

Creative Coast

Final evaluation report on the Jurassic Coast Arts Programme

June 2011

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Executive summary

The Jurassic Coast is the first natural World Heritage Site (WHS) in England and, it is believed, the only natural WHS in the world with a dedicated arts strategy. The Jurassic Coast Arts Strategy covers the period 2006–13 and the Jurassic Coast Arts Programme (JCAP) was developed to implement many aspects of the strategy. Funded by Arts Council England, Dorset County Council, Devon County Council, the Jurassic Coast WHS, West Dorset District Council and Purbeck District Council, the programme (more recently called Creative Coast) ran from May 2008 to May 2011, with the overall purpose:

To encourage residents and visitors of all ages to visit and experience the Jurassic Coast for themselves and to understand it more profoundly through high quality arts experiences

The Creative Coast Group (CCG) oversaw the programme, which had a staff resource of a full time Jurassic Coast Arts Co-ordinator and part time seconded Dorset County Council Arts Officer. A *Monitoring and evaluation framework* for the programme, covering management and delivery, was drawn up in June 2009.

This *Final evaluation report* aims to:

- provide quantitative and qualitative evidence against target outputs and outcomes for the programme
- appraise benefits and impacts
- offer learning points to inform future plans

Outputs and outcomes

Creative Coast exceeded many of its target outputs, particularly in terms of the number of artists involved, new works created, audiences and number of projects contributing to the Cultural Olympiad, as delivered by supported partner organisations.

With wide ranging desired outcomes, the programme covered all its themes, increasingly acting as a stimulus for arts organisations to propose new Jurassic Coast related projects and establishing significant long term partnerships. It comprised high profile events as well as community based projects. Links were initiated with artists and other World Heritage Sites in other parts of the world and projects supported the exchange of knowledge and ideas between scientists and artists. Education initiatives within the programme enriched the delivery of the WHS Interpretation Action Plan. While activity was not as well spread across the Coast as had been hoped, Creative Coast partner projects have had a positive impact on people's perception, understanding and appreciation of the Jurassic Coast.

In terms of programme management, the Creative Coast group has met regularly and on additional occasions for specific forward planning and funding discussions. The Group has supported planning and liaison across local authorities, advised on the strategic development of the programme and raised the profile of the Arts Strategy with the WHS Steering Group so they identify it as a priority area. Fundraising targets have been met and while there have been some challenges in marketing and communications, effective new web pages were designed and a PR consultancy achieved regional and national profile. Partnerships have been established at local, regional, national and international levels.

Key benefits and impacts evidenced

Artists and arts organisations accessing valued expertise, knowledge, support and connections in relation to the Jurassic Coast:

'[The Arts Co-ordinator helped to] identify and establish a wide range of contacts along the Jurassic Coast, from many disciplines including scientists, artists, historians, quarrymen etc.' (Ben Osborne, *Jurassic Journey*)

'The WHS scientist input to the Symposium was very valuable.' (Big Picture member)

Productive dialogue and collaboration across sectors and between artists, scientists, educators, museum specialists, design team engineers and architects:

'The project gave the impetus and legitimacy for the artists to meet with relevant scientists.' (*Mapping the Jurassic Coast*)

'I just hope you will take every opportunity to work in this way on art/ architecture/ heritage projects.' (Architect, Durlston Castle and Country Park)

Residents and visitors experiencing engaged and effective new ways of understanding and appreciating the WHS through the arts:

'Creating a mural representing the whole locality and with a professional artist gave us the opportunity to look around us and view our environment widely and with different eyes.' (*Inspiration Aspiration Partnership* teacher)

'The work fosters a deeper connection with the land through the moving body. I feel that I have got to know the sites we have worked in along the Jurassic Coast more intimately than before. It is a completely different experience from walking 'through' a landscape.' *'I cannot imagine a more intimate or creative or multi-layered way of fully experiencing the coastline.'* (*Walk of Life* participants)

Learning and future planning

Creative Coast has been going through an active learning and development process and in recent discussions at the Creative Coast Group and with delivery partners, continues to show its commitment to this approach, as there is no 'blueprint' to follow. Future plans are informed by three key factors:

Building the identity of programme: by ensuring a clear articulation of focused aims and working practices to maximise engagement in, and achieve a distinctive profile for, future work.

Clarifying mutual expectations within partnership projects, including evaluation: by investing time in developing partnerships to create sound foundations for effective programme shaping and individual project delivery.

Maximising limited resources in taking a strategic role to ensure the programme makes a local, regional, national and international impact: by clarifying purpose, beneficiaries and delivery structures to achieve measurable outcomes.

1 Introduction: the programme and the evaluation

1.1 The Jurassic Coast Arts Programme – Creative Coast

The Jurassic Coast is the first natural World Heritage Site (WHS) in England and, it is believed, the only natural WHS in the world with a dedicated arts strategy. The Jurassic Coast Arts Strategy covers the period 2006–13 and the Jurassic Coast Arts Programme (JCAP) was developed to implement many aspects of the strategy. Funded by Arts Council England, Dorset County Council, Devon County Council, the Jurassic Coast WHS, West Dorset District Council and Purbeck District Council, the programme ran from May 2008 to May 2011, with the overall purpose:

To encourage residents and visitors of all ages to visit and experience the Jurassic Coast for themselves and to understand it more profoundly through high quality arts experiences

The Creative Coast Group (CCG), a working group of the WHS Steering Group, (see **Appendix I** for composition and membership) oversaw JCAP, which had a staff resource of a full time Jurassic Coast Arts Co-ordinator (Daisy Sutcliffe) and part time (0.6 FTE) seconded Dorset County Council Arts Officer (Cleo Evans). For six months during 2010–11, the Arts Officer was seconded for two days a week to Activate as Producer for the Inside Out festival, with her time on the programme replaced by administrative support and specialist public art consultancy.

The JCAP has become more often referred to as Creative Coast over the last year or so, and for ease of understanding, this title has been used throughout the report, unless 'JCAP' is used within particular documentation or a direct quotation.

1.2 Monitoring and evaluation brief

The brief for the monitoring and evaluation contract, let at the end of May 2009, comprised the development of a *Monitoring and evaluation framework* (see **Appendix II**) (produced in June 2009) which informed the evaluation implementation; an interim report and presentation to stakeholders (February/March 2010); and final report (May 2011). Twenty seven days for the work were allocated over the period May 2009 to June 2011. The *Framework* covered both programme management and the projects which comprise Creative Coast, and took into account that the programme had already been running before the Evaluator was contracted.

1.3 Purpose and format of report

This final report aims to:

- provide quantitative and qualitative evidence against target outputs and outcomes for the programme
- appraise the programme's benefits and impacts
- offer learning points to inform future plans

The report format follows the sections in the *Monitoring and evaluation framework*, with statistical project information given in **Appendix III**.

2 Programme delivery

2.1 Overview: themes and projects

There were five broad themes under which projects 'sat' within the programme: *Arts and earth science*; *Celebration of stone*; *Carnival*; *Sounds of the coast*; and *Site specific arts*. There was some discussion within the CCG about the usefulness of these themes, with a mix of views. However, the themes were a key element of the Jurassic Coast Arts Strategy and the Arts Council England (ACE) Grants for the arts (G4A) application, so remained while not actually featuring as a guiding framework.

Projects which comprised Creative Coast (but are not necessarily completed) are listed under these themes in **Appendix III**, with more detail for those that have been completed (or a defined phase completed) given under **2.2** to **2.6** below. An overview of the overall programme outputs and outcomes achieved to date is given in **2.7**.

As mentioned above (**1.2**) the evaluation contract did not start until the end of May 2009 and this has impacted on the gathering of evaluation material. Projects run by other organisations and approved onto Creative Coast before this date were required in their letter of agreement to complete a *JCAP monitoring form* (sic) at the end of the project. This was an adaptation of ACE's G4A *Activity report form*, with the question asking for a summary of how the project went, lessons learned etc. being replaced by a request for feedback on the experience of being part of JCAP. Completed forms for these projects therefore represented the greater part of the evaluation material available, supplemented by information requested and provided in respect of Creative Coast outputs not covered in the adapted form and by discussions with project managers and artists where this was possible.

Once the *Monitoring and evaluation framework* was in place, the approval process changed so that a draft letter of agreement describing the project with roles and responsibilities of both parties triggered a discussion (mostly face-to-face) with the Evaluator, with negotiated evaluation activities and data collection added to the final partnership agreement letter, which was then copied to the Evaluator. Timing pressures and other issues meant this protocol was not always followed, but overall this approach was helpful in documenting mutual expectations.

When the programme started, work undertaken by the seconded Arts Officer was not subject to the same process of coming for approval to the CCG as projects run by independent organisations. This was noted at the June 2009 CCG meeting, with an agreement made that this should be addressed. At the April 2010 meeting, a specific action plan was requested in order to allocate direct project funding to elements of this work. This was finalised the following year, although the plan did not come formally to the CCG. Given that the majority of the Arts Officer's Creative Coast projects started before the Evaluator was contracted (or indeed, the Arts Co-ordinator) and there has subsequently been no structure within which to devise project specific evaluation to be undertaken by the Arts Officer as 'project manager' as in other cases, the Evaluator has either interviewed or sent questionnaires to key people involved in these projects. Some additional evaluation data has been provided by the Arts Officer (eg public responses to Charmouth Bridge and report to Arts Council England for that project).

Outputs from all completed projects are given in **Appendix III** with qualitative findings as below.

2.2 Arts and earth science

2.2.1 The Land that Time Forgot

This project, led by the Lyme Regis Development Trust (LRDT), comprised two linked strands. The first involved Darrell Wakelam working with three primary schools (St Mary's in Axminster; Musbury; and Southwell in Portland) to create 3D models of ancient Jurassic sea creatures inspired by Henry de la Beche's 1830 watercolour *Duria Antiquior – A more ancient Dorsetshire*. The second strand was the *Jurassic Underworld* show devised by Herbie Treehead and associate artists that included use of the models in performances at the Lyme Regis *Fossil Festival*, attended by the school children. The show subsequently toured to Purbeck Aware and Glastonbury Festival. The project was part of a wider Heritage Lottery Fund (HLF) supported *Collecting Cultures – Jurassic Life* project and also linked to Creative Partnerships' *Sea 4 Life* project. It received £3,000 from Creative Coast.

The evaluation material available comprised a report by Dr Anjana Ford, Jurassic Coast Education Co-ordinator, illustrated de-brief statements from Darrell Wakelam and an interview by the Evaluator with Marcus Dixon (LRDT) and Herbie Treehead. Key findings were:

- *a high level of engagement by the pupils, who developed good technical, teamwork and co-operation skills alongside a deeper appreciation of why earth science matters and how it can be explored through the arts*
- *a high quality show and performances in an otherwise unused outdoor space, with the children's involvement helping to develop an audience of family and local friends, as well as visitors unexpectedly engaging with this sort of activity, as it was on a bank holiday weekend*
- *'It was as good as Red Arrows Day' – overheard comment by a shopkeeper, pleased with the increase in activities for visitors and associated spending*
- *supportive creative management of, and between, the artists*
- *the project helped make the case for varied, more regular cultural activity in Lyme Regis*
- *being part of Creative Coast enabled LRDT to create connections with schools and overall provided the framework in which these two linked projects could run effectively, including the positive promotion of the show beyond Lyme Regis*

2.2.2 Cabinet of Curiosities

The Cabinet of Curiosities (an interactive '*box on legs*' full of activities in which people can engage) was commissioned from Forkbeard Fantasy by David Tucker, Dorset County Council Museums Advisor, on the recommendation of the Arts Co-ordinator. The piece formed part of the *Collecting Cultures – Jurassic Life* project. It was displayed at Lyme Regis Museum from May to early December 2009, after which it moved to Dorset Museum. The project received £3,000 from Creative Coast.

Lyme Regis Museum gained lots of informal feedback from visitor book comments and observations made by the individuals, families and groups interacting with the Cabinet, re-named by a visiting professional geologist as the '*Geological Burble Box*'.

The piece was very popular and seen as: *eccentric; informative; weird but friendly; great for all ages from three to 103; able to be used by many people at once; loved by children and 'grown ups' alike.* The geologist reported: *'It was a big hit – seen as an automated degree course in geology with films, AV, minerals, hand lenses, rock samples, fossils, structural geology, Cretaceous overstep, the lot.'*

From comments submitted by email by Mary Godwin, the Lyme Regis Museum Curator, and David Tucker (with whom a telephone interview was also held), the following benefits and impact of the project were clear:

- *a tiny museum with limited resources having such an inspiring piece, with the Jurassic Coast Team and Museums Advisor taking care of all arrangements*
- *engaging families in the mystery of geology and fossils in a variety of ways, providing methods of interpretation, not expected in a museum context, that encourage investigative skills*
- *developing different ways of learning for service users*
- *bringing artistic interpretation to the subject as well as humour eg the comical film about invented fossil collectors*
- *encouraging people, through the unusualness of the piece, to think about the earth science and not be intimidated by it*
- *the positive impact of cross fertilising arts and museums work*

The Forkbeard Fantasy artists reported via email that the Cabinet, *'Was a joy and a pleasure to produce; a great opportunity to explore new technology; a wonderful and inspiring subject to research; and a chance to meet some fascinating people on the way.'*

Plans to tour the piece further were not realisable, but the Cabinet found a very successful home within the Lyme museum.

2.2.3 Inspiration Aspiration Partnership

This was a project run by Daisi (Devon Arts in Schools Initiative) in two learning communities within the East Devon section of the Jurassic Coast and its hinterland (Exmouth and the Axe Valley). Inspiration Aspiration Partnership (IAP) is a Daisi methodology initiated in 2006, in which arts, cultural organisations and schools work together to inspire creativity and increase aspiration by developing young people's pride in their local surroundings and resources. This IAP project received £4,000 from Creative Coast. Young people from 14 schools in Exmouth and nine schools in the Axe Valley explored their local environment, expressing and sharing what they had learned through art, writing, drama, dance and music. *'Learning about where we live'* took place across the Exmouth Learning Community in autumn 2010, involving over 700 young people, with their teachers, parents and families, artists, writers, museum and library staff, and countryside rangers. *'A River's Journey'* took place in the Axe Valley Learning Community in spring 2011, with similar participation and partnerships and involving 822 young people.

The Arts Co-ordinator contributed to initial project planning, linked Axe Valley Community College to scientists at the University of Southampton and to Dorchester Museum, and offered advice about other opportunities and projects available through the Jurassic Coast. This included ensuring there was the opportunity for the Exmouth project to collaborate on the significant built environment work taking place

at Orcombe Point. The Arts Co-ordinator spent much 'behind the scenes' time with Public Art South West, Bright 3D (visitor experience consultants), the teachers' group, Exmouth Community Forum and the Town Clerk. The Arts Co-ordinator, Jurassic Coast Education Co-ordinator and project artists co-led an INSET (in service training session) for teachers. Daisi also worked directly with other organisations on, and involved with, the Jurassic Coast such as Beer Fine Foundation, East Devon Countryside Service/Seaton Marshes, Natural England and Lyme Museum.

Daisi contracts an independent Evaluator for IAP projects, from whose initial report the following quotations and evaluative reflections are taken.

The Exmouth INSET day in September 2010 was attended by 11 teachers, with sessions covering: the Jurassic Coast and the arts programme; using the local environment for creative exploration; and on site sculpture. Feedback from the question, 'What have you learnt?' included:

'Much more about geology and the Jurassic coast – it helped my creative process.' (Artist)

'Much about Jurassic Coasts and how we can link this into our work at school. And about using the local environment for creative inspiration.' (Primary school teacher)

'Combining knowledge and understanding of WHS with awe and wonder opportunities.' (Primary school teacher)

'I have a greater understanding of the Jurassic Coast.' (Primary school teacher)

'Lots of geology facts.' (Higher Level Teaching Assistant)

'Geological learning of the Jurassic Coast. And creative approaches – using the environment for inspiration.' (Primary school teacher)

Feedback from teachers on the actual project included:

Exmouth project:

'Due to the DAISI project our school covered 'What makes Exmouth and the Jurassic Coast Special' as a whole school half term theme, so awareness for staff and pupils increased hugely.'

'[The pupils] also gained a wider appreciation of the locality, in particular the estuary...Our focus was less to do with the Jurassic coast, however we are picking this up as a theme next term so hopefully it will have been a good starting point.'

'We took a trip to The Jurassic Coast to look at our coastline and make art based on this...we followed up with a lot of cross-curricular work including art, but The Jurassic Coast was part of our Learning Journey anyway.'

'All the children have now visited the coast and the work reflected their visit.'

'I feel the children may have a greater understanding of what is around them and may seek out things of interest in their environment.'

Axe Valley project:

'We have regularly been involved in activity around the Jurassic Coast – eg every year walking to Beer/Branscombe. Creating a mural representing the whole locality and with a professional artist gave us the opportunity to look around us and view our environment widely and with different eyes.'

'We focused on the Seaton Marshes rather than a wider view of the Jurassic Coast.'

'The students and the staff definitely gained a stronger awareness of the Jurassic Coast – its history, its setting, the creatures who lived there – our visit to Southampton University really gave a fascinating counterpoint to the project.'

The independent evaluator noted that Daisi and the Arts Co-ordinator ensured that there was input about the Jurassic Coast to the project planning and training, and that connections were made with other organisations related to the Jurassic Coast. However, in several cases, schools did not pick up strongly on the Jurassic Coast connection or opportunities. The evaluator wondered whether this was perhaps because these were not offered clearly enough as opportunities/resources from which to benefit.

She also noted in her report that some organisations, for instance the Lyme museum, were focused on their specialism rather than delivering the *'wider Jurassic Coast message'*. However, there was good evidence that the schools and children *'experienced rich exploration of their locality, and learned lots about the environment, nature, river and coast... [and] some detailed aspects of the Jurassic Coast – eg fossils, dinosaurs, pebble beds, shape of the coastline.'* She noted that the project provided a *'good step'* towards an awareness *'wider than fossils and dinosaurs'*, one that took in the *'whole setting of the coast'* in which the children and young people live.

In reflecting on being part of Creative Coast, Ruth Cohen as overall Daisi Project Manager, fed back via a questionnaire that the input provided (information, expertise and funding) and *'feeling part of a larger project, with national and international links'* had been very beneficial. However, she also expressed some disappointment that not more was made of links between the schools and artists and scientific experts. She would have liked more schools and children to have worked directly with the Education Co-ordinator or WHS team scientists (not just scientists from other organisations), to increase teachers' understanding of what the Jurassic Coast could offer to the science curriculum. Who and what was available, and when, would usefully have been made clearer at the start, as a specific *'offer'*. The artists who were able to work with the Education Co-ordinator through the INSET appreciated the collaboration and the learning opportunity and it would have been good if there was such interaction with more of the project artists and schools. She noted it was not possible to *'get any crossover'* with other Creative Coast projects either because of *'timing and other logistics'* (in the case for example, of *Jurassic Journey*) or again, there not being a specific *'offer'* for schools to consider being involved with. The potential link with a WHS in Japan did not come to fruition.

It is important to note that the Jurassic Coast team is small and focused on strategic interventions, making sure it complements the activities (especially practical ones) of other organisations – for example in this project, the work of Natural England. The team, which has been working with most East Devon schools for over six years, would have liked to have more opportunity of delivering on the strategic intervention of teachers' CPD. They encouraged Daisy and the teachers they met to make the most of the skills already available in the schools which chose to take part, providing them with the opportunity to work across the curriculum and subject specialisms. Informal feedback to the team from teachers involved indicated they were somewhat 'Jurassic Coast-ed out' and chose to work with subjects that they had not worked with before (ie not necessarily focusing on science).

The range of views from Daisy, Jurassic Coast team and teachers involved suggests that there were some instances of mismatched expectations in what otherwise was a highly successful project.

2.2.4 Earthscapes

Curated by Sherborne House Arts, *Earthscapes* was a programme of exhibitions, seminars, talks and workshops bringing together artists with geologists, landscape archaeologists and geographers in an exploration of current approaches to landscape. Bridport Arts Centre and the Thelma Hulbert Gallery, Honiton were used as venues for the exhibition and seminars. *Earthscapes* did not receive any funding from Creative Coast.

Amanda Wallwork, Project Manager/Curator, noted a benefit in having one of the WHS team scientists present at seminars (which she felt would have been an available service in any case – although in fact the Arts Co-ordinator invested time in briefing and encouraging team members to contribute), but otherwise felt that expectations in terms of profile raising through association with Creative Coast and direct marketing support were not met. Having to have all documents mentioning the arts programme (even internal ones) '*passed*' by the Arts Co-ordinator was not thought to be a helpful way of working. Overall, she felt that being part of Creative Coast made '*very little or no tangible difference*'. Issues over the reporting of global Creative Coast participant/ audience numbers without due acknowledgement that these represented the efforts and achievements of the independent organisations directly delivering the work, exacerbated frustrations about the nature of involvement in the programme. (See **Section 5** for how this issue was positively dealt with as the programme developed).

2.2.5 Fossil Festival

Fossil Festival April/May 2010

Creative Coast funding of £3,000 was awarded to the *Fossil Festival* and allocated specifically to the B Sharp youth music element and Herbie Treehead's show. The very short planning timeframe for the festival impacted on the opportunity to discuss and plan Creative Coast related evaluation fully before the finalisation of the agreement letter at the end of March. So a focused, pragmatic approach was taken. Unfortunately the key question agreed with the festival organisers to be asked of

participants/audiences (ie re arts experiences enhancing understanding and appreciation of the WHS) and confirmed in writing, copied in to the Arts Co-ordinator, was missed out of the agreement letter, and did not get asked. This was not picked up at the time as the usual protocol of the Evaluator being sent a copy of the final agreement letter was not followed.

The B Sharp Project Manager reported back to the festival organisers that the series of facilitated creative workshops with young people combining science and art, exploring the theme of biodiversity, and combining music, narration and visuals, was very effective.

'These workshops extended the musical skills and experience of participants as well as the teaching/mentoring skills of young trainees and peer mentors. Having an opportunity to take part in the Fossil Festival was an education in its self, providing lots of scope for developing new ideas and partnerships for future collaboration. The production was such a success that we have been invited to perform at the Eden Project and possibly develop links with the Natural History Museum.'

Comments reported from a parent/audience member and a trainee music leader were very complimentary about the nature of the musical experience provided, but did not include any reference to the WHS.

Herbie Treehead's feedback included the following comments:

'It is one of the few festivals that encourages new ideas – in the long run from my experience it makes audiences return each year and they tell others to do so... Don't let this festival ever die, its unique. I perform at around 40 festivals a year and this festival has massive legs regarding science/performance and history.'

Herbie's show featured several times in audience questionnaire responses as one of the 'three most enjoyed' activities, but as this was a 'free text' question, it is not possible to make any particular conclusions from this, or indeed for the absence of reference to B Sharp.

The festival organisers have produced a lengthy overall evaluation report of the festival, drawn from artist, partner exhibitor, participant and audience questionnaires, which is available separately. They fed back via the Evaluator's questionnaire that the Arts Co-ordinator had been helpful with ideas, new contacts (including artists involved in *Mapping the Coast*), some artist liaison and support in the production of the festival itself. Other members of the WHS team had also assisted with '*practicalities*' such a moving an artwork from Dorchester to Lyme Regis. Support for marketing did not happen as planned, as the delay in publishing the Creative Coast *Celebration of Stone* leaflet meant the festival was not included and the late printing of the festival brochures meant Creative Coast could not assist with distribution. There seems to have been a misunderstanding about Creative Coast's ability to promote the Festival through its database of contacts.

The festival organisers felt that being associated with Creative Coast helped in their emphasis on the synergy between arts and natural sciences, as well as positioning the *Fossil Festival* within the wider remit and aspirations of the World Heritage Site. Reporting a month after the 2010 festival, they also reflected on the developing

sense of collaboration over planning for the *Jurassic Coast Earth Festival* and the need to clarify the relationships with the arts programme as a whole, and with other specific Creative Coast supported projects, as well as the wider WHS team. They were looking forward to '*strategic brokerage, and assistance in raising much-needed funds*'.

Fossil Festival May 2011

Creative Coast Group awarded £20,000 to this event, specifically to support the following outcomes:

- (i) collaborations with other Creative Coast projects (Coastal Voices, Exploratory Laboratory, Processional Events) – including possible reciprocal marketing and joint commissioning
- (ii) creative projects during the Lyme Regis Fossil Festival 2011 that further understanding and interpretation of the Jurassic Coast and that can be developed in 2012 (e.g. Pliosaur, MEMO, State of Emergency, Jurassic Journey)
- (iii) relationship with relevant initiatives along the Coast (e.g. Purbeck Clay Festival, Spirit of the Sea Festival, Inspiration Aspiration East Devon)
- (iv) development of international links relevant to the WHS (e.g. via Jurassic Coast team, UK-UNESCO and British Council)
- (v) leverage additional funding for creative projects for Earth Festival 2012 (e.g. Pliosaur, 26 & 27 Bones)

It is important to note that the funding offered included supporting the development process for projects that will not be realised until the *Jurassic Coast Earth Festival* takes place in 2012.

There was again an extensive evaluation of the event covering visitor demographics, economic impact, motivations for attending, most enjoyed activities etc. and artists' experiences. Two thirds of people completing the visitors' survey were from outside Devon and Dorset and 'arts and crafts' were the top 'most enjoyed festival activities'. While the key question about understanding and appreciation of the WHS being enhanced through the arts was included in the letter of agreement, this was not followed through in the way anticipated by the Evaluator into the questionnaires used, so feedback in this area is more generalised.

In terms of (i) above, collaborative discussions have been taking place with B Sharp, as part of the Coastal Voices project, in terms of possible involvement in the *Earth Festival* launch; with *Ex Lab* in terms of signposting artists to them and developing a joint working agreement over an international *Ex Lab/ Earth Festival/ Creative Coast* commission; and with Activate about the *Pliosaur Project*, for which they have agreed to provide two days producer time to aid its development (with actual workshops and performances this year as below). Reciprocal marketing and joint commissioning has not yet been relevant.

Feedback on 2011 creative projects as in (ii) is as follows:

Pliosaur

The performances were well received, with all the people giving feedback indicating they had learned something about the pliosaur through the experience. Positive

comments included: *'The children loved it'* and *'Funny, informative and visually terrific, great mover.'*

MEMO

Observers to and participants in the MEMO stonecarving activities were enthusiastic, over half of respondents trying stone carving for the first time and several reporting they had learned something about extinction and ecology.

Purbeck Clay

The Purbeck Clay stalls enabled people to make pots, shells and tiles, a new experience for many to be working with clay. Over half of the respondents learned where Purbeck was and two thirds that Purbeck clay is exported all over the world.

Desert Crossings

Eleven out of 12 respondents enjoyed the show, some citing the power of the performance, others the meaning conveyed by the dance. Comments included:

'Extraordinarily sustained performance.'

'An assault to the senses.'

'Fantastic – overwhelming – the power of movement to create layers of meaning and expand on the experience.'

'Revelatory. The story of human suffering vividly exposed through physical movement.'

'Exciting and stimulating.'

'Thoughtful – inspiring.'

One person didn't enjoy it, describing it as *'not my cup of tea'* and one person gave a neutral response, stating that they *'enjoyed the energy and physicality of the performance'*, but otherwise struggled with a performance that they felt was *'very abstract and difficult to connect to a theme'*. The Q&A session was appreciated and many felt this added to their knowledge of the relevance of *Desert Crossings* to the Jurassic Coast.

Artist feedback was positive and included reflections on how the event informed their practice, developed new skills and how this related to the Jurassic Coast:

'Designing, making and performing the first stage of Pliosaur has been a huge project, involving much new collaboration, specifically with scientists and other artists, as well as learning about the Jurassic Coast and its marine reptile inhabitants. I have personally learnt new skills in puppet construction, costume, as well as performance skills working alongside fellow professionals. I have acquired knowledge in production, how to put on a street show and the logistics required. This has been invaluable for my artistic practice, and for the future of Pliosaur.' (Sarah Butterworth)

'Participation in the FF always sharpens knowledge on how to work with the public effectively. This is part of the larger MEMO project so is an important annual opportunity for us. As to how this relates to the WHS – I think the subject of MEMO like the WHS is universally relevant and this is the reason it is important there is an aspect of the project which the public can participate in.' (Sebastian Brooke)

Both these artists appreciated the development opportunity the event provided, Sarah Butterworth noting it was important R&D work for the bigger *Pliosaur Project* in 2012, for which she was working with the Jurassic Coast Arts Co-ordinator on establishing a collaboration with a WHS in Brazil, and that she was also in discussion with the Natural History Museum about shows and walkabouts for children. She will contribute to Activate's processions conference in the autumn. Sebastian Brooke reported that they had tried new ways of enabling people to participate in carving and had received wider Jurassic Coast feedback on the draft designs for their monument.

Relationships with relevant initiatives along the Coast (iii) were developed in anticipation of the *Earth Festival* including with Activate, with Artsreach and Villages in Action in respect of *Jurassic Journey*, Bridport Arts Centre for *Mapping the Jurassic Coast* and Daisi, for the IAP programme in respect of the festival's education and community engagement programme. Links are also being made with Cultural Olympiad projects such as *Nowhere Island*, *Quest* and *ICCI*. Development of international links relevant to the WHS (iv) have not yet reached fruition, with collaboration with scientists and artists in Brazil the most promising to date. The results of funding applications (v) to Arts Council England and Esmée Fairbairn Foundation are awaited, while *Pliosaur Minimus* successfully achieved match G4A funding as a result of the festival's allocation of Creative Coast funding and £5,000 was raised from Artists Project Earth towards the *Onboard* and *Cape Farewell* projects.

Fossil Festival organisers felt that the Creative Coast offer of support with the co-ordination of advice and technical expertise relating to the World Heritage Site, other World Heritage Sites and UNESCO had not been developed as extensively as had been hoped, largely due to the dramatic changes in the external funding environment which impacted negatively on the Jurassic Coast team among others. The Arts Co-ordinator's strategic and practical support throughout was much appreciated, as was her knowledge and experience.

In terms of marketing, along with the Jurassic Coast website holding project news and updates, the partnership with the programme led to *The Guardian* newspaper coverage of the *Desert Crossings* performance on UNESCO World Dance Day: a major and significant achievement. The project also benefited from being part of Creative Coast through being provided with contacts for artists, including Sarah Butterworth. Having a *Desert Crossings* performance both extended art form repertoire and also brought in an international dimension. Creative Coast provided credibility with other individuals and organisations such as Ruth Mackenzie at the Cultural Olympiad and the British Council.

However, it was noted that there was confusion in many people's minds about the distinctions and overlaps between Creative Coast and the *Jurassic Coast Earth Festival*, which needed to be explained to others as the partners themselves worked this through with each other.

2.2.6 Exploratory Laboratory

Exploratory Laboratory (or *Ex Lab*) is described as 'investigating the earth science and coastal processes revealed along the Jurassic Coast through the imaginative insight of visual arts. At the heart of the project is collaboration between earth scientists and artists to explore the unique geology and history of the coast and arrive at new ways of seeing and understanding it.' *Ex Lab* is a project run by Big Picture, a collaboration between seven Dorset organisations involved in the visual arts working with Dorset County Council, Dorset Design and Heritage Forum and Creative Coast.

Ex Lab Phase 1 included an exhibition, symposium and learning programme which contributed towards achieving Big Picture's mission and objectives, integrated with the development of Big Picture as a collaborative group, CPD for the group and for its constituent organisations and wider networking with visual arts organisations in the county. Creative Coast awarded £10,000 towards the project, funded from the DEFRA (Department for Environment, Food and Rural Affairs) Coastal Change Pathfinder grant which Dorset and Devon County Councils received to work with communities along the Jurassic Coast to explore how they can adapt to the impact of coastal change. (This included a strategic education initiative in schools: see below under *Learning and engagement programme*).

The following comprises summarised description and feedback from a report by Joanna Morland, the Project Producer, focusing on those elements of the project specifically related to realising Creative Coast aims.

Exhibition

The exhibition, held at Bridport Arts Centre and The Exchange, Sturminster Newton during September to November 2010, focused on scientific methods and technology being used to map and monitor the Jurassic Coast and how artists are experimenting with the same technology to produce new work. It included work by nine artists and craftspeople. Supporting information on interpretative panels included a curatorial essay, the history of scientific research on the Jurassic Coast and information on how coastal change is being managed on the Jurassic Coast. There were also displays of geological maps, an interactive installation about the Jurassic Coast, and DVDs demonstrating some of the featured technology (underwater mapping, 3D printing and rapid prototyping). A Handbook was also produced to accompany the exhibition and support the development of Phase II of the project. The exhibition was very well received and attracted many extremely positive comments. The audience profile, based on the visitor book and observation, was largely an arts interested audience and casual passers-by, with some specific visits from a handful of scientists, geography students and schools. Comments in the visitors' book were more numerous than exhibitions of a similar length and were overwhelmingly enthusiastic. Structured feedback collected by questionnaires offered by the stewarding staff was very scant, and did not provide statistically valid evidence.

Symposium

This was a two day residential arts/earth sciences symposium which took place during the exhibition at Bridport. There were 10 speakers (seven science or technology, three exhibiting artists) and the event was attended by 31 artists and 11 Big Picture members, project partners, funders and guests. The programme included presentations, gallery talks, discussions, demonstrations and a geological walk along the coast and plenty of time for networking. Feedback was extremely positive from both delegates and speakers.

Feedback was collected by questionnaires from the 31 delegates and three artist speakers (who all stayed for the whole two day event). There was a 73.5% return of pre-event forms and 70.5% return of post-event forms. 60% of delegates returned both pre- and post-event forms.

In terms of the question about 'Understanding of the Jurassic Coast', of the 20 delegates who returned both questionnaires, 16 (80% of respondents or 47% of delegates) recorded an increased understanding of the Jurassic Coast post symposium, and 15 (75%, or 44% of all delegates) recorded an increased understanding of coastal change and management.

Summary analysis of other responses:

- 46% attended to find out more about the Jurassic Coast, 29% to meet scientists and 21% to find out more about scientific recording and data
- 83% had their expectations of the event exceeded, very well met or well met
- the symposium had been useful to 42% for meeting practitioners/peer contact and to 21% each for input from geologists, achieving a better understanding of the Jurassic Coast and getting a perspective on their own work
- two WHS scientists were the two most popular speakers
- 96% would be interested in further involvement in the *Ex Lab* project

Disappointments with the event were cited as a lack of formal discussion, including wider concepts of art and science in relation to the Jurassic Coast and the intersection between them, and a lack of scientists as delegates or speakers who stayed for the whole day.

Learning and engagement programme

The learning programme changed in shape, content and extent as a result of the delay in appointing the co-ordinator (by then into the summer holidays when schools, artists, scientists and community groups were all unavailable for contact/planning), final confirmation of exhibition content and artists only being received in late August, and the subsequent squeezing of the planning workload into a very limited time. The programme comprised:

- curator's gallery tours
- coffee morning discussions
- school visits
- family workshop
- bursaries for early career artists to develop work on the exhibition themes
- new technologies workshop for artists
- artist-led workshops on drawing and image making, sound and performance for post 16 independent learners (with two of the three sessions taking place on the beach with feedback evidencing that this provided a rich new way into experiencing the Jurassic Coast)
- a Coastal Change Pathfinder School two day workshop project creating Gigapan photography images of Lulworth Cove including a session led by one of the WHS scientists
- a substantial resources and learning pack (still in development)
- and the final event: '*A One Day Field Guide to the Secrets of Portland*' from which feedback was gathered via questionnaires

Curated and led by artist Neal White of the Office of Experiments, this coach tour of 33 people visited a number of places on Portland which reveal its alternative histories, including recent and more distant military history, hidden places and lesser known aspects of the Island. There was a return of 87% of feedback questionnaires. These showed that at the start of the trip, 42% of respondents claimed 'excellent', 'very good' or 'good' knowledge of the Jurassic Coast and 35% said that they knew Portland either 'very well' or 'well'.

At the end of the day 62% of respondents said that the day had added to their understanding of the Jurassic Coast 'a great deal' or 'a lot', rising to 85% including those who felt the day had added 'some' to their understanding. Of 5 respondents who said the trip had added 'a great deal' or 'a lot' to their understanding had said at the outset that they already had excellent or very good understanding of the Jurassic Coast.

69% of respondents said that the day had broadened their perspective on the Jurassic Coast 'a great deal' or 'a lot', rising to 96% of respondents including those who felt the day had broadened their perspective to 'some' degree.

The Evaluator attended part of Big Picture's 'mid-point review' day in November 2011 to hear feedback from group members. Several people felt there was a lack of communicated clarity about the role and responsibilities of the Arts Co-ordinator and the Creative Coast Group, accompanied by some confusion about the new concept of 'Creative Coast' and how this was different (or not) from the Jurassic Coast Arts Programme. Some disappointment was expressed in that Big Picture members felt they needed themselves to advocate the arts (especially the visual arts) with the wider WHS team and that it seemed at times there was inappropriate control over what could be said and done in relation to the Jurassic Coast.

The WHS scientist input to the Symposium had been very valuable, but speakers' briefs had had to be changed and the overall agenda 'skewed' due to requirements related to the DEFRA Coastal Change funding. The approach to checking (or 'policing') scientific text, logos and press releases caused difficulties and delays. Expectations in terms of support for marketing, identifying sources of funding, reaching particular community groups (eg local geology groups), signposting to key contacts and generally giving 'a route to the world we don't know about' were not being met at this stage and there was some concern that Big Picture was not being enabled to talk with new contacts (outside the WHS team) directly. Big Picture group members were keen to be part of the 'family' of Creative Coast projects and make links with others, where this was appropriate and did not cause delays or affect project integrity. They were also keen that there was a clear public message that it was organisations such as Big Picture that were actually delivering Creative Coast projects and the programme needed to acknowledge this, including in 'claiming' project outcomes, particularly where the Creative Coast financial contribution was much smaller than that, for example, from Arts Council England. (See **Section 5** on how this was actively addressed as the programme developed).

In a meeting with the Evaluator, Jo Morland fed back that the Creative Coast financial support had been welcomed in making a significant contribution to establishing a strong foundation through this 'lab' phase for work in the future. At one stage there were some difficulties associated with 'competitive fundraising' but a partnership approach with Creative Coast has now been established, as evidenced by a joint

application to Esmee Fairbairn Foundation. Support for marketing was felt to be disappointing. The input of WHS scientists was highly valued and the Arts Co-ordinator provided a useful lead to the contemporary curator at the National History Museum.

In terms of working with scientists, Big Picture were able to follow up on a Bournemouth University contact one of the members had made previously and the establishment of the AHRC funded PhD partnership between Creative Coast and the University of Exeter helpfully underpinned the relationship Big Picture now has with the university. Big Picture also developed links with the University of Aberystwyth and University of Arizona.

Having DEFRA funding as the source of the Creative Coast contribution caused some difficulties, as Big Picture had to propose how their project could meet specific Coastal Pathfinder aims, rather than just align with Creative Coast criteria.

2.3 Celebration of stone

2.3.1 Jurassic Journey

Phase One

The first phase of this project managed by Artsreach (Dorset) and Villages in Action (Devon) was research and development work in which the stills photographer Ben Osborne developed material for an audio-visual rural touring presentation about the Jurassic Coast. It received £3,000 from Creative Coast.

In discussion with Ian Scott, Artsreach, the significant role of the Arts Co-ordinator was evident: *'We would not have got to where we are if it wasn't for [the Arts Co-ordinator]'*. Key aspects of this role were: providing seed funding through the Creative Coast Group; introducing key contacts and funders; helping Ben meet with scientists and geologists; helping to ensure the research and development phase was well grounded; and attending and advising at steering group meetings.

Ben provided written feedback on taking part in this project, focusing on the impact of it being one part of the Creative Coast. To summarise, he noted:

- *the significance of the Arts Co-ordinator's role helping him identify and establish a wide range of contacts along the Jurassic Coast, from many disciplines including scientists, artists, historians, quarrymen etc*
- *that these contacts have been essential in helping him build a comprehensive picture of the physical, biological and human processes that have shaped the coastline; and that there are still contacts to follow up in when he focuses on the human stories, not just the 'bones of the physical landscape'*
- *that there was also significant support in enabling meetings with these contacts to happen and in providing signposting to other events and conferences relevant to the research process*

Ian Scott from Artsreach also reported on the significant organisational partnerships that had been developed and which held promise for the future. Some were cross county, in terms of the two arts organisations and the two Area of Outstanding Natural Beauty (AONB) partnerships and others were cross sectoral, between arts

and environmental groups. An important link was also being established with Durlston Country Park's planned new visual arts facility and Artsreach's touring of contemporary visual arts exhibitions to rural communities. Ian was clear that throughout the project, being part of Creative Coast had added weight and authority to the project for all those involved. Roger Werner, Villages in Action, reported via email that the Arts Co-ordinator's active support for the project gave them the confidence to be far more ambitious than they might otherwise have been with the development of future phases of the project, particularly with any possibilities the Cultural Olympiad might offer.

The project then entered its next phase, involving three other collaborating artists: Lal Hitchcock, sculptor and musician, Sammy Hurden from Dorset and poet Matt Harvey from Devon, who made a successful G4A application to develop and deliver the project.

Phase two

Discussions took place with the Arts Co-ordinator to confirm this second phase, focusing on the touring of *Jurassic Journey*, was also part of Creative Coast. The Evaluator agreed evaluation activities (including audience and workshop participant surveys) with Roger Werner of Villages in Action in autumn 2010, in anticipation these would be included in the partnership letter of agreement. However, a letter was not produced until March 2011, and then by Ian Scott, with different terms. Planned audience research into which the expected evaluation could have been incorporated did not happen and demands created by the changing funding landscape meant Villages in Action were unable to prioritise the collection of any specific evaluation data from the shows.

The show was premiered in February 2011 at The Marine Theatre, Lyme Regis and attracted an audience of 190. The subsequent tour to 13 villages in Dorset and Devon up to April had 955 attendances, at an average of 73 per show.

General feedback evidences these were well received, acting '*like an advert for the Jurassic Coast*' with promoter comments such as:

'...really first class and many said they would like to see it again'. (Highweek, Newton Abbot)

'This was an almost magical evening, enjoyed by all.' (Axmouth)

The show will tour Devon and Dorset Village halls again in October 2011 and is now being booked for rural touring in other parts of the country.

Show merchandising has been successful, an indicator of people's engagement and interest in the subject matter, as well as appreciation of the quality of the images produced. Plans are in hand for collecting more specific feedback once the *Jurassic Journey* exhibition is running.

While the project organisers have greatly appreciated the Arts Co-ordinator's input and there has been mutual benefit from WHS branding, it appears there has been some lack of clarity about expectations and responsibilities in being part of the Creative Coast programme, particularly in the context of non-financial support for this

phase, that would usefully have been made more explicit by, and between, the partners at the start.

2.3.2 Rocks

Rocks: from axe heads to Zennor Head was an exhibition of art and artefacts – ranging from ancient stone tools to contemporary art – curated by Portland artist Judith Frost at Bridport Arts Centre (BAC) in May/June 2009. There were also events and workshops (drama, music, art – and Jurassic cake making with the local Food Links project, with the resulting cake cut by the workshop group with the Jurassic Coast Earth Science Advisor). Although part of Creative Coast, this project did not receive any funding from the programme, rather just wanting an association. Evaluation material provided comprised the *JCAP Monitoring Form*, project publicity and coverage achieved in the local newspapers. Commenting on the experience of being part of Creative Coast, BAC Director Lindsay Brookes noted they would have liked to have had the opportunity to comment on the flyer that promoted the exhibition (along with other Creative Coast projects). She was pleased to be able to brand the exhibition with the Jurassic Coast WHS logo, bringing association with other events in the programme, but was not clear to what extent the exhibition had received mutual promotion.

2.3.3 Mapping the Jurassic Coast

In this project, Amanda Wallwork and Jeremy Gardiner researched and created visual artwork directly inspired by the geology and archaeology of the Jurassic Coast. This was exhibited at Dorset County Museum (May/June 2009) and then Bournemouth University and Black Swan Arts in Frome (NB only attendance figures for the first exhibition is given in the project information in **Appendix III**). Although the exhibition was part of Creative Coast, it was not funded by the programme, although there was some discussion this might happen for a subsequent phase.

Amanda Wallwork gave full feedback in the *JCAP monitoring form* and a subsequent telephone interview with the evaluator, from which the main points are summarised as below:

- *feedback from the public was excellent; visitors to the exhibition greatly appreciated the work and many expressed how viewing the work made them understand, appreciate and look at the coast in an enhanced and different way as a result of experiencing the artists' interpretation*
- *the project gave the impetus and legitimacy for the artists to meet with relevant scientists including Denys Brunsden*
- *the research led to discoveries of artefacts in the museum collection as well as stories of the coast*
- *both artists pushed their practice and the project helped raise their profile in working in the arts and science field*
- *the museum experienced increased visitor numbers during the show*
- *the show had an impact both on the traditional museum audience and new audiences attracted by the art*

- *the combined showing of artefacts alongside the artworks highlighted aspects of the collection and developed the connection to be made between science and art*
- *the artists appreciated the presence of Jurassic Coast team members at the daytime preview and the speech made by the Arts Co-ordinator at the public opening in the evening and would have liked to have experienced more opportunities to feel part of the programme*
- *the artists expected more marketing and promotional support from Creative Coast than was given and felt that marketing opportunities were missed*
- *there was a strong desire to develop future work within Creative Coast to realise all the benefits to the programme from future projects and explore all the support that might be available from the programme eg identifying and applying for funding; providing access to relevant expertise; and supportive proactive marketing*

2.3.4 MEMO Festival

The Mass Extinction Memorial Observatory (MEMO) project comprised carving events in Lyme Regis and Portland linked to an exhibition at St Paul's Cathedral. MEMO was part of Creative Coast, but turned down for funding. The figures given in **Appendix III** relate to the Dorset activities only.

Sebastian Brooke, Project Director, gave a full report on the project in the *JCAP monitoring form*, from which the key points are given below:

- *the project attracted good publicity, enthusiastic audiences and new interested contacts (regional, national and international)*
- *at the opening of the Fossil Festival in Lyme Regis, Walter Ederlen from UNESCO acknowledged the importance of the project*
- *the project pioneered the use of a new venue for the arts in terms of Bower's Quarry and the casting of a bell in a mould made of Roach was innovative and poetic, given the site and subject matter*
- *while the proposed continuous chain of bells from the bell at Royal Manor to the Great Bell of Bow did not happen, a bell was rung on Biodiversity Day in New York in front of the (partially Portland stone) UN building*
- *the project was heavily reliant on the generosity of professional practitioners, as none of the previous year's funders supported events this year*
- *the Arts Co-ordinator was able to introduce the project to a significant potential local funder*
- *there was a lack of clarity on mutual expectations about the support available from JCAP, which should be addressed if there are further partner projects*

2.3.5 Stone, Paper, Scissors

This was an exhibition of contemporary craft work by nine makers, held at Walford Mill, Wimborne in September/October 2009. The work in stone, paper and textiles was inspired by the rock strata, fossils, dinosaurs, cliffs, beaches and wildlife of the Jurassic Coast. The textile makers were emerging practitioners, costume design students from Arts University College at Bournemouth. The exhibition was preceded by six stone carving workshops and a book making workshop. These involved

Blandford School, Wimborne First School and Lychett Minster School, Poole (new visitors to the Mill) and other children attending workshops as part of the Mill's summer activities programme. Work from the stone carving workshops was displayed during the exhibition. With the project already planned prior to Creative Coast, Walford Mill sought association with, not funding from, the programme.

Christine Lawry, Chief Executive of Walford Mill, included these comments from the visitors' book in the *JCAP monitoring form*:

'Very much a local Dorset feel to the exhibition – cool, sea, pebbles, stone, wildlife – excellent a great mixture.'

'Very enjoyable – liked the textile work: clothes based on the Jurassic Coast. The dresses were amazing both the design work and the workmanship.' (East Sussex)

'An inspiration – a calmness in the storm.'

'A lovely and inspiring exhibition. The best (for us) we've seen here. The work that's gone into each piece is evident – it reminds us of how fortunate we are to live in this part of the world – the history of the land.' (Poole)

'A wonderful, inspiring absorbing exhibition that makes me actually feel extremely lucky to be living in such a wonderful place...with such wonderful art to experience... VERY BRILLIANT!!! I'll come back again to see this show (and again!).' (Bournemouth)

Christine reported that the workshops provided an opportunity to work with Key Stage 1, 2 and 3 children and included the investigation of materials and processes and the development and control of tools. They provided a rare opportunity for children, especially those from disadvantaged backgrounds, to work first hand with artists.

The project was also a successful development opportunity for the Arts University College students, who benefitted from visiting Lulworth Cove and presenting their design ideas to Christine before making their clothes over the summer break. Their sketch book drawings accompanied their creations in the exhibition, showing their design ideas from inception to completion. One student received a commission from a visitor to make a garment.

Christine also reported in an additional email that it was very useful to get the recognition for the exhibition in the arts programme event flyer and through the Arts Co-ordinator officially opening the exhibition. Being a project early on in Creative Coast and only being approved a short time prior to project start meant that, with hindsight, what would have beneficial opportunities for students and makers to work with geologists were missed.

2.3.6 Walk of Life

Helen Poyner's *Walk of Life* 2010/11 programme was part of the Creative Coast programme, although it did not receive any financial support. Helen describes *Walk of Life* as *'an innovative approach to non-stylised movement which works with*

movement as a physical and creative process...moving in relationship to the environment is an integral part of the work. With both 'public' workshops and CPD opportunities for movement practitioners, sessions took place in Beer and Charmouth, attracting both local people and those from further afield.

Participants were asked to reflect on how *Walk of Life* enhanced their perception and experience of the Jurassic Coast through a simple questionnaire and what follows is a representative sample of responses:

A different kind of visitor experience:

'I had no idea how stunning it was before the workshop. If I had come as a visitor I would not have had the profound and visceral experience.'

'This is a special landscape and having the opportunity to work on its rocks, cliffs, pathways and in its caves and villages has been better than simply visiting as a tourist.'

'I have walked the coast path, fossil hunted, camped along the way yet the training programme has offered a deeper level of connection with the site.'

'I've fallen in love with Beer and its beautiful, stunning landscape. I keep returning here, continuing to be nourished and resourced by the natural wilderness of the Jurassic Coast.'

A different way of experiencing the landscape:

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

'An environment really comes alive when I move in it so my perception of this coastline has become much more vivid and personal. I have had personally profound experiences with the rocks and the chalk and the cliffs which I may never have had otherwise.'

'Helen asks of her participants to engage with the rocks, cliffs, natural habitat in a detailed way that opens a new level of awareness of this part of the land that I would not normally have the time to embrace.'

'I have felt a sense of ages stretching right back.'

'I cannot imagine a more intimate or creative or multi-layered way of fully experiencing the coastline.'

A different way of understanding of geology and human habitation:

'Movement opens my senses...more fully and allows me to experience the physicality of a site in greater depth: its textures, its tidal variations, its geomorphological processes. Such understanding engenders an even deeper respect for our natural environment than I already have and reminds me of my responsibilities towards it.'

'I've begun to understand and recognise the geological formations. Part of the work we do trains us to see clearly what is before us, to be aware of detail. As I move among rocks in tidal landscapes, tiny fossils have more than once revealed themselves to my attention but not searching gaze...Here [in ancient woodlands on the Coastal Path] one sees the remains of hill forts, the line standing stone, ancient beech woods, so one also develops a sense of the ancient human settlement along the coast.'

A different experience as a local person:

'Although I have spent most of my adult life living on the Jurassic Coast...my work with 'Walk of Life' in the last four years has greatly changed my relationship with this landscape. I now spend long periods of time on beaches, the Exe estuary and cliff tops, where I start to feel part of the landscape itself. My senses are far more open...I will visit sites weekly... and this gives me a greater insight into how the landscape changes...By moving on the beaches at Beer and Charmouth I experience how the coast changes its form providing rich and varied terrain to be part of...I realise how different site experiences bring me information which I can bring to the human landscape. For example, the in and out going tides make me aware of how some things are revealed and then hidden in an ongoing organic process.'

Helen fed back in a meeting with the Evaluator that being part of Creative Coast had provided welcome kudos and profile. Being included in the Creative Coast's *Celebration of Stone* leaflet (although delayed) and on the Jurassic Coast WHS website was useful. Helen's environmental dance film created with film-maker Kyra Norman and three dancers in tidal sites under the cliffs at Beer Head, *On an Incoming Tide*, would not have been featured on BBC Spotlight without being part of an item about the Creative Coast. She noted that the residential elements of *Walk of Life* that attracted people from outside the area made a good contribution to the local visitor economy, providing over 500 bed nights each year with other associated spending.

2.4 Carnival

2.4.1 B Sharp

This project was a collaboration between B Sharp – Lyme Youth Music Arts Project, Dorchester based Magic Drum Orchestra and the Bideford carnival group, Flying Colours. It comprised workshops leading up to a performance parade within the Weymouth Carnival. Twenty young people with four young trainee music leaders from B Sharp and 18 members of Magic Drum were involved. The project received £1,000 from Creative Coast.

Reporting on the project via the *JCAP monitoring form*, Project Manager Fran Williams noted the benefits of being part of Creative Coast as:

- *being able to establish new links with partners such as Weymouth Carnival, Weymouth College, the Magic Drum Orchestra and Bideford carnival troupe which the project expects to build on annually, working towards the festival of carnivals in 2012 in Weymouth and Lyme Regis*

- *through these partnerships, being able to broaden and enrich the creative and cultural experience of the young people taking part*
- *appreciating the Arts Co-ordinator's role in: introducing them to key contacts, such as Alan Rogers, the Arts Development Officer for Weymouth and Portland and Richard Crowe, 2012 Creative Programmer, South West; building the profile of the project with key Jurassic Coast WHS contacts, the joint Head of Culture at Government Office South West and John Zeff, from the Department of Culture, Media and Sport during a regional visit; and including them in 'the bigger picture'*
- *in preparing for this regional visit, having the opportunity to run a training session for the young people about the Jurassic Coast*

2.4.2 Carnival conference

This conference, titled 'Planning a Festival of Carnivals 2012 initiative' took place on 28 November 2009 at Weymouth College and was attended by nearly 80 people. Run under the auspices of Dorset County Council and partners, including the Jurassic Coast World Heritage Team and also Weymouth and Portland Partnership and Arts Council England, the aim of the event was to *'to hear and share thoughts, capture ideas and make initial plans for the potential development of a fantastic Jurassic Coast Festival of Carnivals extravaganza building to 2012'*.

Notes from the break out discussion groups showed an interest among delegates in:

- *reflecting local communities*
- *being inclusive and reaching those not usually engaged*
- *upskilling, sustainability and legacy*
- *ensuring it was about the people as well as the geology of the whole Jurassic Coast*
- *introducing new ideas with respect for existing activities and with a collaborative approach*
- *establishing a clear artistic vision and strategy for co-ordination*

The establishment of the Carnivals and Processions Co-ordinator post at Activate, with a Carnival and Processions Advisory Group, arose out of the conference. The nomenclature of the post and group was then changed because of people's concerns that some connotations associated with 'carnival' (eg in respect of motorised floats) did not match with what was aspired to artistically. However, carnival groups have still been invited to meetings and other opportunities within the Processions development project (see below).

2.4.3 Processions development

This project is being undertaken by Activate (who also promoted an Inside Out event, *The Rock Charmer*, as part of Creative Coast: see section 2.6.4 below). With Creative Coast funding of £11,500, this work will not be complete until September 2011 (eg with the Moving Tides processions taking place in July 2011 and a seminar in September 2011). In recognition of the multiple funders and nature of this programme, 'light touch' evaluation activities were agreed to gather data on realising the Creative Coast related aims. Unfortunately, despite this approach, feedback

was not always collected as had been agreed and at the time of writing, some data is outstanding in respect of activities completed to date, due to staffing changes.

Introductory sessions/surgeries/specialist seminars/family workshops: Jurassic Coast banners were used at events, the WHS referred to and the Arts Co-ordinator introduced at the events she attended. However, the informal questioning and recording of requests for further information that were agreed evaluation activities to be used to ascertain any changes in participants' understanding of the Jurassic Coast, do not seem to have taken place. Activate has reported that all participants at the introductory session 'knew of the WHS/ the Jurassic Coast'.

How to run an outdoor event: evaluation forms evidenced that participants appreciated the training and gained useful learning; however, they were not asked to reflect on anything specific to the Jurassic Coast.

Go/see bursaries: three of these have been undertaken to date, with two people participating in a Mandinga Backstage Workshop and one attending Rainbow Productions. All bursary recipients reported learning many practical skills in working with different materials what will enhance what they produce for processions in the future (eg *Moving Tides Procession of the Sea*). The original intention of the bursaries was to support people to attend relevant contemporary events to learn about locality-focused work but no one has actually expressed this as a need or interest.

Processional archive project (Light on Time): as a Cultural Hub Bournemouth and Poole project, WAVE requested Activate to complete one of their standard evaluation forms, which focuses on statistical information with space to describe the impact of the project or testimonies from participants. Feedback comments from the Dorset History Centre, one of the visual artists and two teachers from different participating schools show what was successful and where there were particular learning points. However, no responses relate to the desired outcome of achieving '*greater understanding of high quality contemporary interpretation of the Jurassic Coast locality, through procession work related to archive work*' as per the project schedule. It appears that the 'informal survey' to be undertaken for Creative Coast evaluation purposes did not take place.

Feedback from Catherine Devenish of Activate, who completed the Evaluator's project manager questionnaire, indicated that they had received good support from the Arts Co-ordinator, who had supplied banners and advocacy materials; met with the Theatre/processions Producer in relation to an Heritage Lottery Fund bid; and attended the *Dead Good Guides* workshop in a supportive capacity (with the Arts Co-ordinator adding she has also encouraged the Environment Policy Group Manager at Dorset County Council, who manages the Jurassic Coast Team, to attend as well). The project had enabled them to engage with community members from East Devon, Dorset, Bournemouth and Poole and to show them good examples of processions that relate to their place, using the Jurassic Coast as an example. She noted that the programme had many funders and this needed to be recognised within steering group roles, and expectations made clear very early on.

2.4.4 The practices of carnival

'The Practices of Carnival: Communities, Culture and Place' is the title of the first of three Arts and Humanities Research Council funded Collaborative Doctoral Awards offered by the University of Exeter in partnership with Creative Coast (and the wider WHS team, as the partnership runs over five years from 2010). Jon Croose was appointed to the studentship and joined the School of Geography in autumn 2010. Creative Coast has allocated £9,000 in cash (£1,000 per student per annum, with the second PhD starting in 2011 and the third in 2012) and an in kind contribution of approximately £20,000 in terms of WHS staff time and travel (especially the Arts Co-ordinator) and some hot desking facilities, over the five year period of the studentships.

The Evaluator has met with the PhD supervisors on three occasions, including twice with Jon. The supervisors were very pleased with the initial development of the proposal and the openness to work on a variety of ideas, which helped to create a productive partnership. Ongoing communications have been clear and everything has been running as expected. Interviews for the second PhD, *'Stone exposures: photography, landscape change, and anticipatory adaptation'* took place at the end of May. New contacts between other Creative Coast projects and academic colleagues have also been established. Jon has felt fully supported by the Arts Co-ordinator and will be working with Activate (among others) during the field work phase, to start soon after what has been a literature focused first phase. Jon's draft upgrade (ie from MPhil to PhD) report explains his focus on carnivals as key cultural activities through which people may be engaged with the place-identity of the Jurassic Coast during the 2012 Olympics and Paralympics; the discourses around parades, spectacle and carnival; how the WHS acts as a *'driver of cultural production'*; and his aim to position the development of outdoor arts practice and policy within *'a tradition of performance "efficacy" which has its roots in the UK alternative theatre movement'* and *'to explore the practical processes by which local carnivals are "engaged" with the materiality of the WHS and the extent to which this landscape is rendered back through their practices and performance'*.

Maintaining agreed WHS support for this and the next two PhDs, despite funding and staffing changes, will be important. So too will making relevant opportunities to use the research programmes to enhance discourse, debate and delivery across the programme.

2.5 Sounds of the coast

2.5.1 Lunch

Opera Circus' *Lunch* project was conceived of as a year-long pilot involving young people working alongside artists, scientists/geologists and horticulturalists to grow, harvest, cook and eat local food with an associated performance element with music and dance. Creative Coast awarded £3,000 towards the development phase and unfortunately Opera Circus were not successful with their major funding bid to run the project, which has therefore not yet taken place. A delayed start is planned for 2012/13.

Tina Lee and Anna Ledgard, the project organisers, reported in response to the Evaluator's questionnaire that the Arts Co-ordinator had *'been very supportive,*

offering advice, contacts and support in setting up this complex web of connections between school and local agencies' and attending meetings helped demonstrate the collaborative nature of their approach. The project also benefited from access to a geologist whose *'invaluable advice'* enabled them *'to place'* the scientific knowledge required within the overall aims of the project. The Creative Coast development monies enabled the project organisers to develop strong relationships with key partners and in relation to the school involved, they believe this phase contributed to raising the status of sustainable horticulture with them. They recognised that *'strategic organisations'* such as Creative Coast would need to *'carry high status'* with other funders if they were to *'enhance or augment the capacity of the smaller project or individual artist/producer to develop new work'*.

2.5.2 Coastal Voices

The genesis of this project began before the Arts Co-ordinator was in post and the project aims and delivery mechanisms have gone through several iterations. The project is now led by Lighthouse Poole in partnership with B Sharp, SoundStorm (the music education agency for Bournemouth and Poole), Voiceworks (the vocal music development agency for Dorset) and Creative Coast, which has awarded £30,000 towards the project. This will support three new music commissions:

- a composition written in response to the Jurassic Coast by Marc Yeats in collaboration with local choirs and community groups (West Dorset/ East Devon)
- a composition on the theme of maritime nations and natural heritage links between England and Australia by John Surman (Weymouth and Portland)
- a composition written collaboratively by members of B Sharp, John K Miles and Billy Bragg as part of their *Hear Here* project (West Dorset/ East Devon)

Coastal Voices also includes a new partnership between Lighthouse and international music producers Serious, supporting UK based composer Sonia Slany's arrangements of music by Australian Nick Cave, which will be performed as part the Cultural Olympiad River of Music 2012 programme.

Elspeth McBain, of the Lighthouse, fed back in response to the Evaluator's questionnaire that significant support and advice had been received from the Arts Co-ordinator, and more support would be needed into the future, including marketing. Creative Coast support and funding made the project possible. She noted that the opportunity to meet all of the WHS team at the outset might have improved their understanding of *'how the Jurassic Coast works'* and the people who were involved. In addition, as there was sometimes technical terminology and scientific references of which she and colleagues had no understanding, a session would have helped them *'navigate'* the science information and be enthused by it.

2.6 Site specific arts

2.6.1 Universal Value

This PVA MediaLab project comprised a series of three site-specific works created by artist Charlie Morrisey to draw attention to the global significance of the Jurassic Coast WHS. Events took place at West Bay, Bridport; Budleigh Salterton, East Devon; and Lulworth Cove, Purbeck. The project received £1,500 from Creative Coast.

Reporting on the project via the *JCAP monitoring form* and in discussion with the Evaluator, project manager Julie Penfold noted key benefits and challenges of being part of Creative Coast, summarised as below:

Benefits

- *funding and support in attracting additional funding*
- *being able to work with an extended network of partners and supporters*
- *having access to specialist Jurassic Coast knowledge*
- *being able to key in to the public face of JCAP, harnessing community interest and developing a new audience for time-based practice*
- *developing skills*
- *practical assistance on events*
- *marketing*

Challenges

- *funding not matching the scale and ambition of the project*
- *issues of language and interpretation, with audiences and other organisations not always understanding site-specific and time-based practice*
- *management issues such as defining the nature of partnership, collaboration, co-production, roles and responsibilities*
- *supporting the artist's creative expression against the management of expectation (audience and host site) and practical issues (site, health and safety, weather etc.).*

There was some recorded audience comment from the West Bay event on PVA MediaLab's website, as follows, which evidences the impact of the first piece:

'A serene and contemplative work set against the magnificent backdrop of East Cliff. As the projected faces passed by, acutely detailed and sensitively observed, one was filled with a feeling of time and generation, and even of timelessness itself. Inter-cut with images of the foreshore and sea, often, and quite disruptively, delivered in reverse motion, the entire drama played out with great poignancy. However, other factors were at play. The surface of East Cliff, grand, vertical and deeply fissured, imbued a sense of optical dissonance, disturbing the otherwise poetic progression of images. Faces were scared and distorted; young skin rendered arid with smiles and features cracked by the eroded surface. East Cliff fused as one with the images and transformed them all with a dark and gently sinister undertow of impermanence. Everything changes – everything ages, even the eternal cliff

face. Initially gentle imagery was transformed with a gravitas that reflects the observational skills and sensitivity of the work's creator.'

'Amazing, a very touching display of innocence and humanism.'

'Simple, elegiac, beautiful. A melancholic summer's last kiss. Intimacy on a grand scale.'

'The West Bay event on Sunday night was truly wonderful. As a Jurassic Coast event it was fantastic – the subject matter of local people, it was about and completely harmonious with the coastal site but also monumental and wonderful in its scale. The simplicity of the projection accompanied by the sound of the sea, the lanterns on the beach and the flaming torches along under the cliff made the event really magical and as someone local to that particular bit of the coast I felt overwhelmingly privileged to live somewhere so beautiful. Walking away from the site and watching the second 'viewing' from the East pier was for me the real revelation with the image distorted to the full height of the cliff and reflected in the sea – I'd love to know if there were any fishermen watching from the sea! I felt that I really was experiencing the place in a completely new way – so the pre-requisites of site specific work were genuinely met for me.'

'Beautiful, sensitive, moving and evocative. I can't wait to see the next two parts of the trilogy.'

The project was, however, not without some difficulties, including the appropriate fulfilment of the artist's contract and difficulties in coping with outside sites and weather problems. From discussions with a range of people involved in the project, it is also clear there was some mismatch in project expectations amongst partners and stakeholders and a lack of clarity of roles and responsibilities. What was originally conceived as a project within PVA's regular artist development programme was then assigned a wider role and significance, including acting as a regional launch for the Cultural Olympiad. It is likely that practical issues were manifestations of some fragmented working that could have been mitigated by a clearer mutual understanding of the partnership (and what that meant for project management) between PVA MediaLab and Creative Coast.

2.6.2 Desert Crossings

Desert Crossings, a new dance piece by Gregory Maqoma commissioned by State of Emergency, was initially created on, and inspired by, the Jurassic Coast with its similarities to the Skeleton Coast in Namibia and '*creates a new landscape where the physical and metaphysical, the corporeal and the spiritual, the celestial and the terrestrial merge*' (Gregory Maqoma). Creative Coast awarded £4,210 towards the research and participatory activities. *Desert Crossings* was shortlisted for the Arts Council England regional *Artists taking the lead* commission; awarded an Inspire Mark and achieved official UNESCO support, aided by Creative Coast. The performance toured nationally and to South Africa and, in relation to the Jurassic Coast, to Dorchester, Bournemouth and Lyme Regis. Here the Marine Theatre show, part of the 2011 *Fossil Festival*, attracted a four star review in *The Guardian*. Workshops were also held.

It was agreed in terms of evaluation activities that the Project Manger would gather and feed back representative findings from audiences and participants about how involvement in the arts had enhanced people's understanding and appreciation of the WHS to responses to, for example, questionnaires, video interviews etc. The following data has been provided from the workshops, where a participant feedback form included the question 'Has the workshop broadened your understanding of the Jurassic Coast World Heritage Site?' with rating score where 1 = low-minimally and 5 = high-a lot.

	1	2	3	4	5
No. responses	4	17	33	18	2

No audience questionnaires were used by State of Emergency, although *Fossil Festival* organisers used one (see **2.2.5**) for the performance at Lyme Regis. From interviews with their company of dancers, State of Emergency provided the following quotations:

'I knew nothing about the Jurassic coast until I did this project.'

'I thought of things that would never had occurred to me.'

'Yes there is much more to it that meets the eye, the walk that we did in East Devon was brilliant.'

'The museum visit and the walk opened my eyes to the history of it all.'

Deborah Baddoo, Artistic Director noted:

'I learnt a lot about the complexity of the Jurassic coast and a simple walk will never be the same again as I will be aware of all sorts of things from fossils to rock formation and an awesome sense of history.'

Deborah also fed back through the Evalautor's questionnaire for project managers that Creative Coast support had been provided as expected in terms of introductions to many contacts about the possibility of future work; marketing and PR support (which helped to reach new audiences in a crossover between arts and science); advice on the subject matter from a geological viewpoint; advice and support on the education programme; and advocacy, raising the profile of State of Emergency in the region. The organisation had also benefited from being part of the programme by gaining insight into a whole new area of practice linking dance and science/geology.

In terms of suggestions for improvements:

'A more streamlined understanding of everyone's role would have been helpful, to ease communication problems, although the Jurassic Coast arts team didn't come fully into play until after our project had started. Clear, correct terminology guidelines re Jurassic Coast jargon [should be] available from the project outset, rather than [us] writing copy that would be amended at a later date.'

One of the Creative Coast Group members included the following comments in their feedback:

'Desert Crossings, whilst an excellent production, somehow missed the opportunity to highlight the link between the Skeleton Coast and the Jurassic Coast. It was very afro-centric.'

The Arts Co-ordinator felt that the show programme fully supported understanding the connection with the Jurassic Coast.

2.6.3 Bog standard or Beautiful

The Arts Officer was already delivering public realm work on the Jurassic Coast before the Creative Coast programme began. Relevant projects and initiatives were incorporated into the programme and eventually 'badged' under the title *Bog Standard or Beautiful*, as part of the prioritising and re-presentation of the programme associated with the February 2010 stakeholders event. In May 2010, CCG allocated £20,000 to this strand of work, subject to submission of an action plan for the period May 2010 – May 2011, which was completed in spring 2011.

a) Newton's Cove footbridge

Chris Tipping was appointed as artist on the Newton's Cove footbridge/viewing point project when the form of the structure had been decided (to fit within the constraints of the site) and before the planning application was submitted. His work was to add parapet surfacing detail referencing the locale, to what otherwise could have been just a functional design. The bridge has received a Civic Award, an Inspire Mark, good press publicity and a warm response from local people:

'FANTASTIC!!!!!!!!!!!! Thank you' (emailed to Principal Engineer)

and others connected to the bridge:

'I think your team of designers have made a great job... I think the new bridge will complement and settle very well into its surroundings & so meet with the approval of its many users...' (from letter sent to Principal Engineer by owner of the flat and garage adjacent to the bridge)

Telephone interviews were held with the artist, engineers involved in the project and Sue Mitchell, from Dorset AONB, who all then submitted further comments via email. Key points include:

- *despite the artist coming later on into the project and there not being very many design meetings, there was very much a sense of 'team effort' and productive collaborative working*
- *this collaborative working was in itself a creative process, with multi-disciplinary team working, characterised by a willingness by all to explore ideas together, bringing considerable benefits*
- *the non-engineers developed an understanding of technical and legislative constraints whilst questioning why something needed to be done in a traditional way; the engineers developed an understanding of context and environmental designations*
- *the artist's input transformed what would have been just a utilitarian bridge to one that 'told the story of the locale'*

- *as a first engineers/artist joint working project, it was a positive and encouraging experience, that allayed any initial 'suspicions'*
- *the project contributed to understanding ways in which the arts can enhance the landscape*
- *it also showed how functionality, safety and aesthetics can 'sit side by side'*

b) Charmouth Bridge

This was a project (also funded by Arts Council England and others) to replace the pedestrian bridge at Charmouth beach. The Arts Officer's role was supported by the WHS team who provided information for the artists short listed for the commission and one of the WHS scientists gave a talk about the Jurassic Coast on site.

Sans façon were appointed as the artists, with the first phase of the project comprising concept design and a workshop at the local primary school, run jointly by the artists and engineers. Twenty children took part, researching different bridge designs on the internet and looking at engineering principles, informed by building models of bridges using straws and weights. They also discussed what sort of infrastructure gets placed in the environment, and why; why the design of public space is important; and the difference that is made when design quality is high. To gather evaluation data on this phase, the Evaluator held telephone interviews with Tristan Surtees, from Sans façon, engineers involved in the project and Sue Mitchell, from Dorset AONB, who also submitted further comments via email. Evaluation material from the school workshop was expected via the Arts Officer but unfortunately a change of teacher affected this, although school staff involved expressed their appreciation about the success of the workshop.

Key points at this stage of the project were:

- *the Arts Officer had acted as a catalyst for discussion and development*
- *the artist, engineers and other representatives on the design team had been able to establish a productive dialogue and share a journey together in discussing and deciding on design ideas, helped by practical model making*
- *an artist can help push boundaries, where engineers tend to be 'sensible' with designs*
- *the project raised public awareness that working with an artist can influence and enhance the design of functional infrastructure (eg a bridge or highway works) to raise the quality of design to match high quality landscape in which it is placed – and that the inclusion of 'art' does not automatically mean a piece of sculpture!*
- *working within a multi-disciplinary team of people who would not normally work together widens experience, tests normal working practices and traditional thinking, encourages greater understanding about the roles and limitations of other disciplines, inspires new thinking, new values and ways of working: and above all re-enforces the values of team working towards a common goal*
- *there can be tensions between not wanting to limit design ideas and working within a realistic budget frame, although there is a recognition that the development of aspirational ideas can sometimes generate enhanced funding*
- *the project had begun to exert a wider sphere of influence within local authority policy and practice in terms of sourcing and use of local,*

- sustainable, materials; potential changes to future procurement processes could be an unexpected, and very significant, additional outcome*
- *the school workshop was successful because it had clear aims and expectations (eg re devising and making designs in response to the environment, not inputting to the artist's design) and combined engineering and artistic understanding and approaches; it evidenced good community involvement in the project*
- *the involvement of Public Art South West (PASW) had given added credibility to the project*

It was noted in the *Interim evaluation report* that it would be important to establish appropriate methodologies for gathering people's responses to the completed work, something in which the AONB was keen to be involved. Unfortunately notice of the bridge's opening in April 2011 came too late for the Evaluator to have a full discussion about this with the Arts Officer.

However, 'vox pop' type feedback was gathered at the launch, with many people commenting that they liked the timber (and at the same time running their hands along the top rail and/or patting it). A parish councillor, although he liked the bridge, said he was concerned that the wide, flat top rail might invite vandalism. One person (noted as a 'twitcher' given his binoculars!) said that he loved the central section because he could lean on the handrails and watch the birds without getting in people's way. Others commented on how interesting the shape was, that they liked the fact that you could stop in the middle and because the height had been raised, it framed the view of the hinterland better. One person said:

'You asked us for our thoughts before you even started the design. You've taken on board our comments and the bridge is perfect – exactly what we all wanted.'

Other comments received evidenced how much the public appreciated the particular qualities of the bridge. For example:

'The lookout posts on the bridge are really good for families to pause and stop and stare. It captures the view so well – to the inlet or out to sea for watching the birds. That is the beauty of it when you have the duality. I can imagine it becoming a meeting place. The slope of the handrail was so comfortable. You can lean on it. It was responsive to elbows. The combination of the materials – ie the recycled rusty remnants of the pillars and then the new locally sourced chestnut. The attention to detail is appreciated – ie the metal staples in the rail.'

'Looks beautiful.'

'Great viewing area to see birds. Lovely feel when walking over it.'

'Delighted and thrilled...much better than imagined.'

'Everyone loves it. The way it opens up onto the outside.'

Feedback to the Arts Officer from the other professionals involved included the following from John Hayes, Coastal Path Senior Ranger:

'Pooling the various specialisms of the project group just seemed to work. Working through the process of appointing the artist, and helping to steer their creativity, was a first for me. I think the engineers from DEC responded superbly, adapting to the challenge and opportunity with flexibility and great skill. It seems a long time ago that I met on site with Cleo Evans (2006!) and we first looked at this as a possible project. The end result is perfect for the setting. Over the coming years I think the simple joy of crossing that bridge will put a lot of smiles onto a lot of faces.'

And this from Beth Barker-Stock, lead Engineer on the project:

'This project demonstrates that the County Council can produce structures that go beyond the purely functional. Working with artists helped "force" us to reconsider previous preconceptions of what a footbridge should be like, and aspire for something a bit different.'

The launch created a couple of positive pieces in the local press, although Creative Coast was not mentioned, and an item on BBC Spotlight which featured other Creative Coast projects within the context of the programme.

The engineers and artists gave more feedback at the end of the project in response to the Evaluator's questionnaire, as follows:

What was gained from working on a project that brought together artists, engineers, and those working in environmental roles:

'I think everyone in the team quickly realised that by bringing together several different viewpoints during the design stage, we developed a design that would be satisfactory (or hopefully better!) to everyone – funders, public, engineers, artists etc. The other advantage of working together from an early stage is that neither the aesthetics nor the function dominates – both have to work in harmony in order to produce a structure that fulfils its purpose.'

(Engineer)

'That you can add interest to what is essentially a functional design. The bridge delivers on what we had identified as the most important qualities that the community wanted; to be wider to allow people to pass on the bridge and to maintain the pleasing curved elevation. We could have followed the traditional engineering approach and produced a wider replica of the old bridge that would have been a safe but unimaginative solution. As someone put it, it would be like creating a "pedestrian motorway", a phrase that really struck home with me. Working in the collaborative team has essentially introduced more ideas and lead to something that is unique and still sits comfortably in the environment. The shapes used have provided for areas where people can linger on the bridge without obstructing the thoroughfare for those simply wanting to use the bridge as a crossing. The same could have been provided by a straight bridge with defined 'balcony areas' but they could have appeared as afterthoughts and quite harsh additions to an otherwise standard bridge. What we have is a much softer, subtler and more interesting way of achieving the outcome without the usual symmetry. Now, it would be difficult to imagine any other bridge fitting the location.' (Engineer)

'It further reinforced our belief that artists have a positive impact by being involved in the process of working on strategic and infrastructure projects. If a positive multidiscipline collaborative team of all the involved partners can be established from the outset, the constructive and positive impact is apparent throughout the process and hugely enriches the final outcome.'

'Being part of the bridge design team was also a way for us all to learn about the roles, values and professional responsibilities of other team members. Finding ways to accommodate and incorporate these within the design required understanding, shared ambition and commitment for a beautiful design which harmonised with its surroundings and a huge amount of diplomacy. We have a better appreciation of what we all do now and have proved that multi-disciplinary working alongside an artist can produce a high quality and inspired result.' (AONB officer)

The Arts Officer's role:

'Cleo has acted as a kind of "go-between", easing the relationship between the artists and engineers. She understands the needs of the artist and the process they go through to develop a concept, and helped us (engineers) to appreciate the way they work. Equally, I think she explained to the artists the processes that we (as bridge owners/clients and as the local authority) have to go through to obtain permissions, funding etc.' (Engineer)

'Cleo was a full member of the design team attending all the project meetings and contributing to the discussion throughout. Cleo's role was fundamental at two stages of the project. Initially, in persuading the engineers that it was worthwhile involving artists in the design of the project; making the application for funding of the artist fees; putting together the artist brief and facilitating the appointment of the artist. Secondly, Cleo's conviction to pushing forward with the developed design was evident when it came to the crunch point of having to raise the additional funds. The rest of the team were able to leave this element almost entirely to Cleo...' (Engineer)

'We would not have considered taking on this commission without an arts project manager, in our experience it is essential on any art project. Cleo in particular played a key role in mediating questions and problems, supporting ourselves and the client when needed and resolving issues outside the client's experience or comfort zone – not least finding the additional funding to make the project happen.' (Artists)

How the bridge may help people better understand and appreciate the WHS:

'The bridge has been "unofficially" open for three days now. I have been on site for two of those days, and have been inundated with positive comments from members of the public using the bridge – both locals and visitors/tourists.' (Engineer)

'Not quite sure how it will help understanding of the WHS, we did not set out to educate people, but it is a bridge between a village environment and a truly wild area. The artist had the idea that the grid area would signify a stepping over from one environment to another. I am not convinced most

visitors will give the grid such significance but it is an interesting feature and provides a neat transition from one board alignment to another. The bridge doesn't try to compete with the landscape for attention and provides a point to stop, observe and appreciate the surroundings.' (Engineer)

'The bridge is but a small part of a much larger picture, I think it would unrealistic to ask of a bridge to help people understand the WHS, I'm not sure it is or should be the role of such structures in the landscape. The intention of the design from the outset was not to detract from the context (we felt the last thing that was needed was an all bells and whistles look at me bridge) it is about a point on a journey and marking a shift of attitude, about positioning you within the landscape which enhances your appreciation of it. The bridge is also very much about enhancing and inviting social interaction, between locals and visitors, a place to stop and observe the landscape, have a chat or just smile and acknowledge one another. Its highly crafted and considered design frames the wider context in this way too, and I believe affects people's behaviour and attitude towards this area.' (Artists)

Better knowledge of the Jurassic Coast Arts Programme gained through the project:

'Yes, although I'd be interested from a personal point of view to know more about the projects that have benefited from the programme. It has also inspired me to want to walk the entire Coast Path!' (Engineer)

'I still know very little about the wider Jurassic Coasts Arts Programme beyond my involvement with this project and the previous project at Newton's Cove.' (Engineer)

'In all honesty we still have a limited knowledge of the further Arts programme.' (Artists)

'The setting for the bridge within the WHS, Heritage Coast and Dorset Area of Outstanding Natural Beauty required an understanding of the special qualities of that surrounding landscape and seascape. The bridge itself is a part of that high quality landscape and required sensitive design to respond and fit within it without intruding or imposing upon it. I think the importance of its design is about demonstrating that structures can enhance special landscapes if sensitively designed. The message therefore is about demanding high quality and good design for all infrastructure in our valued places, like the WHS, rather than opting for basic, functional design.' (AONB officer)

Recommendations for any future projects like this:

'Unfortunately, budgets are very tight at the moment and our experience with working with artists on three bridges now is that the final scheme does end up being more expensive (even taking into account funding obtained through outside funding). Whilst we realise that the value added is brilliant and is worth the additional expense to a great extent, the "bottom line" figure is what dictates at present. We have very few new-build bridge schemes in the pipeline for the foreseeable future, unfortunately.' (Engineer)

'Funding is always a difficult issue. It would be good if there was some recognition that projects of this nature are likely to lead to additional

costs compared to the basic engineering solution and that some contribution to the construction cost, not just artist fees, was available from Arts based sources. There was a real danger that this project could have failed simply due to lack of construction funds.' (Engineer)

'Looking more widely than bridge design, there may be some opportunities in encouraging multi-disciplinary working within some small highway design projects, particularly incorporated within Dorset's new approach to road management as expressed within the Dorset Rural Roads Protocol.' (AONB Officer)

The artists noted that their experience of working on the Charmouth Bridge project had informed their thinking on a major strategic project looking at the role of artists working within the environment and collaborating on the design, implementation and understanding of infrastructure and the landscape. They praised the vision and hard work of the main engineer and commented on the importance of establishing positive relationships and trust between all the project team, making sure sufficient time on all sides is dedicated to the conceptual development of the work and the initial design development: *'If this foundation is laid well the rest is a much smoother and more fulfilling process and ultimately project.'*

These two projects have had a real impact on the work of the engineers involved (and also the artists), but have also showed the opportunity for them to understand more about Creative Coast as a whole was missed. The growing awareness of the significant role artists can play; the recognition that these sorts of projects enrich fellow professionals and their work; and an expressed interest in embedding these sorts of approaches in other developments (car parks etc) are all credit to the Arts Officer's work. A more proactive referencing of Creative Coast (eg explaining it as context and naming it in project documentation) would assist in providing the wider context for individual projects and ensure the identity and scope of the programme is well communicated in the future.

c) Durlston projects: Diversity, Timeline and exhibition programme for new gallery space (part completed)

The Jurassic Coast WHS team have been involved from the outset in the re-development of Durlston Castle and Country Park, one of the key visitor centres for the site. Creative Coast has supported several projects at Durlston Castle and Country Park through the work of the Arts Officer, which build on pre-existing relationships and work to develop the arts as part of this major regeneration project.

There is a useful case study on www.publicartonline.org.uk charting the work there of lead artist Lulu Quinn from 2006 (ie before Creative Coast), who worked with the design team and particularly the architect in the early stages of the project. Lulu influenced broader concepts of the project design such as the idea of 'outside-in' and 'over the edge' which are now being incorporated into the project via displays and wildlife live cameras and the installation of three observation decks from the Castle.

Diversity is Lulu's project to design a piece of interpretation as part of the walls in the cafe, comprising 38 glass panels that contain the names of over 2,576 species, as 'a visual poem' on diversity. When interviewed for the *Interim evaluation report*, Lulu

referred to the case study for her reflections on the project to date. Since then, she has had only one development meeting due to delays in the building programme, with the actual production process only now just beginning. She believes the project will realise the project's aim to expand the views of the general public by creating work that will both inform and question their perceptions of the range of species to be found at Durlston. Lulu would have liked to have more involvement in the general design phase as a whole. Her involvement has given her a better knowledge of the arts programme, albeit on a *'remote basis'*.

Timeline is a 'directional' artwork to provide a clear and enticing route for visitors from the car park to the castle. Gary Breeze has completed the design proposal and a series of informative inscriptions and quotations by eminent geologists are being commissioned for the timeline which will take people from the birth of the Earth 4.2 billion years ago to the present day, with each step representing 30 million years. In addition, Carol Ann Duffy has been commissioned to write a short poem inspired by what makes Durlston so important geologically.

The Arts Officer is also in discussion about programming of a new gallery space, with *Jurassic Journey* proposed as the first exhibition. All these projects are due to be completed by September 2011.

In response to a questionnaire sent by the Evaluator to key people involved in the Durlston developments, the architect MJ Long responded with comments that the teams working on these collaborative projects had been particularly good, with each person very competent in their field, which made working together interesting and rewarding. She felt that coming at the projects from different disciplines, the team achieved an unusual agreement on aims and principles. MJ Long appreciated the Arts Officer's *'grasp of practical problems and constructional techniques, and a reliable ability to judge quality'*. She thought that the repetition of ideas about time, species and scale in different media and different materials would add up to an unusually integrated set of visual and tactile experiences. It had been a joint learning experience, with her knowledge growing with everyone else's. MJ Long finished her feedback with:

'I just hope you will take every opportunity to work in this way on art/architecture/ heritage projects.'

From telephone discussions (held for the *Interim evaluation report*) with the artists and Project Manager Martin Cooke, the Arts Officer's role is highly valued in terms of providing an informed personal contact for artists; a driving force for, and expertise in, these types of arts projects; and connecting threads between developments and people. Artists have developed very good relationships with other colleagues eg architects, which has proved highly beneficial and *'one of the more surprising and wonderful aspects of this project'* (Gary Breeze). The Creative Coast is seen as a useful framework, although the artists are less aware of the programme as a whole than is the Project Manager. There are clear opportunities for evaluating visitor engagement and response to the art work, once completed, through enhancing existing visitor questionnaires. While work at Durlston has a pre-Creative Coast history, these projects have the potential to both benefit from, and contribute to, any future programme.

d) Chesil Beach Visitor Centre

Artist John Maine worked with the architect and landscape architect on the outside aspects of this site, in particular to support visitor orientation, to produce a design concept. Lack of funding meant that this project has not to date been realised.

e) Public Art Code of Practice and training

Maggie Bolt, in her Public Arts South West role, worked with the Arts Officer to develop a *Public Art Code of Practice* for the Jurassic Coast which was adopted by the WHS Steering Group in 2009. When the Arts Officer was seconded to Activate in May 2010, Maggie was contracted in her new role as Maggie Bolt Associates to: work on embedding this Code; advocate the use of artists with the East Devon Interpretation Centres; and provide training for planners and artists. She had a total of ten days for this work.

Initially, it had been proposed that a training day for planners would be held, but the election of the new Government changed (and is still changing) the policy and funding landscape significantly, particularly in terms of the planning system and the Localism Bill. Two artists' training days were held, but they were generic, rather than specific to the Jurassic Coast (although the Code was discussed), so it was not relevant to evaluate these.

Maggie discussed the Code with key organisations such as the National Trust, South West Coast Path, Coastal Corridor Group and the East Devon and Dorset AONBs (Areas of Outstanding Natural Beauty). Her interim report proposed that a 'quick win' would be to get the AONBs to adopt the Code as part of their working protocol with local authorities. She presented a paper to the Dorset AONB Board, which then agreed to adopt the Code in full.

Maggie also held discussions with planners from Devon County Council, East Devon District Council, Weymouth & Portland Borough Council, West Dorset District Council and Purbeck District Council. The issue of Memorial Benches has also arisen, in terms of how the placing of these affects the setting of the Jurassic Coast.

In respect of the East Devon Interpretation Centres, she held meetings with members of the Seaton Interpretation Centre Board and drew up an artist's brief for concept development, but delays in the overall project has meant it was not possible to progress this during the contracted period. Maggie also met with, and advised, the consultants contracted to work on interpretation for Orcombe Point, as well as holding meetings with potential sponsors of the work.

Embedding the Code and developing quality work through it is a long term task, and at the end of her contract in February 2011, Maggie submitted a report with many suggestions to pursue. This included ensuring the whole WHS Team have high aspirations for design quality and champion a coherent and integrated approach to artist involvement from the start of relevant projects.

2.6.4 The Rock Charmer

This specially created, site specific piece was one of Activate's 2010 Inside Out Festival events, featuring Kimmo Pohjonen, a Finnish accordion player, and Dorset-based Paper Cinema. The audience was led from the historic Square and

Compass pub in Worth Matravers to the former quarrying site of Winspit, where the performance took place on three consecutive nights, attracting a total 750 people. Two participatory workshops were held in advance of event, each with 10 people. Jurassic creatures were created for exhibition as part of the performance.

Planned audience questionnaires for the first night (to which local people were specifically invited) were not used, as arrangements changed due to the overall market research being undertaken by Inside Out in conjunction with B side Festival. However, stewards and Jurassic Coast team colleagues gathered feedback through informal discussion at every performance (and at the pre-show audience discussion before the final performance). The following comments evidence overall a highly successful audience experience, with a range of views about the music and the 'sense' of the piece. Many people commented on how the performance had enhanced their appreciation and understanding of the Jurassic Coast.

Artistic quality and experience of site:

'Very inspirational, lovely use of the area – did it proud. Can I have more please! Dynamic. I liked to see the ammonites and the sea – very evocative. Would have been great for Strata to have been more involved; would have loved to have volunteered but only got the request with a week's notice.'

'Good, great setting. Paper things good (puppets) – be good to have an explanation of how it's all done.'

'Very dramatic; very good. World Heritage Site at night was brilliant. Quarrying aspects great going back in time.'

'Amazing, great. Puts regular theatre out; inventive and creative original use of space.'

'Narrative wasn't clear (others disagree).'

'Shadows in caves amazing – atmospheric.'

'Good because the pictures and sounds were good. Story was good.'

'Loved everything except the music. There was no resonance with the place or the puppetry. No beauty or relationship to the atmosphere. Made it empty and mundane. It was a missed opportunity. It needed real soul and beauty. Could have worked in a black box theatre but not in this setting. Looped music had no integrity, it felt empty.'

'Fantastic music. Reminded me of the industrial Orb. Almost a feral dark underbeat. Have seen paper cinema loads of times.'

'Wonderful! Left a lot to the imagination. The plot was like your imagination. We loved the simplicity of the puppetry. The drawings played with your imagination.'

'Wonderfully strange, memorable and magical.'

'Jurassic Creatures were fabulous.'

'Didn't understand but it was fun.'

'Excellent, different – we loved the projections in the cave. Complete performance. It all went together.'

Understanding and appreciation of the Jurassic Coast:

'The history in the story made me think about different things, quarries, smugglers and the natural world. I wouldn't have come but for the event. Contemporary and ancient.'

'Got me thinking about the contributions of people working there''

'It was like being eaten by history.'

'Change and man's intervention.'

'Worried about the bats – too loud.'

'Awesome – did impact understanding of World Heritage Site – quarrying, natural history made it seem bigger. At night more aware of geology, cliffs etc. The place became more than just a pretty cave.'

'Really made you think about origins and uses of World Heritage Site.'

'It did affect how we thought about the World Heritage Site and we could really connect what was going on to the stories of the Jurassic Coast.'

'Amazing – underlined what we already know about the World Heritage Site.'

'Absolutely affected appreciation of the World Heritage Site.'

In addition, the following was emailed to the Arts Co-ordinator after the event:

'For me, the InsideOut performance at Winspit this summer was the cultural highlight of the year. The whole experience; from the walk down to the sea, the beauty of the setting, the mesmerising, spinning light machines, the air of mystery and anticipation as we were led from the depths of the cave into the main event, the unique combination of the Paper Cinema and Kimmo's incredible accordion playing and the lantern procession back to Worth at the end, all added together to create a truly unforgettable evening. I felt that the interplay of the music, the paper projections and the quarry rockface was magical and like all the best art allowed room for the viewer to attach their own meaning. Our whole family were in agreement that it was one of the most powerful, original and enjoyable events we had been to in a long time.'

I'm quite happy to add my name to this.

Seb McEwen

*Art coordinator
Swanage Middle School'*

Activate asked Inside Out funders, event partners, learning partners, Steering Group members and local authority officers to complete an evaluation questionnaire for the whole series of events, eliciting 13 responses. The following comments from the collated responses have been identified as relating to *The Rock Charmer* performances:

Artistic quality and experience of site:

'Fabulous uplifting performance in Winspit'

'Great walk to Winspit'

'I really liked the walk, especially with the lanterns at the end of the performance'

'The Winspit event was best on the Thursday night. It was a bit premature on the Wednesday, and appeared to need a little more rehearsal, and on the Friday, had lost some of its spontaneity.'

'Kimmo Pohjonen event was magical and the additional elements of the walk, the lanterns, the paper cinema made it a very special evening.'

'Winspit event was loved by all I talked to – even if some were baffled by it all!'

'Glorious setting ...'

'Audience members as active participants in the show was a strong feature of this year particularly with [...] and the audience promenade in Winspit.'

'Audience members as active participants in the show and in the environment.'

'Re Jurassic Coast: The artistic quality of the Rock Charmer was very good, the content could have been better. I liked the section at the beginning about quarrying, and the overall journey through time, but some of the images (ammonites especially) could have been better researched and less predictable. I don't think that Inside Out or JCAP could have done any more to influence this.'

'I felt that it was a shame that the music didn't do more to collaborate with the Site and especially the acoustics found there. I felt that the surround sound was a bit overpowering and domineering in that context, although the quality of Kimmo's performance and his stage presence were fantastic.'

'Helped to give sense of place/pride (Winspit event and Jurassic Coast)'

Audience reach:

'Fantastic engagement of young people in [...] Winspit.'

'The people who I talked to at Winspit were mainly regular arts attenders. I think that the community event attracted new people to Inside Out but that this was due to the location rather than the outreach activities. The people who took part in the workshops looked to be the usual suspects from the Purbeck community.'

'If we analysed who went to Winspit I think we would find they were all on our databases.'

'Free tickets for preview drew lots of people who would not otherwise have attended. Attendance by new audiences is more likely if events are free.'

In terms of organisation of the event, there was evidence of some mismatch of expectations between the Arts Co-ordinator and Activate colleagues. While the Arts Co-ordinator felt uninvolved the strategic development of the Festival, despite contributing time and expertise alongside CCG funding, Activate colleagues noted that the Arts Co-ordinator was away for a key part of the lead in work. They requested advice from the WHS team in terms of potential health and safety site issues, but had to turn to another source of geological expertise. This may have occurred because WHS team members were not aware of what support was committed in the partnership agreement letter.

The Arts Co-ordinator noted that the Jurassic Coast WHS was mis-named in publicity. The publicity had been made available for checking, but this had been when she was away. Activate had followed the advice of their PR consultant to describe the Coast in a 'plain English' way. Another area of difficulty was around there being a ticket charge for the show, for which Activate had a clear rationale as part of the overall Inside Out programming, in relation to the income mix possible across the festival and bearing in mind the costs of using private land for this show. Having been away as noted when publicity was checked, the Arts Co-ordinator was then surprised about the charge and did not feel this fitted with the values of free access to the WHS and Creative Coast activities. However, Activate had made the decision before Creative Coast involvement in the project.

In addition, there was a feeling that Activate could have made more of '*international UNESCO WHS connections, Welcome Jurassic Host training, the Jurassic Coast Quality Business Scheme and other visitor management initiatives based around WHS status*', but it is not clear whether this did not happen because there was not a clear 'offer' about these or that Activate did not want to take up these opportunities.

None of the five festival aims related to the WHS although three of the nine strategic objectives did. Questionnaire respondents rated meeting these objectives as follows:

Objective	<i>Excellent</i>	<i>Very well</i>	<i>Satisfactory</i>	<i>Slightly</i>	<i>Not at all</i>
<i>Experiencing the Jurassic Coast</i>	3	5			
<i>Artists engaging with Jurassic Coast</i>	2	3	2		
<i>Enhanced</i>	1	3	2	1	

<i>understanding of Jurassic Coast</i>					
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Catherine Devenish from Activate reflected in her responses to the Evaluator's questionnaire that *The Rock Charmer* 'was a widely acclaimed performance that was very expensive, being a new commission with both local and European artists'. Creative Coast funding was useful and most importantly, being part of the programme meant that Inside Out had greater engagement with the Jurassic Coast team, making it a more significant event. The Inside Out team appreciated the support of the Jurassic Coast team in attending performances to talk to audiences about the site, seeing this as 'a great advantage to Inside Out, whose core values include its response to a place, recognising the importance of the Jurassic Coast as a site of world importance within its "patch"'. Activate felt that as a site specific show, the project had allowed them to spread the understanding of how outdoor arts can relate positively to a place.

2.7 Outputs and outcomes

a) Outputs

Outputs achieved to date from *completed* projects are given in **Appendix III**, with a note re accuracy. While there is some discomfort in 'double counting' where project figures are also being submitted separately to ACE, these indicate the following:

- number of artists involved has been exceeded by 45% and number of new works created has been exceeded by over 200%
- number of artist employment days has been exceeded by over 300%
- audience numbers have come under target by 12% *without* counting in any useage of the two bridges or B Sharp at Weymouth Carnival, so are very likely to have exceeded the target
- performance/exhibition days have reached 54% of the target *without* counting the bridges, which are open all year
- the number of participants in projects enhancing interpretation has reached 89% of the target
- the number of sessions in projects enhancing interpretation has exceeded the target by 70%
- audiences for participatory projects have been nearly 5,000

- new businesses or jobs created (no specific target): 1 job created
- there have been 62 CPD sessions with at least 148 participants (no target)
- nine of the 12 Gateway Towns have been involved
- overall, more than 2/3 of projects took place in Dorset
- the number of projects associated with the Cultural Olympiad was exceeded by 50%

b) Coverage of all themes

Arts and science: six projects, with *Fossil Festival* being supported for two years

Celebration of stone: seven projects

Carnival: one project: four projects

Sounds of the coast: one project (plus R&D for Lunch)

Site specific arts: four projects (with *Bog Standard* or *Beautiful* incorporating several projects/initiatives)

c) Balance between proactive and responsive approaches

At the beginning of the programme, organisations with existing or planned projects applied to be part of Creative Coast. In time, the programme also acted as a stimulus for organisations to propose new Jurassic Coast related projects, although not all were approved onto the programme, as not all met the programme criteria. The establishment of a partnership with the University of Exeter has been a particularly significant outcome of the Arts Co-ordinator taking a proactive approach within a context that has not been about initiating or commissioning work, but rather supporting projects run by independent organisations. Overall, the Arts Co-ordinator has taken what might be called a 'proactive response' with such projects, enhancing them through the provision of, or signposting to, expertise about the Jurassic Coast, advice on connections and collaborations and in some cases being able to provide added value marketing. In terms of the *Bog Standard* or *Beautiful* strand, the Arts Officer's work is historically embedded in a proactive approach to incorporating the work of artists in a range of public space and building developments.

d) Mix of high profile events and locally based, community generated activity

Arguably *B Sharp*, as a young people's led project, has been the only 'community generated' activity, although many projects have been 'locally based', responsive to – and involving – community, but professionally animated.

Universal Value was seen as a regional event; *The Rock Charmer* was part of the high profile Inside Out series; *Desert Crossings* toured nationally and internationally, achieving a positive national press profile; in 2009, the *Fossil Festival* was part of the Darwin200 Celebrations and included the UK National Commission for UNESCO World Heritage Education Conference and Youth Summit, has a high profile through partnership with the Natural History Museum and has achieved UNESCO patronage for the *Jurassic Coast Earth Festival*. Several projects have achieved national

recognition through the Inspire Mark and are part of the London 2012 Cultural Olympiad in Weymouth and Portland (see **k**) below).

e) Balanced geographical community engagement/impact from relevant/beneficial projects

The aim of the programme was to have a rough balance of 1/3 activity taking place in/impacting on Devon and its communities and 2/3 for Dorset, given the geography of the Jurassic Coast. To date, this balance has not been achieved:

- more than two thirds of completed projects with a performance, exhibition or permanent public art element have taken place in Dorset, with only *Universal Value* and *Earthscapes* exhibiting (two of 16 projects) in Devon, although four out of 12 performances of *Jurassic Journey* took place in Devon, three on the Jurassic Coast/hinterland
- more than two thirds of completed projects including participatory work have taken place in Dorset, with only *The Land that Time Forgot*, *Inspiration Aspiration Participation*, *Walk of Life*, *Earthscapes* and *Universal Value* taking place in Devon
- NB *Jurassic Journey* included a research visit to the Beer Caves and East Devon was a research site for *Mapping the Jurassic Coast*.

In terms of participants and audiences, it is important to recognise that only the *Fossil Festivals* have been able to offer 'drilled down' data in terms of identifying people's home location.

Surgery days for people wanting to talk about potential projects were held by the Arts Co-ordinator on a rotational basis in the four relevant Dorset districts, and two have been held in East Devon. The Arts Co-ordinator also led two events – and attended two others – in East Devon to raise the profile of the work. While the East Devon Artist Network representative attended CCG meetings (or sent apologies) and contributed email responses, and the Devon County Council representative attended regularly, the East Devon District Council representative did not attend any CCG meetings, which may have affected the potential to ensure artists and communities in the district knew about the programme and the opportunities it offered.

f) Creation of new national and international heritage, cultural and creative initiatives/projects by resident and visiting artists, inspired by the coast

Desert Crossings, *The Rock Charmer* and *Coastal Voices* would fit into this category and it is likely that developments at Durlston will do so as well.

g) Development of artist links with other parts of the world, including other natural WHS

Desert Crossings is a collaboration between UK based producers State of Emergency and the South African choreographer Gregory Maqome of Vuyani Dance Theatre, Johannesburg.

The Rock Charmer featured the Finnish accordion player Kimmo Pohjonen.

There are possibilities for making contact with Australian artists through *Coastal Voices*.

The *Jurassic Coast Earth Festival* is developing international links in relation to *Pliosaur* (Discovery Coast WHS, Brazil), *Onboard* (other natural WHSs) and *26 & Bones* (Jeju, South Korea).

The Arts Co-ordinator attended a British Council and Asia-Europe Foundation (ASEF) organised conference in Thailand in October 2009 entitled *Climate Leaders: release your creative powers – How can art enhance our abilities to act and think differently*. She was invited to speak about the *Earth Festival 2012* at the ASEF University Alumni Network annual conference and general meeting in Tokyo in August 2010. Ayako, a producer she met at these conferences, who visited the Jurassic Coast in autumn 2010, has just re-made contact to discuss a relevant exhibition in Tokyo that might tie up with the *Earth Festival* and will be visiting again in June 2011. Other initial conversations with artists/WHSs are yet to be followed through.

h) Exchange of knowledge and ideas between artists and scientists

Ex Lab Phase I has centred on this theme. The *Jurassic Coast Earth Festival* will be working closely in this area and for example, links are already in place between the Pliosaur element and a University of Cambridge scientist. The *Fossil Festivals* have enabled exchange on a more informal basis. *Inspiration Aspiration Partnership*, *Earthscapes*, *Jurassic Journey* and *Mapping the Coast* have all benefited as arts projects from the input of scientists.

The WHS Earth Science Manager and Adviser have both made specific contributions to programme projects as well as signposting to active researchers, as Manager Richard Edmonds puts it: *'Inputting the actual physical stories and connections for artists to draw on in their work'*. He saw the role of *'Providing the information about the core value of the site and of the rocks, fossils or geomorphological processes ... [as] fundamental ... because without it the art would run the risk of being unfocused and quite possibly irrelevant to the World Heritage Site.'* Richard noted that it was difficult to satisfy the potential demand for input into artistic projects and to engage active scientists remote from the site because of their teaching, research and publishing demands. He thought it was *'very hard to see ways in which the arts can bring value to the science under this value set'* and a challenge to create an environment in which artists and scientists can gel.

The Arts Co-ordinator's role within the WHS team has supported more general arts/science exchange, for example in influencing the delivery of education work. Anjana Ford, WHS Education Co-ordinator reported that:

'The Arts programme and the Arts co-ordinator role has added a different dimension to my work where I start to question how I might approach certain things differently. For example at a teacher training event where I would normally have discussed how the Jurassic Coast would have been used within the Geography curriculum, I worked with an arts organisation to deliver

a training session with a creative writer. The teachers and outdoor educators really enjoyed this session as they received a mixture of arts and science approaches. Not being experienced in working with artists or arts projects, I have also found it useful to discuss ideas and approaches with the Arts Co-ordinator and vice versa.'

This feedback from WHS team science and education colleagues, covering potential and challenges, can usefully contribute to planning for successful future initiatives.

i) Development of associated education initiatives to level and scale required, enriching the delivery of the Interpretation Action Plan

There has been successful education work within many of the projects, as noted in Section 2 above. During the last two months of the programme, the Jurassic Coast Education Co-ordinator and Arts Co-ordinator have worked together to collate learning packs with recommended creative classroom activities using arts organisations, as part of the Inspire marked *Big Jurassic Classroom* project which aims to encourage schools in Dorset and East Devon to visit the coast and incorporate the WHS in teaching across the curriculum. Packs will be sent to these schools and training activities offered to teachers, along with schemes of work and support for arranging trips to the coast.

j) Changed/positive perception of WHS

This is a key outcome directly related to main aim of Creative Coast, and the project evaluations Section 2 demonstrate the positive impact of the programme on people's perception, understanding and appreciation of the Jurassic Coast, where this data has been gathered.

k) Significant contribution to Cultural Olympiad

The following projects were awarded the Cultural Olympiad Inspire Mark:

Newton's Cove bridge
Charmouth bridge
Universal Value
Earthscapes
Inside Out (*The Rock Charmer*)

Moving Tides (part of Activate's Processions work) will also have the Inspire Mark

Desert Crossings was shortlisted for the regional Arts Council England Cultural Olympiad *Artists taking the lead* commission

The following are part of the London 2012 Cultural Olympiad in Weymouth and Portland:

Coastal Voices
Earth Festival
Exploratory Laboratory

Earth Festival is part of RELAYS, the Legacy Trust UK funded regional project.

The Arts Co-ordinator has also liaised with *Nowhereisland*, the regional *Artists taking the lead* commission and *Battle of the Winds (Quest)* which is part of the London 2012 Cultural Olympiad in Weymouth and Portland. She has attended the regional Cultural Olympiad producers' meetings convened by the London 2012 Cultural Programmer, South West.

3 Programme infrastructure and management

3.1 Creative Coast Group

The Creative Coast Group (CCG) has met its target of meeting four times a year and has held additional meetings for specific forward planning/funding discussions.

A brief evaluation questionnaire was sent to all members of the CCG (and the past Chair up to May 2009) in February 2010 to elicit reflections on the work of the group and the programme for the *Interim evaluation report*. This produced four responses (three written and one telephone discussion) out of a possible 11 (ie including past and current Chair), representing a 36% return rate.

The following key points arose from consideration of these returns and meeting minutes, plus observation.

Attendance:

- *records of attendance and apologies showed that since May 2008, the involvement of representatives from the lower tier (district) councils (excluding Weymouth & Portland – actually represented through the Weymouth & Portland Partnership) has been the least consistent, with no contact at all from East Devon District Council or Purbeck District Council*

Role and remit:

- *responding/attending members were clear about the role and remit of the group, although there was a recognition there had been a journey to this point, and while management and 'pragmatics' has been a focus, there was the opportunity to build on strategic thinking. While there was clarity about how the group fitted within the WHS structures, one member noted there was not clarity about the Jurassic Coast Trust*

Effective aspects of CCG and its work:

- *discussing issues in a lively way with a range of perspectives and knowledge*
- *giving support and direction to staff*
- *talking through and making collective decisions eg on practical arrangements*
- *ensuring Creative Coast aims and priorities are met*
- *raising awareness of Creative Coast with other bodies*

How the work of the CCG could be improved by:

- *addressing the strategic and practical issues of how the group approved projects into the programme and made grants*
- *discussing further the Creative Coast's 'unique selling point' (USP) and priorities for strategic proactive intervention*
- *streamlining the presentation of project updates from the Arts Co-ordinator and Arts Officer so that the CCG was fully appraised of all developments without being overwhelmed by repeated information*
- *finding ways to increase the involvement of all relevant local authorities*

Views on the promotion and delivery of the programme:

- *local promotion and co-ordination was good, but that awareness of Creative Coast beyond immediate project locales could be raised*
- *promotion via the website was poor*
- *there was an aspiration to cover the Coast better and to create projects which have more regional, national and international impact*

A further questionnaire was sent to CCG members and attending officers (bar the Arts Co-ordinator, with whom a face to face evaluation meeting was held) in April 2011. Four questionnaires were completed and two telephone interviews held, accounting for 40% of possible responses, which are summarised below:

Effective aspects of CCG and its work:

- *advising on the strategic development of the programme*
- *acting as a sounding board for project work proposed by the Jurassic Coast Arts Co-ordinator*
- *bringing together a range of partners and focussing the work of the Jurassic Coast Arts Strategy*
- *supporting liaison and planning between local authorities*
- *raising the profile of the Strategy work both within the WHS Steering Group (including achieving it as a priority area) and externally*
- *circulation of updates/notes*
- *independent chairing, with all Chairs having committed significant time and energy to their role*

One respondent also noted '*advising on the small bursaries given by the Jurassic Coast Team*' which seems to indicate not everyone is aware of the scale of the grants awarded (up to £30,000) and that CCG was responsible for project funding decisions.

In terms of how the CCG's work could be improved, one respondent noted it was '*limited in its effectiveness in monitoring and shadowing project work because of everyone's time constraints*' and another commented on the monitoring role not being as clear as it could be, and hampered by the amount of paperwork.

One respondent felt CCG had '*the right breadth of members and does not need to be any larger*', with two others suggesting a wider membership to include arts organisations. A couple of respondents also reflected on how closely engaged (or not) people were to the programme, because, as one person expressed it, for most it was '*tangential*' to their '*normal line of work*'. This respondent felt that if the success

or failure of their own agendas depended on the effectiveness of the CCG to deliver projects, there might be more of a close interest. One respondent reflected that it would have been helpful to explore early on how the group could best function and another that while the group has managed to cope with *'the pull of different agendas'* quite well, it would have been better to articulate and deal with any differences as appropriate from the start. More attention to the aims and working practices of the group may have supported a more consistent collective approach, where the focus of people's efforts and expertise was the programme itself, whatever organisation they represented.

The absence at meetings of the East Devon District Council representative in particular was noted, where involvement could have helped the group be more effective in helping to ensure more activities on the Devon coast and therefore achieve the desired balance along the Jurassic Coast overall. Delivering on 2012 related projects was another element that affected this balance.

One respondent noted that having a focus on the future and planning the exit strategy post G4A funding much earlier would have helpfully informed project decisions.

What has worked well in terms of promotion and delivery of the programme:

- *specific projects listed: Fossil Festival, Jurassic Journey, Inside Out, Newton's Cove and Charmouth bridges, Desert Crossings, public art training (although see page 2.6.3 e) as this was not Jurassic Coast focused)*
- *having a diverse range of art forms represented*
- *embedding the programme into Dorset Loves Arts and benefitting from the influence of increasingly collaborative working in the county*
- *effecting successful cross partnership working, leveraging in expertise and funding*
- *achieving a good local profile*

Ways in which promotion and delivery could be improved:

- *strengthening the relationship with third parties to ensure delivery of the key Jurassic Coast messages*
- *strengthening advocacy for artists working in the environment sector*
- *getting Creative Coast website link on more partner project pages*
- *making the web copy more enticing to read*
- *using more non-web based marketing and profiling*
- *achieving more media coverage*
- *acknowledging better the role of project partners, which would support them in understanding and embracing the programme better*
- *more time set aside for advocacy in East Devon with council members and officers and at town/parish level*
- *encouraging key Devon arts organisations to engage*
- *ensuring real legacy in arts skills and infrastructure development that also builds communities and social capital, not just the 'collective memory of events'*

Suggestions for the future:

- *having a Creative Coast 'champion' (see the success of the Bridport 'Page to Screen' festival)*
- *having evaluations (including visuals) of projects as they are completed to consider*
- *discussing the role of public realm work eg focusing on how it improves the site, rather than seeming to need to 'interpret' it; reconciling how it fits with the arts and science approach*
- *having more focus on an outcomes model*
- *clarity of what the CCG/programme is about: art, science or the WHS*
- *revising the CCG's Terms of Reference, including composition and membership*

The desired outcomes for the CCG were an 'exemplary management model' and 'establishment of role in work of partners'. Evaluation data as above suggests that, despite some notable positive aspects to the group's work, these outcomes were not achieved. However, the group is mindful of this and is actively planning to shape the future group(s) appropriately to support the delivery of future work. This includes consideration of identifying a relevant small group to take on the accountability and monitoring roles and establishing a group through which partner organisations can work more closely together on developing and delivering Creative Coast activities.

3.2 Monitoring and evaluation

The monitoring and evaluation contract was let at the end of May 2009. The Evaluator has been present at most of the CCG meetings since June 2009 in an observer role. She has presented specific papers to CCG: the *Monitoring and evaluation framework: background and proposals*; the *Framework* itself (a key target output); an *Evaluation paper* highlighting key points emerging from the evaluation for use in the November 2009 meeting; the *Interim evaluation report* in March 2010; and this *Final evaluation report*. She also made a presentation at the *Partners, Plans and Priorities* stakeholders' meeting in February 2010 and provided an update on the *Interim report* to the Chair and WHS Team Co-ordinator in July 2010. The Evaluator has met with the Arts Co-ordinator on several occasions, the Arts Officer on two occasions, with each incumbent Chair, and with the Arts Co-ordinator and each incumbent Chair together.

Monitoring of Creative Coast projects has been the responsibility of the Arts Co-ordinator, with the Evaluator focusing on gathering evaluation data on projects started prior to being contracted; identifying the what/who/how/when of evaluation activities for new projects; and then undertaking the analysis and synthesis of available data for the written reports.

As noted earlier, the approval process for projects changed in June 2009 so the Evaluator could agree a tailored evaluation plan with each project between approval by the CCG and the issuing of a final agreement letter, which would then reference the plan. Unfortunately, timing and other issues have meant this has not happened with every project. However, the Evaluator has met, or in a few cases held a telephone conversation, with all the Project Managers of approved projects to agree an evaluation plan. It has been important to invest this time to discuss and agree evaluation activity fitting to project, place and people, recognising also the demands of multiple funding partners. It has been disappointing that in some instances, Project

Managers have not followed through on their agreements and project monitoring has not always thrown up project changes, which are to be expected.

Discussions have revealed two main – and connected – issues, as those who have felt that Creative Coast was making a disproportionate expectation also explained how evaluating impact was in any case ‘going further’ than they are used to doing for funders. While it is true that evaluating impact fully often requires a longitudinal approach, it is interesting that this area of evaluation (ie finding out what difference a project makes beyond it being just an experience) is not necessarily embedded in people’s practice. With hindsight, if there had been opportunities for the ‘family’ of Creative Coast projects to meet, then a session on evaluation to establish shared principles would have supported mutual understanding.

Planning in evaluation from the start of a programme is an effective model and often helps to refine aims and ensure objectives are SMART (specific, measurable, achievable, relevant and time specific). This is recommended for the future, along with a realistic allocation of evaluation time. With the programme in the end comprising nearly 30 projects, and the evaluation covering both programme management and delivery, the 27 days has been stretched somewhat.

3.3 Funding and fundraising

The target outputs and achievements were:

- distribute £123k seed funding
 - *£132,623.25 was distributed including the additional £10,000 from the Coast Change Pathfinder project*
- support 10 funding bids for sustainable arts infrastructure development
 - *while no definition of ‘sustainable arts infrastructure’ was offered by the programme, if we assume this means non-project based funding associated with posts or strategic developments with a long term impact, the funding bids supported would include: the Esmee Fairbairn application in conjunction with Jurassic Coast Earth Festival and Big Picture described as ‘a strategic partnership project to commission new art through artist/ scientist collaborations and advocate the role of arts in the management of natural World Heritage Sites’; the funding package establishing Activate’s Processions Development post; Dorset AONB’s Landscape Partnership application; and support for MEMO to develop a funding framework and introducing them to potential funders (ie four initiatives)*
- lever match funding £123k
 - *the Arts Co-ordinator has requested information from Creative Coast projects, but non-Arts Council England funding (which would represent ‘match funding’) has not been asked for separate from ticket sales or other earned income and not all projects have provided the information yet. Given this context, from returns to date, ‘total income not from the Arts Council’ comes to just under £250,000, excluding the Fossil Festivals because of their wider remit*

The desired outcomes under this heading were ‘appropriately funded projects’ and ‘establishment of the programme on a permanent footing’. In terms of the projects,

CCG's financial contribution has indeed acted as 'seed funding', helping an organisation test a concept or get a new project 'off the ground' (eg B Sharp; the R&D phase of *Jurassic Journey* – which was also funded by Arts Council England) or fund work that would then be subject to an application to other funders in its post-pilot phase, as in Activate's situation: *'It may help us to achieve HLF funding for Light On Time next year, due to the funding of the pilot procession this year.'* In other cases, the funding has been more akin to 'match funding' eg:

'It was a key contribution to our income in balancing our application to ACE for Grants for Arts Touring.' (*Desert Crossings*, with ACE being the main funder)

'It was helpful to have a secure offer of Jurassic Coast funding when requesting funding from AONB, East Devon and Learning Communities.' (*Inspiration Aspiration Partnership*)

'The "grass roots" nature of its support has helped to secure additional funding from Paul Hamlyn Foundation.' (*Coastal Voices*)

'It may have helped secure funding from AONB; also Natural England, possibly?? And Creative Coast endorsement helps others have confidence e.g. Sibyl King.' (*Fossil Festival/Earth Festival*)

For *Ex Lab* (with Arts Council England being the main funder), the Creative Coast financial contribution was useful and helped establish the credibility of the project, although (as noted earlier) the specific source of the funding (DEFRA Pathfinder Programme) skewed the focus of the symposium and exhibition. Connection with the Fine Family Foundation was appreciated as this also resulted in some funding.

In terms of the 'establishment of the programme on a permanent footing', this has not yet been achieved. An application for G4A was unsuccessful but this is being re-submitted, taking into account this *Final evaluation report* and further discussions with partners. News of an application to Esmee Fairbairn with *Jurassic Coast Earth Festival* and Big Picture is awaited.

3.4 Marketing and communications

The target outputs and achievements to date are:

- marketing and communications plan
 - *Ros Fry was contracted to draw up an outline plan in March 2010, which lists mechanisms and target audiences' 'benefits', but the only timetabled actions related to the development of the website (see below), the Celebration of Stone brochure (see below) and another Celebration of Stone/Earth Festival leaflet (due March 2011, not produced due to the time investment needed for the G4A application). This plan did not specifically address individual projects needs and expectations of marketing support, beyond being able to put information on the website*
- JCAP flyers designed, printed and distributed
 - *one flyer was produced for May/June 2009, usefully bringing together in one place all the Creative Coast projects happening at the time but*

also including non-Creative Coast projects, which raised questions about 'brand consistency'. The Celebration of Stone leaflet was produced in June 2010 (originally due April 201). The Stakeholders' event in February 2010 featured a folder with a commissioned design, however this design was not used on any other material

- presence on WHS website
 - *at first it was very difficult to find the relevant arts pages on the WHS website as none of the menu titles gave users any indication of where any such information could be found. This was a significant missed opportunity to build the presence of the programme and ensure people could easily access information (in particular the general public and those who could be interested/involved parties who were not on the Arts Co-ordinator's mailing list). However, as part of implementing the Marketing and communications plan, web pages were re-designed and eventually launched in August 2010. Web statistics show there was a peak when the new pages went live and traffic since then has been higher than previously.*
- media coverage (no specific target)
 - *there appears to have been no regular monitoring or collation of media coverage, so it is difficult to evaluate the scope of this. Individual projects have achieved some good coverage, but this has not always cited Creative Coast. A PR specialist, Sharon Goble, was contracted in November 2010 for 20 days of work over six months to obtain national and international media coverage of the Creative Coast's 'family of projects'. Sharon also appraised the website. As is often the case with PR, results do not represent the extensive effort expended and the following coverage was received: listings in Evolver and Flybe's Uncovered magazine; cultural tourism article in the Dorset Echo; an item on BBC Spotlight featuring Helen Poynor's Walk of Life/On an incoming tide as well as Charmouth Bridge and interviews with the Arts Co-ordinator and Arts Officer; reviews of Desert Crossings in The Guardian, The Telegraph (of the Oxford performance) and The Stage (London performance), although the latter two did not mention Creative Coast. The Fossil Festival offering The Guardian reviewer accommodation and travel costs was seen to be an important incentive in getting her to travel to Dorset.*

The desired outcomes were:

- attraction of new audiences to art and new audiences to protected landscapes by encouraging exciting work in unusual places
 - *project evaluations generally indicated that this has happened, although only Fossil Festival through its audience surveys has captured any specific related data in terms of new audiences to art (eg in 2011 66% of visitor respondents had not attended before)*
- ensuring the programme is widely known among professionals in the fields of arts, earth science and protected landscapes
 - *this has developed well eg the two local AONBs are involved; links with the Torbay Geosphere and North Devon Biosphere have been established; the National History Museum is a partner; contacts have been established with academics at several universities; and the programme has been included in the successful Coastal Change Pathfinder bid. The Arts Co-ordinator gave a talk about the programme*

at the 2009 Nalgao conference (National Association of Local Government Arts Officers) as well as promoting it on British Council trips (see 2.7 g). The Arts Officer secured coverage of Charmouth Bridge in Arts Professional. Several programme projects will feature in the regional Cultural Olympiad.

- exemplification of brand and promotion of it in integrated, co-ordinated way
 - *all projects agreed to use the WHS logo on their publicity and documentation, but the Arts Co-ordinator has had to work hard to ensure this has been done*
- achieving recognition of brand at international, national & local level through planned marketing
 - *see above for marketing that has been undertaken, but steps to take a strategic or planned approach to this were not taken until late on in the programme*

3.5 Partnership development

The output targets for partnership development were as follows:

- 10 local
- 5 regional
- 3 national, and
- 3 international creative partnerships initiated
- 2 partnerships with regional/sub regional agencies advocating under-represented groups

The desired outcomes were:

- new, improved and sustainable partnership working – one vision: cross sectoral working and partner involvement
- engagement of under-represented groups and communities with the natural environment

Local partners (in excess of 15): *many independent organisations have been involved as delivery partners through running Creative Coast supported projects. There have also been local authority/local authority related non-Jurassic Coast WHS and non-arts department partners involved, whom it is important to note (eg Dorset Engineering Consultancy – Dorset County Council, Dorset Museums, Dorset and Devon AONBs, Dorset Countryside) and private landowners and businesses. All these partnerships have contributed to cross sectoral working on the Coast.*

Regional partners (two): *there was an effective partnership with Public Art South West (prior to its demise) around the production of the Public Art Code of Practice. A strong formal partnership has been established with the University of Exeter.*

National partners (two): *Natural History Museum, British Council*

International partners: *See above 2.7 g)*

Regional/sub-regional agencies advocating under-represented groups (none).

3.6 Arts infrastructure development

Although there were no specific targets, the two output areas were new business and job creation and CPD sessions/beneficiaries (see 2.3 and **Appendix III**). The desired outcomes were:

- contribution to sustainable economic development and cultural tourism
- building of capacity in East Devon/ Dorset arts infrastructure including CPD

There have been some developments in these areas as evidenced by, for example, visitor spend through *Walk of Life* and visitors attracted by the *Fossil Festivals* and *The Rock Charmer*. There has been quite significant CPD provision and Creative Coast has assisted in the establishment of Activate's Processions Development post. The World Heritage Site Visitor Manager has increased references to the arts within her area of work and recognises there is more work to do in terms of developing engagement with new audiences through the arts programme.

3.7 Other programme management matters

This section comprises reflections on aspects of programme management not covered above.

Arts Co-ordinator role in WHS team

The Arts Co-ordinator role has had a positive impact within the WHS team, as reported by WHS colleagues:

'The artistic/cultural input has provided an entire new dimension to the work of the team, how it works, how it integrates and how it communicates to partners and the public.'

'I believe that having the Arts co-ordinator in post has made all the team consider how they deliver their work programme with a different dimension.'

'I think the Arts Co-ord plays an important role within the team. There has been a huge difference in the team, and the wider partnerships, appreciation and consideration of the arts as a potential management aid for the Jurassic Coast since that post was created.'

Role of wider WHS team in supporting Creative Coast projects

A project being part of Creative Coast has legitimised other team members' time and expert input. This has helpfully supported how they prioritise requests for advice and assistance from the arts sector, an important factor for a small team being pulled in many possible directions. The one example of the team not being able to assist Activate with a geological query may be due to staff not being fully aware of letters of agreement.

Arts Co-ordinator role in working with partner projects

The role has demanded being a 'translator' between arts and science, with the need to ensure accurate messages about the Jurassic Coast are given while respecting the integrity and ownership of arts organisations' projects. Feedback on this, plus the fact other funders may be providing more financial support, suggested that the Creative Coast expectations needed to be more 'proportionate' at times. Efforts have

been put into making the partnership agreement letter a key tool in documenting and supporting the implementation of respective roles and responsibilities, yet some of the language is still within a 'funder/investment' frame, rather than a 'supporting partner' one, and Creative Coast commitments were not always specific enough or realistically deliverable, which led to a mismatch of expectations.

Arts Officer role

In advocating and delivering public realm arts projects, there was an opportunity to develop work more closely within the context of the WHS Team. As well as this enhancing this particular area of work, there may have been opportunities to provide 'backup' when the Arts Co-ordinator was on leave, for instance, in terms of checking project publicity.

Staffing and management structure

The overall management and staffing of the programme is unusual, with the Arts Co-ordinator part of the WHS Team, line managed by the WHS Co-ordinator and having a supervisory relationship with the seconded Arts Officer, who remained within the arts team, line managed by the County Arts Officer. This structure demanded a high degree of clarity of roles and responsibilities with attendant good communications. Despite discussion early on about operational issues arising from this structure, there has been a range of understandings on how the roles should work together and it has been a challenge at times to maintain a mutually well informed and integrated approach to delivering the programme.

Coherence and distinctive role of the Creative Coast programme

Feedback has indicated that there has continued to be a range of views about the programme's objectives and appropriate delivery mechanisms, leading to a lack of coherence and clarity of role. Strategic approaches and tasks were outlined in the G4A application and while it is not known whether these were subject to a formal review and deliberate change, it is interesting to note that actual delivery has overall been quite different from planned delivery.

The following seem to be some of the ongoing questions which will need addressing for the next phase:

Is the programme about:

- a creative way of presenting the Jurassic Coast 'message'?
- artistic interpretation of the science?
- creative, emotive experiences of the site?
- improving the site?
- creating new work from arts/science learning and practices?
- diversifying income for the arts?
- providing funding?
- branding?
- one, some or all of these things?

Who is the programme primarily for: artists, scientists, the community, visitors?

How can you achieve programme coherence without specific curation or commissioning?

Is it appropriate to deliver every aspect of the WHS management plan through the arts?

Is it appropriate that every arts organisation working on the Coast should be delivering projects related to delivering the WHS management plan?

What are the determinants of successful partnership working?

What is the unique added value of the programme? What is it that no one else can provide or deliver, at least not on their own?

4 Summary of benefits and impacts

Creative Coast has been an ambitious programme which has met or exceeded the majority of its target outputs and delivered on many of its wide ranging desired outcomes.

Key benefits and impacts evidenced:

- **artists and arts organisations accessing valued expertise, knowledge, support and connections in relation to the Jurassic Coast**

'We would not have got to where we are if it wasn't for the Arts Co-ordinator'. (Jurassic Journey Project Manager)

'The Arts Co-ordinator has been very supportive, offering advice, contacts and support in setting up this complex web of connections between school and local agencies.' (Lunch Project Manager)

'Cleo has acted as a kind of "go-between", easing the relationship between the artists and engineers.' (Charmouth Bridge engineer)

'The WHS scientist input to the Symposium was very valuable.' (Big Picture member)

'I learnt a lot about the complexity of the Jurassic coast and a simple walk will never be the same again as I will be aware of all sorts of things from fossils to rock formation and an awesome sense of history.' (Desert Crossings commissioner)

'[The Arts Co-ordinator helped to] identify and establish a wide range of contacts along the Jurassic Coast, from many disciplines including scientists, artists, historians, quarrymen etc.' (Ben Osborne, Jurassic Journey)

- **productive dialogue and collaboration across sectors and between artists, scientists, educators, museum specialists, design team engineers and architects**

'The positive impact of cross fertilising arts and museums work.' (Cabinet of Curiosities)

'This project demonstrates that the County Council can produce structures that go beyond the purely functional. Working with artists helped "force" us to

reconsider previous preconceptions of what a footbridge should be like, and aspire for something a bit different.' (Engineer, Charmouth Bridge)

'Being part of the bridge design team was also a way for us all to learn about the roles, values and professional responsibilities of other team members. Finding ways to accommodate and incorporate these within the design required understanding, shared ambition and commitment for a beautiful design which harmonised with its surroundings and a huge amount of diplomacy. We have a better appreciation of what we all do now and have proved that multi-disciplinary working alongside an artist can produce a high quality and inspired result.' (Charmouth Bridge, AONB Officer)

'I just hope you will take every opportunity to work in this way on art/architecture/ heritage projects.' (Architect, Durlston)

'The project gave the impetus and legitimacy for the artists to meet with relevant scientists.' (Mapping the Jurassic Coast)

'This collaborative working was in itself a creative process, with multi-disciplinary team working, characterised by a willingness by all to explore ideas together, bringing considerable benefits.' (Newton's Cove bridge)

- **residents and visitors experiencing engaged and effective new ways of understanding and appreciating the WHS through the arts**

'We have regularly been involved in activity around the Jurassic Coast – eg every year walking to Beer/Branscombe. Creating a mural representing the whole locality and with a professional artist gave us the opportunity to look around us and view our environment widely and with different eyes.'
(Inspiration Aspiration Partnership teacher)

'Awesome – did impact understanding of World Heritage Site – quarrying, natural history made it seem bigger. At night more aware of geology, cliffs etc. The place became more than just a pretty cave.' 'Absolutely affected appreciation of the World Heritage Site.' (The Rock Charmer audience members)

'The lookout posts on the bridge are really good for families to pause and stop and stare. It captures the view so well – to the inlet or out to sea for watching the birds. That is the beauty of it when you have the duality. I can imagine it becoming a meeting place.' (Charmouth Bridge user)

'The work fosters a deeper connection with the land through the moving body. I feel that I have got to know the sites we have worked in along the Jurassic Coast more intimately than before. It is a completely different experience from walking 'through' a landscape.' 'I cannot imagine a more intimate or creative or multi-layered way of fully experiencing the coastline.' (Walk of Life participants)

'Feedback from the public was excellent; visitors to the exhibition highly appreciated the work and many expressed how viewing the work made them understand, appreciate and look at the coast in an enhanced and

different way as a result of experiencing the artists' interpretation.' (Mapping the Jurassic Coast)

'The West Bay event on Sunday night was truly wonderful. As a Jurassic Coast event it was fantastic – the subject matter of local people, it was about and completely harmonious with the coastal site but also monumental and wonderful in its scale... I felt that I really was experiencing the place in a completely new way – so the pre-requisites of site specific work were genuinely met for me.' (Universal Value audience member)

5 Learning points and future plans

It will be important to rise to the opportunity – and challenge – presented by the WHS Steering Group making Creative Coast work a priority. This is in itself a testament to the success of the programme with its positive benefits and impacts as summarised above and detailed in the project evaluations.

Several key issues raised in the *Interim evaluation report* remain relevant learning points for the future to ensure there is a clearly articulated, 'needed and wanted' programme in the next phase, that can engage people (whether artists, scientists, arts audiences or participants, new or existing) and add unique value. The programme has been going through an active learning and development process and with recent discussions at Creative Coast Group and with delivery partners, continues to show its commitment to this approach, as there is no 'blueprint' to follow.

a) Building the identity of programme

By the end of the programme, there was still some lack of clarity about how it 'worked' and what it comprised. Apart from the boat trip in May 2008 and the Stakeholders' event in February 2010, there have been no specific events bringing together the 'family' of projects that comprise Creative Coast. Strategic marketing remained a missing element: one which organisations running projects had expected from the programme.

Clear articulation of focused aims and working practices of any future programme can assist in maximising engagement and achieving a profile.

b) Providing the most effective support for applications and the approval process

While this issue became redundant within the current programme when decisions were made to allocate final grants and close the seed funding, there is still learning to apply.

If there is any distribution of monies to other bodies in the future, criteria and processes need to be appropriately designed and consistently implemented from the start.

c) Clarifying mutual expectations within partnership projects, including evaluation

The development of the partnership agreement letters went some way in achieving clarity about expectations, including evaluation. However, there have still been examples where the Creative Coast commitments have not been specific or always delivered (eg marketing, information about funding sources, access to contacts) and where project partners have not

met their agreed commitments (eg use of logo, undertaking evaluation activities). Providing a guide to Jurassic Coast 'language and descriptions' before projects began would have helped project managers. Issues raised in the project evaluations indicate perhaps more time investment is needed in building partnerships and taking joint responsibility for monitoring the implementation of what has been agreed, during the project process.

Investing time in developing partnerships (eg getting to know each other, understanding complementary strengths, developing a shared vision/aim, articulating shared values and mutual goals, identifying gaps/opportunities for new work, using a project planning framework, clarifying roles and responsibilities, maintaining ongoing communications and review) can help to create sound foundations for effective programme shaping and individual project delivery.

d) Dealing with issues of project ownership, reporting and accounting

How work and achievements were described usefully changed during the programme, so delivery partners were actively acknowledged for the projects they were running. There was also a growth in understanding that the benefits of making new connections and working collaboratively need to be realised within a context of maintaining project integrity. Attempts have been made to ensure Creative Coast reporting fits in as well as possible with customary project reflection and the requirements of other funders. However, the evaluation experience has indicated that not all organisations share the same views on the embedded role of evaluation within good project practice.

Issues relating to project ownership, reporting and accounting can usefully be raised and resolved within the partnership development approach outlined above.

e) Maximising limited resources in taking strategic role to ensure the programme makes a local, regional, national and international impact

The programme was very ambitious in terms of impact. While it began with a predominantly responsive approach, there was an important change to focus resources on larger projects and with partners with whom a longstanding relationship could be developed as part of growing the arts infrastructure. Achieving strategic and integrated delivery of the programme through key staff and projects has not always been easy to achieve.

The next programme phase will need to attend to clarity of purpose, beneficiaries and delivery structures to achieve measurable outcomes.

Appendix I

Creative Coast Group: composition and membership as at May 2011

Organisation/office holder	Named representative
Independent Chair	Chris Humphrey (from June 2010) <i>(previously Sue Kay to May 2009, Pippa Warin to May 2010)</i>
East Devon Artists Network	Julia Wright
Devon Arts Officers Group	Val Wilson
Dorset Strategic Partnership Culture Group	<i>No one currently on membership list; was Pat Pryor</i>
Devon Strategic Partnership	<i>No one currently on membership list</i>
Arts Council England, South West	Nick Green <i>(previously Penny Bayer)</i>
Dorset County Council (officer responsible for arts)	Mike Hoskin
Devon County Council (officer responsible for arts)	David Whitfield
East Devon DC (officer responsible for arts)	Ishbel Ramsay
West Dorset DC (officer responsible for arts)	Jude Allen
Weymouth & Portland Borough (officer responsible for arts) <i>(NB actually Weymouth & Portland Partnership)</i>	Alan Rogers
Purbeck Council (officer responsible for arts)	Holly Lagden
Fine Family Foundation	Sibyl King

Observer:

Poole Borough Council (officer responsible for arts)

Nickola Moore

In attendance:

Jurassic Coast WHS Team Co-ordinator

Sam Rose

Jurassic Coast Arts Co-ordinator

Daisy Sutcliffe

Dorset County Council Arts Officer

Cleo Evans

Appendix II Jurassic Coast Arts Programme *Monitoring and evaluation framework*

This **Jurassic Coast Arts Programme Monitoring and Evaluation Framework (JCAP M&E Framework)** has been developed within the context of the:

- **Jurassic Coast Arts Strategy 2006-13**
- **Three year JCAP Action Plan to May 2011** (revised July 2009)
- **ERA Monitoring and Evaluation Framework** for the Jurassic Coast Framework Programme
- **ACE grant application** and subsequent requirement to demonstrate contribution to the Cultural Olympiad
- **Jurassic Coast arts programme and 2012** document (Penny Bayer and Daisy Sutcliffe, August 2009)
- **Dorset and East Devon Coast World Heritage Site Management Plan 2009-14** (consultation draft)
- evaluation requirements of Devon County Council and Dorset County Council

Given the relatively limited resource for the monitoring and evaluation work, the **JCAP M&E Framework** identifies selected areas of assessment to be monitored and evaluated in respect of Programme Management and Projects. The *Framework* describes **WHAT** will be monitored and evaluated and gives details re **OUTPUTS** and **OUTCOMES** (as appropriate), followed by information on methodologies (**HOW**), timing (**WHEN**) and responsibilities (**WHO**). We anticipate that evaluation activities will also capture *unexpected* outputs and outcomes, which also of course are of great value in assessing impact!

Impacts will be assessed on sub regional/local, regional, national and international levels, in line with the **ERA Monitoring and Evaluation Framework**.

As the JCAP has been running for a year already, the following approach is taken in relation to the monitoring and evaluation of the (individual) projects:

- a) For a project *that has been completed*, the External Evaluator (*referred to as Evaluator in the report*) will request all evaluation material that is available (which should at a minimum be a completed JCAP Report proforma that captures information required by ACE) and review what other evaluation activities are appropriate/possible in order to gather as much information as possible about the outputs, outcomes and impacts of the project.
- b) For a project *that has started but still has some time to run*: the External Evaluator will agree a tailored project monitoring and evaluation plan with the Project Manager to achieve a “best fit” as possible to the Framework
- c) For a project *that has not yet started*: the External Evaluator will agree a tailored project monitoring and evaluation plan, based on the Framework, with the Project Manager, which will be attached as an appendix to the JC Arts Co-ordinator’s letter of agreement with the project.

A Programme Management

NB the External Evaluator is referred to simply as the Evaluator in the Final evaluation report

a) Monitoring

The format and content of the Action Plan have been revised to enable monitoring reports on progress towards outputs and outcomes to be prepared by the JC Arts Co-ordinator on a quarterly basis for the Creative Coast Group meetings, in a standard and consistent format.

b) Evaluation

WHAT	OUTPUTS	OUTCOMES	HOW	WHEN	WHO
<i>Programme delivery</i>					
Themes and projects	<ul style="list-style-type: none"> • 90 artists involved • 12 new works created • 60,000 audience members • 1,050 performance or exhibition days • 3,000 participants in interpretation projects • 200 sessions in interpretation projects • 15,000 audiences for interpretation projects • 12 gateway towns with supported activity • 8 projects part of the Cultural Olympiad 	<ul style="list-style-type: none"> • Coverage of all themes • Balance between proactive and responsive approaches • Mix of high profile events and locally based, community generated activity • Balanced geographical community engagement/impact from relevant/beneficial projects • Creation of new national and international heritage, cultural & creative initiatives/projects by resident and visiting artists, inspired by the Coast 	<ul style="list-style-type: none"> • Interviews with staff and CCG members • Action plan & updates appraisal • Project evaluations 	<ul style="list-style-type: none"> • September 2009, January 2010, March 2011 	<ul style="list-style-type: none"> • External Evaluator

		<ul style="list-style-type: none"> • Development of artistic links with other parts of the world, incl. other natural WHS • Exchange of knowledge and ideas between artists and scientists • Development of associated education initiatives to level & scale required, enriching the delivery of the Interpretation Action Plan • Changed/ positive perception of WHS • Significant contribution to Cultural Olympiad 			
Infrastructure					
Creative Coast Group	<ul style="list-style-type: none"> • 4 meetings p.a. 	<ul style="list-style-type: none"> • Development/ implementation of exemplary management model • Establishment of role in work of partners 	<ul style="list-style-type: none"> • Interviews with staff and CCG members • Review of meeting minutes 	<ul style="list-style-type: none"> • September 2009, January 2010, March 2011 	<ul style="list-style-type: none"> • External Evaluator
Monitoring & evaluation	<ul style="list-style-type: none"> • Monitoring & evaluation framework devised and delivered 	<ul style="list-style-type: none"> • Formative evaluation informs ongoing practice and summative evaluation evidences impacts 	<ul style="list-style-type: none"> • See detail within this framework 	<ul style="list-style-type: none"> • See detail within this framework 	<ul style="list-style-type: none"> • External Evaluator

Funding and fundraising	<ul style="list-style-type: none"> • Distribute £123k seed funding • Support 10 funding bids for sustainable arts infrastructure development • Lever match funding £123k 	<ul style="list-style-type: none"> • Appropriately funded projects • Establishment of programme on permanent footing 	<ul style="list-style-type: none"> • Action plan updates • Project evaluations 	<ul style="list-style-type: none"> • January 2010, March/April 2011 	<ul style="list-style-type: none"> • External Evaluator
Marketing and communications	<ul style="list-style-type: none"> • Marketing & comms plan • JCAP flyers designed, printed and distributed • Presence on WHS website • ? target media coverage 	<ul style="list-style-type: none"> • Attraction of new audiences to art and new audiences to protected landscapes by encouraging exciting work in unusual places • Ensuring programme widely known among professionals in the fields of arts, earth science and protected landscapes • Exemplification of brand & promotion of it in integrated, co-ordinated way • Achieving recognition of brand at international, national & local level through planned marketing 	<ul style="list-style-type: none"> • Marketing materials/plan and achieved activity review • Media coverage review • Project evaluations 	<ul style="list-style-type: none"> • September 2009, January 2010, March/April 2011 	<ul style="list-style-type: none"> • Material provided by JC Arts Co-ordinator for External Evaluator
Partnership development	<ul style="list-style-type: none"> • 10 local; • 5 regional; • 3 national; and • 3 international creative partnerships initiated • 2 partnerships with regional/sub-regional 	<ul style="list-style-type: none"> • New, improved & sustainable partnership working – one vision: cross sectoral working and partner involvement • Engagement of under-represented 	<ul style="list-style-type: none"> • Action plan & updates appraisal • Interviews 	<ul style="list-style-type: none"> • September 2009, January 2010, March/April 2011 	<ul style="list-style-type: none"> • External Evaluator

	agencies advocating under-represented groups	groups and communities with the natural environment			
Arts infrastructure development	<ul style="list-style-type: none"> • New businesses & job creation (no specific targets) • CPD sessions/ beneficiaries (no specific targets) 	<ul style="list-style-type: none"> • Contribution to sustainable economic development and cultural tourism • Building of capacity in E Devon/ Dorset arts infrastructure including cpd 	<ul style="list-style-type: none"> • Project evaluations review 	<ul style="list-style-type: none"> • January 2010, March/April 2011 	<ul style="list-style-type: none"> • External Evaluator

B Projects *NB the External Evaluator is referred to simply as the Evaluator in the Final evaluation report*

a) Monitoring

The provision of monitoring information on individual projects will be negotiated with the named Project Manager, and (given the proviso above [see page 1] in relation to the start/completion time of the project) will be based on the following:

WHAT	HOW	WHEN	WHO
Project milestones	<ul style="list-style-type: none"> Activity reports 	<ul style="list-style-type: none"> Minimum half-way review point; otherwise as agreed with JC Arts Co-ordinator, dependent on project timescales 	<ul style="list-style-type: none"> Project Manager, for consideration by JC Arts Co-ordinator
Targets re participation/ audiences/geographical spread etc	<ul style="list-style-type: none"> Bookings/registrations etc. 	<ul style="list-style-type: none"> As agreed with JC Arts Co-ordinator, dependent on project timescales 	<ul style="list-style-type: none"> Project Manager/ deliverers, for consideration by JC Arts Co-ordinator
Experience of project managers/deliverers/ participants	<ul style="list-style-type: none"> Questionnaires and/or interviews and/or group events 	<ul style="list-style-type: none"> Project mid way point if relevant (can have evaluation purpose as well) 	<ul style="list-style-type: none"> Project Manager, with support from and/or facilitation by External Evaluator
Project finances	<ul style="list-style-type: none"> Financial reports on income and expenditure, cash flow 	<ul style="list-style-type: none"> Minimum quarterly for any project six months or more long; otherwise as agreed with JC Arts Co-ordinator, dependent on project timescales 	<ul style="list-style-type: none"> Project/Finance Manager, for consideration by JC Arts Co-ordinator
All as above, plus any other issues	<ul style="list-style-type: none"> Attendance at project Steering Group or review of papers Telephone updates 	<ul style="list-style-type: none"> As agreed with JC Arts Co-ordinator, dependent on project timescales and capacity issues 	<ul style="list-style-type: none"> JC Arts Co-ordinator

b) Evaluation

Particular outputs and outcomes will be inserted as appropriate for each individual project. Baseline methodologies are given below – there will be negotiation with the Project Manager to introduce creative and participatory evaluation activities where possible.

WHAT	OUTPUTS	OUTCOMES	HOW	WHEN	WHO
Project aims where not covered below, in relation to THEME			<ul style="list-style-type: none"> Questionnaire/ interview to supplement JCAP (ACE) activity report 	<ul style="list-style-type: none"> End of project 	<ul style="list-style-type: none"> Project Manager/ External Evaluator
Being part of JCAP, including JCAP management		<ul style="list-style-type: none"> Beneficial support and sense of identity 	<ul style="list-style-type: none"> Questionnaire/ interview 	<ul style="list-style-type: none"> End of project 	<ul style="list-style-type: none"> Project Manager/ External Evaluator
Number of artists/ participants/ audience/geographical spread			<ul style="list-style-type: none"> JCAP (ACE) activity report 	<ul style="list-style-type: none"> End of project 	<ul style="list-style-type: none"> Project Manager
Number of new works/activities and quality (national/ international significance and links to Cultural Olympiad)		<ul style="list-style-type: none"> Creation of new national and international heritage, cultural & creative initiatives/projects, by resident and visiting artists, inspired by the Coast Contribution to CO 	<ul style="list-style-type: none"> JCAP (ACE) activity report Observation/show reports 	<ul style="list-style-type: none"> During/end of project as relevant 	<ul style="list-style-type: none"> Project Manager JC Arts Co-ordinator/other partner officers/ External Evaluator
Experience of project managers/deliverers/ participants/audiences			<ul style="list-style-type: none"> Questionnaires and/or interviews and/or group events/ vox pops 	<ul style="list-style-type: none"> Project mid way point if relevant and at end 	<ul style="list-style-type: none"> All relevant parties/External Evaluator
Partnership development		<ul style="list-style-type: none"> New, improved & sustainable partnership working – one vision: cross sectoral working and partner involvement 	<ul style="list-style-type: none"> Interviews 	<ul style="list-style-type: none"> End of project 	<ul style="list-style-type: none"> External Evaluator

Audience and community engagement		<ul style="list-style-type: none"> • Generating a sense of enhanced identity within the South West, as gateway to the region & source of civic pride and community engagement • Gateway and market town regeneration 	<ul style="list-style-type: none"> • Attitudinal surveys • Questionnaires 	<ul style="list-style-type: none"> • Beginning and end of project 	<ul style="list-style-type: none"> • All relevant parties
Interpretation		<ul style="list-style-type: none"> • Development of associated education initiatives to level & scale required, enriching the delivery of the Interpretation Action Plan • Changed/positive perception of WHS 	<ul style="list-style-type: none"> • JCAP (ACE) activity report • Participant questionnaires 	<ul style="list-style-type: none"> • End of project 	<ul style="list-style-type: none"> • Project Manager • Project Manager/ External Evaluator
Funding/leverage		<ul style="list-style-type: none"> • Instigation of new public and private sector investment 	<ul style="list-style-type: none"> • JCAP (ACE) activity report 	<ul style="list-style-type: none"> • End of project 	<ul style="list-style-type: none"> • Project Manager
New business & job creation...creative, cultural industries			<ul style="list-style-type: none"> • Questionnaire/ interviews 	<ul style="list-style-type: none"> • End of project and March/April 2011 	<ul style="list-style-type: none"> • Project Manager/ External Evaluator
Cross sectoral working		<ul style="list-style-type: none"> • Achievement of interpretation and conservation/ scientific/educational and tourism actions 	<ul style="list-style-type: none"> • Questionnaire/ interviews 	<ul style="list-style-type: none"> • End of project and March/April 2011 	<ul style="list-style-type: none"> • Project Manager/ External Evaluator
Legacy			<ul style="list-style-type: none"> • Questionnaire/ interviews 	<ul style="list-style-type: none"> • End of project and March/April 2011 	<ul style="list-style-type: none"> • Project Manager/ External Evaluator
Accessibility			<ul style="list-style-type: none"> • Questionnaire/ interviews 	<ul style="list-style-type: none"> • End of project 	<ul style="list-style-type: none"> • Project Manager/ External Evaluator

Jurassic Coast Arts Programme Project Information

Project	No. of artists involved in creating new works/ no. of new works	No. of artist employment days	No. of audience members	No. of performance or exhibition days	No. of participants in projects enhancing interpretation	No. of sessions in projects enhancing interpretation	No. of audiences for projects enhancing interpretation	No. new businesses/ job creation	No. CPD sessions/ no. of beneficiaries	Devon Dorset Gateway Town (GT) Community/ ies	Cultural Olympiad?
THEME											
<i>Project name</i>											

NB a) "Interpretation projects" refers to participatory arts projects which "enhance the interpretation of the coast and the conservation, scientific, educational and tourism actions in the World Heritage Site Interpretation Action Plan" ie helps people understand the Jurassic Coast and interpret its stories for themselves. A "session" is a morning, afternoon or evening.

b) Cultural Olympiad column: does the project link with/contribute to the Cultural Olympiad? (Yes/No and any explanation)

Appendix III Jurassic Coast Arts Programme Project Information (with outputs only for completed projects)

Project	No. of artists involved in creating new works/ no. of new works	No. of artist employment days	No. of audience members	No. of performance or exhibition days	No. of participants in projects enhancing interpretation	No. of sessions in projects enhancing interpretation	No. of audiences for projects enhancing interpretation	No. new businesses/ job creation	No. CPD sessions/ no. of beneficiaries	Devon Dorset Gateway Town (GT) Community/ ies	Cultural Olympiad?
ARTS & EARTH SCIENCE											
<i>The Land that Time Forgot</i> Jan 09 – May 09	2/1	45	5,000	15 (5 days, 3 per day)	60	9 (3 in each of 3 schools)	n/a	n/a	2/?	Performances in Lyme Regis (GT) Swanage (GT); workshops in Axminster, Musbury and Portland (GT) (& Edinburgh)	Part of build up to RELAYS/ Earth Festival 2012
<i>Cabinet of Curiosities</i> 2009	5/1	125	19,470 (ie to museum)	209	n/a	n/a	n/a	n/a	n/a	Exhib Lyme Regis (GT) & Dorchester	No
<i>Inspiration Aspiration East Devon</i> Autumn 10 – spring 11	n/a	64.5	n/k	2	1,023	109	n/k	n/a	1/7	Axe Valley area, Exmouth (GT) area	No
<i>Earthscapes</i> Feb 10- June 10	n/a	12	3,391	76	115	15	3,513	n/a	n/a	Honiton, Bridport	Yes, Inspire mark

<i>Fossil Festival</i> April/May 10	26/2	78	1,700	7	60	1	400	n/a	n/a	Lyme Regis (GT)	Yes, part of RELAYS
<i>Fossil Festival</i> May 11	15/1	46	2,300	8	11	n/a	n/a	n/a	n/a	Lyme Regis (GT)	
<i>Exploratory Laboratory</i> autumn 10 to spring 11	1/1	22.5	1,032	30.5	204	32	n/a	n/a	27/116	Bridport Sturminster Newton, Portland (GT),	Yes, culminate in 2012
CELEBRATION OF STONE											
<i>Jurassic Journey</i> Oct 08 – Sep 09	1/1	40	n/a	n/a	n/a	n/a	n/a	n/a	n/a	Whole coast (ie research site)	No
<i>Ben Osborne's Jurassic Journey Phase Two</i> Feb – May 11	n/a	?	190 (Lyme) plus 955 (but includes outside JC)	4 in JC (14 in total)	n/a	n/a	n/a	n/a	n/a	Lyme Regis (GT) Sidmouth (GT) Langton Matravers Axmouth	
<i>Rocks</i> May- June 09	n/a	n/a	921	26	50	11	n/a	n/a	n/a	Bridport (GT)	No
<i>Mapping the Jurassic Coast</i> May 09 - May 09	2/20	20	4,000	50	n/a	n/a	n/a	n/a	n/a	Dorchester (plus research site E Devon, W & E Dorset, W&P)	No
<i>MEMO Festival</i> May 09 –	16/7	42	20,000 (Fossil Festival)	4	150 Portland 350 Lyme	8	n/a	n/a	n/a	Portland (GT) Lyme Regis (GT)	No

May 09										(Powys, London)	
<i>Stone, Paper, Scissors</i> Sep 09 – Oct 09	2	7	4,870	37	153	14	n/a	n/a	n/a	Blandford, Wimborne, Poole	No
<i>Walk of Life</i> Jan 10 – Feb 11	5/1	219	?	4	90	100	n/a	n/a	18/6	Beer (GT) Charmouth (GT)	No
CARNIVAL											
<i>B Sharp</i> May 09 – May 09	4/1	tbc	n/a	1	80	6	120,000 (est total for whole carnival audience) – not included in total below)	n/a	6/?	Lyme Regis, (GT) Dorchester (workshops) Weymouth (GT)(procession)	Regional and national links with CO
<i>Carnival conference</i> Nov 09	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	1/80	Weymouth (GT)	Build up to 2012
<i>Processions development</i> Autumn 10-	4/1	40	1,500	1	260	16	n/a	n/a	4/16	Purbeck	Build up to 2012
<i>The practices of carnival</i> Sep 10 -	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	
SOUNDS OF THE COAST											
<i>Lunch</i> (did not take place)											
<i>Coastal Voices</i>											

Spring 11 -												
SITE SPECIFIC ARTS												
<i>Universal Value</i>	1/3 (plus 6 support artists)	20 (lead) 15 (support)	550	3	50	6	n/a	n/a	n/a	West Bay (GT), Bridport, Budleigh Salterton (GT), Lulworth Cove, Purbeck	Yes, Inspire Mark	
<i>Desert Crossings</i> July 10 to May 11	58/1	583	300	5	39	9	300	n/a	3/?	Bournemouth, Dorchester, Lyme Regis (GT)	Yes, shortlisted ATL	
<i>Newton's Cove</i> open Feb 11	1/1	?	n/k	<i>All year</i>						Weymouth (GT)		
<i>Charmouth Bridge</i> open April 11	2/1	50	375,00 pa	<i>All year</i>	20	1	n/a	n/a	n/a	Charmouth (GT)	Yes, Inspire Mark	
<i>Durlston: Diversity</i> due to open Oct 11										Durlston (Swanage GT)		
<i>Durlston: Zig Zag</i> due to open Oct 11										Durlston (Swanage GT)		
<i>Durlston: exhibition programme</i> due to open Oct 11										Durlston (Swanage GT)		

<i>Chesil Visitor Centre</i> (Concept only)											
<i>Public Art Code of Practice</i> ongoing	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	n/a	Devon and Dorset	
<i>The Rock Charmer</i> Sep 10	3/1	63	750	3	30	4	750	n/a	n/a	Winspit, Worth Matravers	Yes, Inspire Mark
<i>Total to date:</i> May 2011	131/41	1,492	66,244	485.50	2,745	341	4,963	1	62/148	9 GTs; less than 1/3 Devon	12
JCAP target	90/12	350	75,000	1,050	3,000	200	0	n/a	n/a	Approx 1/3 Devon; 2/3 Dorset; 12 Gateway Towns	8
	No. of artists involved in creating new works/ no. of new works	No. of artist employment days	No. of audience members	No. of performance or exhibition days	No. of participants in projects enhancing interpretation	No. of sessions in projects enhancing interpretation	No. of audiences for projects enhancing interpretation	No. new businesses/ job creation	No. CPD sessions/ no. of beneficiaries	Devon Dorset Gateway Town (GT) Community/ies	Cultural Olympiad?

*NB these totals do **not include** figures for:*

Weymouth Carnival as it is very uncertain how many people saw B Sharp

Charmouth bridge (as these are annual estimated)

Newton's Cove bridge (not known)

Jurassic Journey total audience numbers for shows on Juassic Coast (because not broken down)

*but they **do include***

20,000 Fossil Festival attendees (for MEMO festival) and 19,470 as Lyme Museum visitors (for Cabinet of Curiosities) (whilst recognising these are not necessarily accurate numbers for the specific Creative Coast projects)