



PUBLIC ART COMMISSIONING PLAN FOR
Weymouth
and Portland

2012

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Executive Summary

The privilege and good fortune of hosting the sailing events of the 2012 Games gives Weymouth and Portland the opportunity to achieve lasting legacies beyond 2012. The Cultural Olympiad is an integral part of the Games and Cultural Celebrations is one of the five strategic flames of Team South West's Legacy Strategy for 2012. Weymouth and Portland have the enormous responsibility of representing Dorset and the South West Region to the rest of the World. What viewers and visitors see and experience in Weymouth and Portland will create their first impression of the whole region. **2012 Olympic Games as a catalyst for change** sets out the vision for what needs to be done and how.

The consequences of the position that Weymouth and Portland finds itself are twofold:

1. Weymouth and Portland needs to raise its standards in all areas up to an international level of quality. The art, design and architecture it commissions between now and 2012 needs to be of the highest quality, produced by the best in their field.
2. Weymouth and Portland cannot achieve this alone. Not only funding support is required but crucially the support of specific expertise to lead projects. Expertise in the public art, design and architecture fields must be brought in from across the region to ensure that procurement routes produce the best quality outcomes. Weymouth and Portland must be open to new ways of working in these extraordinary times.

Previous Cultural Olympiads

The examples we have given of other Olympic Cultural projects and events set the standard to which Weymouth and Portland must aspire to and exceed. The examples of other Cultural Olympiads from Barcelona, Sydney and Athens are described. Here we can see how public art has been used as an integral part of regeneration to give a strong sense of identity to a place. Also how temporary public art can be used to create exciting and dynamic events that draw visitors to explore the area further by following routes.

Themes

The themes we have developed through consultation and which tie in with other relevant strategies, provide a structural foundation on which the various project proposals in this strategy are based. Two overarching themes, the **Jurassic Coast** and **Inspiring and Involving Young People**, are put forward in line with the key objectives of many organisations working in the region. Five further themes are suggested:

- Animate and Humanise Public Spaces
- Tourism and Regional Image
- Olympic Celebrations
- Focus on Sustainability
- Centre of Marine Excellence

As a group, these themes provide Weymouth and Portland with the opportunity to create lasting legacies from hosting the 2012 Games in terms of developing cultural infrastructure, inspiring a younger generation, increasing tourism and economic regeneration. They also allow Weymouth and Portland to showcase the landscape, culture, attractions and uniqueness of the region to the rest of the World.

Proposals

We have developed a wide range of public art proposals which are grouped according to their main theme. Key regeneration projects which at the time of consultation had no artist involvement have been examined and opportunities for artists' design and collaboration have been identified.

The first is the regeneration of **Weymouth Esplanade** for which a masterplan has already been completed. We recommend that the masterplan be reviewed and that an artist lead on the festive lighting scheme, and an architect/artist collaboration be commissioned to create unique landmark buildings for the Tourist Information and Beach Rescue centres.

The **Ferry Terminal/Pavilion Site** is another major regeneration scheme which would benefit from the involvement of artists in the design of the public spaces, in order to bring a stronger cultural dimension to the new high quality development. This site has also been identified as the most promising on which to locate an iconic landmark structure.

Portland Marina/Osprey Quay is another mixed use regeneration scheme but with a variety of developers involved. With the National Sailing Academy based here and the Olympic athletes staying on this site, a temporary celebratory work for the Olympics should be commissioned.

Three other major projects in development are the **Weymouth Relief Road**, the re-landscaping of **Weymouth Railway Station** forecourt and the Connect2 Sustrans project to improve access to the **Coastal Path**. The first two offer a fantastic opportunity for innovative public art projects which would create strong first impressions for visitors arriving by road or car. The third would be greatly enhanced with the involvement of artists in interpreting the Jurassic Coast along the route, and offers the potential to create new artworks in Portland stone.

New **World Heritage Site interpretation centres** along the Coast are proposed to have artists involved in their design and interpretation material and the Durlston Castle case study offers an excellent example to follow. Putting an artist on the **X53 Jurassic Coast Bus** will give people a further incentive to use sustainable means of transport and a truly memorable experience.

Temporary projects to celebrate 2012 are proposed such as **Video Shorts**, which could be part of Video Nation, one of the UK wide project themes for the Olympiad. The **Fun of the Seaside** comprises of a number of artist installations and interactive games to celebrate the heritage of the seaside but with a contemporary twist.

| Proposals for permanent, integrated public art | Theme | Delivery partners and organisations to consult with |
|--|--|---|
| Weymouth Esplanade Artist Design Lighting | Animating and humanising public spaces | Weymouth & Portland BC, Weymouth & Portland Partnership, SWRDA |
| Tourist Information and Beach Rescue Centres | Focus on Sustainability | Weymouth & Portland BC, Weymouth & Portland Partnership, SWRDA, RNLI |
| Weymouth Esplanade Artist Designed Kiosks | Animating and humanising public spaces | Private sector, Weymouth & Portland BC |
| Weymouth Railway Station | Animating and humanising public spaces | Dorset Design and Heritage Forum, Dorset CC, SW Trains, Network Rails, SWRDA |
| Coastal Path | Animating and humanising public spaces | World Heritage Site Team, Dorset CC, Sustrans, South West Coast Path Team, Natural England, Weymouth & Portland BC, IVY, landowners, Crown Estate, Friends of Rodwell Trail |
| Weymouth Pavilion / Ferry Terminal Site | Animating and humanising public spaces | Howard Holdings Plc, Weymouth & Portland BC, Weymouth & Portland Partnership |
| Weymouth Relief Road | Tourism and Regional Image | Dorset CC, Skanska UK Plc |
| World Heritage Site Interpretation Centres | Tourism and Regional Image | World Heritage Site Team, Weymouth & Portland BC, SWRDA |
| Portland Marina / Osprey Quay | Centre of Marine Excellence | Private sector, SWRDA, Weymouth & Portland BC |

Proposals for standalone permanent public art

| | | |
|-----------|----------------------------|--|
| Icon | Tourism and Regional Image | Howard Holdings Plc, Weymouth & Portland Partnership, ACE SW, Weymouth & Portland BC |
| Art Hotel | Tourism and Regional Image | Private sector |

Proposals for temporary public art

| | | |
|---|----------------------------|--|
| Winter Light Festival | Tourism and Regional Image | Weymouth & Portland Partnership, Weymouth & Portland BC |
| Video Shorts | Olympic Celebrations | Weymouth College, Culture SW, Weymouth & Portland Partnership, Dorset CC |
| Fun of the Seaside | Olympic Celebrations | Weymouth & Portland Partnership, Culture SW, Weymouth & Portland BC, LOCOG |
| Artist Designed Beach Huts | Olympic Celebrations | Weymouth & Portland Partnership, Weymouth & Portland BC, Culture SW, LOCOG |
| Artist Designed Deck Chairs | Olympic Celebrations | Weymouth & Portland Partnership, Weymouth & Portland BC, Weymouth College |
| International Sand Sculpture Symposium and Puppet Theatre | Olympic Celebrations | Weymouth & Portland Partnership, Culture SW, Weymouth & Portland BC, LOCOG |
| X53 Jurassic Coast Bus | Focus on Sustainability | World Heritage Site Team, First Hampshire & Dorset, Dorset and Devon CC. |

Meeting Strategic Objectives

The proposals in this strategy meet the strategic objectives of the 12 for 2012 Legacy Strategy as well as other organisations' strategic aims and objectives by increasing community participation in cultural events, creating a strong and distinctive identity for the area and by making transport systems more attractive for users. Public art projects have the potential to act as a stimulus to new community initiatives by involving residents in the design process and the creation of landmark and iconic works of art will be an added attraction to those visiting Weymouth and Portland for the first time.

Next Steps

Implementing the proposals is a complex task which we have set out in a framework which the Arts Development Officer, Jurassic Coast Arts Coordinator, County Design Promoter and Major Commissions Manager can use to move the projects forward with the support of a public art steering group. The three former posts are already funded but funding will need to be quickly found for the last post if opportunities are not to be lost. The formation of a public art steering group is crucial to the success of these projects and the membership and powers of this group will need careful consideration. The role and tasks of the various coordinators and the public art panel in the next development stage are outlined here and the project partners and funders are listed for each proposal.

The curatorial expertise required in order to achieve the best outcomes from these projects must be written into the procurement routes and the different options for the selection of artists are outlined.

As well as proposal specific tasks there are more general tasks to be undertaken which would encourage and facilitate the commissioning of public art now and in the future. Work needs to begin now to develop a

public art policy for Weymouth and Portland which would lead to the securing of funding from the private sector through a percent for art policy and the production of a brochure giving guidance to developers regarding commissioning public art.

Funding Sources

Where possible we have sought to provide information about potential funders for the public art proposals. These sources can be used to top-up funds already in place or to be match funders for projects which currently have no funding allocated to them. Funding will need to be applied for each project separately. The recently announced fund for Seaside Regeneration to be administered by CABI is a timely fund for Weymouth and Portland, but private sector funding should also be sought for projects that are successful in becoming part of the official Cultural Olympiad.

Conclusion

Weymouth and Portland have been given a one off opportunity to showcase their unique blend of architecture, marine heritage and the Jurassic coast when the world eyes turn to them in 2012.

Public art can play an important role in helping to make this event a distinctive and memorable experience for residents and visitors alike by involving them in an exciting programme of creative events and permanent commissions.

Time is short and action must be taken immediately if some of the most significant proposals in this strategy are to be implemented.



2

Introduction

On 6th July 2006 the Olympic Committee announced that London had won the bid to host the 2012 Games. Weymouth and Portland could also join the celebrations that day as the host venue for the sailing events, based around the National Sailing Academy at Osprey Quay on Portland. That initial excitement has not faltered and there are great hopes for the region to enjoy lasting economic benefits from the event. Local businesses and the hospitality industry will benefit not only during the event but throughout the four years running up to the 2012 Games as teams will be training here.

Team South West, the South West England Directorate established to secure a lasting legacy from the London 2012 Olympic Games and Paralympic Games, is now working with Arts Council England South West and Culture South West to develop a world-class Olympic cultural programme for Weymouth and Portland.

In August 2007 a steering group comprising of Arts Council England South West (ACESW), Public Art South West (PASW), South West Regional Development Agency (SWRDA), the Weymouth and Portland Partnership, Weymouth College, Weymouth and Portland Borough Council, Dorset CC and the Creative Coast Group of the Dorset and East Devon Coast World Heritage Site, commissioned this public art commissioning plan for the Cultural Olympiad in Weymouth and Portland.

In commissioning this strategy, ACE SW aims to achieve a public art legacy for the region, and locality, of international standard. TEAM South West aims to achieve an iconic public art project for the region as a lasting legacy and the Jurassic Coast Arts Strategy also recommends that options for marking the Jurassic Coast and /or the London 2012 Games with an iconic public art commission be examined.





Outline costings are given for each proposal, however these would be subject to revision at the time that detailed briefs can be developed. Budget estimates have been arrived at by looking at comparable projects elsewhere but this is not a guarantee that the proposals as stated can be achieved within the budget. A list of appropriate funding sources have also been researched that can be targeted for specific proposals.

In preparing this document a number of people have been consulted and the proposals include recommendations for working with the community. However, further consultation with the community will be required and proposals tested.

Recommendations for ways forward in terms of implementing the proposals have also been made and these include training current staff, the formation of a public art group and the appointment of a consultant to work in the interim period between the completion of this strategy and the commissioning of artists.

Our brief was to develop a public art commissioning plan taking into consideration the opportunities arising from hosting the Olympics, the associated regeneration plans of Weymouth and Portland Borough Council, and the development of the Jurassic Coast as a World Heritage Site. The proposals developed in this document include integrated permanent works, temporary works and events, and also identifies roles for artists within design teams.



3

3. Context

Weymouth and Portland have significant natural assets, being located on the Jurassic Coast which has World Heritage Site status. The 95 mile stretch of coast now known as the Jurassic Coast is England's first natural World Heritage Site, with rocks recording 185 million years of the Earth's history. Chesil Beach is a natural wonder and Portland stone is known throughout the world and has been used for buildings of national and international importance.

As well as walking along the coast, Weymouth and Portland offer a host of other outdoor activities such as sailing and other water sports, bird-watching, angling, riding and climbing. There is also a wealth of history associated with the area and preserved historical buildings include Portland Castle, St George's Church, Tudor House, Nothe Fort, the Pier Bandstand, as well as the long line of Georgian terraces along the Esplanade, to name but a few.

The history of Weymouth and Portland is closely tied with the sea. Portland Harbour is the largest artificial harbour in Britain. Ships have set sail from here to fight the Spanish Armada, and to fight in WWII. Ships also set sail with emigrants to North America who were to settle in Weymouth, Massachusetts. There are three lighthouses on Portland and numerous stories of shipwrecks, pirates and smuggling.

Contemporary developments in Weymouth and Portland are in the



process of making the area a centre of marine excellence and it would seem that the future prosperity of the area will continue to be closely tied to the sea. Weymouth Bay and Portland Harbour are widely recognised as the finest sailing waters in the UK and the new National Sailing Academy has been selected as the venue for the London 2012 Olympic sailing events. Adjacent to the Sailing Academy, a new marina is being built at Portland as part of the regeneration of that site since the closure of the Royal Navy Air Station. A new marina is also planned for Weymouth at the ferry terminal site, which is yet another regeneration scheme to include a hotel, housing and retail as well as a refurbished theatre and new World Heritage Site interpretation centre.

Since the heyday of George III when Weymouth was developed as a seaside resort for the healthy activity of swimming in the sea, the trend for foreign holidays has resulted in a decline of the town as a seaside resort (the fate of most British seaside towns and not unique to Weymouth). A large portion of visitors are on a second holiday rather than their main holiday and further tourism statistics can be viewed in the Appendices. Tourism is seen as a vital part of Weymouth and Portland's economy and many strategic policy objectives are to find ways to extend the season and to capitalise on the Jurassic Coast's status as a World Heritage Site.

Funding from the HLF's Townscape Heritage Initiative is enabling



Weymouth and Portland BC to repair and preserve the stock of historic buildings. Changing the image of the place from a run down seaside resort to a fashionable and attractive destination will be heavily dependent on how the town 'looks'. Contemporary art and design, new lighting schemes, and well kept buildings will send out a positive message to both local residents and visitors that the place is undergoing a transformation.

3.1 Cultural Context

The Pavilion Theatre in Weymouth is one of the main cultural centres in the area but in terms of visual art there is no public art centre or gallery in Weymouth or Portland. The nearest contemporary art galleries are the Arts Institute in Bournemouth, the Study Gallery in Poole and the Bridport Arts Centre. However there is a strong desire locally to re-open the art gallery in Weymouth and this might be achieved before 2012.

There is little public art in the area, the most notable work being the land artwork by John Maine on Portland which is maintained by volunteers of the Chiswell Trust. There are various works in Portland stone along main roads, and Tout Quarry on Portland has a number of site-specific works by various artists, including Antony Gormley.

Until recently there was no Arts Development Officer in Weymouth and Portland. ACE SW is currently building the arts infrastructure in Weymouth and Portland in partnership with the Weymouth and Portland Partnership and Weymouth College, and since August 2007 an Arts Development Officer has been housed on behalf of WPP at Weymouth College. This post has been created specifically to coordinate arts projects and events for the four year period of the Cultural Olympiad. The post carries a wide responsibility for many artforms, including public



art, and will be able to take forward only some of the proposals in this document. Additional staff resources will be needed in order to coordinate and manage all the proposals outlined here.

The Jurassic Coast has an arts strategy and work is already underway to implement this strategy. ACE SW is working with Dorset and Devon County Councils through a post to develop the Jurassic Coast Arts Strategy which includes Weymouth and Portland in its area. This post of Arts Coordinator for the WHS is soon to be filled, and its remit will include fundraising and partnership working to develop arts projects along the 95 mile stretch of coast. This member of staff will be able to take forward proposals described here which are relevant to the Jurassic Coast. This post will also be supported by an arts officer in Dorset CC



who will be seconded to the WHS team on a 0.6 part-time basis.

Furthermore, a new post being created shortly by the Dorset Design and Heritage Forum, a County Design Promoter, will have a remit to manage a number of key public art projects in Dorset and it is hoped that this post will also be able to take on the coordination of at least one of the proposals in this document. Day to day project management of many of the proposals will need to be contracted out to project managers and this has been costed into all project budgets listed in this document. These three posts and the supporting project specific management are vital to maximise the potential offered by 2012 and take forward this strategy.

Weymouth College has a strong art and design department with courses offered for GSCE, A-Level, BTEC, Foundation studies and degrees. There are a large number of voluntary organisations with little or no funding but with the resource of enthusiastic and committed volunteers. With some organisation centrally, many of these groups could be linked through the same project, to work together within a larger and better funded project than they would otherwise have access to.

There are also many community venues and outdoor sites suitable for hosting artists and art events. For example, community centres on Portland, the seawall in Portland, the Esplanade in Weymouth, and church halls.

From an economic point of view, investing in cultural tourism, which is not dependant on the weather or season, would attract new visitors. By diversifying what is on offer in Weymouth and Portland, and communicating that effectively through marketing, tourism will expand in a sustainable way.

4

4. 2012 Olympic Games as a catalyst for change

Weymouth and Portland is at a crossroads and has some hugely important decisions to make regarding its future. The area needs a change of image in order to remain economically competitive in the 21st century, to increase tourism, retain, develop and attract creative talent and business investment, and to ensure that Weymouth and Portland are places where people want to live.

Will it choose to exploit to the full the scope of change that 2012 offers? Surely it must or else 2012 could simply be a temporary bulge rather than a sea change in long term economic prospects.

The world will be watching what happens on screen during 2012 and Weymouth and Portland has the opportunity to burn indelible images into the eyes of the spectating millions and return to the sort of prosperity that built its grand Georgian Esplanade.

This could mean developing built form images of art and architecture that live up to the standards that the Esplanade set in its heyday. These images of the new Weymouth and Portland will travel the world before, during and after the Games and will greatly influence investment decisions large and small.

It will have an impact on who invests in businesses in Weymouth and Portland, who generates employment because of the improved quality of

life for staff. It will impact on who visits Weymouth and Portland and how much they spend, what quality of life the residents can expect and what future prospects can Weymouth and Portland offer its young people.

Just like an individual, the health of a place depends to a large extent on self esteem. Give Weymouth and Portland something to be really proud of and it will thrive. Moreover, everywhere else will sit up and take notice and feed that resurgence.

How this strategy breaks down into individual actions:

- Each new or refurbished key building, whether large and small, should be world class and stand comparison with anywhere in the UK or overseas. This is a World Heritage Site; the world is watching and will judge.
- The dramatic Esplanade should become the venue for contemporary interventions by the most creative artists and architects of the generation to match the ambition of its splendid Georgian backdrop.
- Arts trails and attractions will reinforce connections throughout the area encouraging people to access this dramatic landscape by sustainable means.



5

5. The example of other Olympic Cultural projects and events

Each Olympic Games Organising Committee is required by the International Olympic Committee (IOC) to organize a Cultural Programme. Under the guidelines of the IOC, the Games are preceded by a four year cultural and educational programme, which can be used to build community support and involvement. That celebration which continues throughout the year of the Olympics is known as the Cultural Olympiad.

The following examples are primarily of events and projects which occurred in the main Olympic host city rather than satellite towns. However, Weymouth and Portland ought to aspire to the quality of these programmes rather than be concerned with quantity or try to compete with London. With all the regeneration schemes and new developments in Weymouth and Portland happening within only a few square miles, the impact of related and integrated public art projects will be all the greater.

Previous Games have sought from their Cultural Programme one or more of the following objectives:

- 1) acknowledgement of the city's artistic and cultural capacities,
- 2) improvement of the city's cultural services,
- 3) showcase of the country's cultural diversity,
- 4) international projection and
- 5) change of image. (Garcia 2002)

The themes and artistic programming of Olympic cultural programmes have varied from being national to international festivals, and from being more popular and accessible in their nature to being elitist events.

Cultural Olympiads have also had different themes for each year. For

instance, at Barcelona it was 'Cultural gateway' in 1988, 'Year of Culture and Sport' in 1989, 'Year of the Arts' in 1990, 'Year of the Future' in 1991 and the 'Olympic Art Festival' in 1992.

Atlanta also covered a wide range of subjects during the four years of festivals, arranged into two main themes:

'Southern Connections' at a national level, and 'International Connections'.



5.1 Barcelona 1992

The aims of Barcelona's Cultural Olympiad were to show the artistic heritage of the last 2000 years in Barcelona; to show the value of Barcelona's contemporary contribution to the arts, and to demonstrate Barcelona's commitment to the environment.



Large scale visual art exhibitions included, in 1988, an exhibition to show the architecture and town planning projects underway which were related directly or indirectly to the organisation of the Games. The exhibition received over 350,000 visitors. A second version of this exhibition was opened in 1990, designed to explain the impact of the Olympic project on the city, and to show progress. A video made by Manuel Hueriga, *Barcelona 1993, Journey to the Future*, explained the contents of the exhibition through an imaginary trip around the Barcelona of the future. A parallel photographic exhibition, *Barcelona'90*, was a compilation of the changes to the buildings and landscapes of the city in recent years.

In 1990, The Golden Square and Modernism



exhibitions, were both about art at the turn of the century, which has given Barcelona much of its character. There was also a historic

signposting project, where commemorative plaques were placed on outstanding historic buildings of the city.

In 1991 the major exhibition was *Casa Barcelona*, which was really a design project aimed to create a style for Barcelona homes in the nineties. In 1992 the Olympic Art Festival reached its climax with several exhibitions and events designed to complement the sporting events.

Public art was commissioned for the 'Configuraciones Urbanas' project, which commissioned works by Juan Muñoz at the Plaça del Mar, by Lothar Bauamgarten at the Moll de la Barceloneta, and the iconic stacked cubes by Rebecca Horn at the maritime promenade.

The Cultural Olympiad in Barcelona was also used 'to improve the cultural infrastructure of the city, not only in terms of equipment, but also in the training and qualification of a large number of specialists in cultural administration and the popularisation and conservation of cultural heritage.'(Official report Barcelona 1992) To this end, the School Workshop was set up. After months of training a number of students worked on the major exhibitions organised by the Cultural Olympiad and



the School Workshop also conceived and produced their own exhibition, *Cities of the Future in the Comic*. The legacy of the School Workshop was that a cultural services company was set up afterwards, with student workers and teaching staff, supported as part of a programme of aid for local job creation ventures.

The Cultural Olympiad was extended to include the Olympic subsites. In order to carry out cultural activities at these places a number of agreements were signed between the Cultural Olympiad and the district councils, defining the projects which would take place within the framework of the Cultural Olympiad and allocating the appropriate funds. Some sites organized new arts festivals, others extended festivals which they were already doing. Events included concerts, art competitions, street sculptures, exhibitions, and a biennial for young artists, to name but a few.

Lessons to be learnt include:

- using the Olympics as a catalyst for physical regeneration
- not to be afraid to celebrate local distinctiveness
- project a contemporary image while acknowledging the past
- using the Olympics as a catalyst for social regeneration, improving the infrastructure of human resources through training.

5.2 Sydney 2000

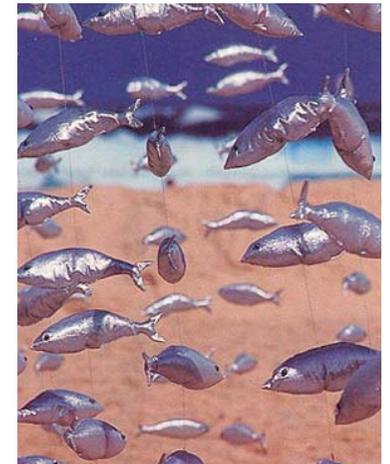
The objectives of the Sydney Arts Festival were to:

- give expression to Australia's place in the world as it approached the 21st century,
- define who Australians are,
- showcase the physical qualities of the Australian environment and its profound influence on our culture and the arts.

The Festival highlighted the excellence and uniqueness of Australia's art and culture; it celebrated indigenous heritage and contemporary Aboriginal and Torres Strait Islander culture. Promotional brochures emphasized that the Arts Festival was about demonstrating "the best of the arts in Australia and the Oceanic region to ourselves and the rest of the world and to leave a legacy of awareness of the wealth of talent we possess" (Garcia 2003)

1997 The Festival of Dreaming. This year included events such as exhibitions and special commissions involving overseas indigenous artists to celebrate the world's indigenous cultures particularly those of Australia.

1998 A Sea Change. This year included many



events, concerts and publications including 'Sculpture by the Sea' exhibitions, which explored Australia's diverse migrant cultures.

The first 'Sculpture by the Sea' exhibition was in Sydney in 1997. The second exhibition in 1998 was sponsored by SOCOG and it was increased to five locations around Australia (Darwin, Noosa, Albany, Bondi and the Tasman Peninsula). In Sydney it has continued to be an annual event ever since with a variety of sponsors but mainly Sydney Water. In 2007 there were over 100 sculptures from 18 different countries and the exhibition ran for just under three weeks.

1999 Reaching the World. This year was about taking Australian art and culture out to other countries across the world. Links and collaborations were made with foreign governments and arts organisations.

2000 Olympic Arts Festival. 75 days of events, including 30 exhibitions, to show the finest elements of Australian culture and establish artistic legacies.

Considering the time span of the Arts Festival and its geographical spread, this and the Educational programme were the components of the Sydney Games that had the largest outreach. The Arts Programme also engaged with all ages, emphasised diversity and social inclusion, and aimed to be accessible whilst also striving for excellence.

One important legacy from the Arts Festival, particularly the themes to do with indigenous cultures, is that since then other arts festivals have always included a contribution from the indigenous community. 'the opportunity for indigenous people to reach the dominant Australian audiences and to present them a contemporary version of their story may have accelerated the process towards Aboriginal reconciliation.' (Garcia 2003)

However, Garcia questions the ability of the Sydney Olympic Arts Festivals to establish a sustainable legacy and cites that its isolation within the overall Olympic preparations was a significant constraint. The Arts Festival was not linked to the Torch Relay celebrations or The Opening and Closing ceremonies, and it was marginal to the successful LiveSites! Programme animating Sydney's streets. The festival in its final year was too concentrated within the Sydney Opera House and was accused of being elitist.

Lessons to be learnt include:

- ensuring that local communities are involved and that the arts programme reflects their culture
- ensuring that local communities are not only involved in the run up to the Games but are included in the art programme throughout
- integrating art into the infrastructure and social activities of the sporting events.
- connecting the cultural programme with street events with wider appeal rather than keeping them as separate entities
- ensuring that the art programme is publicised and marketed alongside the sporting events.



5.3 Athens 2004

ATHOC's arts programme successfully highlighted the Olympic experience by taking place in and around selected Olympic venues, in the Olympic Village, and as an end of the day celebration to the torch relay at every night-stop of the tour around Greece. The programme included a visual arts programme, with the beacon exhibit 'Monument to Now' – an exhibition of works by some of the most important contemporary artists – in collaboration with the DESTE foundation.

'Athens by Art' was the main contemporary public art programme that the Municipality of the City of Athens organized to celebrate the Olympic Games. The outdoor exhibition took place throughout the city from 11th August to 30th September 2004 and included 83 artworks. Athens by Art fulfilled two objectives: to make the visual arts accessible to the public, and to project contemporary Greek culture to the international world as a continuation of creativity and thought within world history. The artworks represented a wide range of media: sculptures, three-dimensional constructions, video projections, interactive works, environmental installations – such a display of public art was unprecedented in Athens.

Efi Strousa, the coordinating curator of the open-air sculpture exhibition is quoted to have said, "To have a piece of contemporary art photographed along with the Acropolis was a very moving indication of the success of this initiative." Changing the perceived image of Greece



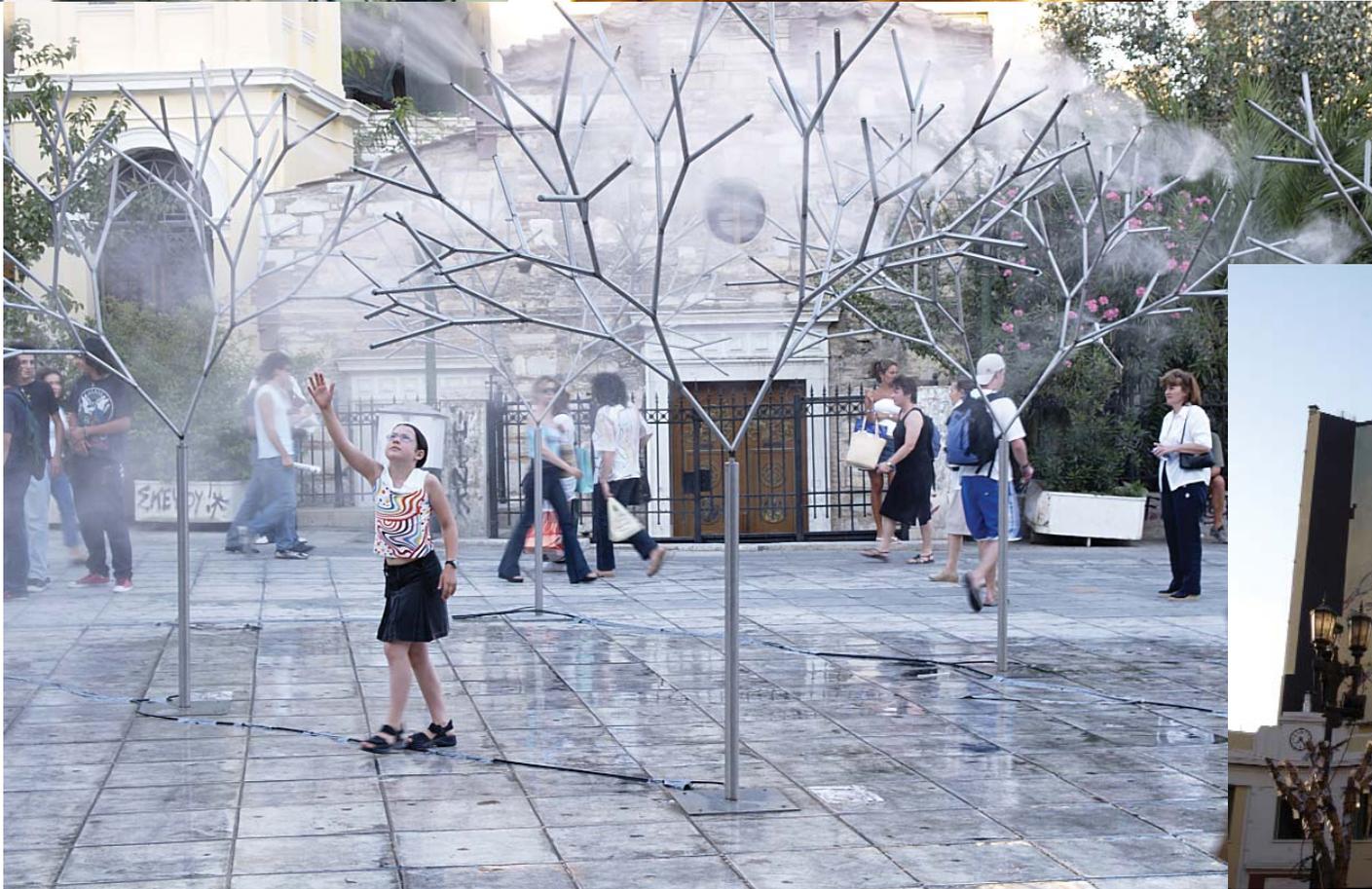
was important to the organisers, they wanted to show that Greece was also contemporary and "not just a dead archaeological site".

There was also an outdoor exhibition of public art specifically designed for the evening, along the path leading up to the Acropolis. Interactive installations by international and local artists challenged visitors at night, from the flash of light that raced up Lykavittos Hill at 1000 kmh to a fibre optic field under the Acropolis emitting sounds of the city.

Another temporary exhibition followed five themed routes in the city where giant photographs covered buildings. Both public and private galleries held special exhibitions, and several exhibitions were also organized in temporary spaces.

Among the many exhibitions was 'Greek Shadow Puppet Theatre, Figures Made of Light and History'. This exhibition had three thematic sections: Shadow Puppet Theatres around the world; Greek Shadow Puppet Theatres; and Influences – (second generation productions). It aimed to highlight the central role played by shadow puppet theatres in Greek culture and traditions, and examined the extent to which such theatres could be used as a point of contact between cultures.

Australian art was also represented, to link with the previous Olympics, including the exhibition *Our Place: Indigenous Australia Now* and an





installation at the Frissiras Museum, Past is the Future by London-based Australian artists Tim Maslen and Jennifer Mehras. The duo have worked with the Eden project in Cornwall, focusing on the relationship between people, plants and the environment.

New underground stations were built in Athens for the Olympics and they were the setting for both old and new culture. Visitors and commuters walked through permanent installations by leading contemporary artists and mini-museums displaying artefacts uncovered in excavation works. These new metro stations are a permanent legacy for the people of Athens, and the train line continues to be extended today.

The Olympics also spurred the upgrading and refurbishment of outdated museums, which now do justice to some of the world's finest collections of antiquities and ancient art. The National Museum of Contemporary Art began to operate in 2000, without a permanent building, organising exhibitions and amassing a permanent collection to be housed in its new home. The building, which should be ready in 2008, is the reconstruction of the former Fix brewery.

The vibrant art events held during the Olympics seem to have energized the city's art scene. Many more galleries have opened up, some in 'grittier' parts of the city, thus helping the regeneration of these areas. There is also the annual Art-Athena international art fair and the Athens Biennial started in 2007.

Lessons to be learnt include:

- organising cultural events to take place in and around the Olympic venues
- being prepared to organize art events that have not been attempted previously in the locality
- using the cultural programme to change and update the image of a place
- integrating art into new infrastructure and building work
- using the momentum of the cultural programme to plan longer term projects that will be completed after 2012

Further information about the benefits of engaging with the Cultural Olympiad in terms of 'Culture Learning', and economic benefits can be viewed in the Appendix 4.

6

6. Themes

In response to the strategic objectives of the organisations which will need to drive forward and support the proposals in this document, a number of themes have been identified, which are tailored to meet those objectives. Within all the themes there are proposals which are focussed on the opportunities for renewal and change and for creating lasting legacies for Weymouth and Portland as well as promoting the South West region to an international audience.

Overarching themes:

Jurassic Coast

Inspiring and Involving Young People

The Jurassic Coast's status as a World Heritage Site means that the marketing, promotion, educational outreach, and tourism potential of the Jurassic Coast is on a global scale. Weymouth and Portland's location almost halfway along the Jurassic Coast makes it an ideal starting point for visitors to explore the coast and the 2012 Games are also an opportunity for Weymouth and Portland to strengthen links with other Jurassic Coast sites and 'gateway towns'. Many of the proposals outlined in this document will play a part in interpreting the coast and attracting people to explore the coast further.

Developing young people and inspiring them to take part in cultural activity is a key theme of LOCOG and Team South West, and a high priority for most of the organisations responsible for commissioning this



strategy: ACE SW, Weymouth College, W&P Partnership, and W&P BC. Raising aspirations and achieving a better quality of education is a legacy expected from 2012. Weymouth College is keen to engage with young people not currently in work or education and to involve both business and the community within further and higher education. The College already organizes a 'Primary week' each July when about 800 primary school children engage in workshops at the College, making good use of their facilities outside the academic year, as well as many other collaborations and outreach projects.

Regional objectives of the **Legacy Strategy for 2012** include:

- to encourage people to participate in cultural activities and get involved in volunteering and,
- make the young people of our region central in formulating, developing and delivering the cultural programme.

The **Dorset Local Area Agreement** is also working towards the goal that: Children and young people: are healthy, can take part in activities they enjoy, learn new skills and have their achievements recognised, have opportunities to make a positive contribution to their communities.

The **Arts Council SW** objectives include:

Increased opportunities for young people to be trained and start work in the creative industry sector.

People working in the field of community regeneration have found that activities learnt during workshops can lead to people gaining further skills and qualifications. Children enthused by a workshop may continue making art at home, outside the workshop 'hours'. Art workshops and residencies can promote the creative industries as a viable career option for young people.

It is proposed that for each public art project, whether temporary or permanent, a budget allocation is made for an education programme. This could be a small number of workshops or a longer term residency, the artist visiting schools, or school pupils attending a venue. In this way, the theme of 'inspiring and involving young people' will be a strand throughout and built into project proposals at the outset.

Project Themes:

Proposals have been grouped under the following headings and in the **Summary of Proposals** are listed against which themes they belong.

The themes are:

1. Animate and humanise public spaces
2. Tourism and Regional Image
3. Olympic Celebrations
4. Focus on Sustainability
5. Centre of Marine Excellence

6.1 Animate and humanise public spaces



One of the themes of the Cultural Olympiad as set out in **Open Skies** is to animate and humanise public spaces. This can be achieved by commissioning visual artists to work in the public realm. In physical regeneration schemes, artists collaborating with other designers will result in more creative design concepts and art being integrated in a meaningful way. Artists can consult with the community through creative workshops regarding what they want to see, and temporary artworks will enliven public spaces and create new contexts for art.

Animating and humanising public space through public art is about creating a better built environment. **People, Places, and Spaces** sets out a vision to champion the importance of high quality and distinctive design and endorses the Creating: Excellence document, *Designing our environment – towards a better built environment*.

People, Places, and Spaces recognises that unique and good design is an investment in a new heritage for future generations, and there is a growing focus on 'place-making' within regional and national policy.

Consultation feedback regarding the **PPS** document reinforces this with the request that design and the public realm should be given more prominence in **PPS** to reinforce their importance within all aspects of

cultural infrastructure development.

We have learnt from other examples that it is possible to change the fortunes of a place by issuing clear statements of intent through the built environment.

Towns and cities in the UK and overseas are repositioning themselves for the new competitive future and they are doing this by expressing their personality through creative approaches to design in the built environment.

In an opinion poll carried out by MORI for CABI, 85% agreed with the statement '*better quality buildings and spaces improve the quality of people's lives.*'





There are a number of case studies of successful regeneration schemes where artists have played a significant role in the masterplanning, concept design, and implementation.

Birmingham was regarded as a rust belt city before embracing high quality public realm led by public art, transforming the city into a conference venue and a place for people. Artist-designed and art led spaces such as Centenary Square, Victoria Square and James Brindley Place have transformed the pedestrian experience and the image of the city.



Newcastle Gateshead have been pursuing a change of direction for 20 years and each major investment decision has had an eye on image transformation. Major projects such as the Millennium Bridge, Angel of the North, the Blue Carpet, the Sage and the Baltic Centre for Contemporary Art, create a memorable profile that evokes Newcastle Gateshead straight away.

The market town of Chepstow suffered from falling rents and empty shops, unable to keep up with neighbouring towns Abergavenny and Monmouth. The regeneration of the high street where an artist collaborated as an equal partner with the landscape architect resulted in a unique and high quality scheme, putting the pedestrian first and creating a strong sense of place. The scheme has been commended with rewards such as Gold Standard winner of retail property organisation BCSC 2005 Town Centre Environment Awards, the Local Government News Street Design Award (Pedestrian Environment), and the Worshipful Company of Paviers, Award for Paving 2005.

A seafront regeneration case study can be viewed in Appendix 6

6.2 Tourism and Regional Image

Tourism and Regional Image is the second strategic theme of **Team South West's Legacy Strategy** – 'Our key regional strength undoubtedly rests on a vibrant and successful tourism industry...The sailing events at Weymouth and Portland represent an opportunity to showcase and profile the region to a global audience of billions...'. The region will benefit through the image that Weymouth and Portland presents. If Weymouth and Portland does not 'step up' to the challenge, then the region will suffer in consequence.

Weymouth is a popular seaside resort and busy at peak season during the school holidays. However, statistics show a slight decrease in visitors at peak season over the last few years, but with a slight increase at off-peak times; the overall figures for the year are steady.

Open for Business Economic Regeneration and Tourism Strategy supports the promotion of Weymouth and Portland as an all year round tourist destination. Within the Resort Regeneration package of measures is the development of the potential of the WHS designation and the delivery of infrastructure improvements such as the Esplanade master plan and Pavilion Ferry Terminal Hotel.

In order to know how to change it is important to understand how the area is perceived at present. In the *Rough Guide to Britain*, Weymouth is described as having a 'faded gentility', the Esplanade 'a dignified range



of bow-fronted and porticoed buildings...an ensemble rather disrupted by the garish Clocktower...'. Portland is 'stark, wind-battered, and treeless' and Chesil Beach having a 'wild, uncommercialised atmosphere'.

A programme of artistic activity during the 2012 Olympics provides the opportunity to promote a creative and inspiring image of Dorset nationally and internationally. One of the strategic aims of commissioning a programme of temporary and permanent artworks will be to enhance and improve the image of Weymouth and Portland in order to attract more and diverse visitors. The **Legacy Strategy for 2012**

Games cites the legacies of increased and sustainable levels of overseas visitors and increased levels of spend in the visitor economy.

The **Dorset Destination**

Partnership recognises culture as a major asset and future market for Dorset. Strategically they aim to present the culture on offer more successfully to existing visitors but also to use culture creatively to attract new markets, particularly where this helps to extend the season. To achieve this they aim to work closely with cultural businesses with tourism potential.

The DTP also see the Cultural Olympiad as providing a profile and focus on culture and aim to be established as the lead for all tourism-related cultural activity in Dorset by 2012. This would be measured by the take up of culture-led short break packages and by the numbers of visits to local heritage and cultural venues and to cultural events and festivals.

Attracting more visitors can be divided into two tasks or aspects:



- Improving the permanent tourism infrastructure of Weymouth and Portland, i.e. World Heritage Site interpretation centres, visitor centres, other attractions, organised and regular activities, walks and trails, and accommodation that will attract more visitors at any time, all year round.
- Improving the temporary, time specific events, i.e. festivals, exhibitions, performances, and competitions, which will attract visitors at particular times.

For summary tourism information regarding who currently visits Weymouth and Portland, where they stay and how much they spend, see Appendix 7.

6.3 Olympic Celebrations



Whilst it is important to think holistically about the opportunities 2012 brings, as stated by **PPS**, 'one of the most significant opportunities in our lifetime to revitalise communities in the South West, to build on the strengths of the region; to develop our cultural infrastructure, involve our communities and drive up participation', there is also the specific event of the Cultural Olympiad to be a part of.

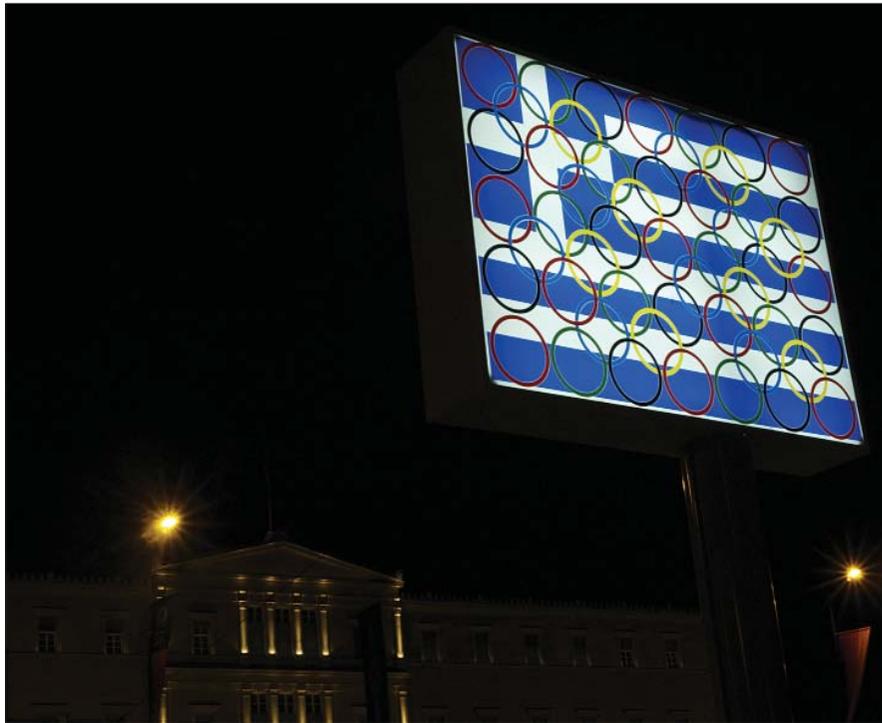
Through participation in the Cultural Olympiad the **Legacy Strategy for 2012** aims to

- encourage people to participate in cultural activities and get involved in volunteering,
- showcase the South West's creative talents and cultural assets to worldwide audiences by playing a leading role in the major national elements of the Cultural Olympiad
- deliver an inspiring cultural programme celebrating all that is best about the South West
- capture the memories of the London 2012 Games cultural programme for future generations
- make the young people of our region central in formulating, developing and delivering the cultural programme.

The Cultural Olympiad aims for 2012 are to:

- Celebrate London and the whole of the UK welcoming the world
- Inspire and involve young people
- Generate a positive legacy





The UK-wide Cultural Olympiad will focus around the Cultural Festival and there are ten major projects confirmed. Those with potential for public art are:

- Film and Video Nation
- Artists Taking the Lead
- Live Sites
- Celebration of Disability Arts and Sports
- Olympic Carnival
- World Cultural Festival
- World Festival of Youth Culture

Each region will also have its own distinct projects and these are still in the planning process in the South West. Possible common strands to link regional projects might include:

Celebration – carnival arts, festival, Live Sites, public art and performance

Routes – rights of way, cycle networks, droves and rivers that link our coastline to our landscape, heritage and communities

Information – interpretation, documentation and the creation of websites and archives

For more information on the Cultural Olympiad, please see Appendix 8.

From Theme 17, Olympism and Culture, of the Candidature File, London's inspiration for the vision of the Olympic cultural programme comes from the writing of John Donne, "No man is an island entire of itself; every man is a piece of the continent, a part of the main..." Connection both with the wider world and within our own communities is central to the Cultural Olympiad.

Based on the UK's rich maritime heritage, the 2012 cultural and educational programmes and the Opening and Closing Ceremonies will emphasise voyage and discovery; creativity and diversity; individual endeavour within the community; and peace and respect for the planet.

ACE SW has an agreed vision for the London 2012 Olympic Games and Paralympic Games, which, in addition to the London 2012 Games themes, highlights the themes of sailing, the sea, the South West ports and young people's dreams.

6.4 Focus on Sustainability



It is increasingly important that we consider the long term sustainability of the development of our towns and cities, including the way in which we commission public art. We will always be faced with a process of change, renewal and development that will need to be assessed to gauge its long term benefit and viability, but at least in the area of public art, those responsible for commissioning should aim to build in sustainability criteria at the outset rather than assessing them in hindsight.

Developing the use of sustainable building techniques across sectors is an objective of the **Community Strategy for Dorset 2007-2016**

Sustainability is about maintaining a long term viability for our society in balance with (rather than at the expense of) the natural world. The most

commonly used definition is that put forward by the Brundtland Commission which defined sustainable development as that which “meets the needs of the present without compromising the ability of future generations to meet their own needs.”

When it comes to writing the artists’ brief, the sustainability criteria should be stated to make it clear to artists that they will be part of the commissioning bodies’ decision making process. It is anticipated that writing these criteria into the projects at the earliest stage will help reduce the need to assess projects retrospectively and encourage artists to make sustainability an integral part of their thinking.

Exemplar Projects

In addition to the use of sustainability criteria, it should be an ambition of Weymouth and Portland BC to set a positive example to other developers by commissioning an exemplar project. The proposal to replace the Tourist Information Centre on the promenade is an ideal opportunity to commission a high profile project with sustainability at its core.

For an example list of sustainability criteria please see Appendix 9.

6.5 Centre of Marine Excellence

The promotion and completion of the 'Centre of Marine Excellence' is a priority in the **Open for Business Economic and Regeneration Strategy**. They believe that 'the venue needs to accrue as great a publicity profile as possible in order to maximise its economic impact.'

Since the departure of the Navy from Portland there have been major developments on the site now called Osprey Quay. These include plans to create a new marina, the building of the Weymouth & Portland National Sailing Academy, new hotel and residential developments, and employment development at Navigator Park, all of which have had an extra spur from the announcement that Weymouth and Portland would be hosting the sailing events for 2012.

The experience of the 200 teams competing in the sailing events, and the TV coverage of the competitions will surely enhance the area's reputation as a great place to sail. Olympic Gold medallist Shirley Robertson was an ambassador for the Weymouth bid and on hearing that London had won the bid for 2012 said the natural amphitheatre of Portland Harbour made it the perfect location and a fantastic place to sail.

The new marina planned for the Ferry Terminal site at Weymouth will also complement developments on Portland and strengthen the capacity and quality of the destination as a centre of marine excellence.

With so much private and public investment going into creating a new area which will have an international profile but which also needs to be an attractive place for people to live and work, it is important to invest in the quality of that built infrastructure. Artists will have a role to play both in helping to create that international profile but also in creating a sense of place in the new public realm, which is intrinsically of Portland.



7 Animate and humanise public spaces

Proposals

7.1 Weymouth Esplanade

One of the major regeneration projects to happen imminently in Weymouth is the re-development of the Esplanade. The long sweeping curve of the sea front, beach and Esplanade is a natural promenade with a constant flow of people. Its long vistas invite you to explore its length and it also affords great views across the bay to deeper water, the cliffs beyond and the harbour. The backdrop to the Esplanade is a curved sweep of tall Georgian terraces which run in parallel with the Esplanade, complementing the structure of the seafront. The sheer length and curve of the bay makes the Esplanade a unique asset for Weymouth. It has been described as the 'English Bay of Naples'.

The quality and character of the architecture should be highlighted and preserved. With so many waterfront developments blighted by bland new high rise developments Weymouth has the potential to exploit this unique selling point. Restoration, re-painting, and improving street level frontages will go a long way to restoring the former atmosphere of wealth and well-being to the Esplanade.

The plans for the redevelopment of the Esplanade show a number of key locations which are due for a significant treatment such as the area around the Pier Bandstand, Jubilee clock, the Tourist information centre/café, George III statue and Sir Henry Edwards statue. These are major opportunities where the design of the space, the choice of materials and the prominence of any built structures will have a major



Animate and humanise public spaces

7.1.1 Artist Designed Lighting Scheme

impact on the way that visitors feel about the town and its civic identity. At present its Georgian seafront parade is juxtaposed with a Victorian / Edwardian promenade with no reference to the modern period. Pastiche designs with literal references to Victorian or Edwardian design should not be commissioned, though this may seem to be a safer and less controversial option. By commissioning the art and design of today, Weymouth would become a place 'of its time' again rather than stuck in the past, and would attract new visitors and new investment.

There are a number of ways in which artists can engage with the Esplanade to create innovative designs which raise the quality of the scheme overall. Two proposals are listed here, with a third in the 'Focus on Sustainability' section.



The decorative lighting currently in place along the Esplanade is a series of very old garland light bulbs in various colours. Many of these bulbs are broken and some garlands have fallen or are lopsided. They not only look rather shabby but being old lighting technology are also energy inefficient.



There are many artists whose practice is solely based on light artwork. Some of these artists are also qualified as lighting designers or architects and would be capable of tackling a lighting scheme for the Esplanade on their own. Other light artists develop concepts and the vision for what they want to achieve and collaborate with engineers and lighting designers to realise the work. Either way, working with a light artist rather than a lighting company can often be better value for money.

Importantly, artists are contracted to create unique artworks which they have not previously made and will not repeat elsewhere therefore the resulting project will be a unique artwork rather than a lighting scheme similar to one previously commissioned or one which might turn up at another seaside resort. A highly creative and original lighting scheme which is also unique could greatly increase the tourism potential for Weymouth as well as boost civic pride for residents.

Lighting has in recent years become a very popular medium for public art as technology has developed. It works on many levels, offering the

possibility of creating a dramatic impact or creating a subtle atmosphere. It can be temporary and reversible or built into regeneration schemes giving a clear indication that the area is valued. In some areas it enhances people's sense of safety and seaside illuminations in particular generate a sense of fun and entertainment. However, light pollution and energy consumption need careful consideration.



Bandstand, and 7 Victorian shelters have also been identified as requiring focus lighting or floodlighting.



In the Esplanade Masterplan, as well as identifying the need for a creative lighting scheme along the whole length of the Esplanade, key landmarks such as the Jubilee Clock, George III Statue, Sir Henry Edwards statue, Queen Victoria statue, Pier

The example lighting scheme illustrated in the Masterplan shows strong graphic lines of multi-coloured light at the ground level of the Esplanade. During the day, the Georgian buildings create such a magnificent backdrop to the Esplanade that the potential to draw attention to these façades at night should be further explored. A simple uniform and glare-free use of white light to illuminate the elevations of the buildings will act as a glorious canvas for the artists' creative lightworks on the Esplanade. The Council's past experience has proven that it is difficult and time consuming to negotiate the lighting of terraces here, but further lighting schemes may be possible.

Animate and humanise public spaces

7.1.2 Artist Designed Kiosks



Extending the tourist season is a key objective for Weymouth and Portland and a creative and

flexible lighting scheme could be altered to give different and appropriate ambience to the Esplanade at different times of the year, thereby giving visitors an additional reason to visit. Changes to the lighting programme could be marked with popular events to celebrate the switching on of the new sequence. For instance, the lighting scheme could be programmed with specially designed Christmas lights, which might be different each year.

This lighting commission could also include a community engagement aspect, specifically workshops with the youth of the area. The contemporary and abstract nature of a lighting commission would appeal to a young age group who could not only learn about working with colour but also learn about the technical aspects of different types of light sources, their environmental impact, and the potential for interactive and programmable lighting schemes.

The aim here, as in all the key projects is to create a definite 'signature' for Weymouth. People will see a night time image of Weymouth seafront and know exactly where it is.

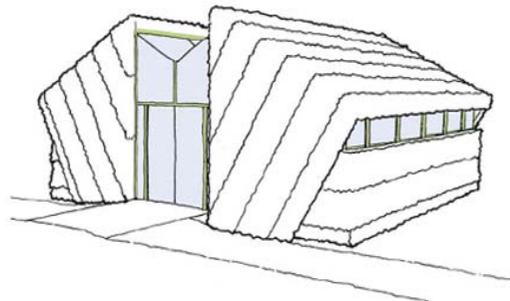
Other traditional features of the Esplanade are the little wooden kiosks and the Victorian shelters. As part of the regeneration masterplan scheme there are plans to commission new permanent kiosks and two designs have been proposed at present. One design closely follows the shape and style of the Victorian shelters, and the other is a hexagonal form. These are not part of the funding bid and would be commercial enterprises. Within the bid is a new shelter for the sand sculpture which would be a distinctive tensile roof structure.

There is an inconsistency in these design elements which is in danger of weakening the architectural quality of the Esplanade if implemented. The Victorian shelters on the Esplanade are popular and successful but the danger of creating kiosks in a similar design is that they will not be exact replicas of the originals but pastiches that will not have the same charm or character. There is no need to latch on to the Victorian era as the most appropriate design style for these buildings. Newly built structures along the Esplanade should be unashamedly contemporary in their design and conception to help illustrate the changing character of Weymouth as a resort.



The proposed designs for the temporary and seasonal beach kiosks are a hexagonal shape incorporating awnings. The current beach kiosks have a typical English seaside charm and simplicity with their pitched roofs and timber construction, standing on a timber sleeper base. Whatever new designs are developed it is important for them to be as easy to put together, demount and repair as the existing ones.

It would be interesting to develop new functions for these kiosks, to challenge people's expectations of what activity can take place in them. One of the legacy aims for Weymouth and Portland is to build upon and improve the cultural infrastructure, such as studio and exhibition spaces for artists. In Pontypridd artists have moved into empty station platform buildings as studio spaces as part of a drive to regenerate the station and return it to the heart of the community.



Animate and humanise public spaces

7.2 Weymouth Railway Station

Physical improvements

The rail line into Weymouth delivers passengers right into the heart of the town, arriving via the small station building into the station forecourt. The station was redeveloped and the drop off / forecourt area created in 1986. Although it is the end of the line, it is well connected to the national rail network with direct trains to cities such as Bristol and London. The three and a half hour journey time from London, with no changes may entice visitors for 2012 to visit Dorset after the Games, using Weymouth as their base. It is also one of the few coastal towns with a train station, the next one to the East is Poole and to the West there is no other coastal railway station until Exmouth.

Dorset County Council is already involved with plans to improve Weymouth's public transport connections as part of the overall Olympic Plan for public transport. This includes bringing the rail and bus stations together on one site in order to improve traffic management in Weymouth, and to make it an interchange.

This work will be funded through the Department for Transport which is unable to consider public realm improvements within their funding





guidelines. This means that additional money will need to be found to consider the design implications of these changes on the public realm, including the inclusion of public art. It is imperative that Weymouth and Portland BC, Dorset CC and SWRDA join forces to examine the railway station site as a priority before the transport plan is progressed any further. Otherwise the scheme will be a purely functional engineered scheme and will not make a positive contribution to public realm in Weymouth or improve visitors' or residents' perception of the place. The appropriate stage to involve artists will be when landscape consultants are brought on board to address the public use of the space as a whole and its role in encouraging sustainable connections between Weymouth and the rest of the country.

The current design gives dominance to the car rather than the pedestrian and while it incorporates public art and landscaping as part of the design, it is largely inaccessible and ignored as it is in the centre



of a roundabout. This is an important entry point into Weymouth and the first impression that visitors by rail get of the town. Upgrading this area should focus on creating a more pedestrian friendly environment as well as creating that 'sense of arrival' which is often experienced outside larger train stations. The car drop-off area could be confined to the car park to the side of the station, leaving the forecourt to become an attractive public square with scope for small scale retail development at its north western edge to help define the space.

This is an opportunity to create a significant public space within the town centre. People inevitably need to spend time around station buildings and the station square should be of the highest quality to acknowledge the importance of rail travel as a sustainable alternative to the car.

The ambitions of public artists have moved beyond the single sculptural statement and this would ideally be a collaborative project with landscape consultants and the planning department, provided that an artist is brought in at the very earliest stage. The space could contain a taxi rank, paved square, planting, lighting and seating.

IT infrastructure

In addition, travellers are always in need of up to date information about train arrivals, departures, delays or special services. It is also part of the transport plan for Weymouth to install a coordinated and interactive IT system to assist with traffic management and provide visitors and residents with up to the minute information, for instance signs will show which car parks are full and which ones have spaces. It would be interesting to make the station frontage information rich, giving the traveller essential information but also helping those arriving in Weymouth for the first time by providing maps and directional information to help them navigate their way around the town.

There are digital artists who would be able to work with the IT provider to develop a user friendly interface for the public. Provided that a brief for a digital artist can be agreed within the DFT's guidelines for funding, then the artist's involvement could be funded within the core IT budget. The artist would not be creating 'art' or making any unnecessary additions to the system. Rather the artist would help to ensure ease of navigation within the design of the system. Any input which makes the system more user-friendly could be argued to enhance the effectiveness of the traffic management and therefore should be part of the core funding.

Animate and humanise public spaces

7.3 Coastal Path

The Coastal Path has possibly more stakeholders and interested parties than any of the other projects in this document. Through consultation we have found that the support for improving the access and interpretation along the path is very strong and comes from many quarters.

People, Places and Spaces identifies the South West Coast Path National Trail and the Jurassic Coast as one of its key themes, to manage the conservation, interpretation and enjoyment of our coastline.

Improving access to the coast between Weymouth and Portland is part of a wider WHS strategy as set out in the **WHS Management Plan** and implemented through the **Jurassic Coast Transport Strategy**. Objective 3 in the WHS Management Plan is to welcome local people and visitors to the Site at levels which it can sustain, by encouraging those with responsibilities to:

- a) maintain a network of access on foot to the beaches within the Site where practical
- b) maintain access to the Site via the South West Coast Path, the rights of way network and other paths.

Promotion of the South West Coast Path is a high priority within the **Jurassic Coast Marketing Strategy**, under the banner of 'A Walk Through Time'. **The Jurassic Coast Arts Strategy** also supports the Transport Strategy for the WHS by careful placing of artworks and arts events to encourage walking, cycling and use of public transport to reach rural parts of the Coast.

Sustrans has recently won a £50 million grant from the Big Lottery Fund through the People's Millions scheme for a project called





Connect2. One of the Connect2 schemes is in Weymouth and large sections of the routes described here are included in their project. Their proposal includes a bridge over Newstead Road which will make a good link into and out of the town centre. (See Appendix 11 for maps of the Connect2 schemes)

Sustrans are enthusiastic commissioners of public art (see Art and the Travelling Landscape at www.sustrans.org.uk) and so we would encourage early discussions with them to coordinate their plans with the wider public art programme for Weymouth and Portland, particularly with the proposal to replace the missing bridge from the Rodwell Trail, as this is a significant opportunity to involve an artist in the design of this important and highly visible structure.

A cycling strategy is also part of the Venue Transport Plan, with one measure likely to be the lifting of the cycling ban along the Esplanade.

Weymouth and Portland are linked by the coastline as it sweeps around the bay from Preston to the rocky outcrop of Portland Bill. Making the

journey between Weymouth and Portland on foot or by bicycle takes you on an interesting route that stays close to the waters edge and incorporates some stunning views.

Looking at a map of the bay, it is clear that the coastal path is a much shorter route than the road and that the distance between the two communities is much shorter in reality than it appears if you make the journey by road. For the most part, the route is already in place although it is not clearly signed and there is a lack of continuity in the surface and character of the route. Nevertheless it is a route that deserves to be promoted as it gives access to a very attractive part of the bay that at present does not receive much attention.

We propose that improvements be made to the route, to make it easier to navigate, that artists be commissioned to make work along the route working with the community to design and make site-specific artwork, and that an





artist-in-residence element be built into the project.

This project would benefit people of all ages, encourage a healthy and sustainable lifestyle as well as interpret the history and geology of the coast. The project should also particularly target young people, so that by being involved in the development of the coastal path, they will:

- get to know the footpath better through researching the area with an artist,
- understand the conservation issues related to maintaining it,
- learn new skills through designing and making artwork with the artists,
- have ownership of any permanent artworks left on the site, and
- make use of the path afterwards, developing a more active lifestyle.

There is scope to involve people of all ages through volunteering and to promote an inter-generational series of workshops.

This project might also involve Weymouth College and their Stonemasonry course, which is due to include a more artistic sculptural course in the near future. Another possible link is the 'Celebration of Stone' project currently being developed for the Cultural Olympiad.



Temporary as well as permanent works in Portland stone could be commissioned for the Coastal path and a trail created for people to follow on the theme of 'Celebration of Stone'.

The Portland Sculpture and Quarry Trust are planning a festival of stone to coincide with 2012 which will include stone carving and sculpture, a sound and light performance in Independent Quarry, a new music composition and projection/performance in Independent Quarry using the acoustics of Portland stone, community stone orchestra performances, and a light projection installation from the top of the Portland escarpment to create the effect of different coloured suns on the horizon over 5 kilometres away.

Opportunities for local artists to work with appointed artists and to make temporary works should also be built into the project.

Making Connections

Most of the coastal route is already in place, but there are gaps and inconsistencies in the use of materials, accessibility and links between different sections. The route would be greatly enhanced if it was developed so that it could be accessed equally by both pedestrians and cyclists.

Key sections to improve are:

- The western side of the river Wey
- The path connecting the Nothe Gardens to the new breakwater
- Replacing the missing bridge on the Rodwell Trail (Connect2)
- The section running in parallel with the Chesil Beach road (Connect2)

The benefits would be:

1. Create a traffic free route from Portland to Weymouth
2. Enable visitors to explore more of the coastline without making extra car journeys
3. Provide vantage points to view Weymouth bay and Portland harbour



Commissions

In order to enhance the legibility of the route from Weymouth to Portland and on Portland itself, a team of two artists could be appointed to develop waymarking, seating and viewpoint artworks throughout the route. As well as the practical improvements of the route, there are also a host of stories that can be told about the bay from the vantage point of the coastal path, especially the naval history and tales of shipwrecks, the torpedo factory and the ecology of the bay area.

On Portland, artists could work closely with the local community to identify needs for rest points and interpretation points along the path.

As stated in the **Jurassic Coast Arts Strategy**

Permanent works need to be of the highest quality to stand the test of time...low key artworks will avoid altering the remote feel of the place and impacting on the open vistas whilst adding an interpretive dimension...Materials should be sympathetic to the countryside and should weather well in the coastal conditions.

Any permanent works commissioned for the path would need to be low maintenance or easy to maintain. It might be possible to develop an artist's brief that required the artist to make the work on site with volunteers. For instance an artwork involving land-forming or building with stone could result in the artist training volunteers in the

construction of the work so that they will have the skills to maintain the work in the future.

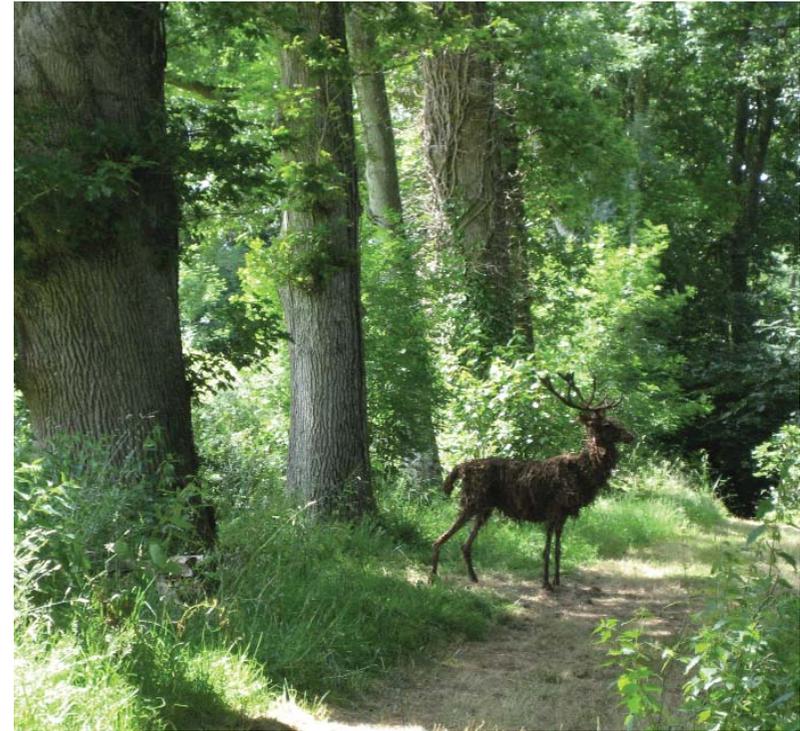
Artist-in Residence

Artist in residence projects can run from just a few weeks to two or three years. Sometimes the artist is hosted full-time with the artist given a studio to work in and accommodation for the duration of the residency, to both work with the community and on their own practice. Usually, the residency is part-time, with the artist working between 1 and 3 days a week with various schools or groups within the community on a particular project.

Residencies are very different to commissions in that the focus is on the process rather than the outcome. Workshops are not a means to an end but an end in themselves. The benefit of a residency is that the artist has time to develop deeper relationships with the community and can develop greater understanding of the area and context within which they are working. Residencies can help with social regeneration by engaging people who would not otherwise be involved in an art project.

On the coast path, as well as permanent features, an artist in residence could make a number of temporary works along the path that are designed to last any length of time from a day to several months. Workshops could enable young people to take part in making these works.

An artist in residence will also have more time to research the area and the people, and could collate anecdotal histories about the villages on Portland. There is a strong social history with families having lived there for generations working in the quarries. There are 'old' family names such as Comben, Pearce, Stone, Attwooll, and Lano that are peculiar to Portland. An artist could research the history of the island, and record



the anecdotal histories of the older generation.

There are various community centres on Portland which could host workshops and Portland Museum would be an ideal base for an artist in residence. There is also the possibility of an artist in residence working with the Portland quarries, particularly at Tout Quarry and the Drill Hall.

The brief for an artist in residence project should be left quite open for the artist to suggest creative ways for how they would like to work along the path, engage with young people, and be a part of the Festival of Stone. This way, applications could be received from a wide range of artists including environmental artists, video artists or performance artists.

A description of the coastal path route is in Appendix 10

Animate and humanise public spaces

7.4 Weymouth Pavilion



The redevelopment of the Pavilion is one of the most important image defining projects taking place in Weymouth and Portland. The original 1908 Pavilion was commissioned after an Architectural Competition and was a delightful confection reflecting the optimism in the town that surrounded the Theatre's founding.

The tragedy of its loss to fire in 1954 shows up in the press reports and photos of the time.

The existing building is clearly no longer suitable for current uses and there is an opportunity to redevelop the site and create new and appropriate facilities as part of a whole new package.

The importance of the site and the opportunity it represents cannot be overstated. This is the largest public cultural building likely to be commissioned in Weymouth for a long time and has the greatest potential to change the image of the place. In terms of improving the cultural infrastructure and developing cultural tourism, this building is critical to Weymouth's cultural identity. It is not enough for the building to house cultural activity it must also clearly look like a cultural building. The pavilion is the visual terminus to the whole town and seafront and the new building offers the opportunity to create a symbol of the town's regeneration.



Many Arts and Cultural buildings have recently been developed to stand as metaphors for the renaissance of their host towns and cities. Big city projects such as Bilbao's Guggenheim, London's Tate Modern at Bankside, Salford's Imperial War Museum of the North and Newcastle's Sage Centre have all demonstrated how much profile and optimism an iconic design can generate.

What is proven to work is a building that is instantly recognisable from any viewpoint and that is dramatic and beautiful enough to convey prestige upon its host town or city.

The timescale of our appointment to prepare this strategy has not allowed us to have an influence on the external appearance of the building, but there are still opportunities to involve artists in the design of the public spaces around the theatre and within the new development such as the public square.

Initially, a lead artist could be commissioned to work closely with the architect to develop design ideas for the public spaces, specifically addressing the need for flexible spaces that could hold events such as outdoor theatre or markets. For instance, an artist could research what kind of space is required today for contemporary theatre and performance, since traditional formats such as an amphitheatre space may not be suitable for contemporary theatre productions. Decisions

regarding the layout of spaces and their functionality are made early on in the design process, therefore an artist would need to be brought on board at an early stage. This avoids limiting the artist's role as only providing 'add ons' to what has already been designed and ensures that public art becomes an integrated part of the environment.

The lead artist may also look at the internal space of the theatre, particularly the central foyer area, to see whether there are opportunities for commissioning integrated public art such as architectural glass artwork, screens, or balustrades for instance.



Tourism and Regional Image

7.5 An Icon for Weymouth and Portland



The Olympics in Weymouth and Portland offer an opportunity to raise the profile of the place and there is significant interest in maximising the impact of this opportunity through the identifying Icon

or Icons of the town. The aim is to generate unmistakable images of Weymouth that will travel the world and leave people with an enduring sense of this place.

The ambition is to create a work of international standing, so that Weymouth and Portland will be representing Dorset and the South West region to the world.

In researching the scope to create an Icon for Weymouth and Portland it is important to consider different factors:

- what art form and built form options are there available in W&P?
- what site options are there available in W&P?

- how much funding can realistically be attracted to the project and do different options offer different funding profiles?
- are there existing projects that could be ramped up to meet this objective?

- the experience of other towns and cities in the UK and overseas
- what influences success and failure?
- what will be most welcome to the people of W&P?
- how could the project be maintained?

1. What artform and built form options are available to W&P?

Free standing artworks such as the Angel of the North.

Free standing commercial attraction as Icon such as the London Eye.

New major building as Landmark such as the Guggenheim, Bilbao.

Small building as Icon such as the Thomas Heatherwick Café at Littlehampton.





A dramatic temporary project such as Jeff Koons 'Puppy'; Antoni Miralda's Marriage of The Statue of Liberty and The monument to Christopher Columbus, or Christo's 'Gates' for Central Park New York.

A temporary architectural project such as the Serpentine Gallery's commission of a temporary pavilion each year by a renowned architect.

2. What site options are available to W&P?

At present the Georgian sweep of the Esplanade would be more likely to be damaged by the introduction of a very large free standing artwork. The most likely site options for a free standing artwork or multiple are Osprey Quay or the Ferry terminal/Pavilion site.

Osprey Quay offers promise as the site is open to the public and offers the parallel drama of the Bay of Portland Harbour. There is considerable investment from SWRDA and private investment is following. The disadvantages are that aside from the Olympic events there may not be a large viewing audience for the work unless it is the work that attracts them. There would need to be a negotiated relationship between the work and the as yet unidentified incoming investors and businesses. The design of the waterfront would need to be developed in sympathy with the setting for a major piece of work.

The Ferry terminal/Pavilion site is already the subject of a major

regeneration scheme with a new marina, hotel, retail and residential developments, and a re-configured theatre. There is still an opportunity to create an extraordinary focal point somewhere within the new development, preferably at the end of the proposed promenade walkway alongside the marina. This would have to compete with the theatre in scale and there would need to be clear sightlines from the town. The creation of foundations could be very expensive. The notion of making an extraordinary statement that is always visible from around the Bay and welcomes arrivals from the Ferry could be very compelling.

3. How much funding would realistically need to be attracted to the project and do different options offer different funding profiles?

A free standing artwork at the Ferry terminal/Pavilion site is likely to cost up to £3M given the scale that would be needed to compete with the development and the likely foundation/structural costs. The Angel of the North cost £800K in 1998 when it was completed. At today's costs that would be around £2m and the land reclamation costs had already been met. This site would have greater site related costs. Recent experience of costing major proposals for Landmark Wales indicate that a budget of £2M is needed to generate impact. The developers of the Ferry Terminal/Pavilion site would certainly gain profile and financial benefit from the proximity of a major artwork. They may therefore perceive that investing in the work would have major benefits. However, if further public money was needed to deliver the work, the promoters would

need to prove that this was a genuinely public site. If so there may be scope for a cocktail of funders.

At Osprey Quay the budget is more likely to be around £2M assuming the work is sited in solid ground. The primary issue would be whether the site was seen to be genuinely public and accessible on foot or would it be viewed as belonging to the surrounding private developments. The case could be made either way but at Osprey Quay there would need to be a close relationship with the developers of the new marina. The scale issues are not dissimilar to those at the Pavilion site as the bay and the surrounding land and seascape is on a large scale.



The option to make Icons from the smaller development projects along the Esplanade offer more control to the promoters as long as they are able to attract the funding necessary. At present the development of the Esplanade is being funded by W&P BC, Dorset CC and SWRDA, but with SWRDA as the largest funder. Already there is pressure from SWRDA to reduce costs. This is not going to increase the quality of the outcome and is more likely to result in design compromises and an outcome that

does not transform the overall fortunes of the town. In order to make Icons from the TIC building and Beach rescue buildings the commissioning process would need to be radical and well funded.

4. Are there existing projects that could be ramped up to meet this objective?

The New TIC – This is within the control of the Client but requires a truly ambitious approach. There is a risk that if the surrounding setting is not of the highest design quality the status of the new building would be affected.

5. The experience of other towns and cities in the UK and overseas.

Newcastle/Gateshead have invested in the best quality design and now have a host of major Icons/Landmarks – Angel of the North, The Sage, The Millennium Bridge, The Baltic. In each case the very best artists and architects have delivered extraordinary outcomes and a transformed image.

Bilbao has based its renaissance on commissioning the most accomplished artists and architects to deliver amazing projects – Frank Gehry, Sir Norman Foster, Santiago Calatrava, Jeff Koons and Cesar Pelli.

Birmingham has created its own Landmarks as new buildings, spaces and artworks, using UK artists and architects of the highest calibre, Marks

Barfield, Future Systems, Tess Jaray, Antony Gormley, Ron Haselden, and Dhruva Mistry. It has thereby created both national and regional Icons.

Coventry commissioned distinguished architects and artists to transform the centre using Richard MacCormac, Françoise Schien, Alexander Beleschenko, and Susanna Heron.

Weston super Mare is basing its regeneration strategy on reinventing the town's personality and creating this through a series of art and design led projects. The first, Silica by Wolfgang and Heron is complete and the next will be by Jim Buckley at Knightstone Island.

The Statue of Christ the Redeemer on the summit of Corcovado, overlooking Rio de Janeiro is an international symbol of the city and of Brazil. The Statue of Liberty fulfils a similar function for New York.

In Brighton, an observation mast on the site of Brighton's West Pier. 'Brighton i-360' will carry up to 100 visitors at one time in an aerodynamically designed pod to a height of 150 metres above sea level. This project is privately funded as a commercially viable icon, with a project cost of £25 million.

6. What influences success and failure?

Angel of the North is the most successful single sculptural Icon. The keys

to its success are:

- An Artist of the highest quality at the height of his powers.
- A planned project as a key part of a Council backed long term investment in culture and image change
- Total Council backing irrespective of local opposition (a 4500 name petition to stop the angel was handed in)
- The availability of funding from Arts Council Lottery, ERDF and Northern Arts
- The readiness of the media to use the image to represent Newcastle/Gateshead, the North and the whole of the UK.

Littlehampton have achieved great success with the Thomas Heatherwick designed café. The reasons are:

- A sensational design by one of the UK's most innovative designers
- Really cost effective structure and materials
- Dramatic siting right on the beach
- Commissioned by a private sector client, the project was part of a clear individual vision.

Bottle of Notes by Claes Oldenburg in 1993 for Middlesbrough was a high profile commission when it was created. Whilst it is not considered



a failure, it has not achieved the celebrity needed to achieve a regeneration effect beyond the locale.

- The work is not as outrageously ambitious and visionary as later projects.
- The media did not adopt the image and use it in other ways.
- Middlesbrough does not appear to have promoted the project alongside their regeneration programme.

Imperial War Museum of the North has been very well reported and is extremely popular both locally and nationally:

- Using a world class architect, Daniel Libeskind, with a very distinctive signature.
- A design that was uncompromisingly about its subject
- The architect was prepared to accept budget reductions and maintained the integrity of the design
- The Client had a clear conviction that an excellent building by a renowned architect would deliver success and profile for the Museum.



The Eden Project in Cornwall has been highly successful in

attracting profile and visitors.

- A world class architect Nicholas Grimshaw, who attracted profile to the project
- A dramatic building using state of the art technology, the Biomes
- A visionary Client who believed in design excellence
- The building's extraordinary form helped its promoters build up such interest that it was hosting visits long before it even opened.



7. What will be most welcome to the people of W&P?

Experience to date suggests that the projects that the public most readily accept are those that:

- Provide some valuable function that they can enjoy
- Demonstrably do not burden the local authority with high costs
- Are well regarded outside the town/city/area and bring positive external publicity
- Bring business to the area
- Create the least bad publicity, which are those that do not use funding from the public purse or offer such valuable functions that the public embrace and welcome

8. How could the project be maintained?

- The TIC will have its own management.
- A free standing Artwork would need a care strategy, funded either by an endowment provided with the capital cost or the Local Authority or from continuous fundraising.
- A commercial attraction as Icon would have its own revenue income stream.
- A temporary project would not require long term maintenance.

Key Recommendations

The key criteria for success are

- artistic ambition
- a committed and enlightened client
- the ability recognise proposals of the highest quality
- a client committed to promoting the project
- the determination to provide an adequate budget
- a good relationship with the media
- resistance to mischievous publicity and nimbyism.

Site and artform Options

The four real possibilities that need to be fully explored at the next stage are:

1. Freestanding artwork at the Ferry Terminal/Pavilion site – review site conditions and test developer's, LOCOG, SWRDA and ACE SW response to co funding.
2. Freestanding artwork at Osprey Quay – review site conditions and test responses to funding as above.
3. Temporary commissioned artwork at Osprey Quay – review potential for funding
4. Temporary commissioned artwork for the Esplanade – review precise site options and the potential for funding.

Without undertaking detailed research into site conditions and engaging individually with the many potential funders, it is not possible to be definitive about which option is best. However, in terms of location, impact, benefit to regeneration and TV coverage it would seem at present that the Ferry terminal/Pavilion site is the best location for an icon.

In terms of maintenance and durability it would also seem that pursuing the route of a commercially viable art structure, one in which people can have an extraordinary experience and view the Jurassic Coast, would be the most sustainable option.



Tourism and Regional Image

7.6 Weymouth Relief Road

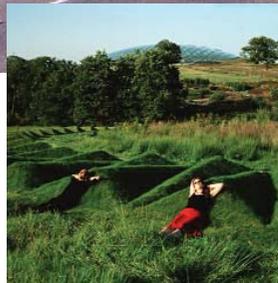
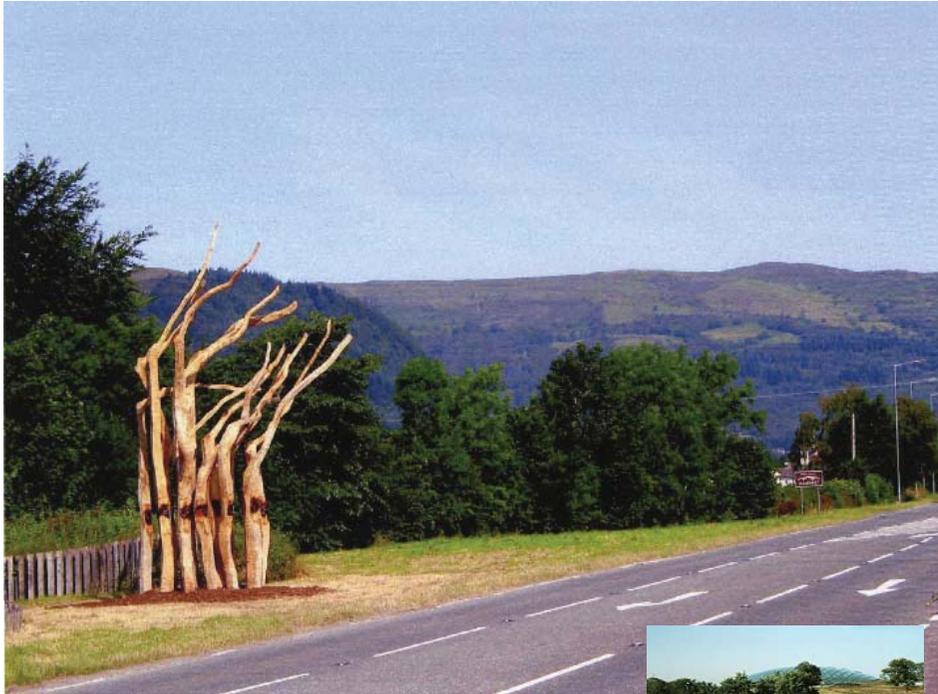
The relief road contract has already been placed to create a safer and quicker route between Dorchester and Weymouth, running to the East of the existing route, eliminating the hairpin bend and emerging at the New Look roundabout. The contract has been awarded to Skanska through the ECI (early contractor involvement) process which allows for the contractor to develop the road design alongside the client and participate in the planning and appeals process.

The road will substantially alter the way that visitors experience their approach and arrival at Weymouth. The new road involves sections that run through cuttings (such as the Ridgeway Cutting on the brow of the hill as you start your descent to Weymouth) that will iron out the difference in levels and create an enclosed corridor for drivers. The profiles of the cuttings will be engineered to specific angles depending on the ground conditions and there will be a strong visual difference between this landscape and that which has gone before. The treatment of the planting and enclosure of the embankments presents an interesting opportunity to define the road corridor in a way which distinguishes it from the surrounding landscape as it is artificially created.

The road also passes under five bridges which create a series of landmarks and visual interruptions in the journey which could be looked at together by an artist to create a sequential work that connects them as rhythmic elements in the journey South.

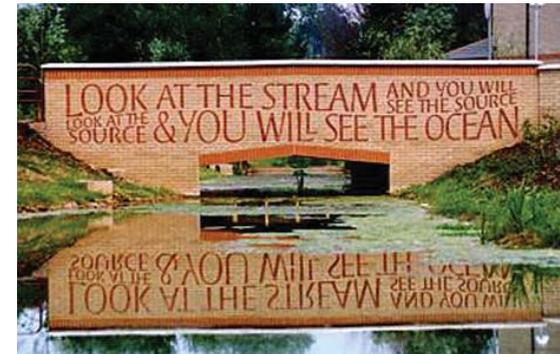
The fact that the road contract has already been let means that any artist's intervention would be a sensitive accommodation requiring the goodwill of the contractors and the confidence of the Client to be assured that artists' contributions would not impede the main contract in any way. Nevertheless, the potential benefits in the visual impact of incorporating artists work within the road scheme would represent a modest investment as a proportion of the £78m cost of building the





road and would have a positive impact on the appearance of the road as well as being a way of engaging local communities in the project in a positive way .

An artist could be appointed to work alongside Skanska's landscape consultants to look at ways of interacting with this engineered and linear landscape. A fixed term appointment would allow an artist to develop proposals along side the landscape designs as they are developed. Opportunities would include fencing and boundaries, planting regimes, land contours, skylines and bridges. In particular, the first bridge at the



Northern end of the relief road is close to the brow of the ridgeway and is therefore a significant landmark or threshold as you start the descent towards Weymouth.

The community most directly affected by the road scheme is Littlemoor, as the bypass effectively cuts it in two. It is accepted that this has been known and anticipated for a long time but it would be a positive step to involve the Littlemoor community in a project that addressed some of the issues that they will encounter over the next two years and beyond. An artist in residence could be appointed to work from within the community to look at ways of bridging the divisions created by the road. This could be interpreted as both a physical and a conceptual project which would examine ways in which people on both sides of the road corridor might create connections across it, looking at the potential for social connections on either side such as East and West teams that meet up to compete in sports on a regular basis, temporary projects that build towers to make visual connections from one side to another and a mapping project that describes family, social and narrative connections that exist on either side.



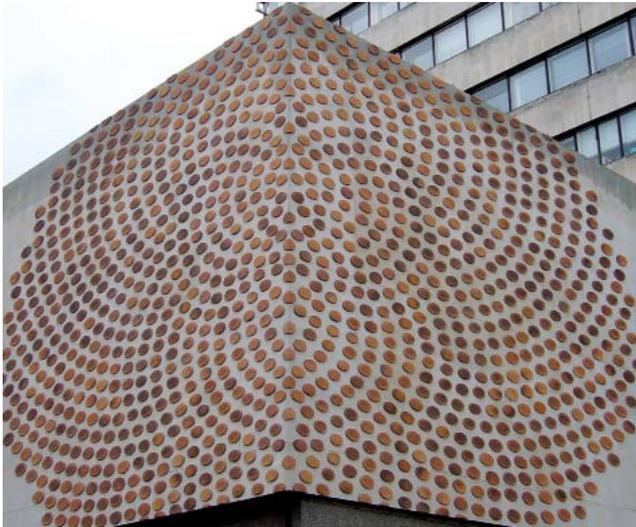
While a large part of the highway structures and landscaping have already been designed, there is still scope for artists to be involved with the detailed design of the landscape and bridge design. Both Dorset County Council and Skanska are sympathetic to the idea of the Weymouth relief road becoming an attractive and welcoming feature for road travellers by incorporating artworks where possible.

It is essential that these opportunities are pursued as soon as possible before design and finishes are finalised. Once these decisions have been made, changes will be less likely and more expensive to achieve. The Relief Road Management Group meets monthly to review progress and it is this group that should be approached to explore artists' involvement in more detail.



Tourism and Regional Image

7.7 World Heritage Site Interpretation Centres



There are plans to develop several World Heritage Site interpretation centres along the Jurassic Coast, including one within the new Weymouth Pavilion. There is another which is already in the process of being implemented at Durlston Castle. This project is an exemplar in terms of process and has been successful in raising the necessary funds.

The artist Lulu Quinn was appointed to the design team at a very early stage, in fact before the architects were appointed, to challenge preconceptions and broaden the imaginative vision for the project. By appointing the artist first, the value of the artist was highlighted and this affected the dynamic of the team.

The architects MJ Long who were appointed to work with her, said "it has been very helpful to have a mind and imagination at work outside the box of the usual design team concerns. The rest of us are familiar (perhaps too familiar) with the procedures and categories of information which must be addressed for any public funding application.... This can sometimes result in proposals which are too evenly spread across the

subject range, or too verbal. The presence of an artist ensures that we think non verbally and that we concentrate on what is truly unique about the particular situation.

It has been a particular delight to work with Lulu. She is both intelligent and inspired. She is able to make radical suggestions which encapsulate the intentions of the project. At the same time, she is able to appreciate the developing architectural proposal, and make suggestions to support and advance the project, rather than undermining it. Her proposed art wall dealing with the all important issue of diversity at Durlston promises to transcend the limitations of literal interpretation."

The Interpretation Consultants on the project have said: "Her artistic perspective added to the creative process and made an important contribution in identifying the nature of the visitor experience we are trying to provide. As interpretive planners and designers we would welcome the opportunity to collaborate more frequently with artists such as Lulu Quinn."

One of the priorities of the **Jurassic Coast Arts Strategy** is to get artists on design teams for regeneration projects such as:

- Interpretation centre buildings and their displays
- Helping to manage visitors and encourage exploration

Chesil Beach Interpretation centre

An interpretation centre is planned for Chesil Beach, a site of particular importance. Chesil beach stretches 25km, its pebbles are naturally graded, increasing in size from west to east and continually moving with the tides and storms, which change the beach's profile. It is a natural sea defence, and also a home for rare flora, fauna and birds. The Fleet lagoon is the largest tidal lagoon in the UK and has SSSI status and both the beach and the lagoon are a EU Special Protection Area and Candidate Special Area of Conservation. Understandably there are many restrictions to working in and building on this site.

The Chesil Beach area currently receives approx. 100,000 – 150,000 visitors a year, of which around 30,000 visit the existing visitor centre, a significant proportion of which are school and study groups. The small building is no longer considered fit for purpose and the plan is to extend it to include a larger interpretation area that can accommodate the general public at the same time as group visits, with improved cafe facilities. The project has reached a level of detailed design already, without the involvement of an artist, and the design has recently been put forward for planning permission. However, there is scope for re-visiting the design once the project has the go ahead, in order to achieve a building which communicates how unique and special the area is.



Chesil Beach is a natural wonder, a local gem of international significance. There should be something about the building that communicates that in some way whilst at the

same time preserving the environment and the view. There will be time to review the design since implementation will be delayed as further funding is sought. An application to the Heritage Lottery Fund is expected to be submitted in September 2008. We suggest that ways forward to develop alternative designs through the collaboration of an artist with the architects should be considered.

The South West Design Review Panel could be considered as a forum from which to receive constructive feedback. Schemes are brought to the Panel freely and voluntarily and there is no obligation on any party to put forward a scheme for review. The Panel is a partnership between Creating:excellence and The Architecture Centre.

Alternatively the Dorset Design and Heritage Forum could be consulted on the scheme. An important aspect of the forum is to explore the role that artists can play in the design process.

Jurassic Coast Art Map / Artist interpretations

One of the key objectives of the **Jurassic Coast Arts Strategy** is to develop art projects which interpret the Jurassic Coast.

Artists have an important role to play in working alongside interpretation teams and education officers to create innovative and interesting solutions for the interpretation of the Jurassic Coast. Interpretation centres often suffer from static displays which are quickly out of date and which do not encourage repeat visits. The use of new and interactive media is essential today to engage with younger audiences but it's important to have the right interface which is simple to use and would not alienate older generations.

There are many layers of information to communicate regarding the Jurassic Coast and visitors will be more interested in some strands than others. How to cater for those who are only seeking a general introduction as well as those who want to delve deeper is a difficult challenge.

The various interpretation centres should also be linked in order to help advertise each other and encourage visitors along the whole length of the coast.

Software has already been developed in other interpretation contexts where layers of information can be accessed by visitors who are in control of what they wish to explore. For instance, if there are layers of

information such as 'flora and fauna', 'geology', 'history', 'weather and climate change', 'people', they can either view information in all categories or filter out all but one.

A specific example of this is ArtMap created by Artstation. ArtMap is a process through which the artists examined LandMap, the Countryside Council for Wales's (CCW) method for describing, assessing and evaluating the qualities of landscape.

By analysing landscape through different viewpoints, it seeks to capture how society as a whole values and relates to different landscapes. A geologist will look at the landscape in a different way to a farmer, or a tourist.

ArtMap has initially been developed for interpretation at the Ynyslas visitor centre in mid-Wales. On a user level, an avatar within a three-dimensional map, is operated by a simple joystick. The person looking at the computer screen can then move the avatar in the virtual landscape in any direction, to explore and move towards signposts of interest to them. Pop-up information video screens are operated by walking the avatar towards them.

This software offers the potential for other artists to create content such as video works, sound works and text based works that could be accessed through the signposts on the virtual landscape.

There is also the potential for the software to be available at other World Heritage Sites across the world, which could be part of an international campaign to promote the Jurassic Coast.

7.8 Winter Light Festival



Briefly mentioned in the proposal for artist designed Esplanade lighting, a Winter Light

Festival coordinated with other events, could be a popular draw for visitors and residents alike. One possible theme for such a festival could be to link with the Beijing Olympics. The Chinese lantern is a traditional symbol of hope, rejuvenation, and celebration and forms the logo for the Beijing Cultural Olympiad.

Historically in China lanterns varied by size, shape (circular, square, flat, thin, long), form (animal, human, god/ goddess), colour, material, and complexity. Some lanterns rolled on the ground with a candle suspended within; others were on wheels. Some were extremely plain-red paper with pinpricks outlining a character for longevity or happiness.

Class distinctions of Chinese society were reflected by the materials used in making lanterns. The aristocratic class had lanterns of silk or glass panels over frames of mahogany, boxwood or sandalwood. The peasant class created equally colorful lanterns from panels of oiled paper, silk or sheepskin, fastened to bases of wood, bamboo, wire, or rice stalks.



Painting, or paper cutouts could also be added. There was also a complex lantern – “galloping horse lantern” – which had candles inside, and when lit, heated up the air causing a hidden wheel to turn. The effect was revolving panels within the lantern; the panels depicted ancient history, fables, and myths.

This project has the potential for linking with Chinese artists, Chinese schools, and for holding lantern making workshops with schools in Weymouth and Portland. The installation or procession of lanterns along the coast reflecting in the water would be a captivating sight.

Tourism and Regional Image

7.9 Art hotel



In order to attract visitors interested in art and culture it is not only necessary for there to be cultural venues and activities on offer but also for there to be unique and attractive accommodation available. There is a growing trend in boutique hotels that are individual rather than chains which all look the same. People are interested in staying at a 'destination' hotel and will visit a place for its hotel, rather than finding a hotel at the place they want to visit. Many worldwide boutique and designer hotels benefit from free advertising by being featured in popular lifestyle magazines.

An art hotel would fulfil the **Economic Regeneration and Tourism Strategy** objectives of improving standards in the hospitality sector and developing niche tourism. The **W&P BC Corporate Plan** also prioritises promoting higher standards of accommodation.

A unique 'art hotel' has the potential to add to the culture on offer in Weymouth and Portland and would appeal to a type of visitor interested in culture. The surveys suggest that more couples than families visit Weymouth and Portland, and also that the hotels currently with a £60+ price band have slightly higher occupancy than some other bands. An art hotel would also help to increase the percentage of prosperous/affluent visitors to Weymouth and Portland.

An art hotel can be achieved on a modest budget for instance if artists



are commissioned to make a mural or artwork for each bedroom. At the other end of the scale a designer or group of artists could be commissioned to design and create the entire interior scheme. Depending on the market that the hotel is aiming for, artists of international standing could be commissioned or the brief could specify artists from or living in Dorset only. Close links could also be made with the art department at Weymouth College, which could supply a curated range of student work. A very broad range of artists can be involved in such a project – fine artists working in any media, interior designers, craftspeople, architects, graphic designers, and photographers.

Specific examples of other art hotels are listed in Appendix 13



7.10 Video Shorts

One of the ten major projects outlined for the Cultural Olympiad is Film and Video Nation: a UK-wide, four-year festival including a young people's film making competition and a mass social observation of life in the 21st century. 'The Dorset Cultural 12 for 2012' also puts forward the project idea for a county-wide digital legacy, mapping the journey from bid to delivery for future generations.

During the Olympics, large outdoor screens will be erected to enable visitors to see the watersports action transmitted live to the Esplanade. These screens will be the focus of attention for the public wanting information about Olympic events during the day as well as results and other important updates. While in place, these screens should also be used to provide a window onto the Weymouth and Portland area and the people who live there through a series of video shorts.

At present, three Big Screens are planned to relay information to the public on land at:

- Weymouth Esplanade
- Furzey Cliffs to the East of Weymouth bay
- Southwell Park on Portland

Sailing events are notoriously difficult to portray on television as it is difficult to show who's in the lead and why. Also, live shots from boats can often give a misleading impression of a boat's position in the race. For 2012, there





are plans to use a combination of wireless cameras and Global Positioning units to give accurate locations and live footage to enable a real time positions to be accurately plotted.

Camera angles have not yet been assessed, although the Nothe Gardens and Furzey Cliffs are natural vantage points. There will be four courses in Weymouth Bay and one in Portland Harbour but the final orientation and length of the courses will be determined shortly before races start to take advantage of prevailing wind and water conditions. Consequently no accurate maps of courses exist as yet.

The BBC will not plan in detail for the Weymouth Olympic events until the Beijing games are over, nevertheless Officers at Weymouth & Portland BC are leading on the events programme, including the large outdoor screens.

In the period leading up to the Olympics, a video artist could work with selected communities in the area to create a series of short films that would reveal something of the lives of people in these two quite different

communities. For the short time that the Olympic events are taking place in Weymouth and Portland, there will only be limited time to give visitors an insight into the area and its residents, their lives and their dreams. By interweaving a series of short films within the broadcast material, viewers will be able to gain a little more contextual information about the location they find themselves in.

A number of themes could be developed such as the changes taking place locally and how people feel about these changes. What are the hopes and dreams of the younger generation, how do they feel about their home? Video art would be an appropriate medium for this project, but a video artist could also work alongside a writer, composer or poet with the outcome of video shorts with music, or published books or a website.

A video artist could also work independently exploring hidden places such as the Portland harbour structure, which is an unknown area to many people, especially visitors. The four sections span out into the sea for such a distance that it is very difficult to see the buildings and structures that sit atop the

breakwater. The distance also disguises the scale of the whole edifice, something only appreciated by those who go afloat and pass in and out of its protective arms.

There are a number of hidden interiors too with a series of forts and other buildings on the breakwater to monitor and control movements in and out as well as a number of other structures such as gun emplacements and other military sites including an underground operations centre on Portland.

While it is unlikely that the public will ever gain regular access to these sites, there is nevertheless a story to be told in interpreting these buildings through photographs or video works. The resulting works would help to reveal an important part of Portland's past and provide a visual narrative to help tell its story. In addition, site specific work, installation, projection or performance, could happen in situ with an invited audience.

The Video Shorts proposal could also be linked with a project currently being developed called **B-Side : Annual multi media festival**, which will involve multi-media artists working in and with public spaces. The Media Studies Department at Weymouth College should also be involved and this project could become part of a larger project for Video Nation, with video art created alongside documentary and film. The College has state of the art facilities with 28 editing suites which they would be able to offer access to outside teaching hours, as well as the assistance of their tutors. Their

workshop resources are used 9am-5pm for 30 weeks of the year and therefore it would be beneficial to coordinate the timescale of this project with the College.

The three Big Screens are just one option for showing the video shorts. Video projections as installations could also be created anywhere, on buildings along the Esplanade, onto boats or the harbour wall.



Olympic Celebrations

7.11 Art installations along the beach and Esplanade

The Esplanade is *the* destination in Weymouth and its wide long stretch makes it a natural 'gallery' for art installations. The long and wide pedestrian area of the Esplanade lends itself well to stalls, art installations, performances and temporary events. During the summer months there is a ready audience who are there to enjoy the beach. But it could be argued that the Esplanade is congested enough at these times and that it would be better to organise public art events and installations at the shoulder ends of the season, perhaps May and September. This would work with objectives in the **W&P BC Corporate Plan** and the **Economic and regeneration strategy** to extend the tourist season by promoting 'shoulder periods'.

The bay, the beach and Esplanade, the Georgian terraces, and the tradition of English seaside resorts are all major assets for Weymouth which should be acknowledged and celebrated. The principle behind the proposals for temporary events is to make the Esplanade an exciting and dynamic place to be and to create a thought-provoking merger between the history of the seaside and contemporary art practice. Above all, these proposals are designed to be fun and enjoyed by everyone.

It would probably work best in terms of delivery, that these proposals be staggered across the year or years leading up to the Olympic Games. Further consultation with traders and staff likely to be involved in managing these events would be needed to develop the projects further,

and to decide on the scale and timing that would work best.

The overarching theme for the following six proposals is 'the fun of the seaside' and would potentially fit within the Cultural Olympiad theme of 'celebration' should that be confirmed as a strand to link projects throughout the region. All of the following proposals within this theme celebrate the heritage of the seaside, its vibrancy and continuing relevance to contemporary life.



7.11.1 Fun of the Seaside

There are so many traditions relating to the English seaside from Punch and Judy and donkey rides, to wind blowing sand into your sandwiches. Each generation will remember particular aspects of the seaside that remind them of their youth. Some traditions continue and others have disappeared and most English seaside resorts today are a mixture of the historic, kitsch and contemporary.



The Olympic Games are primarily about competition and athletes endeavour to become the best in the world in their particular sport. Whilst the sailing events will happen further out to sea the spirit of competition could be created along the Esplanade and beach.

This proposal is about bringing together the spirit of entertainment and flamboyance of the seaside with the spirit of competition and interactivity of sport and the Olympic Games. The project would be both concentrated at a particular location (art stalls) and also spread out along the whole length of the Esplanade (art installations), in order to give the project a focal point but also involve as many people as possible. Artists



and designers would be commissioned to devise a series of interactive events and stalls at which the public could take part in some sort of game or competition. This could also be a tongue in cheek take on fairground stalls and amusement arcade games. Participants could win artist made prizes by taking part in games of luck or skill. These stalls would be concentrated at a particular location to be agreed with W&P BC.

Artists would also create temporary site-specific installations which in some way highlight a seaside tradition. These installations could be in full view on the beach, or might be hidden at the back of an amusement arcade. Artworks could be large scale and interactive, such as an artist designed and made crazy golf pitch, or could be a small scale sculptural ornament in the front window of a B&B.

Some examples of stalls that could be devised:

- Timed competitions to draw/sculpt George III
- Play a human arcade claw machine
- Sand castle/architecture competition
- Snail races
- Tombola to win an artist designed object
- Treasure Hunt

The project should be organised as a curated event and not only public spaces would be used, but also private local businesses could be involved by offering a temporary home for an artwork. A guide would be published to help the public find all of the works and clear signage near each work (probably just a number) for ease of identification and to help publicise the event. Guided tours of the works by the event organisers, curators or artists would also help to engage the public with the event.

Before the event, some of the selected artists and designers would work with young people to develop game ideas for stalls. The experience of working with successful, extremely creative and young designers will be an inspiration for many young people to aspire to work in the creative industries, to believe that it is possible for them to also develop successful careers in the art and design sector.

The interactivity of the art stalls and the light hearted presentation of the art will encourage many to participate who would not otherwise engage in any art or craft activity. People often label themselves as being 'no good at art' and this project could entice people to *try something new* which is one of the themed strands of Team South West for the Cultural Olympiad.

The Victoria & Albert Museum in London each year holds a 'Village Fete' event organised by their Contemporary Team and Scarlet Projects.

The Village Fete is described as 'a showcase of the best of young British contemporary design. It's a unique event, where everyone can join in – families and children as well as the creative community. A carefully selected group of designers (the best of the up and coming, as well as some of the more established stars) are invited to conceive and run the stalls, offering games to play, competitions to enter, and prizes to win. Design is shown as being accessible, clever, entertaining and totally inclusive.'



More information about Village Fete events is provided in Appendix 12

7.11.2 Beach Huts

The long line of white painted beach huts already make an aesthetic statement on the beach as they stretch away into the distance emphasising the scale of the bay and are visible right across the bay. The repetition of identical elements makes them a dramatic component of the beach scene. Bright summer sunshine also creates stark contrasts of light and dark on their shapes. But do they have to be white? The Esplanade would get an instant facelift by commissioning artists to paint each beach hut.

At present the huts are removed from the beach during the winter and are repainted ready for the following year.

There is a real opportunity to do something intriguing and spectacular by commissioning an Artist to develop a new design for repainting the huts every year.

There are different options for how this might be done.

1. A competition could be organised whereby artists put forward a design for a beach hut. These could be displayed in an exhibition or on a website and voted for by the public. Each artist would receive a fee for painting a beach hut. This would result in a very mixed and diverse show of designs and local talent and would also be inclusive of a large number of people.



2. Artists are commissioned to paint a beach hut and are paired up with a school, community group, or any group of volunteers who wish to be involved and included in the project. Through working with the group the artist develops a painting scheme for the beach hut which may or may not be painted by the group. The resulting beach huts could be judged by a local VIP. Again, there would be a diverse selection of designs and in this example the local community are involved in a direct way. Inevitably, a number of 'alternative' winners would be announced by the local paper and so on, and the beach huts would generate debate.

3. One artist is commissioned to design a painting scheme for all of the beach huts. To avoid the mixed bag of the other options, if a coherent or stylish set of beach huts were preferred, then a single artist with a vision for an overall effect would work best. With control over all of the beach huts' design, a scheme could be devised to have great impact from a distance. Also, it would be possible to attract an international artist to a project on this scale. This option would generate debate as people waited to see 'what they will look like this year', as the design could be kept secret until unveiled. This option also has more potential to be covered by the national press and to raise the profile of Weymouth both nationally and internationally.

One can imagine what a spectacle the beach huts could be designed by artists such as Paula Rego, Gary Hume, Bridget Riley, Tim Head, John Newling, Tess Jaray or Alison Turnbull. Each year a major part of the seafront would be different and there would be a large outdoor gallery to delight residents and attract new visitors.



7.11.3 Artist designed deck chairs

In a similar way to the beach huts, the hundreds of deck chairs all lined up along the Esplanade could create a colourful and exciting impact if all the blue and white striped textile were replaced with differently patterned and coloured textile.

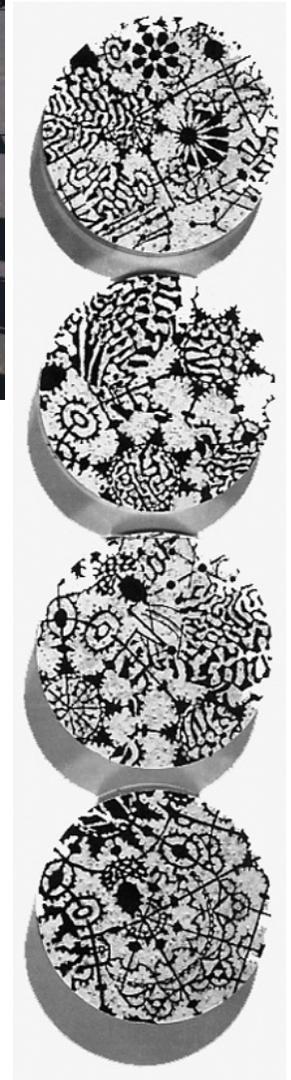


This project would engage young people in changing the image of the place. Through working with artists whose practice is all about form and colour, whether textile artists or painters, young people would be involved in designing new colour patterns for the deckchairs.

Inspiration for textile patterns could come

from historical pattern books of the Georgian and Victorian period right up to the present day. Inspiration could also come from traditional fabric patterns from around the world with a Japanese inspired pattern sitting next to a South African pattern for instance.

Weymouth College has a textile department and may be keen to get involved with this project. It might also be possible to attract the involvement of the clothing company New Look who are based in Weymouth. The weatherproof fabric used on deck chairs is extremely hardwearing and any new deck chair fabric commission could last well beyond 2012



Olympic Celebrations

7.11.4 International Sand Sculpture Symposium

The sand sculpture display is a permanent feature on Weymouth beach and has a long tradition in the town. Sand sculpture may seem to many to be an eccentric and unique occupation, however, there are artists specialising in working with sand across the world. What better time to bring them together than during the Olympics, when an international array of competitors will be hosted in the town already.

The event could be organised like a sculpture symposium where artists are paid a fee plus travel expenses to come and stay for a week or so at a particular place to make work alongside other artists. Research into the facilities and equipment required by various artists, such as cranes or lifting equipment, would need to be done, so that artists are able to fulfil the potential of their skills whilst making work on Weymouth beach.



Olympic Celebrations

7.11.5 Puppet Theatre from around the World



Punch and Judy puppet theatre is a long-standing tradition of the English seaside, but was not an English invention. The Punch and Judy show can trace its roots to the 16th century to the Italian commedia dell'arte which gained popularity throughout Europe. Punch and Judy started as marionette puppets and later evolved to glove puppets. The Icons collection, an online project to gather nominations for icons of English cultural heritage, has Punch and Judy listed as one of 33 icons already gathered on its website. (www.icons.org.uk)

Many other countries have their own version of puppet theatre derived from the commedia dell'arte such as France, Holland, Austria and Germany. But there are also other puppet theatres with different roots, such as the Greek Shadow theatre which derives from Ottoman culture. Middle Eastern puppetry may derive from Ancient Egypt or from India. In Asia, countries such as China, Japan, and India have a long tradition of puppet theatre going as far back as 4000 years. In some countries, such as the Czech Republic, puppet theatre is still a thriving and popular art form.

Though not strictly a public art proposal, we view the potential for organising an international puppet festival as particularly relevant to the 2012 Olympics. It would bring nations together to celebrate a shared culture, and would also place Punch and Judy within the context of world history and culture.

Focus on Sustainability

7.12 Tourist Information Centre and Beach Rescue Centre

At present the Georgian seafront parade is juxtaposed with a Victorian / Edwardian promenade with no reference to the modern period. The mistake in commissioning a functional but bland Tourist Information centre building should not be repeated. By selecting a design that makes a bold statement about the present day rather than referencing the past, this building would provide the centrepiece for the redevelopment of the seafront.

Smaller scale artist and design led projects such as Tate St Ives and Littlehampton's new café by Thomas Heatherwick Studio have proven that small buildings can achieve high profile and iconic status, while even relatively tiny projects such as Tonkin Liu's Singing Ringing Tree in Burnley and the Kielder Belvedere by Softroom have achieved significant profile for their hosts despite costing only about £50K each.

The rebuilding of the Tourist Information Centre and the Beach Rescue Centre on the Esplanade are obvious opportunities to put the ambitions outlined in this strategy into visible effect. The buildings could be exemplar sustainable projects with locally sourced materials, solar energy, innovative construction techniques and a contemporary form. In preparing a brief for this project, the Council should describe its ambition in seeking to make a statement about Weymouth as a town engaging with the future and not only preserving the past.

The Tourist Information Centre exists to serve visitors, giving them a landmark location where they can orientate themselves, discover in more detail what the area has to offer and plan their holiday activities. The project should become an exemplar project that signals a new chapter in the development of Weymouth as a flourishing resort.



The prominence of the seafront location will mean that the new buildings will attract a lot of attention which make their design and appearance all the more important. The sensitivity of the location should be a spur to create buildings with a distinctive identity given the strength of the architectural context. This is an opportunity to replace the current functional buildings and create buildings that will interest and attract people, signature buildings that will help to project a new personality for the seafront. It is interesting to note that only internal images of the Tourist Information Centre are shown on the Council's website; its exterior does not help to promote the area.

At present, the Esplanade has a predominantly Georgian conformity, with occasional Victorian flourishes of colour and eccentricity. There is



very little that references the ways in which our lives have changed since the middle of the last century. The new buildings are a chance to show that Weymouth is a sophisticated destination that is not just trading on its past but has embraced the 21st century with all its innovations and challenges.

In developing a brief for the new buildings, there should be an overriding statement of ambition to create exemplar buildings that focus on innovation and sustainability in providing solutions to the needs of the project.

Considerations would include:

- Solar roof / renewable energy
- Geothermal heat exchange
- Efficient use of water
- Local sourcing of materials
- Innovative timber construction techniques such as glulam

Of equal importance should be the aesthetic distinctiveness of the buildings in creating 21st century landmark buildings. The Victorian structures on the promenade make no apologies for their distinctiveness and yet they have come to be loved and appreciated. Similarly, the Tourist Information Centre should be uncompromising in its modernity,



both in terms of its appearance and its function. While it has a primary role to provide information about the area and its attractions to visitors, the form and function of the building should also communicate a wider set of global values and awareness of the environmental challenges of the 21st century that inspire the visitor.

Buildings can be sculptural artworks in their own right and there are examples of buildings designed by artists and designers rather than architects. In order to deliver a building of this nature, a brief should be developed that invites a team approach to ensure that all the necessary skills and creativity are brought together with a common aim, to create a signature building that can stand as a symbol of the renewal of Weymouth as a thriving resort.

Focus on Sustainability

7.13 X53 Jurassic Coast Bus

Another way to enjoy and discover the Jurassic Coast is by bus. An art project on the bus also has the added benefit of promoting sustainable transport options which is a key target for the W&P Community Plan. The Jurassic Coast Arts Strategy also supports the Transport Strategy for the WHS by careful placing of artworks and arts events to encourage walking, cycling and use of public transport to reach rural parts of the Coast.

The Coastlinx X53 provides a useful public transport link between Exeter in the West and Bournemouth in the East which gives access to the Jurassic Coast along its entire length. The World Heritage Site encompasses so many towns, resorts and scenic locations that depicting it or describing it in a meaningful way is a difficult task. However, the existence of the X53 bus gives us a means by which that journey can be seen as a regular timetabled event.

One way of enhancing this facility would be to appoint an artist to have free access to use the X53 bus to explore the coastline in the weeks leading up to the Olympics. The presence of a travelling artist would give passengers the opportunity to tap into an alternative viewpoint, perhaps seeing sites and views that would otherwise have passed them by. The appointed artist could make a series of temporary site specific works at selected locations, document aspects of the journey and encourage passengers to explore some of the less well trodden parts of



the Heritage Coastline.

A number of different artists could be commissioned to work with the bus at different times. International artists from other WHS would bring a different dimension and interpret the coast with fresh eyes.

The WHS team are currently working on increasing the number of buses for the X53 route with the possibility of commissioning a textile artist to design the livery. They are also working on a publication to guide people how to get around the Jurassic Coast without a car.



Centre of Marine Excellence

7.14 Portland Marina / Osprey Quay - artist involvement

Regeneration work has already begun on this site, previously the site of the Royal Navy Air Station. There is now the National Sailing Academy, a waterfront promenade, and the employment development at 'Navigator Park'. Portland Marina is currently being built and various plots and units are gradually being taken over.

At this year's London Boatshow, Weymouth and Portland marketed itself as the Centre of Marine Excellence and there was huge interest from potential investors. As various developers sign deals with SWRDA, who own the land, a strategic approach to public art is needed and guidance given to developers regarding what is expected of them. Without a percent for art policy or an adopted Supplementary Guidance Policy for Public Art, opportunities for integrating public art in new developments will be limited.

However, there are opportunities for artists to add to the infrastructure being built such as the Promenade. An artist could be on the design team for extending the Promenade and possibly re-visit the completed section, to create site specific enhancements to the walkway. An artist might design lighting columns or wind generator turbines.

Temporary artworks

Since this is the area where the Olympic activity will be focused it will be briefly inundated with visitors and the media as the 2012 Olympics



take place. Therefore it is also the ideal location to have temporary artworks for the duration of the Games to welcome visitors and competitors at the entrance to the sailing complex.

There is a space available owned by SWRDA where an artwork of this type could be sited, as this space is due to be developed after 2012. We do not wish to be prescriptive about this proposal; the work could

be an inflatable or a giant billboard. The project might be organised as a completely open competition with artists sending in proposals for what they would do on the site within a given budget. A short-list of these could then be published for a public vote. In Deptford, a competition is being held called 'Up against it' where a large wall, driven past by thousands of commuters every day, will be painted with an artist's design. Anyone can enter a design, which can be viewed on a website and voted for. The 20 most popular designs will then go to a judging panel who will select which design will be implemented.

Another way to create a sense of arrival and add to the festival atmosphere would be to intervene along the whole road along Ham beach towards Portland with colourful additions to the lighting columns. This road is a long stretch of carriageway that sweeps around behind Chesil beach in an attractive arc. The line of the road is not immediately apparent except for the rhythm of lighting columns that mark the Western edge of the road.

While we normally think of fabric banners attached to brackets, there are numerous other ways of adding artwork to lighting columns such as coloured fabric jackets, secondary coloured lighting fixtures or light reflecting paint.

With only low level development in this area, the columns have become



an important part of the landscape. They could be used as a very effective vehicle for artists' additions, providing colour and light to emphasize the sweep of the road.

[This proposal could also be applied to the A354 from the New Look roundabout down to North Radipole Lake. The road skirts around the North of the town in a green corridor which is rather featureless in places. Commissioning creative additions to the lighting columns would help to create a sense of anticipation when approaching the town from the North.]





8

8. Summary of proposals

| Proposal | Themes | Who will benefit |
|--|---|--|
| 7.1.1 Artist designed lighting scheme for Weymouth Esplanade | Animating and humanising public spaces <i>Tourism and Regional Image</i> | Residents and businesses through improved infrastructure and the economic benefit of increasing tourism. Young people will gain experience through working with the Lighting Artist. |
| 7.1.2 Artist designed kiosks for Weymouth Esplanade | Animating and humanising public spaces | Residents and businesses through improved infrastructure and the economic benefit of increasing tourism. |
| 7.2 Weymouth Railway Station enhancement | Animating and humanising public spaces <i>Tourism and Regional Image</i> <i>Focus on Sustainability</i> | Residents and businesses through improved infrastructure and image of town. |
| 7.3 Coastal path links and artworks | Animating and humanising public spaces <i>Tourism and Regional Image</i> <i>Focus on Sustainability</i> | Residents and businesses through improved infrastructure and the economic benefit of increasing tourism. Young people will learn new skills and learn about their environment. Local art community who will have opportunity to take part. Supporting sustainable transport and decreasing our carbon footprint benefits everyone. |
| 7.4 Weymouth Pavilion - artist involvement in design of internal and external public spaces | Animating and humanising public spaces <i>Centre of Marine Excellence</i> | Residents and businesses through improved infrastructure and the economic benefit of increasing tourism. Local community and South West region through creation of outdoor/indoor spaces to host Cultural Olympiad events and showcase cultural diversity of region to the World. Regeneration of Ferry Terminal site will benefit through increased visitors and investment due to cultural richness of area. |
| 7.5 Iconic landmark sculpture/structure | Tourism and Regional Image <i>Olympic Celebrations</i> <i>Centre of Marine Excellence</i> | Residents and businesses through the economic benefit of increased tourism and improved image of the area. Profile of Centre of Marine Excellence enhanced through ambitious and world class art. |
| 7.6 Relief Road artwork/s | Tourism and Regional Image <i>Animating and humanising public spaces</i> | Residents and businesses through improved infrastructure and the creation of a welcoming and memorable gateway to the area. Littlemoor community through the involvement of an artist to work across both sides of the new road. |
| 7.7 Artist involvement in Jurassic Coast interpretation centres, e.g. At Weymouth Pavilion, and Chesil Beach Centre | Tourism and Regional Image <i>Focus on Sustainability</i> | Residents and businesses through the economic benefit of increasing tourism. Young people through the opportunity to work with artists to express themselves and learn about the Jurassic Coast. Educational value to all by making the interpretation of the coast more accessible. |
| 7.8 Winter Light Festival | Tourism and Regional Image <i>Animating and humanising public spaces</i> | Residents and businesses through increased tourism. Young people through the opportunity to make international links and to express themselves through working with artists. |
| 7.9 Art Hotel | Tourism and Regional Image <i>Centre of Marine Excellence</i> | Residents and businesses through the economic benefit of increasing tourism. Profile of Centre of Marine Excellence enhanced with exceptional accommodation on offer. |

| Proposal | Themes | Who will benefit |
|---|--|--|
| 7.10 Video Shorts | Olympic Celebrations | Young people through the opportunity to express themselves and work with artists. Local community through opportunity to showcase the area to the world as part of 2012 Olympics. |
| 7.11.1 The Fun of the Seaside | Olympic Celebrations <i>Tourism and Regional Image</i> <i>Animating and humanising public spaces</i> | Young people through the opportunity to work with artists and designers. Local community through the opportunity to feel part of the 2012 Olympics. Residents and businesses through the economic benefit of increasing tourism. Local artists who will have opportunity to take part. |
| 7.11.2 Artist designed beach huts | Olympic Celebrations <i>Tourism and Regional Image</i> <i>Animating and humanising public spaces</i> | Young people through the opportunity to express themselves and work with artists. Residents and businesses through the economic benefit of increasing tourism. Local artists who will have opportunity to take part. |
| 7.11.3 Artist designed deck chairs | Olympic Celebrations <i>Tourism and Regional Image</i> <i>Animating and humanising public spaces</i> | Young people through the opportunity to make international links and to express themselves through working with artists. Local community through the opportunity to feel part of the 2012 Olympics. |
| 7.11.4-7.11.5 Sand sculpture symposium and International Puppet Theatre | Olympic Celebrations <i>Tourism and Regional Image</i> <i>Animating and humanising public spaces</i> | Local community through the opportunity to make international connections and feel part of the 2012 Olympics. Residents and businesses through the economic benefit of increasing tourism. . |
| 7.12 Landmark Tourist Information Centre and Beach Rescue Centre | Focus on Sustainability <i>Tourism and Regional Image</i> | Residents and businesses through improved infrastructure and the economic benefit of increasing tourism. Decreasing the carbon footprint benefits everyone. |
| 7.13 X53 Jurassic Coast Bus Artist | Focus on Sustainability <i>Tourism and Regional Image</i> | Residents and businesses through the economic benefit of increasing tourism. Local community through the opportunity to make international connections. Supporting sustainable transport and decreasing our carbon footprint benefits everyone. |
| 7.14 Portland Marina - artist involvement in renewable energy features | Centre of Marine Excellence <i>Tourism and Regional Image</i> | Residents and businesses through improved infrastructure and the economic benefit of increasing tourism. Profile of Centre of Marine Excellence enhanced through distinctive and creative design. |

9.1 Meeting Strategic Objectives

Public Art addresses 12 for 2012 Legacy Strategy

1. *Improved transport infrastructure and access, with the Weymouth Relief Road open and in use, and an integrated road and rail based public transport system offering improved reliability and accessibility for road-based public transport serving Weymouth and Portland and more frequent and faster trains to and from Weymouth.*

Public art along the new relief road and an enhanced pedestrian friendly environment outside the railway station for visitors arriving should be an integrated part of improved transport infrastructure. In addition, the X53 Jurassic Coast bus should be supported further as a sustainable means of transport, with artists working along the route and on the bus to make the journey a unique and popular experience.

- Relief Road artwork
- Weymouth Railway Station enhancement
- X53 Jurassic Coast bus artist

2. *Creation of Europe's top international sailing venue at the Weymouth & Portland National Sailing Academy, including improved facilities and a new marina for the benefit of the whole of Dorset.*

The integration of public art into new developments will help to create a high quality public realm which is distinctive and creates a sense of place for Portland's new marina.

- Portland Marina artist involvement

3. *Increased participation by people of all ages in sport, play and leisure activities.*

By improving the outdoor environment, improving current walkways and creating new walkways, more people will be encouraged to be physically active. Walking and cycling could be encouraged with a better link created between Weymouth and Portland, so that visits to Portland do not have to be by car. Artworks along walkways and cycleways are additional incentives to take these routes as they become more interesting, enjoyable and easier to navigate.

Artists and designers are creative thinkers and can devise temporary and interactive events that are fun to participate in.

A better designed public realm will also enhance people's experience of the outdoors and creative lighting will make people feel safer.

- Coastal Path art project
- Fun of the Seaside
- Weymouth Esplanade Artist Designed Lighting
- Winter Light Festival

4. *Increase in general levels of health and reduction in level of obesity in all ages of Dorset's population through more healthy, active lifestyles.*

In order to encourage people of all ages to have more active lifestyles, provision for all age groups needs to be considered. More seating along

footpaths will give the elderly or infirm more confidence to go for a walk. Themed trails with interesting maps will attract families to take days out to explore the area.

Coastal Path art project

5. Weymouth and Portland becomes a centre of international marine and leisure excellence with a view to stimulating Dorset's economy, increasing wage levels and providing more year round employment.

The excellence of the sailing and marine provision needs to be matched with excellence in art and culture. Contemporary design and the best artists in their field creating site specific works will make Weymouth and Portland a destination to remember.

Weymouth Pavilion artist involvement

Landmark buildings for the Esplanade – TIC and Beach Rescue buildings

Weymouth Esplanade Artist Designed Lighting

Artist designed beach huts

6. Improved economic opportunities for wider Dorset, with access to quality employment, where young people can see they have a future.

High quality public realm and public art sends out a positive message to businesses and investors that it is a creative, thriving, and exciting place to be. Bold, dynamic and contemporary artworks will help to create an image of Weymouth and Portland as confident and forward looking.

Weymouth Railway Station enhancement

Weymouth Pavilion artist involvement

Landmark buildings for the Esplanade – TIC and Beach Rescue buildings

Artist Designed Kiosks

Weymouth Esplanade Artist Designed Lighting

7. Well trained and more highly skilled people in work or volunteering to support local communities and sustain the local economy well beyond the Games.

Through art projects people of all ages have the opportunity to develop new skills, whether they are manual skills linked with building environmental artworks, or design skills such as designing textile patterns, or whether they are digital skills linked with creating film and new media artworks. Participation in art projects also improves self esteem and confidence encouraging those people to take further steps towards improving their skills.

Coastal Path art project

Artist designed deck chairs

Video Shorts

8. International recognition of Dorset as a desirable county to visit, that offers a warm welcome with improved customer care and quality service meeting international standards, backed up by high quality visitor accommodation.

High quality visitor accommodation to cater for all tastes should include a boutique or art hotel. World class attractions such as the Jurassic Coast deserve world class tourist facilities.

Unusual and creative sightseeing opportunities will also make Dorset a more desirable and memorable place to visit.

Iconic art project

Weymouth Railway Station

Art Hotel

Coastal Path art project

X53 Jurassic Coast bus artist

WHS Interpretation centres – artists involved in interpretation

9. A greater understanding of diversity and multiculturalism, including improved access and facilities in the area for visitors and local people with disabilities.

The Jurassic Coast interpretation focuses on the fact that World Heritage Sites belong to all the people of the world. Project partners to be sought from other countries but also from other regions within the UK, particularly inner city areas that do not have access to the countryside.

Coastal Path art project
X53 Jurassic Coast bus artist
WHS Interpretation centres – artists involved in interpretation

10. Sustain the enhanced international profile of Dorset and through this continue to develop interest in the Jurassic Coast World Heritage site, cultural activities and Dorset's economic offer.

New World Heritage Interpretation centres will encourage more people to explore the Jurassic Coast. By involving artists in both the design of these buildings and also the design and content of the interpretation, Dorset's cultural richness will be apparent to visitors.

Highly visible art projects involving established and international artists as well as up and coming artists will raise the profile of Dorset.

Iconic art project
WHS Interpretation centres – artists involved in interpretation
X53 Jurassic Coast Bus artist
Fun of the Seaside
Winter Light Festival

11. Provide a stimulus to improvement in the social, cultural and economic fabric of Weymouth and Portland together with improving

the supply of housing accommodation, including affordable housing.

Sustainable communities are those that work together and are integrated. Art projects such as artist in residence projects can help to bring different parts of the community together such as bridging generation gaps or linking residents of new housing developments with residents of existing areas. Physical links are also important such as bridging the communities on either side of the new relief road or improving the link between Weymouth and Portland.

Relief road art project
Coastal path art project

12. Dorset to achieve a step change in its environmental and sustainability performance including energy and water use; waste & recycling; travel; food; materials and wildlife.

Sustainability should be at the forefront of new projects. Exemplar projects to show that sustainability is taken seriously should be high profile landmark projects such as the new Tourist Information and Beach Rescue centres for the Esplanade.

Landmark buildings for the Esplanade – TIC and Beach Rescue buildings
Coastal Path art project
X53 Jurassic Coast Bus artist
WHS Interpretation centres – artists involved in interpretation

9.2 How the proposals meet other strategic objectives

| Objectives | Proposals |
|--|--|
| People, Places and Spaces | |
| Priority Theme 1: Icons of the South West – instantly recognisable projects of world class quality, design and distinctiveness. They put the region ‘on the map’ and make a statement about ambition and impact. | Icon; Landmark TIC and Beach Rescue Centres; Weymouth Relief Road |
| Priority Theme 2: Our History and Heritage. South West Coast Path National Trail and Jurassic Coast | Coastal path art project; X53 Jurassic Coast bus artist; Fun of the Seaside |
| Priority Theme 3: 2012 and Beyond. Maximise the Olympic Legacy of the Sailing Academy and wider cultural provision in W&P. Major Events Approach and Cultural Olympiad | Weymouth Pavilion artist involvement; Portland Marina artist involvement; Fun of the Seaside; Winter Light Festival; Video Shorts; International Sand Sculpture Symposium and Puppet Theatre |
| Priority Theme 4: Image and Reputation | Icon; Landmark TIC and Beach Rescue Centres; Weymouth Pavilion artist involvement; Weymouth Esplanade lighting; Weymouth Relief Road; Weymouth Railway Station; WHS Interpretation centres – artist involvement in design and interpretation; Artist designed beach huts; Fun of the Seaside; Weymouth Esplanade kiosks; Art Hotel |
| Legacy Strategy for 2012 Games | |
| Encourage people to participate in cultural activities and get involved in volunteering | Fun of the Seaside; Coastal path art project; Video Shorts; Winter Light Festival; Artist designed beach huts; Artist designed deck chairs; International Sand Sculpture Symposium and Puppet Theatre |
| Deliver an inspiring cultural programme celebrating all that is best about the South West | Fun of the Seaside: Coastal path art project; Video Shorts; Winter Light Festival |
| Capture the memories of the London 2012 Games cultural programme for future generations | Video Shorts; |
| Make the young people of our region central in formulating, developing and delivering the cultural programme | Video Shorts; Coastal path art project; Fun of the Seaside; Artist designed deck chairs |
| Tourism – to develop the product in order to exceed customer expectations | Landmark TIC building; WHS Interpretation centres - artist involvement in design and interpretation; X53 Jurassic Coast bus artist; Fun of the Seaside; Art Hotel; International Sand Sculpture Symposium and Puppet Theatre |

Objectives

Proposals

Shaping our Future, The Community Strategy for Dorset 2007-2016

| | |
|---|---|
| A range of transport solutions that are safe, efficient, and fair and encourage greater use of alternatives to the car | Coastal path art project; X53 Jurassic Coast bus artist |
| Protection, conservation and enhancement of Dorset's outstanding coast, countryside and marine and historic environment | Coastal path art project; Weymouth Relief Road |
| Economic development within environmental limits that supports Dorset's high quality environmental and marine economic 'offer' | Landmark TIC and Beach Rescue Centres |
| A high quality built environment designed to support sustainable lifestyles with good provision of green space and active use and stewardship of heritage assets | Coastal path art project; Landmark TIC and Beach Rescue Centres |
| Develop the use of sustainable building techniques across sectors | Landmark TIC and Beach Rescue Centres |
| Help more people to make sustainable choices in their day to day lifestyles | Coastal path art project; |
| Develop sustainable access to Dorset's coast and countryside with increased access for those from unemployed and low income groups and other hard to reach communities | X53 Jurassic Coast Bus artist; Coastal path art project |
| Increase public understanding of the nature, history and future of Dorset's environment and Dorset's relationship to global issues | WHS Interpretation centres – artist involvement in design and interpretation; |
| To raise levels of achievement and attainment through work with local schools and communities ensuring that all children and young people can achieve excellent outcomes | Video Shorts; Coastal path art project; Artist designed deck chairs; Fun of the Seaside |
| Increased levels of participation in active living through sport and environmental activities. | Coastal path art project |
| A vibrant and thriving creative industries sector | Fun of the Seaside; Artist designed Beach huts; Coastal path art project; Video Shorts; Artist designed deck chairs; Art Hotel; Winter Light Festival |
| A cultural programme to help people experience and understand the Jurassic Coast World Heritage Site. | WHS Interpretation centres – artist involvement in design and interpretation; X53 Jurassic Coast Bus artist |
| Increased economic benefits of a strong and vibrant cultural tourism offer. | Weymouth Pavilion artist involvement; Fun of the Seaside; X53 Jurassic Coast Bus artist; Coastal path art project; Winter Light Festival |
| Increased opportunities to take part in cultural activity | Fun of the Seaside; Video Shorts; Artist designed beach huts; Artist designed deck chairs; Winter Light Festival; International Sand Sculpture Symposium and Puppet Theatre |
| The principles of quality design, the importance of heritage and the enhancement of the environment reflected in the design and planning process with increased contribution of artists to building planning and design | Weymouth Esplanade lighting; Landmark TIC and Beach Rescue Centres; Weymouth Relief Road; Weymouth Railway Station; Weymouth Pavilion artist involvement; Weymouth Esplanade kiosks; Portland Marina/Osprey Quay artist involvement |

Objectives

Proposals

LOCOG Cultural Olympiad objectives

Create outstanding moments of creative excellence across the full range of performing arts and creative industries

Video Shorts; Fun of the Seaside; Icon

Drive tourism and inward investment and use the creative industries to boost economic regeneration

Weymouth Esplanade lighting; Landmark TIC and Beach Rescue Centres; Portland Marina/Osprey Quay artist involvement; Art Hotel; X53 Jurassic Coast Bus artist; Coastal path art project; Fun of the Seaside; Weymouth Esplanade kiosks; Winter Light Festival

Celebrate London and the whole of the UK welcoming the world

Fun of the Seaside; International Sand Sculpture Symposium and Puppet Theatre; Video Shorts

Inspire and involve young people

Video Shorts; Fun of the Seaside; Artist designed deck chairs; Coastal path art project

Generate a positive legacy

Every proposal

Open for Business Economic Regeneration and Tourism Strategy

Work to promote the Weymouth & Portland National Sailing Academy to ensure continuing benefit to the area in developing watersports, out of season and niche tourism

Portland marina/ Osprey Quay artist involvement

Develop WHS initiatives, through participation in sitewide interpretation

WHS Interpretation centres – artist involvement in design and interpretation; X53 Jurassic Coast Bus artist; Coastal path art project

Continue process of improving standards in the hospitality sector

Art Hotel

Jurassic Coast Arts Strategy

Priority to get artists on design teams for regeneration projects such as: interpretation centre buildings and their displays; helping to manage visitors and encourage exploration

WHS Interpretation centres – artist involvement in design and interpretation; Landmark TIC building; Coastal path art project; X53 Jurassic Coast bus artist

Weymouth and Portland Community Plan

Learning, culture and arts, develop cultural identity of the Borough

Icon; Weymouth Relief Road; Weymouth Pavilion artist involvement; Weymouth Esplanade lighting; Fun of the Seaside; Coastal path art project; Weymouth Railway Station; Artist designed deck chairs; Artist designed beach huts

Learning, culture and arts, increase access and exposure to learning, culture, sport and arts activities

Coastal path art project; X53 Jurassic Coast bus artist; Fun of the Seaside; Video Shorts; Artist designed beach huts; Artist designed deck chairs

Objectives

Proposals

Health and Well-being

Coastal path art project

Environment, raise awareness of sustainable transport options

Coastal path art project; X53 Jurassic Coast bus artist

Safer stronger communities, influence evening activity in Weymouth Town Centre

Weymouth Esplanade lighting; Winter Light Festival

The Arts Council England, South West vision for the inclusion of the arts in the Olympic and Paralympic Games

Increased opportunities for young people to be trained and start work in the creative industry sector

Coastal path art project; Video Shorts; Artist designed deck chairs

Improved arts infrastructure in key areas including iconic projects, public art and festivals

Icon; Landmark TIC building; Weymouth Pavilion artist involvement; Weymouth Esplanade lighting; Fun of the Seaside; Winter Light Festival; Coastal path art project; Portland Marina/Osprey Quay; Artist designed beach huts

Increased profile for the inspirational power of south west arts and an established model for the arts to work with the tourism sector

Icon; X53 Jurassic Coast bus artist; Fun of the Seaside; Art Hotel; Landmark TIC building

Dorset Local Area Agreement

Children and young people: are healthy, can take part in activities they enjoy, learn new skills and have their achievements recognised, have opportunities to make a positive contribution to their communities

Coastal path art project; Fun of the Seaside; Artist designed deck chairs; Video Shorts

Safer and stronger communities: increase and broaden the impact of culture and sport, to enrich lives, strengthen communities and improve the places where people live, now and for the future

Weymouth Pavilion artist involvement; Weymouth Esplanade lighting; Coastal path art project