8 Ilfracombe (Incl West Down, Lee, Two Potts)
 EX38 7 Torrington (Incl St. Giles, Huntshaw, Kingscott)
 EX39 3 Bideford (Incl Northam, Westward Ho)
 EX32 8 Barnstaple (Incl Fort Hill)
 EX38 8 Torrington (Incl Langtree, Little Torrington)
 EX34 0 Combe Martin

APPENDIX F

Education & Skills

| Highest qualification achieved | North Devon and Torridge | | Devon | | Index | |
|--|--------------------------|-----|---------|-----|-------|-----|
| | Count | % | Count | % | | |
| No qualifications | 32.163 | 25% | 131.716 | 21% | 116 | 16 |
| Level 1 (e.g. GCSEs graded D-G, Foundation diploma) | 18.756 | 14% | 82.804 | 13% | 108 | 8 |
| Level 2 (e.g. GCSEs graded A*-C, Higher diploma) | 22.608 | 17% | 102.480 | 16% | 105 | 5 |
| Apprenticeship | 6.289 | 5% | 25.915 | 4% | 116 | 16 |
| Level 3 (e.g. AS and A Levels, Advanced and Progression diploma) | 16.050 | 12% | 80.364 | 13% | 95 | -5 |
| Level 4 and above (e.g. Higher Education and Higher diplomas) | 29.284 | 22% | 173.234 | 28% | 81 | -19 |
| Other qualifications | 5.549 | 4% | 26.712 | 4% | 99 | -1 |

Lack of Qualifications

| | |
|--------|--|
| EX22 6 | Holworthy (Incl Pyworthy) |
| EX32 8 | Barnstaple (Incl Fort Hill) |
| EX34 9 | Ifracombe (Incl Berrynarbor, Watermouth) |
| EX31 2 | Sticklepath, Bickington |
| EX32 7 | Barnstaple (Incl Goodleigh, Brayford) |
| EX34 8 | Ifracombe (Incl West Down, Lee, Two Potts) |
| EX38 7 | Torrington (Incl St. Giles, Huntshaw, Kingscott) |
| EX36 4 | South Molton (Incl Bishops Nympton) |
| EX39 1 | Northam, Westward Ho |
| EX38 8 | Torrington (Incl Langtree, Little Torrington) |

CASE STUDIES: NURTURING THE FUTURE

Groundbreakers - Amplifying young voices to develop communities

Name: Groundbreakers
 Location: East London & Essex
 Organisation: Barking & Dagenham Council, Studio 3 Arts, Spark 2 Life, Box Up Crime
 Link: <https://www.studio3arts.org.uk/groundbreakers>

Key Lessons:

- Utilising cultural activity to develop leadership skills in young people
- Amplifying youth voice in the local area
- Supporting young people to access experience in their chosen field
- 1-2-1 mentoring, building confidence and business planning

Description:

Groundbreakers is a leadership programme for young people aged between 16 and 25. Overseen by Studio 3 Arts, its aim is to empower and grow the leadership potential of young people, creating leaders that will contribute to the social, economic and cultural wellbeing of the local community.

Funded by the Young Londoners' Fund, the programme utilises a range of techniques to reach its aims. This includes supporting young people in self assessing and identifying areas for development, vision building and goal setting as well as providing fundraising and financial oversight training.

Participants can also access work placement bursaries to support them in finding work experience for their field of interest, whilst a mentor is also provided to provide 1-2-1 coaching in building confidence and business planning.

To date, 14 of the young people involved in the programme have gone on to launch inspirational projects including opening a dance academy, planning a youth arts festival, launching a cake making business and becoming a youth worker.

StudioKIND - Championing Home Grown

Name: Studio KIND
Location: Branton, North Devon
Organisations: Studio KIND
Link: <https://www.studiokind.org.uk>

Key Lessons:

- Creating professional opportunities to attract and retain young people
- Actively developing partnerships with local schools and education facilities
- Embedding intergenerational activities into programming that facilitate creativity

Description:

One of the founding principles of Studio KIND was to support young artists in their creative careers. They often work with artists who grew up in Northern Devon, who are either returning or have moved away and offer solo exhibition opportunities to graduating artists in a crusade to challenge the belief that there are no visual arts opportunities 'back home.' This has included the likes of Niamh Birch, George Rayner, Chris Alton, Jack Hirons, Louise Hall and Studio KIND very own co-founder, Laura Porter who was 28 when she set up the gallery with Richard Gregory after working as a freelance artist in Devon for 6 years.

Alongside this, they also collaborate with local schools including Branton Academy, Park Community School and Ilfracombe Academy hosting exhibitions of the students' work, often giving the young artists their first experience of seeing their work outside of the classroom in a professional, white cube space.

School holidays also offer the opportunity for StudioKIND to host free workshops for children, which are led by professional artists and encourage intergenerational opportunities for creativity. Other examples of supporting young creatives is their forthcoming 'Back on the Farm' project, a commission which partners a young local film-maker and photographer to document three young people who had left their family farms to go to University and returned to establish a creative or innovative way of working on their farms.



Branton Academy exhibition Image
Credit: StudioKIND



Folio Festival in Obidos – CC2.0 Dario F. De Jesus – Folio is part of the town-wide promotion of literatura including the repurposing of heritage buildings for book shops and workspace for literature industries.

Óbidos Criativa - Using Your Assets to Build Up Creative Industries

Name: Óbidos Criativa
Location: Óbidos, Portugal
Organisations: Municipality of Óbidos
Link: <https://www.cm-obidos.pt/criativa>

Key Lessons:

- Developing a creative industries sector in small towns
- Leveraging heritage and cultural assets to boost creative industries
- Taking a targeted approach to cultural strengths to boost international profile
- Using creative industries to attract and retain young people

Description:

Óbidos is a historic walled town in the Oeste region of Portugal with around 4,000 residents surrounded by around 10,000 in the wider municipality. Known for its mediaeval architecture, its economy has in recent years relied heavily on tourism. However, like many smaller towns, the lack of diversity of jobs and the attraction of larger cities has seen a gradual loss of young people from the area, and a reputation for being dated and old fashioned.

In an effort to combat this, the municipality of Óbidos developed Óbidos Criativa, a strategy designed to transform the economy through culture and creativity. Two municipal companies were created to manage local initiatives. Óbidos Requalifica focused on urban regeneration through projects such as the creation of a design and creative industries focused Technology Park, the conversion of an old castle into a new city library and CoLab, a creative cowork space inside an old farmhouse. At the same time, Óbidos Patrimonium focused on the development of cultural events such as a chocolate festival, 'Creative May', a mediaeval fair and an opera festival. The two eventually merged to become a unified vehicle for cultural regeneration in the municipality.

A strategic decision to focus on literature as a catalyst of cultural development included the provision of low rent space for independent bookstores which has led to 14 stores opening in the town ranging from one in an old church to another that doubles as a fish shop. The Creative Houses project, focused on turning abandoned houses into a network of creative residencies for artists, as well as an incubator space that functions as a hub for young entrepreneurs to launch creative businesses. Together these activities supported a successful application for UNESCO City of Literature status, backed by a partnership with the University of Lisbon.

CASE STUDIES: CULTIVATING CONNECTIONS

The Partridge Family of Barnstaple - Celebrating North Devon's Impact on the World

Name: The Partridge Family of Barnstaple
Location: Barnstaple and Mumbai
Organisations: Museum of Barnstaple and North Devon, Victoria and Albert Museum, Fitzwilliam Museum, Birmingham Museum and Art Gallery, Ditchling Museum of Art and Craft, Crafts Study Centre, Artisans Gallery Mumbai

Key Lessons:

- Experience of working with national museums, building meaningful local exhibitions around national level loans to inspire ambition in Northern Devon
- Tapping into international academic expertise
- Delivering international learning programmes and high quality workshops

Description:

The Partridge Family is a major exhibition and learning programme funded by Arts Council and Art Fund Weston loan programme at the Museum of Barnstaple and North Devon from May to October 2022.

The project is based on the museum's geology collections, drawing in loans from national and regional museums to celebrate the lives of Barnstaple-born Ethel Mairet, the mother of English hand-weaving and her brother Fred, a highly skilled arts and crafts jeweller.

The exhibition and accompanying book and talks programme focuses on the siblings' early lives and education in Barnstaple, travels to Sri Lanka and India, and involvement in the arts and crafts communities at Chipping Campden and Ditchling.

Whilst the learning programme includes weaving and dyeing for students in Barnstaple and Mumbai, as well as an adult weekend workshop, and talks from Janice Leoshko from the University of Texas at Austin and Radhi Parekh at Artisans Mumbai among others. Research for the exhibition has rewritten Ethel's life story and her significance in the intellectual development of her first husband the Sri Lankan metaphysician and art historian Ananda Coomaraswamy.

The museum now plans to continue our programme of exhibitions which use significant museum objects to create new knowledge and inspire creativity in Northern Devon.



Image credit: Museum of Barnstaple and North Devon



BURNOUT
Image credit: Howaboutdave

BURNOUT - Co-commissioning nationally with international recognition

Name: BURNOUT
Location: London and North Devon
Organisations: Beaford Arts, Joshua Nash, Gemma Pons, Unlimited Dance, The Rural Touring Dance Initiative Company
Link: <https://beaford.org/burnout>

Key Lessons:

- Co-commissioning with national delivery partners
- Working in collaboration with young people in Northern Devon to explore mental health
- Showcasing work produced in Northern Devon internationally
- Utilising digital technology for the production of work nationally

Description:

BURNOUT is a short dance film made in collaboration with hip-hop artist Joshua Nash, filmmaker Gemma Pons, and teenage dance students from Unlimited Dance Company in North Devon. The film explores the struggles of today's youth, the complexities of the pandemic's enforced isolation and the impact it has had on our mental health.

BURNOUT uses Krump, a dance style popularised on the streets of Los Angeles in the 2000's that is characterised by free, exaggerated, and highly energetic movement to aid the expression of raw emotion.

Filed on location in London and Woolacombe beach in Devon, after learning the choreography remotely over Zoom, BURNOUT juxtaposes the urban city and the stunning rural North Devon coast, blending together physical movement from three professional adult dancers and eighteen youth dancers.

BURNOUT was one of only 18 dance films from across the world selected for the 2021 LA Dance Shorts film festival and was screened in Los Angeles, the original home of Krump.

Biocultural Heritage Tourism (BHCT) - International partnership working

Name: Biocultural Heritage Tourism (BHCT)
Location: North Devon Biosphere, the Marais Audomarois, the Iles et Mer d'Iroise and the Brighton & Lewes Down.
Link: <http://www.bcht.eu>

Key Lessons:

Sharing knowledge and best practice internationally to develop a new sustainable model for tourism
Working in partnership to raise awareness of environmental issues faced by Biosphere designated areas
Utilising an existing network to increase public understanding of the Northern Devon Biosphere, both locally and internationally

Description:

Led by Devon County Council, BCHT was an EU Interreg funded project that utilised the concept of Bio-Cultural Heritage to celebrate heritage and cultural practices linked to the environment.

Working with four Unesco Biosphere Reserves including North Devon, the Marais Audomarois, the Iles et Mer d'Iroise, the Brighton and Lewes Downs, the project aimed to develop a new sustainable model of tourism that could reduce the negative impact of high tourist numbers on the local environment and quality of life of people living near tourist hotspot.

As part of this, the North Devon Biosphere hosted a range of events including wildlife encounters with local experts, local food and drink making, family nature activities as well as guided tours.

Throughout the 4 year project, the four Biosphere Reserves collaborated in order to share their experiences and best practice as well as collectively exploring ways to promote the reserves while respecting the UNESCO Biosphere values. Alongside this tourist numbers and visitor flows were monitored, whilst opportunities were identified to encourage visitors away from over-visited attractions, to areas within the biosphere reserve that have capacity for new visitors.



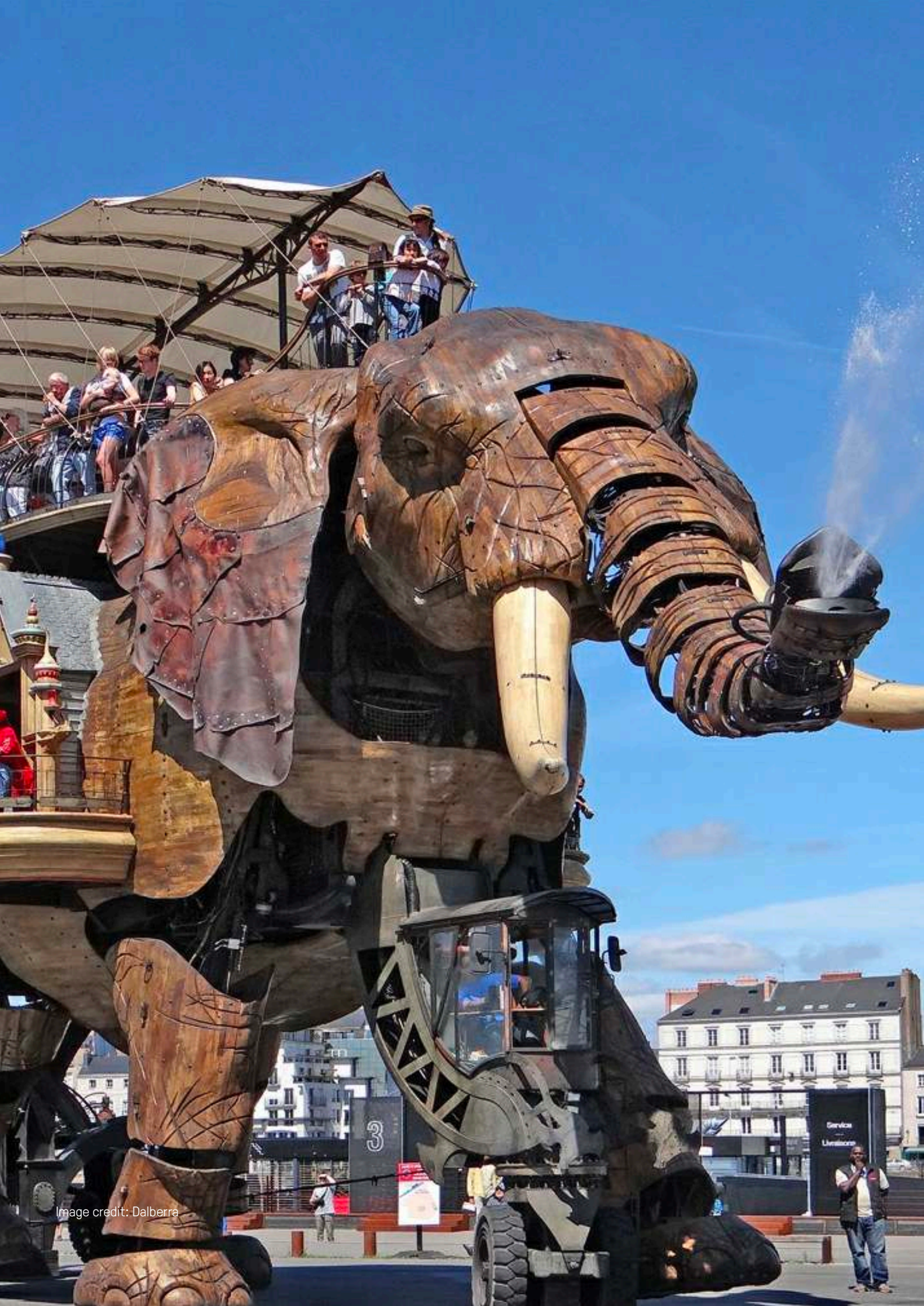


Image credit: Dalbera

Nantes Creative Generations - Convening a conference to create a network and catalyse international collaboration

Name: Nantes Creative Generations: European young citizens
Location: Nantes, France
Organisations: Nantes Métropole, Ville de Nantes
Link: <http://www.nantescreativegenerations.eu/>

Key Lessons:

- Creating a cross European network to raise aspirations and share best practice
- Geographically and culturally positioning a location at the centre of the network
- Utilising a conference to catalyse further partnership working
- Promoting local organisations internationally

Description:

In response to the creative abilities of young people in Nantes and Europe-wide, the City of Nantes and Nantes Métropole launched the Nantes Creative Generations (NCG) Forum in 2009, bringing together initiatives run by young people that strengthen the notion of 'living together'.

Today, Nantes Creative Generations is made up of different components, which give young people an opportunity to meet, exchange ideas and to take further steps to reinforce the concept of citizenship and "living together". It is also a means of recognising their involvement, validating their initiatives in a changing Europe, and fostering the desire to work together.

The key components of Nantes Creative Generations include:

The Annual Forum brings together young people to present their innovative and inspirational projects linked to citizenship. As well as showcasing the projects, participants have the chance to learn from peers across Europe and to gain a better understanding of the European dimension of local projects.

The Cooperation Award presents funding of up to € 5,000 allowing young people who have taken part in the Forum to set up and implement a project in order to stimulate synergies and promote long-term relationships between participants. The prize funds reward projects involving the collaboration between the people of Nantes and Europeans.

Nantes Creative Generation on Tour helps young people from Nantes, in particular those who have the fewest opportunities, to meet former Forum participants in places all over Europe each year. This is an opportunity to learn about projects, speak another language and bring the network to life.

The Network aims to transform encounters into permanent links and to build a network of young people who are involved in, or seeking to become involved in, innovative citizen projects.

CASE STUDIES: MAKING CULTURE VISIBLE

Visit Iceland - Culture and landscape at the heart of your brand

Name: Visit Iceland
Location: Iceland
Organisation: Business Iceland
Link: <https://www.visiticeland.com/article/culture/>

Key Lessons:

- Attracts visitors throughout the year
- Demonstrates the value of culture to the place
- Develops a greater diversity of visitors

Description:

Over recent years Iceland has rebranded itself as a year-round visitor destination, developing a range of campaigns and marketing strategies to promote this to the rest of the world.

Visiticeland.com provides a cornucopia of content that not only showcases the stunning landscapes, but also harnesses the power of its booming cultural scene.

Campaigns such as 'Film In Iceland' have tapped into Iceland's rising profile as a film location and offers the opportunity for budding filmmakers to apply for a 25% reimbursement towards the costs of production, whilst 'Creative in Iceland,' aims to increase awareness of Icelandic art and creative industries amongst visitors.

"Naturally, arts and the creative sector have value in themselves. Additionally, they contribute to the image and attitude towards Iceland as a destination" Pétur Þ. Óskarsson, Director of Business Iceland

Placing culture as an equal counterpart to the landscape and nature based tourism, has increased the reach of Iceland's appeal as a destination, in turn attracting a greater diversity of visitors whilst creating an incredibly distinctive place identity.



Image credit: Alessandro Gusso



Fabrica in Brighton – CC2.0 Jeremy Keith – Fabrica collaborative with the Living Coast to deliver annual artist residencies focused on interpretation of the unique ecosystems and culture of the Living Coast Biosphere

The Living Coast - Integrating Culture within the Identity, Profile and Activities of a Biosphere Designated Region

Name: The Living Coast
Location: Brighton
Organisation: Brighton and Lewes Downs Biosphere Reserve
Link: <https://thelivingcoast.org.uk/fabrica>

Key Points:

- Cultural commissioning and programming to support awareness of a natural asset
- Foregrounding of culture in the brand of a protected natural area
- Connecting nature, urban and communities in the place identity

Description:

The Brighton and Lewes Down Biosphere has utilised its marketing strategy to showcase to the world the connection between landscape, people and culture.

Branded as 'The Living Coast', it describes itself as a 'place where people can connect with nature and live well together, enjoying, celebrating and reinvigorating the natural wonders of our shared home.'

The Living Coast supports a range of projects across the region, spanning nature conservation, sustainable socio-economic development and environmental awareness.

This includes the Fabrica & The Living Coast Artist Residency, which aims to engage audiences regarding perceptions and relationships to nature, in order to understand more about the community's complex relationship with the landscape.

In 2021 this was awarded to Anna Dumitru who undertook an in-depth exploration into seaweed, its scientific, economic and social history and how this resonates locally through specific people and places, and The Living Coast goals.

A number of cultural organisations feature on the organisational site including artrepublic, Brighton Open Air Theatre and Depot Cinema.

Together, underneath a memorable title of the Living Coast, these help bring the Biosphere a level of visibility and familiarity that stretches beyond interests in conservation, in doing so helping raise awareness of the work of the Biosphere

CASE STUDIES: EXPRESSIONS OF PLACE

Green Space Dark Skies - Utilising culture and the landscape to break down barriers

Name: Green Space Dark Skies
Location: Exmoor & Dartmoor
Organisations: Walk the Plank, National Parks, Siemens, Unboxed, Red Herring
Link: <https://greenspacedarkskies.uk>

Key Lessons:

- Co-created events, developing local connection to the landscape
- Breaking down barriers to cultural participation and the landscape through accessible creative activity
- Strong partnership working, increasing visibility

Description:

Green Space Dark Skies is a series of 20 events and activities taking place in Dartmoor and Exmoor from April to September 2022. The project aims to enable people from all walks of life to forge new connections with the countryside by supporting those who encounter cultural and physical barriers to experiencing National Parks and Areas of Outstanding Natural Beauty to access events.

Created by Walk the Plank, in partnership with the National Parks and Siemens, Green Space Dark Skies is part of the Unboxed 22 programme. Bideford based outdoor arts specialists Red Herring were the lead producers for the Exmoor arm of events; working with local community groups and artists to create the event at the Valley of the Rocks in Exmoor National Park.

Local participants, referred to as Lumenators, recreated the absent river flowing through the valley with music playing as they moved past Rugged Jack ridge. Castle Rock was illuminated as abseilers cascaded down the three tiers while groups of dancers performed below.

Green Space Dark Skies is one of 10 major creative projects commissioned by UNBOXED: Creativity in the UK. It is funded and supported by the four governments of the UK and is commissioned and delivered in partnership with Belfast City Council, Creative Wales and EventScotland.





The Whistlers Activate InsideOutDorset 2021 Credit
Mike Pettidmange

Inside Out Dorset - Setting Culture in the Landscape to Amplify your Region

Name: Inside Out Dorset
Location: Dorset
Organisations: Activate Performing Arts
Link: www.activateperformingarts.org.uk/whats-on/inside-out-dorset/

Key Lessons:

- Regional festivals raising the cultural ambition of an area
- Celebrating a regional identity through outdoor and site-specific cultural events
- Leveraging strong partnerships, co-commissioning and funding
- Linking cultural development with economic development

Description:

'Inside Out Dorset' is a biennial international arts festival that launched in 2007 with an aim to celebrate Dorset and promote its natural landscape and sense of place.

The 2021 edition attracted 27,500 visitors and took place across five outdoor locations across the county. Over two weekends 'Inside Out Dorset' presented 104 performances, featuring 24 UK and international artists alongside opportunities to join in for 1,280 participants.

The festival presents site-specific works in the landscape, as well as animating the country parks, estates and high streets through immersive experiences, trails, installations and performances.

Produced by Activate Performing Arts, an NPO organisation that promotes, supports and produces performing arts projects in their communities, the 2021 event was core funded by Arts Council England and Here For Culture with multi-site support from Dorset Council and BCP Council.

Alongside this the event is supported by an extensive range of partners and co-commissioning funders including: ArtfulScribe, Arts University Bournemouth, Christchurch Town Council, Creative Europe, Cultural Hub, Dorset AONB, Forestry England, Green Carpet, Jerwood Arts, LAND, Lighthouse Poole, SoundStorm, Symonds Estate, The Ashley Family Foundation, The D'Oyly Carte Charitable Trust, The Garrick Charitable Trust, The Leche Trust, Wave Arts Education, Weymouth BID/We Are Weymouth, Weymouth Town Council

D-Day North Devon – Commemorating the 75th Anniversary

Name: D-Day North Devon
Location: North Devon and Torridge, focusing on the US Army Assault Training Centre at Braunton Burrows
Organisations: North Devon AONB, Museum of Barnstaple & North Devon, North Devon Marketing Bureau, Saunton Sands, Friends of the Assault Training Center, Christie Estates, Braunton Royal British Legion, Northam Burrows Country Park, Braunton and District Museum, Ilfracombe Museum, North Devon Maritime Museum, Combe Martin Museum, Multistory Theatre
Links: <https://www.youtube.com/watch?v=V7pY1Wxbs>
<https://www.northdevon-aonb.org.uk/resources/devon-d-day-world-war-ii-heritage-trail-around-north-devon-coast>

Key Lessons:

- Building relationships with a wide range of partners around common goals
- Difficulties of adverse weather for fixed date events

Description:

D-Day North Devon was an Arts Council funded community heritage project, which built on the AONB's National Lottery Heritage funded Coastal Heritage Project to deliver a wide range of activities and events commemorating our area's unique history of use by the US Army during preparations for D-Day.

The project included:

- A touring exhibition of paintings of defences at Braunton Burrows from the collections of the Museum of Barnstaple and North Devon to four venues across Northern Devon
- New displays about D-Day at museums in Appledore and Braunton
- A 1940s dinner dance hosted by Braunton Royal British Legion in the village hall
- Pop-up GIs, trained by Multi Story theatre as silent witnesses at locations around Northern Devon
- A new permanent heritage trails of WW2 locations, with accompanying booklet
- A series of public talks
- Investment in educational provision at the Saunton D-Day re-enactment event and provision of learning resources to local schools

The focus on our WW2 heritage at this time also led to the lasting result of the concrete landing ships and other elements becoming scheduled ancient monuments.





Culture, Health and Wellbeing Pilot

Name: 'Culture, Health and Wellbeing Pilot'
Location: Bideford, Braunton, South Molton and Torrington
Organisations: One North Devon

Key Lessons:

- Cross-sector working approach to tackling health and social inequalities
- Advocating for a socially-engaged and co-designed approach to project development
- Successful approach to showcasing creativity as a driver for improved health and wellbeing

Description:

The Culture, Health and Wellbeing pilot project was commissioned through a partnership of organisations under One Northern Devon to test and embed creativity as a pathway to improved health and wellbeing amongst priority groups and areas in North Devon.

Delivering high-quality creative experiences via a social prescription and a socially-engaged model proved that access to art and creative opportunities can be a catalyst for improved health and wellbeing amongst those targeted in North Devon.

Working across 4 targeted areas (Bideford, Braunton, South Molton and Torrington) 119 people took part in activities across the lifetime of the pilot, of which 34% were repeat participants. Whilst 33 workshops run across 8 different venues.

The pilot also commissioned 6 individual artists who delivered a range of activities including printmaking, photography, ceramics, craft, drama, spoken word and storytelling.

At least 80% of participants reported experiencing a positive improvement in their mental health and wellbeing as direct result of taking part in creative sessions, workshops or events within this pilot, with 100% improvement in 3 of the 4 target areas

"It's made me more confident, getting to know people. As I come in the door I feel safe and confident - like there's other people like me. If you had 30 people I wouldn't come. There's such positivity that comes from a small group" Participant - One Atlantic, Bideford

CASE STUDIES: PROTECTING OUR LANDSCAPES

Bristol One City Climate Strategy - Reaching Across Sectors to Commit to Tackling Climate Change

Name: Bristol One City Climate Strategy
Location: Bristol, UK
Organisations: Bristol City Council
Link: <https://www.bristolonecity.com/climate/>

Key Lessons:

- Cross-sector partnership approach to tackling climate change
- Creative engagement of residents and communities in climate change conversations
- Backing climate policies with evidence, targets and monitoring
- Showcasing climate commitments as part of a place brand

Description:

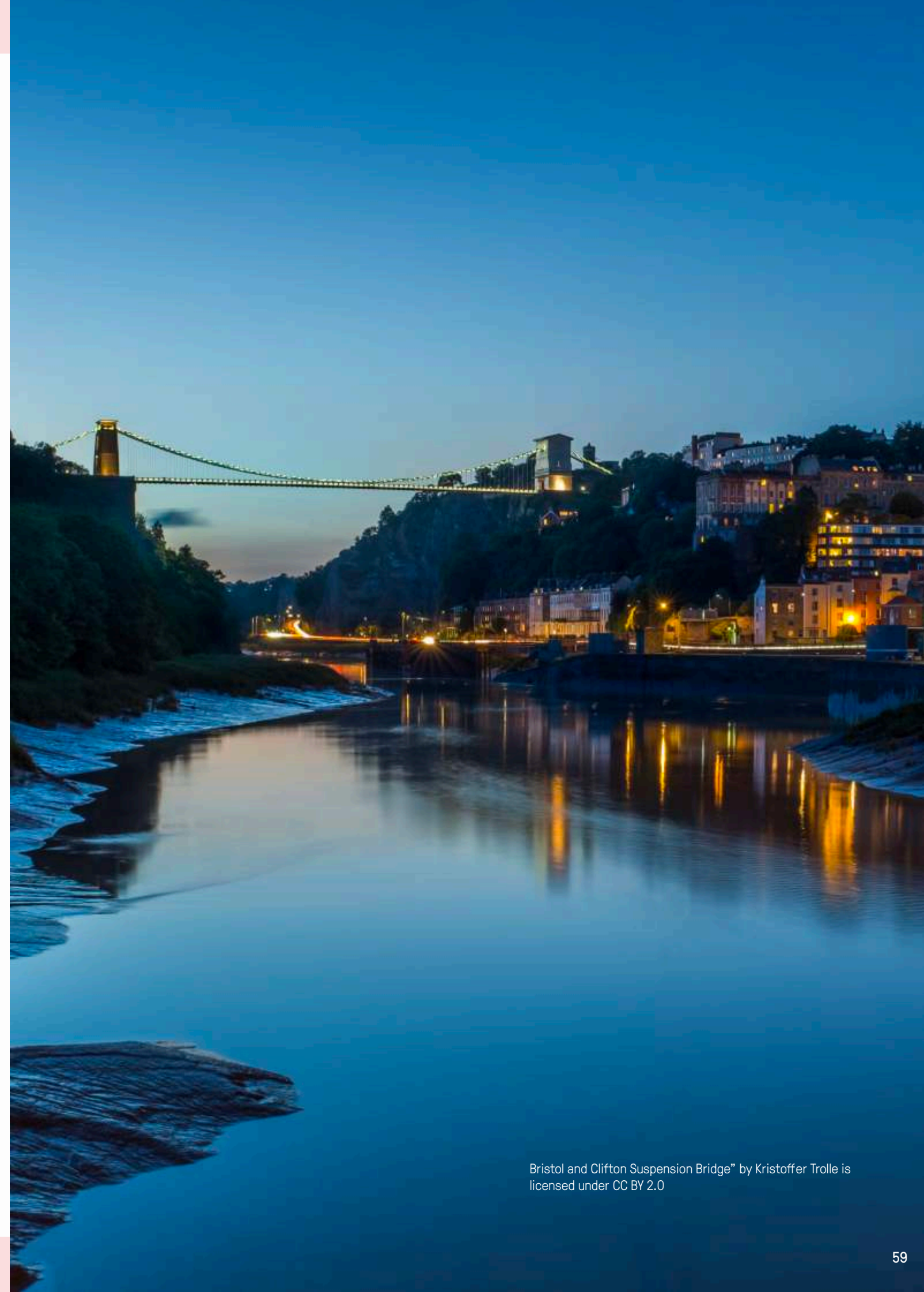
Since being the first UK city to declare a climate emergency, Bristol has been at the forefront of environmental policy, underpinned by their One City Climate Strategy aiming for the council to be carbon neutral for direct emissions by 2025.

The strategy has been the basis for a number of climate action initiatives that engage a broad cross-section of partners, from institutions and industry through to individual residents and community groups.

These include the Community Climate Action project, coordinated by the Bristol Green Capital Partnership launched with support from the National Lottery's Climate Action Fund. The project sees six Bristol community organisations play a leading role in shaping Bristol's transition to a low carbon and climate resilient city.

The Bristol Climate Hub helps residents to make informed decisions through taking action to reduce their own household carbon footprints, while the #BristolClimateAction brand was launched to make the work of local groups, organisations and businesses working on climate action more visible across the city.

Culture is seen as a key pillar within the approach for engaging hard-to-reach communities in the conversation about climate change and the steps needed to take to combat it.



Bristol and Clifton Suspension Bridge” by Kristoffer Trolle is licensed under CC BY 2.0



Splash and Burn - Culture with a Global Impact Highlighting Local Environmental Challenges

Name: Splash and Burn
Location: Medan, Indonesia
Organisations: Ernest Zacharevic, Sumatran Orangutan Society,
Link: www.splashandburn.org/

Key Lessons:

Delivering ambitious arts projects embedded into a landscape
Using art and culture to raise awareness around environmental sustainability issues
Building international partnerships through culture and environmentalism
Connecting urban and rural environmental issues through culture

Description:

Splash and Burn is an artist-led initiative using creativity to encourage a wider conversation on unsustainable slash and burn approaches to clearing land for palm oil production and the adverse effects this has on the forests and dwindling wildlife population of South East Asia.

The project is curated by Lithuanian Artist Ernest Zacharevic and British Producer Charlotte Pyatt. At their invitation, local and international artists donate their time to the active field campaigns; unfolding creative happenings in public spaces across the urban and rural landscape of Sumatra that are designed to keep the issue of slash and burn practices in the palm oil industry relevant and in the public eye.

The project has attracted high profile collaborations with world renowned street artists such as Vhils, as well as land art interventions within the palm oil plantations themselves such as Escif's 'Rewind', creating an effective connection between the urban environment where many of the effects of slash and burn practices and forest fires are felt through poor air quality, and the rural locations where they are taking place.

Each artwork is supported by effective documentation, films and media campaigns which have amplified the impact, attracting attention from global media including the Guardian, ABC News and DesignBoom. The project is almost entirely voluntary, receiving little or no outside funding while at the same time working with and supporting local NGOs like the Sumatran Orangutan Society.

Saving Devon's Treescapes - Cross Sector Partnership Committed to Local Environmental Action

Name: Saving Devon's Treescapes
Location: Devon, UK
Organisations: Devon Wildlife Trust, Devon Ash Dieback Resilience Forum, Beaford Arts
Link: <https://beaford.org/ash-dieback>

Key Lessons:

- Cross-sector partnership approach to tackling environmental issues
- Creative engagement of residents and communities in climate change conversations
- Utilising crowdfunding alongside public funding

Description:

Devon's treescapes are under threat from Ash Dieback which is estimated to kill at least 90% of Devon's ash trees in the coming years. Via cross-sector partnership working, Saving Devon's Treescapes is facing this issue head on, utilising crowdfunding and public funding including the National Lottery Heritage Funding, One Tree Planted and Tesco Bags of Help, to take action that protects and restores Devon's internationally renowned treescapes.

Led by Devon Wildlife Trust on behalf of the Devon Ash Dieback Resilience Forum, the partnership aims to mitigate the impact of ash dieback and other threats to our county's treasured treescapes. It will work directly with over 45,000 people and support the planting of at least 250,000 new trees.

As part of this, Beaford Arts, who are part of the 'Saving Devon's Treescapes' partnership, have commissioned photographer Robert Darch to record ash dieback's impacts in the broadest sense, drawing on the spirit of rural social documentary photography pioneered by James Ravilious for the Beaford Archive.

Darch has captured an extensive gallery of images that communicate the changing landscapes across Devon due to ash dieback, shining a visually beautiful yet haunting light on a devastating issue that will affect Devon's habitat and the natural environment.



'The World Tree' story walks by Lisa Schneidau
Photo credit: Rob Darch



Image Credit: Multi Story

CASE STUDIES: NAVIGATING THE CULTURAL LANDSCAPE

Multi Story - Utilising Rural Touring to Push Boundaries

Name: Multi Story - Rural Touring
Location: UK-Wide
Organisations: Multi Story Theatre Company
Link: <https://www.multistorytheatre.co.uk>

Key Lessons:

- Utilising existing rural touring networks to promote work to a wider audience
- Spreading access to a greater diversity of culture for audiences who cannot attend theatres
- Development of partnerships and working relationships that are mutually beneficial

Description:

Multi Story was created in 2000 by Bill Buffery and Gill Nathanson inspired by their visits to Canadian Fringes and building on years of touring experience in the UK. A strand of their work since 2002, Multi Story have utilised rural touring to promote some of their most challenging work for adult audiences, however it was their family productions that were initially taken up by Rural Touring schemes after performances at TakeOff children's theatre festival.

Over the years Multi Story have played at the vast majority of the Rural Touring schemes and have developed close relationships with the likes of Highlights, Arts Out West, Live & Local and Beaford.

Having also set up the Fringe Theatrefest Barnstaple in 2007, Multi Story have actively toured productions developed specifically for the fringe in rural locations, pushing the boundaries both in terms of form and content in a sensitive manner, something which is valued by the touring schemes they work with.

Following COVID, Multi Story are working with Beaford to develop a way of creating work that springs from the locality without being parochial, which sustains the local creative community whilst providing opportunities for local and personal growth.

The Burton Art Box - Breaking out of the museum and reducing barriers to culture

Name: The Burton Art Box
Location: Multiple across North Devon and Torridge
Organisations: The Burton at Bideford
Link: <https://www.burtonartgallery.co.uk/the-burton-art-box-is-back-on-the-road/>

Key Lessons:

- Expanding the reach of museums and galleries into rural locations
- Presenting culture in more informal, accessible and creative ways
- Making use of public space to make culture more visible

Description:

Initially launched in 2019, The Burton Art Box is a converted horsebox, kitted out with exhibits, materials and activities from the Burton at Bideford. The project tours different villages and towns in northern Devon, pitching up on village greens to offer a range of fun art activities.

The Art Box takes the Burton 'on the road'. Engaging with new audiences and offering a chance for people who may never have visited or have limited access to the Burton to get involved in fun art projects and learn about the Burton's permanent art collection.

The 2022 programme sees the Art Box pitching up at 11 locations, ranging from town parks and festivals to youth clubs to village greens bringing activities such as theatre, music, printing, badge making, marbling, scribble bots, dazzle ship colouring and story-telling.

The programme also offers key paid opportunities for local artists and creatives to deliver workshops as part of the Burton's associate artists programme.

The project is a strong example of breaking down barriers to culture. The use of horsebox is tongue-in-cheek, fits well with the rural identity of northern Devon and gives the kind of informality that means people may be less intimidated to engage than in a traditional arts space.

Image Credit: The Burton at Bideford





Appledore Book Festival - Creating a Buzz About Northern Devon

Name: Appledore Book Festival
Location: Appledore and various locations across northern Devon
Organisation: Appledore Book Festival Charity
Link: www.appledorebookfestival.co.uk

Key Points:

- Bringing national names to the region and raising the profile of northern Devon
- Creating critical mass and visitor activity through festival culture
- Using culture to support local community and cultural needs
- Expanding activity to different locations to support access

Description:

Appledore Book Festival was founded in 2006 by Nick Arnold, author of *Horrible Science*, in a bid to raise money to save Appledore Library.

Today, the Appledore Book Festival has become one of the biggest cultural festivals in Devon, attracting world-class authors, speakers and performers across literature, theatre, music and comedy every year in September for a 10-day programme. It is almost exclusively run by a team of volunteers, who do everything from stewarding the events to adorning the village with bunting.

Proceeds from the festival primarily go towards supporting the Schools Week programme, taking place during October. The programme delivers around 130 events with 25 authors across 50 schools in North Devon and Torridge.

The festival has also historically supported various projects such as Appledore library, Appledore Community Hall, Appledore Pirates, Appledore Church Hall and Multi Story Theatre Company.

Beyond the core festival which occupies a range of locations around the village of Appledore, the festival also supports an expanded programme working in partnership with venues such as the Plough Arts Centre.

The balance of local and national in the approach of the festival is key to its identity and success, allowing it to attract visitors to the area through high profile names like Bill Bailey and Michael Mulpurgo, whilst also being rooted in local causes and the value of culture for local people.

Highlights North - Helping Villages Programme and Put On High Quality Touring Culture

Name: Highlights North Rural Touring Programme
Location: Cumbria, County Durham and Northumbria
Organisations: Highlights North and Arts Out West
Link: <https://highlightsnorth.co.uk>

Key Lessons:

- Utilising village halls, schools and community spaces to increase access to culture
- Supporting community-led commissioning of culture
- Facilitating and reducing costs and risks for rural touring
- Collaboration across rural regions

Description:

The Highlights Rural Touring Scheme connects over 65 venues, an army of volunteer promoters and an ever-growing list of artists to bring great arts and unmissable culture to rural areas, lighting up village halls, schools and community centres with music, dance, theatre and storytelling.

Set up originally to work with isolated communities in the North Pennines, they now work across Cumbria, County Durham and Northumberland where many communities have suffered from long term economic decline, resulting in pockets of high unemployment, poor transport links, declining local services and social isolation.

The programme curates touring events and workshops suitable for a range of venue sizes suitable for locations such as village halls and pubs, and acts as a link between local promoters and touring productions to facilitate events being put on in remote locations, subsidising the process to keep costs down for local audiences and providing touring productions with the necessary venue information to deliver work.

The programme is run as a charity with a turnover of around £270,000 per year led by a small core team of four staff and largely funded by a combination of national portfolio funding from Arts Council England, grant funds, local authority funding and a small amount of earned income from performances. Highlights North is supported by the National Rural Touring Forum.





Scenesaver - Bringing Live Streaming to Smallscale Theatre and Culture

Name: Scenesaver, Livestreaming Smallscale Theatre
Location: UK-Wide
Organisations: Scenesaver
Link: <https://www.scenesaver.co.uk/>

Key Lessons:

Supporting theatre live streaming and archiving on smaller budgets
Spreading access to a greater diversity of culture for audiences who cannot attend theatres
Diversifying revenue streams for smaller organisations and raising national and international profile through digital distribution
Theatre Club models bringing community and social aspects into live streaming

Description:

Scenesaver is an online hub hosting over 600 performances from West End and fringe theatres across the world. It was intentionally set up to provide a showcase for smaller scale theatre productions that don't have the budgets or audience reach for the models of live streaming established by major arts organisations.

Performances are hosted on mainstream video platforms such as Vimeo and Youtube under password protection, with the Scenesaver platform acting as the gateway into productions which are embedded onto the site.

Productions range from recordings direct from theatres through to zoom productions and direct to digital theatre. All productions are hosted on the site which is free to join, with theatre productions drawing their income from voluntary donations of audiences accessing their works. Performances remain embedded for however long the participating organisations wish.

To enhance the sense of community within the platform, Scenesaver established Theatre Club. Each fortnight the Theatre Club chooses a performance to discuss. Members have two weeks in which to watch it and then they can join other club members on a videoconference to have a conversation about the performance.

Together the package is highlighting the way forward for affordable collective approaches to digital streaming that helps smaller organisations reach a more captive audience that make platforms such as Youtube challenging, without the major budgets required for programmes such as National Theatre Live.

THE NORTHERN DEVON CULTURE STRATEGY: APPENDICES