



North York Moors
National Park

North York Moors National Park

Inspiring Creativity

A strategy for arts and culture 2022-2027

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Executive summary

The statutory purposes of the North York Moors National Park are:

- to conserve and enhance the natural beauty, wildlife and cultural heritage; and
- to promote opportunities for the understanding and enjoyment of the special qualities of National Parks by the public.

Art and culture help us make sense of the world around us and can be harnessed as a means of addressing climate change, of enriching the nation's health and wellbeing and creating a home to thriving local communities.

This framework sets out the ambition of the North York Moors National Park Authority in harnessing and developing arts and culture across the landscape. The key areas of activity are summarised below.

Vision

The vision for the North York Moors National Park is: "By 2040 the North York Moors National Park will be a resilient landscape at the forefront of addressing climate change and nature recovery. It will be a biodiverse, beautiful, and varied place that's proud of its cultural heritage, all of which lift the nation's health and wellbeing. It will be a place with a diverse, innovative, low carbon economy and home to thriving, welcoming local communities."

Arts and culture can play a significant role in enabling this vision, contribute to lifting the nation's health and wellbeing and inspire more people to connect with nature.

It is our ambition that the North York Moors National Park is a place where creativity thrives for the benefit of the environment, communities, and the nation.

Objectives

1. Utilise open spaces, landscape, art and creativity to benefit health and wellbeing.
2. Enable the creative sector to be thriving, creating jobs and opportunities.
3. Ensure everyone has the opportunity to be creative.
4. Make the North York Moors a destination for cultural tourism.
5. Create public platforms to highlight environmental challenges and empower people to make a difference.

The North York Moors National Park will deliver its objectives in partnership with artists, communities, and service providers in the immediate and surrounding areas, as well as exploring partnership opportunities with other National Parks further afield.

1. Introduction

The North York Moors has been a home and inspiration to some of the UK's greatest artists. From nineteenth century authors Lewis Carroll to best-selling author Philippa Gregory and internationally renowned artists Laura Knight, George Weatherill, Gillies Jones, Len Tabner and Peter Hicks the landscape is a source of creativity for many.

The strategy outlines a broad and holistic approach to arts and culture. It has been developed in line with the North York Moors National Park Management Plan and highlights ways in which creative activities can enhance people's experience of the National Park. The Inspired by... gallery is central to the framework but not an exclusive focus.

It is a live document and as such it will be updated and amended as needed to reflect the constantly changing landscape within which we live.

Arts, culture and creativity are considered here in their widest possible form. They will mean different things to different people. The areas which relate to this framework include:

Arts and culture	Heritage
Visual arts Crafts Music Theatre/performance Festivals Dance Photography & film Literature & libraries	Intangible cultural heritage (songs/traditions) Landscape Heritage sites

It is recognised that the North York Moors National Park is home to many artists and places of arts, heritage and culture. There are few heritage and arts assets directly owned by the National Park Authority therefore the Authority is seeking to act as a supporter, enabler and facilitator of creative activity by working in partnership with others.

Creativity and culture crosses over with many different areas of activity, including tourism, the creative industries and natural heritage. These areas are not the focus of this strategy. The following are outside the scope of this framework:

- Sports and sporting events
- Hospitality
- Food and beverages
- Tourism.

For clarification the map below outlines the areas where the North York Moors National Park Authority operates. While not within the boundaries of the National Park, the nearby towns and cities of Scarborough, Middlesbrough, Redcar and York are considered strategic partners for this strategy.



Map of North York Moors National Park

1.1 Background

The key objectives in developing this strategy were to:

- Clarify how the National Park Management Plan can be delivered through the medium of arts and culture.
- Identify current benchmarks and comparators.
- Develop an action plan which will enable the Authority to deliver its vision in partnership with other providers.
- Engage a wide range of stakeholders in the process of developing the strategy.
- Develop a framework which highlights where and how the aspirations of the Authority align with key potential external partners including Arts Council England, National Lottery Heritage Fund, York and North Yorkshire Local Enterprise Partnership and local authorities.

The development of the strategy is aligned with the Local Government Association’s (LGA) Cultural strategy in a box. Key questions which underpinned this work can be found in Appendix 2.

This strategy sets out a framework for how the North York Moors National Park can support and enable arts and culture. It is a working document which reflects the changing nature of creative opportunities in the area.

Specific activities which informed this strategy included:

1. Desk research: asset mapping and literature review of relevant documents. This included the North Yorkshire Strategic Framework for Culture and Scarborough Borough Council's cultural strategy.
2. The establishment of an arts and culture steering group. The steering group was established to provide external views and perspectives on arts and culture within the North York Moors. They will also oversee the implementation of this strategy. A list of steering group members is outlined in Appendix 3.
3. A broad consultation and engagement process took place through a series of interviews with people involved in arts and culture across the North York Moors, North Yorkshire and Tees Valley. A full list of those interviewed is outlined in Appendix 4. There was also an open survey which was completed by 245 people.
4. Benchmarking: a review of activity across the UK in which National Parks or open spaces are using arts and culture to deliver their core activity. This document highlights two case studies. Three further examples can be found in Appendix 5.
5. A site visit to Danby Lodge National Park Centre, including introductions to some of the gallery's volunteers, and meeting with local professional artists Peter Hicks, Paul Blackwell and Anne Thornhill.

The core project team consisted of Michael Graham, Catriona McLees and Sally Ann Smith from the North York Moors National Park and Mairead O'Rourke, Melissa Bentley and Kirsty Stickland from CultureRunner.

1.2 Special thanks

Thank you to everyone who gave their time to be part of a steering group, be interviewed or contributed to the survey. Your contributions have been essential in creating this pathway for creativity across the North York Moors National Park.

1.3 North York Moors Management Plan

The North York Moors Management Plan sets out a vision for the National Park and describes the objectives, policies and goals that the National Park Authority, other public bodies and stakeholders will pursue to achieve it¹. It highlights the key priorities for action over the next twenty years. The vision outlined is:

“By 2040 the North York Moors National Park will be a resilient landscape at the forefront of addressing climate change and nature recovery. It will be a biodiverse, beautiful and varied place that's proud of its cultural heritage, all of which lift the nation's health and wellbeing. It will be a place with a diverse, innovative, low carbon economy and home to thriving, welcoming local communities.”

¹ North York Moors National Park Management Plan 2022 - 2027

There are six key outcomes that are aspired to:

Outcome 1 – A resilient landscape at the forefront of addressing climate change and nature recovery.

Outcome 2 - A nature rich, more biodiverse landscape.

Outcome 3 - A landscape rich in heritage and highly valued for its sense of remoteness and tranquillity.

Outcome 4 – A place that lifts the nation’s health and wellbeing.

Outcome 5 - A place that supports a diverse and innovative low carbon economy.

Outcome 6 - A place of great beauty where local communities thrive.

Arts, culture and heritage have the potential, and are already playing a role across most of these outcomes and are crucial to creating a thriving local community.

Supporting text to Outcome 4 notes that:

Access to nature and cultural heritage can improve people’s health outcomes and play a preventative role in reducing illness. Extensive research has shown that engaging with the natural environment has positive outcomes for wellbeing for both people and communities, helping to prevent ill health. Involvement in arts and culture supports these outcomes and improve wellbeing generally.

Therefore, the focus for this strategy has been on how arts and culture can support the delivery of Outcome 4 and the following objectives:

- **Objective 12** - Create specific, targeted opportunities to improve mental and physical health and wellbeing by connecting people with nature.
- **Objective 13** – Increase awareness of, and access to, the National Park among underserved communities, particularly those in the surrounding area.
- **Objective 14** - Inspire the next generation to enjoy, learn about and care for the National Park, and support young people’s direct involvement in decision-making about its future.
- **Objective 17** - Work with businesses to establish regenerative tourism as a guiding principle and encourage visitors to make a positive contribution to the National Park.

1.4 Inspired by... gallery

To date arts and culture delivered by the North York Moors National Park Authority has either taken place within or through the Inspired by... gallery or been part of a wider heritage project. There has not been a central co-ordination of arts and culture across the National Park. The National Park Authority does not own any heritage or cultural assets (such as art collections or museums). It operates the facilities at Sutton Bank, Danby Lodge and the Spout House, a well-preserved 16th century, thatched cruck-framed house which was once the local inn in Bilsdale.

The Inspired by... gallery at Danby Lodge National Park Centre hosts changing exhibitions of work by artists and makers who draw their inspiration through their emotional response, and affinity with nature, the natural world, conservation and the environment. The gallery has grown in scale, reach, quality, and ambition since its founding in 2009. It provides opportunities for all artists from those who are internationally acclaimed to young and emerging artists embarking on their careers.

From panoramic vistas to seascapes, dramatic photography, unique ceramics, colourful textiles and artist-led courses and talks, there is a broad range of work on display and activities on offer. Alongside the exhibitions, a programme of arts and craft courses are open to people of all ages and abilities.

The space at Danby Lodge allows for changing exhibitions and events. The images below show how the gallery has developed.



Inspired by... gallery 2012



Ian Burke and Martin Fowler Exhibition 2017



Len Tabner Exhibition, 2021

Artwork including prints and photography, and artisan crafts, from ironwork to jewellery, are available for sale in the gallery shop and craft area. The gallery is one of very few commercial art galleries in the North York Moors area. There are a limited number of places locally where artists can sell their work.

The quality of work displayed at the gallery is exceptional and excellent relationships have been established with a wide range of artists in the area and beyond. It is seen as a hub of creativity and place where artists are supported and nurtured.

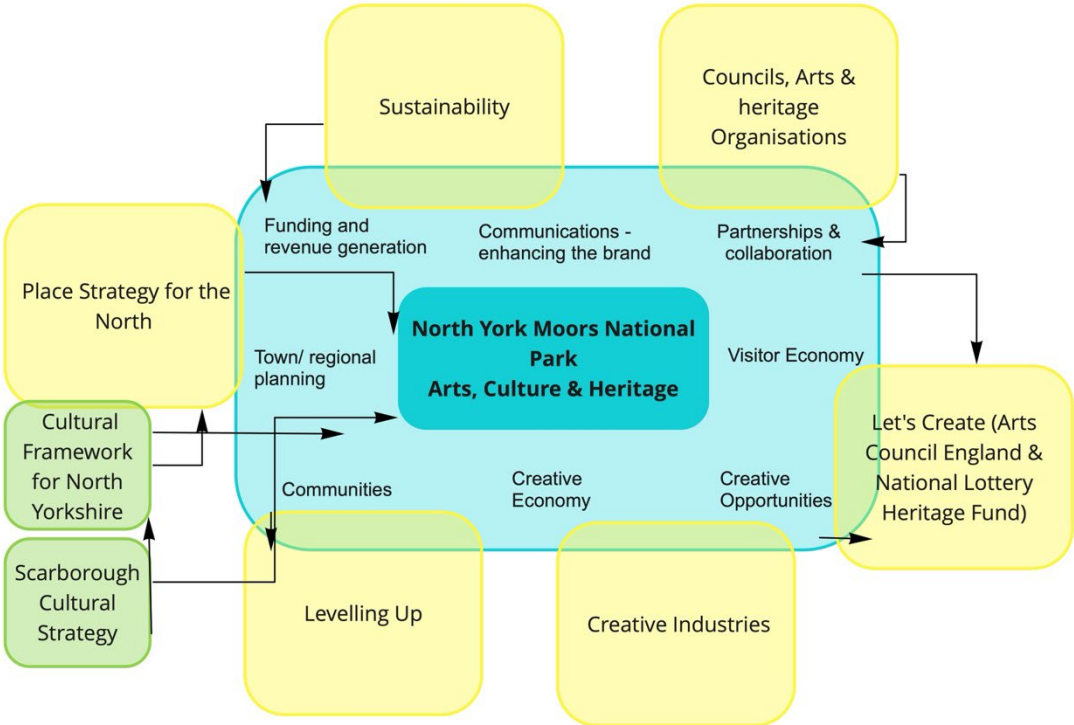
The gallery sits separately to the National Park Centre, it exists on its own rather than being integrated with the Centre. A holistic approach to arts and culture would broaden the reach of creative works. Having works displayed in areas beyond the gallery and engaging artists in activities and events would make overall for a greater visitor experience.

2. Context

The North York Moors National Park is home to many artists and creative professionals. Many have been featured within the Inspired by... gallery and on the National Park’s website.

There are a number of associated strategies and frameworks within which arts and culture is being considered across North Yorkshire and in neighbouring areas.

They specifically include the Cultural Framework for North Yorkshire and Scarborough’s cultural strategy. The North York Moors strategy for arts and culture sits within the context outlined below.



2.1 Arts Council England

There are nine confirmed National Portfolio Organisations for the funding period 2023 – 2026 based within or within reach of the National Park. They are:

- Middlesbrough Town Hall
- Stockton Arts Centre Ltd
- Stockton Borough Council Tees Valley Museum Group
- Stockton International Riverside Festival
- Tees Valley Arts
- Teesside University
- The Auxiliary Project Space
- Rural Arts, North Yorkshire
- North Yorkshire Moors Railway

Levelling up for Culture

Arts Council England recognises that investment in some areas of England has been too low and in response to this have drawn up a target list of 'Places for investment'.

Alongside this, for the period 2022-2025, Arts Council England will receive an additional £43.5 million from the Government (DCMS) to support 109 places. These places have been identified by DCMS as 'Levelling Up for Culture Places' and aim to benefit creativity and culture outside of London.

Tees Valley Combined Authority (Middlesbrough, Stockton, Hartlepool, Redcar and Cleveland and Darlington) appear on both lists, Priority Places for investment and Levelling up for Culture Places.

Participation

According to the latest Arts Council England data investment in arts and participation has been noted as follows:

Tees Valley Combined Authority

Average Annual Investment Per Capita (17/18 to 19/20): £5.73

% of population engaged in arts and culture (Active Lives): data not available

Ryedale

Average Annual Investment Per Capita (17/18 to 19/20): £2.43

% of population engaged in arts and culture (Active Lives): 55%

Scarborough

Average Annual Investment Per Capita (17/18 to 19/20): £11.12

% of population engaged in arts and culture (Active Lives): 50%

Hambleton

Average Annual Investment Per Capita (17/18 to 19/20): £3.06

% of population engaged in arts and culture (Active Lives): 57%

The Cultural Framework for North Yorkshire noted the following in relation to Covid recovery funding across North Yorkshire:

'During 2020 and 2021 the Department for Culture Media and Sport made £1.57bn Culture Recovery Funding available to organisations in grants and loans – in recognition of particular challenges faced by Covid. North Yorkshire saw 49 organisations successful in receiving grants via Arts Council England and the National Lottery Heritage Fund to a value of £5,968,923. This worked alongside the Government's furlough scheme and other local reliefs and grants.

2.2 Creative Industries

In 2017, the Office for National Statistics (ONS) estimated there were about 1.35 million people working in Great Britain's creative industries which amounts to 4.6% of the working population. Around 67,000 (5%) of these people were based in Yorkshire and the Humber which is 2.7% of the total employment in the region (ONS 2018). This puts the region eighth in terms of creative industries employment with a profile similar to that of Scotland.²

² <https://screen-network.org.uk/wp-content/uploads/2021/02/Mapping-the-Scale-and-Scope-of-the-Creative-Industries-in-Yorkshire-and-the-Humber.pdf>

2.3 SWOT Analysis of arts and culture

Strengths	Weaknesses
<p>The North York Moors - landscape</p> <ul style="list-style-type: none"> • Inspirational open spaces/rural landscape • Connection to nature • National Park status • Rich cultural heritage and folklore • Good bus and train links in some areas • Mixture of coastal and rural landscape <p>North York Moors National Park Authority</p> <ul style="list-style-type: none"> • Excellent education programme which is starting to link to arts and culture • Annual events programme including health and wellbeing • Strong marketing presence • Danby Lodge – the building <p>Inspired by... gallery:</p> <ul style="list-style-type: none"> • Excellent reputation and relationship with artists • Strong network of artists • Quality of artwork • Space for exhibitions • Flexibility of space • Commercial revenue • Commitment of volunteers 	<p>The North York Moors - landscape</p> <ul style="list-style-type: none"> • Rural location can increase isolation among residents and make travel challenging • Limited transport infrastructure • Few arts organisations • Compliance with national environmental regulation can impose limitations on events • Limited opportunities for young people • Lack of opportunities for the creative community (development, platforms and training). <p>North York Moors National Park Authority</p> <ul style="list-style-type: none"> • Art and culture not a traditional area of core business. • Limitations of venues (not built as arts venues). • Capacity to engage and investment in arts and heritage has been limited. <p>Inspired by... gallery</p> <ul style="list-style-type: none"> • Limited capacity within the gallery • Gallery location within Danby lodge has limitations (it's not a stand-alone gallery) • Gallery location only accessible by car for most of the year

<p>Partners</p> <ul style="list-style-type: none"> • Good working relations with local authorities and partners including: • North Yorkshire County Council • Redcar and Cleveland Borough Council • Middlesborough Council • Rural Arts Centre • North Yorkshire Moors Railway • Ryedale Folk Museum • Good relationship with funders including Heritage Lottery and Arts Council England 	<p>Partners</p> <ul style="list-style-type: none"> • No long-standing track record of working with strategic partners in the delivery of projects. • Have had limited Arts Council England engagement to date.
<p>Opportunities</p>	<p>Threats/ Risks</p>
<p>The North York Moors</p> <ul style="list-style-type: none"> • For arts and culture to be used as a means to highlight environmental issues. • For arts and culture in nature to be used as a means of supporting health and wellbeing of residents and visitors. • For arts and culture to provide employment opportunities. • To develop the cultural tourism offer. • Potential for additional investment by Arts Council England and other funders into arts in the area based on track record of relatively low levels of investment to date. • To better integrate arts and cultural heritage elements across the Authority. 	<p>The North York Moors</p> <ul style="list-style-type: none"> • Reductions in public funding – particularly arts funding may limit cultural and arts activity further. • The cost-of-living crisis will have an impact on how much discretionary spend people have and how many domestic tourists visit the area. • Environmental threats that could have a negative impact on the special qualities of the National Park may have an impact on partner and community engagement. • Young people leaving the area to pursue cultural careers elsewhere.

North York Moors National Park Authority

- To be a voice for arts and culture, and to promote these across the North York Moors.
- To connect arts and culture activity to heritage activity internally.
- To work with the Planning Department to identify opportunities for arts and culture in future developments.
- To apply for funding to help support an art and cultural offer.
- To position the Inspired by... gallery as the key hub for arts and culture in the National Park.
- To foster partnerships that will deliver the aims of the Strategy.
- To develop links between urban and rural areas.
- To further support local artists.
- To explore virtual tours/offers.
- Develop outdoor art work and trails.

Partners

- Be part of a strategic partnership that could be a convener for arts organisations, artists, councils and funding bodies.

North York Moors National Park Authority

- Reductions in funding which have a further impact on staff capacity and the ability to deliver on creative projects.
- Arts and culture is considered non-essential and overlooked in wider strategic planning. This would lead to less opportunities for people to engage in a rich cultural life.

Partners

- Partnerships fail to develop due to limited capacity on both sides to engage.

3. Consultation

“I think artists and creatives often seek out areas like a National Park to live because of the peace and the proximity of nature. They also need to live frugally often and may need to supplement their income with other work. The National Park should support them where possible as they are a great draw and often work with local materials or their artwork helps to interpret the landscape or traditional ways of life.”

- Survey respondent, 2022

3.1 Interviews

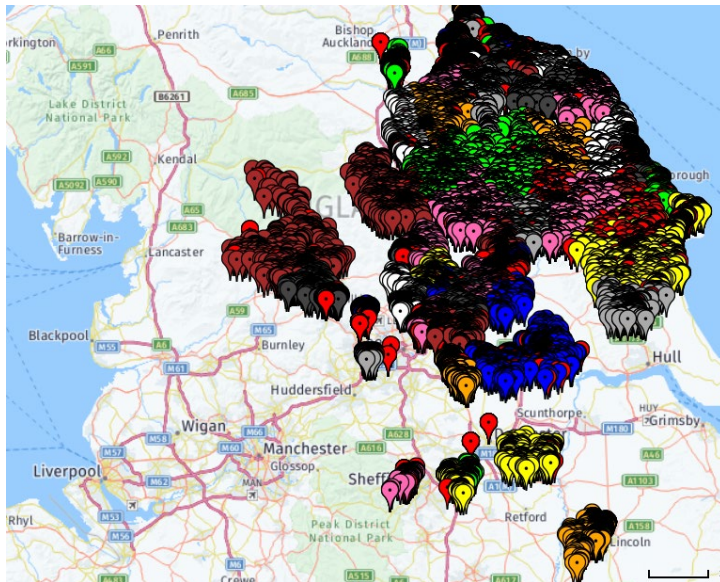
There were two elements of consultation undertaken as part of the development of this framework. A series of 1-1 interviews with representatives from local government, artists, strategic bodies and internal stakeholders. A total of 14 interviews were undertaken.

The key themes which emerged from the interviews were:

- Pride of place
 - Climate change
 - Health and wellbeing
 - Employment, education and training
 - Travel and regenerative tourism
 - Internal advocacy
- **Pride of place:** an overwhelming sense that there is a lot to be proud of. The North York Moors is an area of thriving creativity.
 - **Climate change:** That arts and culture can use creative means to deliver difficult messages.
 - **Health and wellbeing:** There may be opportunities for the National Park to engage with social prescribing work which is happening in partnership between Middlesbrough and Redcar and Cleveland.
 - **Employment, education, and training:** There are limited opportunities for employment in the area and a need to raise awareness and create opportunities in creative sectors.
 - **Travel and regenerative tourism:** More could be made of the Esk Valley railway train route and regenerative tourism offers opportunities for partnership working.
 - **Internal advocacy:** Art and culture needs to be viewed beyond the gallery walls and across all of the National Park’s activities as a means of achieving objectives.

3.2 Survey

Alongside the series of interviews, a survey was open for anyone to respond to. There were 245 responses to the survey and most respondents were from within or just outside the North York Moors (61% Yorkshire, 25% North East) as highlighted in the map below.



Location of survey respondents.

The respondents were:

- Majority women (62%)
- Older (70% over 55 years)
- White (93%)
- 10% had children at home but 40% regularly took children on days out

Key findings from this consultation process highlighted people's reasons for visiting. The top five being:



3.2.1 Cultural Engagement

67% of respondents were aware of the Inspired by... gallery. 83% rated the visitor experience as good or excellent, 83% also rated exhibitions as good or excellent and 84% rated the facilities as good or excellent.

Respondents were culturally engaged with 77% saying they visited other museums or cultural venues.

When asked which, a wide variety of venues across a large geographical spread were mentioned; many did not name venues but said 'lots', 'many in the local area' etc.

When specific venues were mentioned, these were the most frequent: Whitby art gallery / museum / Pannett Park (25), York art gallery / museum (17), Ryedale Folk Museum (16), Scarborough art gallery / museum (14), National Trust properties (12), MIMA (12), Helmsley (10), Yorkshire Sculpture Park (9) and the Hepworth (9).

Only 2% rated the current arts and culture offer across the National Park as excellent. However, 24% did rate it very good and 21% adequate, a similar number (20%) thought it was not enough and 21% were not aware of the offer.

Respondents were invited to comment on the arts and culture offer and the table below outlines the common responses:

Offer	Number of responses
Would like more / more variety / particular types of events	34
Needs more promotion / one central source of information	8
Not that interested / not what area is about	7
More spread out geographically	6
General positive comment	5
I don't have much awareness	3
Always lots on	3
Timing of events	2
Other	9

Respondents were asked how likely they would be to take part in a range of arts and cultural activities. The most popular were:








Families were the most likely to attend almost all types of events.

‘Not a massive fan of art, came walking, lucky find!, beautiful and inspiring space and paintings were just sublime, evoking inner and outer worlds simultaneously, inspired and impressive and I’m glad to have seen it, will be back.’ - Quote from visitor

‘Proud to have such a fantastic gallery in Yorkshire to show work, the landscape is my inspiration’. - Quote from artist

3.3.2 Priorities

The top five priorities chosen for the future arts and culture in the North York Moors National Park were:

-  Working with local communities
-  Exhibitions relating to the natural history
-  Development opportunities for young or aspiring artists
-  Working with schools
-  Events and activities

‘The Danby Moors Centre has a lovely room for talks or presentations (COVID aside, of course), a lovely café, and a lovely gallery, so among the various facilities there, I would have thought it would be possible to broaden the scope of things that the ‘gallery’ does (if, of course these things are of interest and make sense for the National Park to do). I also appreciate that the Dark Sky initiative (which I think is wonderful) is also doing some of this (and that’s great too).’ – Survey respondent

These consultation findings have informed the action plan which follows.

4. A Vision for Culture

The ambition within the North York Moors National Park is to position the National Park as a leader in how it engages with arts and culture.

The following statements are intended to be starting points for discussion and agreement amongst the steering group.

Vision

The North York Moors National Park is a place where creativity thrives for the benefit of the environment, communities, and the nation.

Mission

Culture and arts are harnessed for engagement, awareness raising and driving change.

Objectives

Using arts, culture and creative activities, the North York Moors National Park is setting out to:

1. Utilise open spaces, landscape, art and creativity to benefit health and wellbeing.
2. Enable the creative sector to be thriving, creating jobs and opportunities.
3. Ensure everyone has the opportunity to be creative.
4. Make the North York Moors a destination for cultural tourism.
5. Create public platforms to highlight environmental challenges and empower people to make a difference.

In setting out to achieve these objectives the National Park will also actively work to:

- raise the profile of the Inspired by... gallery
- improve partnership working
- increase commercial income to local businesses and the wider economy.

A logic model, which provides a framework for ongoing evaluation, is outlined in Appendix I.

5. Priorities and Action Plan

The North York Moors National Park Authority is ambitious in its aspirations for arts and culture. The outcomes and objectives outlined above form the core focus of activity for arts and culture across the National Park. They will inform decisions relating to activities and partnership working and align with the outcomes of the Management Plan. The Authority will act as an enabler and champion in supporting and developing creative activity across the North York Moors. Outlined below are the actions we will take to deliver the five objectives.

It is envisaged that each of these would be delivered in partnership with relevant local and national artists, service providers, communities, and supporters.

1. Utilise open spaces, landscape, art and creativity to benefit health and wellbeing.

The National Park will actively seek to engage in programmes which support health and wellbeing, including social and green prescribing. These will primarily be delivered in partnership with other local arts and health providers.

Open spaces will be used to benefit health and wellbeing through a lively programme of creative activities including:

- Exhibitions
- Talks, tours and workshops, drop-in activities such as the Happy postcards project.
- Events and demonstrations delivered in partnership with local artists and performers.
- Taking art to audiences that might not consciously visit a National Park – developing outreach programmes combining high quality art with health and wellbeing benefits.

2. Enable a creative sector which is thriving, creating jobs and opportunities.

The National Park will enable a thriving cultural sector by:

- Continuing a programme of high-quality exhibitions at the Inspired by... gallery
- Hosting artist in residencies (across a range of disciplines; music, dance, poetry, crafts and visual arts)
- Supporting artists through the provision of professional development opportunities
- Developing an online gallery
- Being a catalyst and supporting the provision of a permanent performance space in the National Park and/or pop-up venues

3. Ensure everyone has the opportunity to be creative.

The National Park will proactively look to engage people who are currently not visiting. There will be four areas of focus for this work:

- Adults under 35 (very few responded to the survey)
- Children and young people
- Families, as this was identified as an area where people were seeking more activity.
- Anyone with an interest in arts who is unable to visit the gallery, including older adults who are unable to travel.

4. Raise the profile of the North York Moors as a destination for cultural tourism.

The North York Moors National Park will be known as a destination for cultural tourism by:

- Coordinating marketing around events and themes
 - Showcasing an 'artist of the month'
 - Developing a walking sculpture trail which aims to increase health and wellbeing benefits
 - Sponsoring and promoting the arts and culture of the North York Moors and surrounding areas in targeted national and international campaigns
 - Leading on the development and promotion of cultural tourist trails working with destinations within reach of the North York Moors.
 - Supporting partners including DMO partners, York, Redcar and Cleveland North Yorkshire Open Studios and Ryedale Open Studios and others Yorkshire Coast BID
 - Further developing ambitious, innovative and exciting gallery programmes.
5. Create public platforms to highlight environmental challenges and empower people to make a difference.

Working with artists, performers and partners, particularly other National Parks and environmental bodies, the North York Moors National Park will raise awareness of climate change through exhibitions, events, talks and activities.

The National Park will look at how it can use the arts and the gallery more as a platform of communication to disseminate messages about its work.

5.1 Planning

The North York Moors National Park's landscape and cultural heritage has long been an inspiration to artists, with numerous examples of public art often providing additional public enjoyment and understanding of the special qualities of the National Park.

However, as in all development, the impacts and location of structures of public art need to be carefully considered and follow established planning considerations in cases where such development requires planning permission. A planning policy for public art is included in Appendix 6.

5.2 Resources

In realising the ambition of being a leading National Park for arts and culture, additional investment of time and funding is clearly needed. Any external partners and funders will want to see a commitment from the National Park.

To date the National Park has received external funding from Arts Council England, Coastal Communities Fund and the National Lottery Heritage Fund to support some arts and heritage project activity. This has included arts development work in Staithes, Sandsend and Robin's Hood's Bay.

5.3 Next steps

Following the adoption of the Art & Culture Strategy, the next steps will involve developing an action plan, which will enable the National Park Authority to deliver its vision in partnership with other providers.

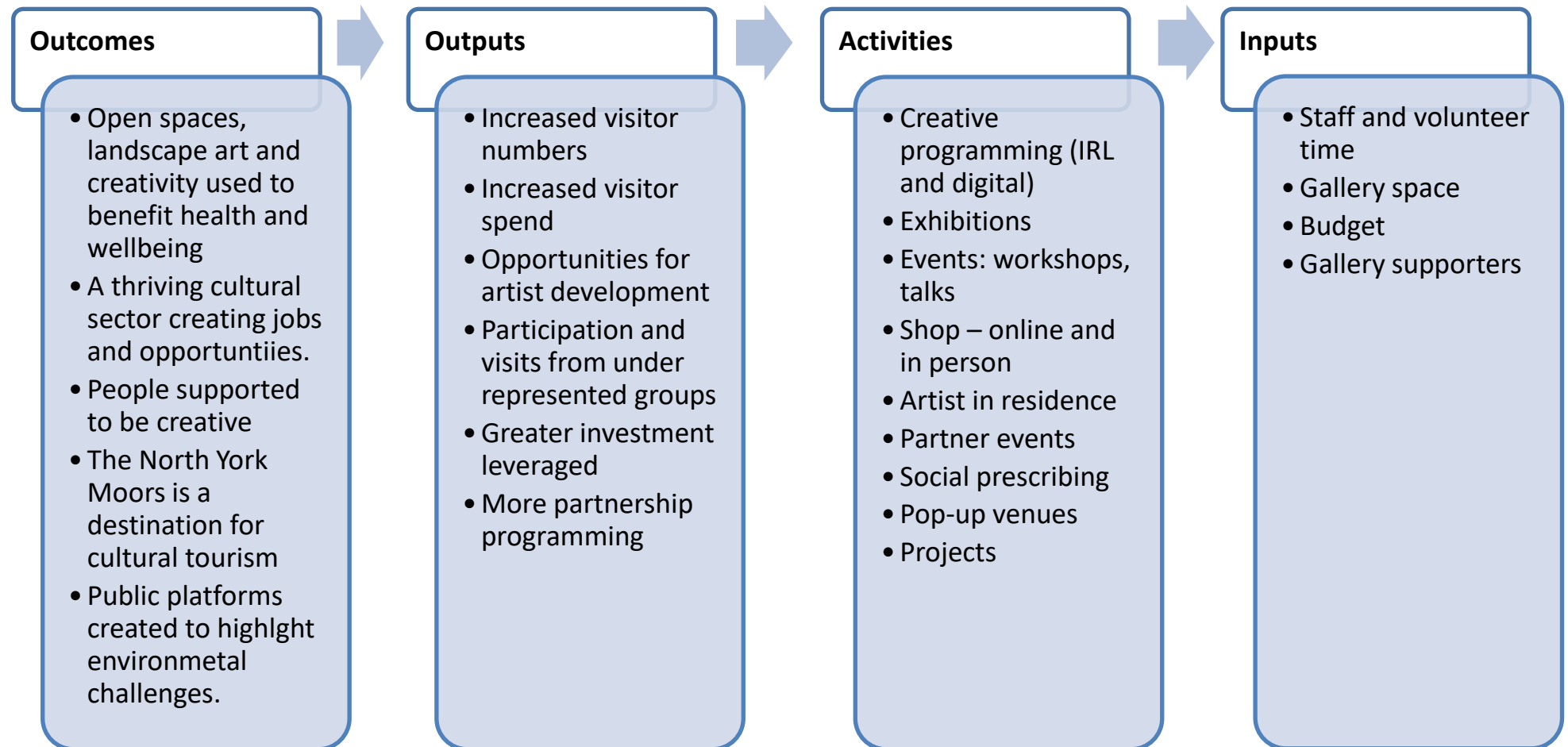
The action plan should also consider the recommendations from the National Park Authority's Health & wellbeing engagement strategy, particularly where the Art & Culture Strategy can enhance delivery.

It is recommended that the National Park Authority initially seeks to build partnerships to support the development and delivery of the following:

- **Events, exhibitions, displays, performances and awards (digital and in person)** of varying scales which support and promote environmental awareness.
- **Social and green prescribing**
- **Development opportunities for young artists:** working with We are IVE, the bridge organisation between education, arts and cultural youth sectors and other partnerships such as Tees Valley Arts, to develop initiatives for young people.
- **Development opportunities for artists and creative communities:** working with artists and art groups to research and develop the needs of the creative industry, including creating forums and networks, exhibition platforms, residency programmes and other opportunities, which are part-supported by the National Park and external funders.

Appendices

Appendix I: Logic Model



Appendix II: Key lines of enquiry

This document outlines the key principles underlining the development of the arts and culture strategy for the North York Moors National Park (NYMNP) and questions which will guide the project throughout. It can feel a little repetitive but is important to spend a bit of time getting these right as they will underpin all areas of future activity.

1. Project Objectives

Ultimately the aim of this project is to enable the development of a strategy which highlights the role of arts and culture in the delivery of the new National Park Management Plan.

The key objectives of the **development of the strategy** are to:

- Clarify how the new National Park Management Plan can be delivered through the medium of arts and culture. Specifically highlighting the role of arts and culture in:
 - improving health and wellbeing
 - increasing inclusivity and diversity
 - engaging a wide range of audiences and artists
 - reaching out to deprived communities surrounding the National Park
 - raising the profile of the gallery
 - improving partnership working
 - increasing commercial income to local businesses and the wider economy.
- Identify current benchmarks and comparators.
- Develop an action plan which will enable the Authority to deliver its vision and access external funding.
- Engage a wide range of stakeholders in the process of developing the strategy.

2. Key questions

The following questions are intended to guide the work undertaken in this project. They will inform: desk research, consultation, meeting facilitation of the steering group, the survey and focus group. They may not all appear in the survey.

The key questions have been aligned to the following headings:

- A. Context: what is happening in the local and wider area, what key strategic events and decisions will have an impact on the strategy.
- B. Current offer: what is currently on offer and what are the perceptions internally and externally of what is on offer. Do people know that NYMNP has an arts and culture offer?

- C. Challenges and opportunities: What are the key barriers to delivering arts and culture and to people accessing arts and culture? What potential areas can NYMNP explore?
- D. Strategy role: What role will the strategy play for NYMNP, for local artists, strategic partners, visitors of NYMNP and those who don't visit?

A. Context

- What is important to the NYMNP?
- What is important to the residents of the local and surrounding area?
- What is important to visitors?
- What key events, issues and drivers are taking place which may have an impact on arts and culture in the area?
- What other National Parks are doing interesting work in arts and culture?

B. Current offer

- What is the current perception of arts and culture within NYMNP?
- What is the current public perception of NYMNP's arts and culture offer?
- Are there any perceived gaps in an arts and culture offer?
- To what extent does the NYMNP use arts and culture as a means of:
 - improving health and wellbeing
 - increasing inclusivity and diversity
 - engaging a wide range of audiences and artists
 - reaching out to deprived communities surrounding the National Park
 - raising the profile of the gallery
 - improving partnership working
 - increasing commercial income to local businesses and the wider economy.
- What is on offer elsewhere that is comparable (local and beyond)?

B. Challenges and Opportunities

- What are the key barriers to delivering arts and culture at NYMNP?
- What are the barriers to people accessing arts and culture in the area?
- What potential areas can NYMNP explore which align with the management plan priorities?
- What can the Inspired by gallery... do more/less of?
- What are the most realistic options for NYMNP to explore?

D. Target and key audiences

- Who are the existing visitors?
- Who are the target audience?
- What are their motivations?
- Who do the visitor ambitions align with the masterplan?

E. Strategy role

- What role will the strategy play for NYMNP?
- What role will the strategy have for local artists, strategic partners, visitors and those who don't visit?
- How will NYMNP know if they are successful?
- How can NYMNP best maintain an investment and commitment to arts and culture?
- In what ways can NYMNP monitor and evaluate impact?

Appendix III: Steering Group Members

Name	Organisation/ Role
Elinor Morgan	Artistic Director, MIMA
Helen Welford	Curator, MIMA
Charlotte Nicol	Head of arts and culture - Middlesbrough Council
Laura Case	Head of Culture and Tourism, Redcar & Cleveland Borough Council
Lisa Storey	Cultural Development and Programmes Manager, Redcar & Cleveland Borough Council
Michael Graham	Director of Recreation & Wellbeing
Catriona McLees	Head of Marketing & Communications
Heather McNiff	Head of Education
Mark Kibblewhite	North Yorkshire CC
Max May	Independent
Charlotte Nicol	Middlesbrough CC
Alice Thwaite	Arts & Health Consultant
Elinor Morgan	Mima (Middlesbrough Institute of Modern Art)
Sally Ann Smith	Curator, Inspired by... gallery

Appendix IV: Interview consultation

Contact	Organisation
Sarah Burn	Head of Engagement Northumberland National Park
Sarah Oswald	North York Moors National Park Authority Member
Jane Cuthbert, Director	Whippet Up
James Beighton	Tees Valley Arts
Karen McGarrity (Operations Manager)	Redcar & Cleveland Voluntary Development Agency
Alice Sharp	Invisible Dust
Anna Salaman	We are IVE (Arts Council Bridge Organisation for Yorkshire)
Mary Owoo	We are IVE (Arts Council Bridge Organisation for Yorkshire)
Isabelle Ashcroft	WE are IVE (Arts Council Bridge Organisation for Yorkshire)
Lee Threadgold and Dawn	Animated Objects
Zoe Tolmie	Rooted in Nature Project Lead
Chris France	Director of Planning - NYMNP
Lisa Williams	General Manager, Esk Valley Railway Development Co.
Elinor Morgan, Helen Welford	Artistic Director, MIMA/ Curator, MIMA
Charlotte Nicol & Leanne Littlewood	Head of arts and culture - Middlesbrough Council
Laura Case & Lisa Storey	Culture and Tourism, Redcar & Cleveland Borough Council

Appendix V: Case Studies

South Downs National Park: 'We See You Now'

'We See You Now' is an inspirational project exploring diverse voices and connections to the beautiful South Downs landscape. The project is being led by writer and artist Alinah Azadeh, who has been commissioned by the South Downs National Park Authority as the first Writer-in-Residence for Seven Sisters Country Park and the wider Sussex Heritage Coast.

'We See You Now' is a two-year project running until the end of 2022 and is being supported by [Arts Council England](#).

At the heart of the project is a love for the iconic landscape and the desire to share the voices, reflections and experiences of Black, Asian & ethnically diverse writers, people of colour, people on the move and those who have been absent from the recorded history of the area due to class, gender, sexuality, disability, socio-economic or mental health barriers.

The project is supported by funding from Arts Council England as well as the National Park Authority, with partner support from [Writing our Legacy](#), [New Writing South](#), [ONCA](#) and [Enthum Foundation](#).

A key strand of the project is a series of National Park-led audio podcasts called "[The Colour of Chalk](#)" – with ethnically-diverse writers sharing their reflections on the landscape and a new podcast released every month.

Cairngorms National Park, Into The Mountain

Into The Mountain was a place sensitive performance project by artist and choreographer Simone Kenyon. Inspired and informed by the lyrical and embodied prose of Nan Shepherd's 1974 book, *The Living Mountain*, the project explored and celebrated women's relationships with high and wild places.

'Walking out of our bodies and into the mountain' is an invitation and gesture from Shepherd towards a collective experiencing of the Cairngorms, guiding us toward the possibilities for transformation and the more-than-human connections that can be made within these mountains.

- Simone Kenyon

Into The Mountain was informed by the projects exploratory workshops, outdoor education programme, mountain leader traineeships, talks and meets within the Cairngorms National Park, Moray, Aberdeenshire and the central belt of Scotland. It culminated in a place-sensitive performance journey presented within the Cairngorm mountain range in May 2019 for a live audience.

Through working directly within the unique environment of the Cairngorms plateau and with women living within the communities of the National Park, *Into The Mountain* celebrated women's encounters with mountainous environments, addressing both historical and current perspectives of gender and access in relationship to the Scottish landscape.

All aspects of the project were informed, created and delivered by women.

Art and the Environment, Miresbeck

'Our aim with Green Social Prescribing is to launch a project in 2022 showcasing the connection between us all to nature. We will be working with a group of international artists to showcase the global environment story and the work at Mires Beck Nursery to hopefully presenting an exhibition in Hull'

A grant was awarded to Mires Beck Nursery to run a weekly Green Art programme to support participants' mental health and wellbeing and engage people with nature and the outdoors.

Bournemouth Arts by the Sea is Bournemouth's annual celebration of art, culture, people and place that has been **running since 2011**.

The festival recognises the natural beauty of their coastal location and the work already taking place to safeguard the natural environment in the local area. They aim to build on this by reducing the festival's environmental impact, using their programming to raise awareness of global environmental issues and supporting local green projects and partners and helping artists, residents, businesses and visitors to take environmental action too.

Yorkshire Dales, Cultural Heritage strategy

'Cultural heritage, relates not just to the physical remains of the past, but to how we understand and gain significance both from those physical surroundings, and from intangible cultural factors. The cultural heritage of the Yorkshire Dales is consequently dynamic, and bound to the changing understanding and perspectives of its significance. The role of the National Park Authority and its partners is to understand these changes and manage them in a way that both complements and gives continuity to the distinctive character of the Dales.'

Appendix VI: Planning policy for public art

The current Local Plan does not include a specific planning policy to guide such developments but there are a number of relevant policy considerations and a general spatial planning approach that should be considered in providing pre-application advice and in considering permission for “landscape sculptures and public art”. Of particular relevance are Strategic Policy C – Quality and Design of Development and Policy ENV3 – Remote Areas. The following considerations should also be used.

Location

Public art is generally more characteristic of towns, villages and designed landscapes than of the broader countryside and the principle of new public art will be supported within settlement boundaries, though care is needed in relation to its potential impacts on the character of Conservation Areas and within the setting of Listed Buildings and other designated heritage assets.

Open Countryside Locations (Outside of listed Settlements in the Local Plan)

Development in the open countryside, especially within a Protected Landscape, requires special justification and in some areas is significantly restricted (see list below). Nevertheless, there may be cases where public art has a significant locational requirement, for example where it is closely related to either specific landscape features or characteristics or is linked to a locality through historical significance (e.g. the Lumberjills or Nissen Hut sculptures in Dalby Forest).

In such cases, support is more likely to be given to public art in areas of the National Park where there are existing visitor facilities and supporting infrastructure (e.g. visitor centres/car parks or other visitor attractions).

Support will also be given to structures that are constructed of local natural materials and are for a limited time period. Where planning permission is required such structures will be subject to time limited conditions.

Public art within existing traditional buildings will also be supported in principle and such a use is considered a good new use for redundant rural buildings (e.g. Andy Goldsworthy’s Hanging Stones sculptures within existing redundant buildings in the landscape).

Public art on promontory/landmark/iconic sites should be avoided to avoid competing with the intrinsic character and appearance of the Landscape.

Areas of particular constraint

Although proposals for public art, where it is subject to the planning process, will be assessed on a case-by-case basis according to relevant policies in the local plan, there are certain areas of the National Park, which are subject to significant policy protection because of their ecological or other special interest. Development in such areas is only permitted in exceptional circumstances or where it is necessary for their conservation management.

Proposals for public art in such areas is unlikely to be permitted (list not exhaustive):

- Section Three Conservation Map Moorland
- Sites of Special Scientific Interest
- Special Areas of Conservation/Special Protection Areas (International Biodiversity designations)
- Ancient Woodland
- Remote Area (defined in the Local Plan)
- Flood Risk Areas