Creative Coast
A case study in how the arts can support management of a natural World Heritage Site
Table of contents

1  Contents, Introduction and Executive Summary
6  Why the arts?
14  So what could we do and how?
16  What we did and why
19  Case Studies - Early projects
26  Case Studies - Flagship projects for London 2012
36  Acknowledgements

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
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.

Etude at Jurassic Coast Earth Festival

Artist: Yukio Suzuki Company
Photo: Maisie Hill
Producers: Daisy Sutcliffe & Ayako Miyake
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.
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
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
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  
*Producer:* PVA MediaLab  
*Funding:* Jurassic Coast Arts Programme, Arts Council England through PVA MediaLab core activity  
*Approach:* Partnership

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

Universal Value

*Artist:* Charlie Morrisey  
*Photo:* Pete Millson  
*Producer:* PVA MediaLab
Mapping the Jurassic Coast and Coast Unearthed

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: Opportunistic

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

Walk of Life

Artist: Helen Poynor
Photo: Annie Pfingst
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


Approach: Partnership

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

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.