Creative Coast
A case study in how the arts can support management of a natural World Heritage Site
Triassic 250 - 200 million yrs ago
Jurassic 200 - 145 million yrs ago
Cretaceous 145-65 million yrs ago

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Designed by Wired Canvas
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To find out more about the Walk through Time and the reason why the Jurassic Coast is a World Heritage Site go to www.jurassiccoast.org
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- **185 million years** recorded in 95 miles of cliffs
- **34** arts projects over 5 years
- Seen by more than **200,000 people**
- **5,000+** participants and volunteers
Chair’s Introduction

In 2001 the length of the British coastline from Exmouth to Studland was designated by UNESCO as a natural World Heritage Site – natural heritage so precious that it must be conserved, protected and passed on to future generations intact. The coast records 185 million years of the earth’s history in just 95 miles, telling the story of the Mesozoic era from 250 to 65 million years ago.

The designation led to an explosion of activity along the coast as local organisations got to grips with how this could impact positively on their work. In 2005 an Interpretation Action Plan was written which acknowledged the role of the arts as a way of engaging people with the Site. This led to an ambitious Arts Strategy which in turn led to the development of a multi-faceted Arts Programme.
This publication examines the programme, recording successes and lessons learned for others who are interested in applying this model in some way to their own work.

We would like to thank our arts partners for getting involved in this new way of working. They have produced some great art, from the small scale to the monumental and we have all learned a huge amount about partnership, collaboration and realising our ambitions through working together. Without them, this programme would not have existed.

We would also like to thank Arts Council England and all the other supporters who have contributed in various ways over the years. We would especially like to thank Dorset and Devon County Councils for contributing time, expertise and funding, and for having the vision to work across County borders in the true spirit of World Heritage.

And finally we look forward to watching this work progress through the Jurassic Coast Partnership and the new Dorset Loves Arts collaboration.

Chris Humphrey
Chair of the Creative Coast 2012 Steering Group
Executive Summary

UNESCO encourages World Heritage Sites to be managed through partnerships, believing that approach encourages their management to become part of the fabric of the communities in which they are sited. Typically, partnerships are formed of people from different sectors who have a stake in the Site – scientists, educators, tourism organisations, transport and others. The Dorset and East Devon Coast World Heritage Site (known as the Jurassic Coast) Partnership goes one step further than this, being, as far as we can tell, the only natural World Heritage Site in the world that builds the creative sector into its management.

Over the last five years Jurassic Coast Arts Programme partners* have worked in many fields from cultural tourism through participatory arts to arts and science collaborations. We have worked with people from all over the world and together have developed some great art which provides insight into this extraordinary place.

There have been 34 projects which all contribute in some way to managing the Jurassic Coast. These projects have so far involved over 5,000 participants and volunteers, and reached audiences of over 165,000 directly. Hundreds of thousands more have visited sites such as Durlston Country Park where there is now permanent art inspired by the Jurassic Coast.

The programme leaves behind increased understanding between the people who manage the Jurassic Coast and the arts sector. This in turn has led to better strategic planning across the sectors, and despite the difficulties that arts, heritage and science face in today’s economic climate, a commitment to continuing to work together over the next five years.

* See back page for full list of people who we have worked with in some way to deliver the Jurassic Coast Arts Programme.

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Etude at Jurassic Coast Earth Festival

Artist: Yukio Suzuki Company
Photo: Maisie Hill
Producers: Daisy Sutcliffe & Ayako Miyake
Key Observations and Recommendations

- **Clarity of purpose**
  Be clear about what you and all potential partners want to achieve.

- **Less can be more**
  Working in partnership produces rich work, often with wonderful unexpected outcomes, but takes a lot of time and energy, so start small.

- **Communicate**
  Tell the partnership and the wider world what you are doing and why.

- **The arts can support management of a naturally designated Site**
  Some management aims and policies can be approached through the arts and this often provides good value for money and new ways of looking at problems.
Why the arts?

Culture is integral to World Heritage. UNESCO is the UN’s cultural organisation, and the World Heritage Convention not only identifies cultural values for which Sites can be inscribed, but encourages all Sites to be treated as part of the cultural heritage of each locality, nation, and of the world.

The Outstanding Universal Value (OUV*) of the Jurassic Coast, was an integral part of the area’s cultural identity well before inscription as a World Heritage Site. The Arts Programme has built on this rich heritage bringing to life how the cultural sector can continue to explore World Heritage values and the OUV of the Site itself. It provided opportunities for creativity to be integrated into wider education, interpretation, conservation and awareness programmes to increase participation, engage different audiences and set a precedent for cross sectoral work especially given our OUV, between the arts and earth sciences. All of these then contribute in some way to protecting, conserving or presenting the Site for future generations.

“Involving artists and arts organisations in the Management of the World Heritage Site has given us a whole new perspective on how to achieve our aims and meet the obligations of the World Heritage Convention. There are some parts of Management, particularly education and communicating the OUV, where taking an artistic approach has enabled us to tell completely new audiences about World Heritage, and in very engaging and inspiring ways. Working with artists can provide a creative spark that will not only enhance the value of what you are trying to do, but can make you look at the way you undertake your work in a whole new light.”

- Sam Rose, Jurassic Coast World Heritage Site Manager

Moving Tides

Project Manager: Sarah Colwell. Photo: Dave Penman
Producer: Alan Rogers for the Olympic Torch Celebrations
Conservation and Presentation of the Site

Cross-sectoral work
The Site is managed by the Jurassic Coast Partnership, a non-
constituted group of stakeholders who are responsible for
writing, monitoring and reviewing the Management Plan. They
are supported by a small team who they charge with overseeing
the coordination of the agreed Plan. The Partnership has also
established a charity, the Jurassic Coast Trust.

The Partnership is primarily a conservation organisation,
which aims to protect, conserve and pass the Site on to future
generations. Many individuals and organisations are involved
from many different sectors. This gives access to many different
business models and funding streams and also makes savings as
mutual objectives are achieved through cooperation, reducing
duplication. The Jurassic Coast Arts Programme has focused on
developing art which increases understanding and awareness of
our OUV and the concept of World Heritage.

Learning Point: As people specialise, so does their language and
their view of the world. Take time to unpick this and make sure
that everyone understands the same thing from conversations
at the beginning of any projects.

* The Site’s Outstanding Universal Value is the reason for which it is inscribed
on the World Heritage List – the features that make it so special that it should
be conserved and protected for all humanity for all time. Dorset and East Devon
Coast’s OUV is basically its rocks, fossils and landforms: This falls under UNESCO
World Heritage Criteria (viii): The coastal exposures within the Site provide an
almost continuous sequence of Triassic, Jurassic and Cretaceous rock formations
spanning the Mesozoic Era and document approximately 185 million years
of Earth history. The Site includes a range of internationally important fossil
localities – both vertebrate and invertebrate, marine and terrestrial – which have
produced well preserved and diverse evidence of life during Mesozoic times.
The Site contains a range of textbook exemplars of coastal geomorphological
features, landforms and processes. The Site is renowned for its contribution
to earth science investigations for over 300 years and has helped foster major
contributions to many aspects of geology, paleontology and geomorphology. This
Site has continuing significance for many aspects of earth science research and is
a high quality teaching and training resource for the earth sciences.
**Conservation and Presentation of the Site** continued...

**Arts and Science**

*Do we learn about our world through rigorous scientific investigation or through reading poetry?*

We believe that the answer to this is both. Arts and science collaborations are a growing movement both in the UK and around the world. Scientists and science institutions need the general public to understand and support what they are doing. Artists and the art they make happens in a context and often relate to issues that are key to their generation, many of which currently relate to scientific research. Both, then, can benefit from working together. Artists provide a different route into understanding and caring about science; scientists have knowledge which is of interest to artists. Both can provide different lenses through which to view the familiar and the not so familiar.

Many projects in the Jurassic Coast Arts Programme tested how this worked in the context of a natural World Heritage Site primarily working with lay-scientists outside the research environment. They explored how the arts can play a role in managing a Site designated for science, what kind of partnerships are needed to make this work, and how these can be developed and supported.

**Learning Point:** Both the arts and science sectors can benefit from working together. These collaborations bring new perspectives to each other, drive innovation, build new audiences and ways of communicating with the wider world.

> “Art and science, the twin engines of creativity in any dynamic culture, are commonly thought of as being as different as day and night. This is a critical error. The partitioning of curiosity, inquiry and knowledge into specialized compartments is a recipe for cultural stagnation.”

> “What I appreciate about the Jurassic Coast [arts] projects is the space allowed here to consider the ‘agency’ of nature, not as a bundle of forces, materials and events awaiting human perception and analysis, but existing in and for itself.”
> - Professor Deborah Dixon (2012)
The arts have a lot more to offer World Heritage Sites than traditional interpretation. The arts can engage people emotionally with place, the stories about what creates it, and the concepts behind the World Heritage Convention.

World Heritage Sites also have a lot more to offer the arts than a beautiful venue or subject. The concept of World Heritage and the way that this manifests in places and in people holds no end of subjects for interested artists to explore.

Both the Jurassic Coast Partnership and the arts sector sought to increase the audience for their work through the Arts Programme. The theory was that audiences for arts would find out about the concept of the Jurassic Coast and the science that underpins it, and that people visiting the coast would have access to some great art. Our ambition was to introduce new people to both areas of work. Although this has been difficult to evaluate, the evidence that there is suggests that new audiences have been established for all partners.

The Jurassic Coast Partnership runs a very successful education programme. This focuses on helping teachers to effectively integrate the core values of the World Heritage Site into the Primary and Secondary curriculum. The Arts Programme has enhanced the delivery of creative approaches in scientific and geographical learning.

**Learning Point:** Applying a creative approach to education, interpretation and public understanding programmes is an effective way to ensure that your Site is known about, understood and remembered.

“My awareness and understanding of how creative learning can be employed in teaching science and geography has grown through having an Arts Coordinator in the team. The Education Programme has been enhanced through working with artists and arts projects that have supported our learning aims both in schools and at public events.”

- Anjana Ford, Jurassic Coast Education Coordinator

**Cabinet of Curiosities**

Artist: Forkbeard Fantasy
Producer: Dorset Museums Service
Conservation and Presentation of the Site continued...

Permanent Art on and close to the Site
The Dorset and East Devon Coast World Heritage Site is a long thin strip of cliffs and beaches, owned by many different landowners, and protected through a variety of UK conservation and planning laws. To help those who are interested in how the Site is presented, especially planners and engineers, we devised, in consultation with Public Art South West - a ‘Public Art Code of Practice’. *

This aims to create opportunities for artists and craftspeople to contribute to the built and natural environment whilst ensuring that all work is appropriate to a World Heritage Site. It outlines that we encourage temporary work or events which tread lightly on the land rather than permanent pieces. Our approach to permanent work is for artists to be integrated into new public realm developments, for instance interpretation centres, walkways, paths, bridges, street furniture, and car parks. The artist’s contribution may be identifiable as an artwork or may be integrated within an overall scheme or project.

Learning Point: Building artists into plans to develop areas near the Site including access points helps to ensure that these are unique and appropriate to the designation.

*Can be downloaded at: www.jurassiccoast.org/arts

Jurassic Journey
Artist & Photo: Ben Osborne
Producers: Artsreach and Villages in Action
Arts and environment / climate change

The communities in Dorset and East Devon are gateways to England’s only natural World Heritage Site. This gives these communities a unique vantage point from which to contribute to the ‘arts and environment’ and the ‘arts and climate change’ movements, both of which have now developed a significant body of work both in England and further afield.

The Jurassic Coast Earth Festival (page 26) was developed in part to use the designation of the Jurassic Coast to draw people’s attention to their relationship with nature and the impact of their behaviour on the environment which they inhabit.

Onboard Jurassic Airlines

Artist: Hartnell Creative  
Photo: Pete Wiley  
Producer: Jurassic Coast Earth Festival
Arts Development, collaborative models and the rural setting

Most natural World Heritage Sites are remote and their communities, where they exist at all, are dispersed and small. The arts in Dorset and East Devon are mainly similarly dispersed and small scale. One of the delights of a visit here is finding the little gems that no-one else knows about but it is hard for small scale work to compete with the British giants of culture to attract investment.

The concept of collaborative working is that the sector is stronger together, presenting its work as a coherent programme. One of the challenges is for each organisation to maintain its own identity whilst working with others to develop a collective identity. Both Dorset and Devon have been encouraging collaborative working since 2008 although they have employed very different models for this.

Formed in 2008 Dorset Loves Arts has run in tandem with the Jurassic Coast Arts Programme, supporting some of the collaborations developed to deliver the programme and providing a strategic framework for this approach to delivery. It is a collaboration of key arts providers, with over fifty participating members. It developed due to the need to address three key issues in arts development in Dorset:

- The need to embrace organisational change and build resilience through collaboration in the face of a rapidly changing funding climate.
- The collective need to reach new audiences and engage people who do not usually access the arts.
- The need to maximise the legacy of extensive investment in the area arising from the Cultural Olympiad.

Learning Point: Involve your local arts development organisations and agencies in your plans. They are likely to help you achieve your aims, raise money and communicate what you are doing.
Opportunities for international awareness of natural heritage

World Heritage Sites transcend political boundaries, being such important places that they belong to all peoples of the world for all time.

There are currently 962 World Heritage Sites around the world; 745 cultural, 188 natural and 29 mixed, with new sites being added every year at the annual World Heritage Committee meeting. This creates a large network of possible international partners who may be interested in developing work together that both raises the profile of their Site’s OUV and of the concept of World Heritage.

This was a recommendation from our Arts Strategy. We narrowed it down initially to only the natural World Heritage Sites, but delivery has proved difficult. As far as we know we are the only one which currently integrates the arts into strategic management. There has therefore been a lot of advocacy and explaining about what we are doing, why we are doing it and what we expect it to achieve, with few links made between our arts partners and similar organisations on or near to other natural Sites.

We were not able to prioritise the development of international partnerships as there was so much to do closer to home, but we did present Etude as part of the Earth Festival with our partners in Japan and meet with officials in Japan, Thailand, Singapore, Vietnam, New Zealand, Galapagos and at the IUCN, UNESCO, the British Council and the Asia Europe Foundation between 2008-12, and spoke to or had contact with many more. We will be presenting at the American Association of Geographer’s annual conference and, we hope, at the World Heritage Committee meeting in 2013. We hope that this will sow the seeds to grow the opportunity into a more useful network for practitioners world-wide who are interested in making work that explores the concept of World Heritage.

Learning Point: Raising awareness and understanding together of the importance of our World Heritage helps to conserve every Site and involves the public in passing this combined heritage to future generations.

Etude at Jurassic Coast Earth Festival

Artist: Yukio Suzuki Company.
Photo: Maisie Hill
Producers: Daisy Sutcliffe & Ayako Miyake
So what could we do and how?

There are different models that can be employed to incorporate the arts into the management of designated Sites. These are not mutually exclusive – any combination can be applied. The five most common are:

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<th>Description</th>
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<td>Commissioning</td>
<td>The Site as inspiration.</td>
<td>• A very clear way to work, but might miss a creative solution to your management issue by not involving the arts in the development stage of the project. This work can be shown on your Site and/or toured to other places.</td>
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<td>Deciding what project you want, and what it should achieve; writing a brief and commissioning an artist or group of artists to deliver it. This is usually done through a tendering process.</td>
<td>• Funding usually needs to be secured in full before the commission starts.</td>
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<td>• Time needed from Site experts to advise on and manage the commission – variable depending on the size of the project.</td>
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<td>Programming</td>
<td>The Site as a venue.</td>
<td>• The work might shed new light on your Site in some way, but is unlikely to be inspired directly by it, so the link with your Site’s OUV might be tenuous. This can be partially addressed through participation and learning programmes, and clever production.</td>
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<td>Seeing work that might be relevant and then bringing it to your Site. This is often done by an expert Programmer who seeks work out, but can also be done by the team who manage your Site.</td>
<td>• You only pay for the work to be shown rather than the development of the work, so your budget will go further.</td>
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<td>• Less time required from Site experts in development. If the link with the OUV is to be made clearly this will need some support.</td>
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| **Opportunistic** | Projects approach you which would happen anyway and ask if they can be associated with the Site. | 📢 These can work very well, especially if there is a policy to support arts work that helps to manage the Site. However, there is little opportunity for quality control, joint planning or to develop this work to strategically support your management aims.  
💰 There is often no requirement of a budget  
⏰ There is often no requirement of time beyond a conversation and sending of materials and logos. |
| **Integrating** | Building the arts into your planning and fundraising process thereby integrating them into relevant new projects such as new buildings, tourism initiatives, education projects. | 📢 You will need to learn how the arts can contribute to projects and this is often not in an obvious way. You will need to be open to your project changing. You could work with an arts adviser to be the voice of the arts in your management team.  
💰 This will add to your budget for your projects, but may open new sources of funding, both for the art itself and for the project more generally.  
⏰ You will need to build time into the planning stage of your projects to explore the possible role of artists and also some time to manage the process. |
| **Partnership** | Developing long term partnerships with artists and arts organisations through which projects are developed collaboratively. | 📢 This gives the richest results. An investment of time is needed especially at the beginning, but as mutual understanding between partners grows they will be able to become more actively involved in leading this area of work.  
💰 All partners will bring something to the table so your budget should go further with this model. You will raise funds together once you have identified a project, so will probably just need start up or development costs initially.  
⏰ This approach requires the largest investment of time. Time will be needed for supporting the fundraising campaign, integrating the project with other work that you are doing, and advising on the development of the work. |
What we did and why

There have been five key phases in the development of our work so far:

**2005** - Creative Coast Group developed as a working group of the Jurassic Coast Steering Group.

**2006** - Development and publication of the Jurassic Coast Arts Strategy.

**2007-8** - Securing funds for the development of a big programme of work leading up to the London 2012 Olympic and Paralympic Games.

**2008-11** - Coordinator employed as part of the Jurassic Coast Team hosted at Dorset County Council to develop and deliver the Jurassic Coast Arts Programme.

**2011-13** - Creative Coast 2012 delivered to ensure a legacy to the Programme. This phase was hosted by the Jurassic Coast Trust.

After research and consultation in 2005-7, it was decided that the Arts Programme should not be set up in competition with arts organisations but should provide additional support while we all tested a new way of working. This was due to concern about the scale of sustainable levels of arts funding to the area, and the high quality of work that was already produced locally by overstretched teams of skilled arts managers. Therefore, in order to encourage the most creative response and test a range of approaches and partnerships, we chose not to programme or commission work directly, but open up the opportunity as broadly as possible to the arts sector.

*Geology influencing local life*

*Photo: Jurassic Coast Team*

Chapel dating from the 13th century on the cliffs of Purbeck illustrating architecture influenced by the structure of the stone from which it is built.
The seed fund and development of the Forum

We did this by establishing a seed fund in 2008 totalling £123,000 to stimulate the creation of new work inspired by or interpreting the Site. Artists and arts organisations put forward projects which needed to have:

**Essential:**
- relevance to the Jurassic Coast arts strategy
- legacy
- audience & community engagement
- delivery capacity
- physical and intellectual access
- leverage of other funds

**Desirable:**
- cross-sectoral working
- partnership model
- environmental & sustainability messages

Projects were encouraged to apply for a low percentage of the total project costs. This led to a great richness of work, but made it hard to market coherently, or for collaboration to emerge between the various projects.

To address these points, the Creative Coast Forum developed in 2010, which holds annual or bi-annual events. These bring together our most creative minds to think about the Jurassic Coast and the wider issues that are highlighted by it: arts and earth science; climate change; international partnership; global values and local people. It is a network of scientists, artists, educators, local businesses, public bodies and arts organisations who encourage, support and deliver arts projects which connect people to the Site.

Some of the projects which applied to be part of the programme asked for seed funding, some did not. We began by allocating small amounts of funding to projects which were quick to respond to the call for work. In 2010 we allocated significant amounts of money to five larger and more strategic projects. Each project found match funding in different ways from different sources. Some support was offered to all projects in securing match funding either by talking to funders directly, writing supporting letters outlining the strategic framework for investment or by writing applications on behalf of partner projects. Over £1.5 million was secured as match funding by the partner projects.

**Key learning:** The open funding programme did not deliver the best
results as the learning about how the programme would be managed and what it was expected to deliver for the World Heritage Site had not yet taken place. We have developed shared learning with arts sector organisations and individuals over the last few years, which allows us to move towards a model which sits somewhere between partnership and commissioning and ensures outcomes which contribute to delivery of the Management Plan.

Learning Points

Choose your approach: Decide what approach or combination of approaches best suits your goals, your situation and your Site.

Manage expectations: Decide early on what your marketing, fundraising, audience development and participation plans are and who will do what.

Communicate: Tell the partnership and the wider world what you are doing.

Be specific: Either raise funding for specific projects at the appropriate time in their development, or if you prefer a general pot with wide criteria, leave enough time to assess thoroughly whether projects really address your management needs.

If you choose a partnership approach:

Clarity of purpose: Be clear about what all partners want to achieve, and take the time to explore what the common ground is and whether this partnership is the best fit.

Less can be more: Working in partnership produces rich work, often with wonderful unexpected outcomes, but takes a lot of time and energy at the beginning, so start small in order to develop a strong foundation.

Jurassic Underworld

Artist: Herbie Treehead
Photo: Jurassic Coast Team
Producer: Lyme Regis Fossil Festival

What we did and why continued...
Case Studies - some early projects

The case studies found here illustrate how different projects can be, and how every project is developed by different people in different circumstances. We hope that you will be able to draw on some of these projects to inspire you and give you insight into work that you are planning.

The Cabinet of Curiosities

Artists: Forkbeard Fantasy
Producer: Dorset Museums’ Service
Funding: Jurassic Coast Arts Programme,
Heritage Lottery Fund through Dorset Museum’s Service
Approach: Partnership

Aiming to bridge the psychological gap between the academic geology paper and the family day out on the beach, The Cabinet of Curiosities is an interactive museum cabinet which encourages children of all ages to explore the science of the coast. It was designed to fit in the boot of a car, is situated at the Lyme Regis Museum and available for other organisations to borrow.

‘...an automated degree course in geology with films, AV, minerals, hand lenses, rock samples, fossils, structural geology, Cretaceous overstep, the lot.’
- Visiting Professional Geologist

Universal Value

Artist: Charlie Morrisey
Photo: Pete Millson
Producer: PVA MediaLab

Working with the Arts Coordinator, PVA Media lab commissioned an artist to create three site-specific performance pieces in response to the concept of Outstanding Universal Value of the Jurassic Coast and what the phrase means to people. The commission started in West Bay over the Cultural Olympiad launch weekend (2008) and continued over a year.

‘Beautiful, sensitive, moving and evocative. I can’t wait to see the next two parts of the trilogy.’
- Audience member
Case Studies

Jurassic Journey

**Producers:** Artsreach and Villages in Action (both Rural Touring organisations)

**Artists:** Ben Osborne, Lal Hitchcock (sculptor), Matt Harvey (poet), Sammy Hurden (musician)

**Approach:** Partnership

**Funding:** The Fine Family Foundation, the Jurassic Coast Arts Programme, Dorset and East Devon AONB teams, East Devon and West Dorset District Councils, Arts Council England and the Heritage Lottery Fund

Between 2009 and 2012, award-winning photographer Ben Osborne, inspired by the geology, wildlife, culture, people and landscapes of the Jurassic Coast, recorded a visual and audio diary of his experiences as he travelled along it. Ben collaborated with other artists and took counsel from scientists, especially geologists. It became an exciting fusion of photography, digital imagery, music, poetry and sculpture made from flotsam and jetsam, and both an atmospheric audio-visual presentation and an exhibition entitled DEEP TIME were created. These toured rural communities in Dorset and Devon in 2011 and 2012. The show and exhibition have also toured throughout the UK.

‘This project was immensely satisfying on a number of levels. The location was packed with photographic opportunities which gave the project an immediate visual appeal. The passionate support (and funding) from the partners and supporters was immensely gratifying and definitely contributed to the overall reach of the project.’

- Ben Osborne, photographer and lead artist for Jurassic Journey

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Jurassic Journey

Artist & Photo: Ben Osborne
Producers: Artsreach and Villages in Action
Desert Crossings

Artists: Gregory Maqoma, Deborah Baddoo
Producer: State of Emergency
Approach: Partnership
Funding: Jurassic Coast Arts Programme, Arts Council England and State of Emergency core activity

This cross-cultural performance was a collaboration between UK based producers State of Emergency and South African choreographer Gregory Maqoma of Vuyani Dance Theatre. It was performed by a company of five dancers. Inspired by the parallels between the Jurassic Coast and the Skeleton Coast of Namibia, the work was created in direct response to Maqoma’s recent piece Skeleton Dry and explores and reflects on the two very different regions, which are united through the rocks on which they stand.

The piece has toured the UK twice and was also performed in South Africa. It is now part of State of Emergency’s repertoire and they continue to look for opportunities to present or rework it.

‘Desert Crossings puts the vastness of geological time into perspective while delving deep into what this means for human culture. It suggests a link between our cultural and natural heritage and our present; our common humanity with South Africa and Namibia; skeletons of species alive today with the fossils of those species no longer with us.’
- Sue Davies OBE, Chair of the Culture Committee of the UK National Commission for UNESCO

‘Working with the Jurassic Coast Team on Desert Crossings gave us an inspiring insight into the geological history of the Jurassic Coast and the evocative mysteries and stories that it revealed to us seeped into the creation of the work allowing us to exploit our creativity to the full. For me, this new perspective means that I will carry this awareness to all landscapes to which I might travel in the future.’
- Deborah Baddoo, Artistic Director, Desert Crossings
Case Studies

Mapping the Jurassic Coast and Coast Unearthed

**Artists and Producers:** Amanda Wallwork and Jeremy Gardiner

**Funding:** Arts Council England Grants for the Arts and Artists’ own.

**Approach:** Partnership

Amanda Wallwork and Jeremy Gardiner created a series of works that combined to form a panorama mapping the geology and archaeology of the Jurassic Coast.

Working in partnership with the Dorset County Museum, the artists used the museum’s extensive collections and archive to undertake a period of research to inform the creation of this new work. Investigating the landscape through its natural and human influenced history, the artists view their work as a form of map charting journeys in time as well as place. The exhibition was presented in Dorset County Museum, Bournemouth University’s Atrium Gallery and Black Swan Arts.

A further series of works, exhibited in summer 2012 at Bridport Arts Centre and linked to the Jurassic Coast Earth Festival, looked in detail at the rocks and strata forming this unique coastline and sought to express the unimaginable vastness of geological timescales.

‘The project gave the impetus and legitimacy for the artists to meet with relevant scientists.’
- (Artist, Mapping the Jurassic Coast)
Walk of Life

Artist and Producer: Helen Poynor
Funding: None requested
Approach: Opportunitistic

An ongoing programme of experiential workshops working creatively through movement in response to the inspiring environments of the Jurassic Coast. The workshops allow participants to experience the natural environment in a new way increasing their sensitivity to and awareness of both their surroundings and their own bodies. Workshops take place several times a year.

‘The work fosters a deeper connection with the land through the moving body. I feel that I have got to know the sites we have worked in along the Jurassic Coast more intimately than before. It is a completely different experience from walking ‘through’ a landscape.’

- Walk of Life participant
Case Studies

Inspiration Aspiration East Devon

Producers: DAISI
Funding: Devon County Children and Young People’s Services, Jurassic Coast Arts Programme
Approach: Partnership

Inspiration Aspiration East Devon was an arts in schools project. It used arts practitioners from a range of disciplines - writing, visual arts, film/digital media, music and dance. 13 schools across two communities explored their locality through its environment, history and culture. The work was inspired by the physical coast, the local cultural heritage (museums, archives etc) and local experts who specialise in the geology, wildlife and landscapes of the East Devon Area of Outstanding Natural Beauty and the Jurassic Coast.

‘[I learnt] much about Jurassic Coast’s and how we can link this into our work at school. And about using the local environment for creative inspiration.’
-Primary School Teacher, Inspiration Aspiration East Devon

‘The studentship has given me a valuable opportunity to engage creatively with the landscape and people of the Jurassic Coast and to be involved as an artist-researcher in the processional festivities of the 2012 Cultural Olympiad. At the same time, the research has renewed my commitment to the value of independent carnival festivity for local people as an expression of their diverse sense of community, identity and place.’
-Jonny Croose, PhD Student

Teachers on the beach
Inspiration Aspiration East Devon
Producers: DAISI
The Jurassic Coast Arts Programme Studentship

Partner: University of Exeter’s Cultural Geography Department

Funding: Arts and Humanities Research Council

Approach: Partnership

Supervisors: Academic: Dr Nicola Thomas, Dr David Harvey, and Dr Caitlin Desilvey.
Non-academic: Daisy Sutcliffe and Sam Rose

Students: Jonny Croose, Rose Ferraby and Fran Rylands (in order of start date)

The Arts and Humanities Research Council awarded an extended collaborative award to the University of Exeter and the Jurassic Coast Partnership for three PhD studentships taking place over five years. The overall theme of the extended programme is:

‘The Jurassic Coast and the arts of community engagement: heritage, science, policy and practice on a dynamic coastline’.

The programme aims to produce an in-depth investigation of the geographies of arts practice and policy through a sustained collaboration between the University of Exeter and the Jurassic Coast Arts Programme.

Studentship 1 (2010-13) ‘The practices of carnival: communities, culture and place’

Studentship 2 (2011-14) ‘Stone Exposures: Geobiographies of Stone on the Jurassic Coast’


Our relationship with our partners at Exeter has proved very productive, opening up new networks and theory to the Jurassic Coast Partnership and our arts partners. The research that the students has undertaken has fed directly into developing the Arts Programme and the wider work of the Partnership. We also held one of our Creative Coast Forums in partnership with the University of Exeter.
Flagship projects for London 2012

The Jurassic Coast Earth Festival

Artists: Richard Hartnell, Sarah Butterworth, Sally Watkins and Sue Palmer, Robin Hitchcock and John Hegley

Producer: Candida Blaker for the Lyme Regis Development Trust


The Jurassic Coast Earth Festival 2012 was a series of around 70 events which combined arts and science and which celebrated the Jurassic Coast, while the London 2012 Games were taking place.

The Lyme Regis Development Trust had developed and delivered Fossil Festivals since 2004 and it built on the partnerships developed from these and extended their remit to be part of Maritime Mix: London 2012 Cultural Olympiad by the Sea, bringing together the values of UNESCO and LOCOG.

The events took place along the 95 miles of the Jurassic Coast from Exmouth to Studland Bay. They began on 4th May and ended on 9th September. Events were divided into ‘flagship projects’ and ‘associated events’. Some events happened only once, others appeared along the coast a number of times throughout the summer.

- Flagship projects received funding and support in developing and promoting the work. These included Onboard Jurassic Airlines, The Pliosaur Cinema, 26&7 Bones and Time.

- Associated projects benefitted from being part of the festival’s publicity, but produced their events themselves.

The festival built new audiences and a stronger reputation for the Lyme Regis Development Trust and especially for their ongoing projects the Lyme Regis Fossil Festival and plans for a Jurassic Coast Field Studies Centre based in Lyme Regis.
Horace the Pliosaur
Artist: Sarah Butterworth
Photo: Maisie Hill
Producer: Jurassic Coast Earth Festival

Key statistics
- Audience: 36,200
- Number of events: 70
- Participants and volunteers: 244
- New commissions: 5

Onboard Jurassic Airlines
Artist: Hartnell Creative
Photo: Pete Wiley
Producer: Jurassic Coast Earth Festival
Flagship projects for London 2012

Exploratory Laboratory (ExLab)

Artists: Simon Callery, Proboscis, Simon Ryder, Mat Chivers, Zachary Eastwood Bloom
Producer: Carolyn Black for Big Picture
Approach: Partnership

The ExLab project developed visual arts and earth science collaborations that offered opportunities for visual artists to investigate the landforms and geological processes of the Jurassic Coast World Heritage Site, helping to highlight the issues of managing this dynamic and constantly changing coastline. ExLab was delivered in two phases. ExLab 1 ran in 2010, building the relationships necessary to deliver the larger ExLab 2, which was timed to present a high profile visual arts event in Dorset, leading up to and during, the 2012 Olympic sailing events in Weymouth and Portland. It also functioned as a pilot project for collaborative practices in Dorset, bringing together Big Picture* - seven established arts organisations in the county to share resources and skills, and stimulate vibrant visual arts activity across the county.

The new works were displayed for six weeks at seven sites across Dorset. As a largely rural county with few major arts venues, Dorset has limited opportunities for audiences to access contemporary visual art. The ExLab project set out to address this by commissioning innovative new work to be displayed in rural non-gallery locations, reaching out to new audiences for the visual arts.

Key statistics

- Audience: 24,494
- Exhibitions: 7
- New commissions: 5

* Big Picture organisations are: Artsreach, b-side, Bridport Arts Centre, Dorset Visual Arts, PVA MediaLab, Sherborne House Arts, Walford Mill Crafts.

ExLab: Portland Screw

Image & Artist: Simon Ryder
Producers: Big Picture
‘Working on the ExLab project has given us a much deeper understanding of how we as an arts organisation could engage on-going with some of the themes and issues relevant to the Jurassic Coast. We have also developed what we are confident will be lasting relationships with partners such as the National Trust.’

- Polly Gifford, Director, Bridport Arts Centre
Coastal Voices was an umbrella project linking the arts and earth sciences through the concept of ‘the voice’. It encouraged and stimulated communities in the South West to connect to their ‘place’, to examine and ‘voice’ the unique relationship with the geology and forces which shape our environment, and also to explore the ‘voice’ of the coast. It promoted international exchange and dialogue, and connected communities, amateurs and arts professionals. 1000 people came together to perform and work with professional and international artists between March 2011 and August 2012.

Four new 15-20 minute works / arrangements were commissioned for four areas of the site, in partnership with communities from these areas. These were:

- Poole/East Dorset - new arrangements of Nick Cave songs by composer Sonia Slaney
- Weymouth and the surrounding area - a new piece by composer John Surman taking us through natural forces and the Jurassic period, the works of Thomas Hardy and links with Brazil
- West Dorset/Lyme Regis – Local youth arts provider ‘B Sharp’ led a new song cycle by composer John K Miles (for B sharp) based on life stories of Lyme Regis residents, and previous work with musician Billy Bragg
- East Devon/ Exeter - a new piece written in response to the Jurassic Coast by composer Marc Yeats
‘The initial idea for Coastal Voices, a large scale participative choral project was inspired by the Jurassic Coast World Heritage Site. Bringing together the worlds of science and arts, the commissions connected and resonated with the communities who sang them and gave a greater awareness and understanding of the geology of the coastline. The project was complex and took a great deal of commitment by the organisations who came together to ensure its successful delivery. It was an inspired idea.’

- Elspeth McBain, CEO, Lighthouse, Poole

Key statistics

- Audience
  about 27,000

- Participants
  1000

- Performances
  5

- New commissions
  4

Coastal Voices

Photos (left & above): Maisie Hill
(Left) Marc Yeats leads the group from Exeter at the Lighthouse, Poole.
(Above) Singers in Weymouth learn new music/
Flagship projects for London 2012

Art in the Public Realm

Artists: Sans façon, Michael Fairfax, Gary Breeze and Lulu Quinn
Producer: Cleo Evans from Dorset County Council’s Arts Team for the Jurassic Coast Partnership
Funding: Arts Council England, Jurassic Coast Arts Programme, Dorset Engineering, Dorset Countryside, Dorset AONB, Fine Family Foundation, Heritage Lottery Fund
Approach: Partnership

These projects were developed as examples of good practice to illustrate the Code of Practice for Art in the Public Realm. Audiences for these works are harder to measure as many hundreds of thousands will engage with them on some level every year, but many will not associate them with the arts.

The Geoneedle at Orcombe Point
The Geoneedle was commissioned as a marker for the western most end of the Jurassic Coast World Heritage Site. It displays the rocks found along the coast in order, both creating a beautiful and memorable object, and illustrating the ‘Walk through Time’ displayed naturally in the rocks which form the Jurassic Coast.

Charmouth Bridge
Artists were appointed to work collaboratively with Dorset Engineering Consortium to produce a bridge that is fitting to its location, as opposed to off the shelf bridges.

Charmouth Bridge
Artist & Photo: Sans façon
Durlston Castle and Country Park

‘Look round and read great nature’s open book’
- Anonymous quote carved into a rock in the Park.

Durlston Castle and Country Park has recently undergone a major renovation. Artist Lulu Quinn was appointed to work as an integral member of the design team to work on concept development of the redevelopment of the nineteenth century folly which is now the centrepiece of Durlston Country Park, and a Jurassic Coast interpretation centre. The artist sat on the panel to appoint the architect. She has since been commissioned to produce ‘Diversity’ a piece of interpretation, glass panels listing all the diverse species that have ever lived on the park. Some of this makes up the wall surfaces in the new restaurant.

Stone carver Gary Breeze was commissioned to develop and make the timeline which leads up to the door of the castle, giving the visitor new perspective of the scale of geological time.
The Jurassic Coast Arts Programme was underway before we heard of the successful London 2012 bid. The sailing and windsurfing events took place in Weymouth Bay, off the Jurassic Coast and so the plans for a Cultural Olympiad helped us to secure significant funding. They also brought the vision to take a risk and try a new way of working, and gave the project a timeframe.

The Jurassic Coast Earth Festival, Exploratory Laboratory and Coastal Voices were all created to animate the Jurassic Coast during the period of the Games, providing an insight into the stunning setting for the sailing and windsurfing events, and the processes that created the venue. There were many other Cultural Olympiad projects that we were involved with at various stages of their development. Some of these were:

Carnival and Moving Tides
Carnivals along the Jurassic Coast were identified in 2007 as being very active and interesting models for arts development. Links were explored with other natural World Heritage Sites which had strong carnival traditions. The Jurassic Coast was also an interesting subject for local carnival design. As described on page 13 the international links were not possible to develop within the timeframe of our work. However, the new carnival developed for Weymouth and Portland, Moving Tides, made some superb costumes inspired by the Jurassic Coast’s biodiversity of the Mesozoic and present times. Jonny Croose’s PhD looks at carnival development in more detail.

Inside Out Dorset
This festival of ‘extraordinary events in extraordinary places’ was developed in 2007. There was a smaller event in 2008 and the festival then became biennial. It programmes works which show audiences a different perspective of Dorset’s extraordinary places. In 2010 they produced ‘Rock Charmer’ as part of the Jurassic Coast Arts Programme, a collaboration between Finnish accordionist Kimmo Pohjonen and Dorset based company Paper Cinema. This was inspired by and shown at Winspit on the Jurassic Coast.

Battle for the Winds
This was the flagship project for the 2012 Cultural Olympiad in Weymouth and Portland. Performers were gathered from across the seven counties of the South-West region of
England and beyond to create a stunning piece of outdoor performance. It took place throughout the region culminating in a performance on the beach in Weymouth where there was a finale of 2012 people wading into the sea with fire torches to represent the releasing of the winds to power the Olympic sailing and windsurfing events. A central character, Doldrum, was inspired by and created from the rocks of the coast as an antihero, attempting to prevent the winds with their erosive properties from blowing.

‘Creating a vision to engage artists and communities with the Jurassic Coast was an inspired decision and we have reaped the rewards in the commissioning of high quality art for audiences and participants along the coast. Activate is very proud to have been part of the Jurassic Arts Programme.’
- Kate Wood, Executive Director, Activate (Inside Out Dorset producers)

**Doldrum**

Artists: Cirque Bijou and Desperate Men
Photo: Maisie Hill
Producers: Desperate Men, Cirque Bijou and The Jurassic Coast Earth Festival
Acknowledgements

Jurassic Coast Team
Sam Rose (Team Leader)
Richard Edmonds (Earth Science Manager)
Sally King (Visitor Manager)
Anjana Khatwa Ford (Education Coordinator)
Daisy Sutcliffe (Arts Coordinator 2008-11)
Ben Wyer (Programme Coordinator 2006-10)
Sam Scriven (Earth Science Adviser)
Julia Pulman (Marketing & Communications Officer)
Alex Potter (Policy Assistant 2010-11)
Lesley Garlick (Devon County Council)

Extended Creative Coast Team
Daisy Sutcliffe (Creative Coast 2012 Coordinator - 2011-13)
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Mark Smith (Project Assistant 2012-13)
Mary Schwarz (External Evaluator 2009-13)
Katie Venner (Creative Coast Forum Facilitator 2011-13)
West Mead Creative (Creative Coast Forum Facilitator 2010)
Sharon Goble (PR Consultant 2011)
Tandem (PR Consultants 2011-13)
Chris Huxley and Crystal Johnson (Consultants 2007)
Jo Morland and Peter Mason (Consultants 2005/6)

Creative Coast Group 2006-11
Sue Kay (Chair 2006-9)
Pippa Warin (Chair 2009-11)
Chris Humphrey (Chair 2011)
Sam Rose (Jurassic Coast Partnership)
Mike Hoskin (Dorset County Council)
David Whitfield (Devon County Council)
Alan Rogers (Weymouth and Portland Borough Council, 2008-11)
Jude Allen (West Dorset District Council)
Julia Wright (Independent Artist & East Devon resident)
Nick Green (Arts Council England, 2010-2011)
Pat Pryor (Dorset County Council 2006-8)
Val Wilson (Exeter City Council 2010-11)
Nickola Moore (Poole Borough Council 2010-11)

Creative Coast 2012 Steering Group 2011-13
Chris Humphrey (Chair)
Sam Rose (Jurassic Coast Partnership)
Sibyl King (Jurassic Coast Trust)
Mike Hoskin (Dorset County Council)
Our thanks to the Trustees and staff of the Jurassic Coast Trust as accountable body for this work.

Funders
We would like to extend our thanks to all who have funded this programme, large and small, for your contribution towards its success.

References
Prof Deborah Dixon (2012) -
A Wonder-full Geomorphology; Creative Coast
Keynote speech available at:
www.jurassiccoast.org/arts
Stephen Wilson (2010) - Art and Science Now,
Thames and Hudson
Partners

We have worked with a huge range of people in developing this work. The following list is those people who we have gone on to develop a project with, or who have contributed significantly to the overall development of the project. We would also like to extend our thanks to all those who have contributed in any way at any time.

Jurassic Coast Earth Festival and the Lyme Regis Fossil Festivals: Candida Blaker, Marcus Dixon, Kimberly Clarke and the whole team at the Lyme Regis Development Trust, Richard Hartnell, Sarah Butterworth, Sally Watkins and Sue Palmer, Lyme Regis Museum, Marine Theatre, Herbie Treehead, Desperate Men, Forkbeard Fantasy and all the volunteers. Exploratory Laboratory: Amanda Wallwork, Polly Gifford, Yvonne Gallimore, Christine Fletcher-Jones, Andrew Stooke, Jem Maine, Julie Penfold, Carolyn Black and Diana Hatton at Big Picture, Tom Freshwater and the teams at the National Trust properties in Purbeck and Burton Bradstock, Ali Tuckey and the team at Durlston, Coastwatch, B-Side and Sherborne House Arts, and all the volunteers. Coastal Voices: Kate Burrough, Elspeth McBain and the whole team at Lighthouse, Poole, and Serious Music; Marc Yeats, Alan Rogers, Jo Morland and the numerous people involved in the early development of the project. AHRC Studentships: Dr Nicola Thomas, Dr David Harvey and Dr Caitlin Desilvey; Jonny Croose, Rose Ferraby and Fran Rylands and the rest of the team at Exeter University. Universal Value: Julie Penfold, David Rogers, Marc Yeats, and the rest of the team at PVA MediaLab, and Charlie Morrissey. Mapping the Jurassic Coast and Coast Unearthed: Amanda Wallwork, Jeremy Gardiner and Dorset County Museum. Earthscapes: Amanda Wallwork and the rest of the team at Sherborne House Arts and Bridport Arts Centre. Carnival Development: Kate Wood, Amy Eastwood, Wendy Petitdemange, and the whole team at Activate Performing Arts, Alan Rogers, Fran Williams, Ayvin Rogers and all the members of B Sharp and the Magic Drum Orchestra. The Rock Charmer: Kate Wood, Simon Chatterton, Bill Gee, Cleo Evans, Nick Beard and the whole team at Inside Out Dorset, The Square and Compass, and Dorset Wildlife. The Cabinet of Curiosities: Tim Britten, Chris Britten, Penny Saunders and the whole team at Forkbeard Fantasy and David Tucker at Dorset County Museums’ Service. Bog Standard or Beautiful: Cleo Evans at Dorset County Council and Maggie Bolt at Public Art South West, Long and Kentish Associates, Lulu Quinn, Gary Breeze, Sans façon, Michael Fairfax, and John Hayes, Ali Tuckey and the rest of the Dorset Ranger Service, Devon County Council, and Dorset Engineering. Inspiration Aspiration Partnership: Ruth Cohen, Liz Hill and the team at DAISI, The Exmouth and Axe Valley pyramid schools and the artists and advisers. Jurassic Journey: Ben Osborne, Ian Scott, Roger Werner, Martin Cooke, Delphine Jones, Yvonne Gallimore and the teams at Artsreach and Villages in Action. MEMO Project: Seb Brooke and the team developing the MEMO project. Walk of Life: Helen Poynor. Lunch: Tina Ellen Lee and Anna Ledgard. Desert Crossings: Deborah Baddoo and the rest of the team at State of Emergency. Battle for the Winds: Jon Beedell, Richard Headon, Billy Alwen, Julian Bracey and the rest of the team and volunteers. Cultural Olympiad links: Richard Crowe, Nick Green, Alan Rogers, Tracy Samy, Lisa Worthington, Simon Williams and the rest of the Maritime Mix team. Creative Coast Forum Events: Sian Ede, Marcus Dixon, Susan Russell, Professor Deborah Dixon and Quentin Cooper and everybody who came to a Forum event for their contributions to the development of the work.
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